

ENCYCLOPEDIA OF TAEKWON-DO

GEN. CHOI HONG HI

VOLUME IV

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(Mokcha)

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Taekwon-Do in Korean Character



choi hong hi

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THE TENETS OF TAEKWON-DO

(Taekwon-Do Jungshin)

TAEKWON-DO AIMS TO ACHIEVE

Courtesy *(Ye Ui)*

Integrity *(Yom Chi)*

Perseverance *(In Nae)*

Self-Control *(Guk Gi)*

Indomitable Spirit *(Baekjul Boolgool)*

昭春道精神
禮義廉耻忍耐
先已百折不屈

蒼野存滋

EXPLANATION OF TENETS

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

COURTESY (*Ye Ui*)

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

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

INTEGRITY (*Yom Chi*)

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

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

PERSEVERANCE (*In Nae*)

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

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

SELF-CONTROL (*Guk Gi*)

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

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

INDOMITABLE SPIRIT (*Baekjul Boolgool*)

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

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

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

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

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



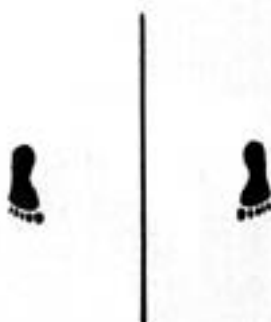
"Pursue one's own goal"



IMPORTANT:

Due to the distortion of distance apparent in photographs, the angle of the feet in stances may appear slightly out of position. The student, therefore, is encouraged to refer to the feet illustrations rather than the photograph itself.

Parallel stance



Sitting stance



Walking Stance (*Gunnun Sogi*)

Front View



Back View

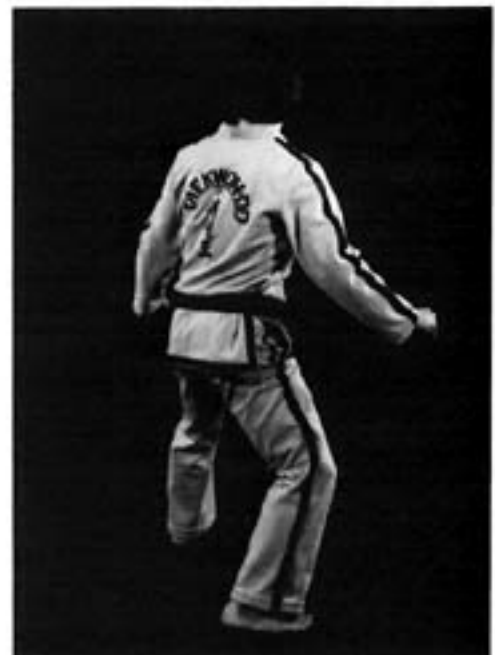


L-Stance (*Niunja Sogi*)

Front View



Back View





FOOT TECHNIQUES *(Bal Gisool)*

Taekwon-Do is widely recognized for its superiority in foot techniques, not only in their use as attacking tools, but also for the imaginative manner in which the feet are employed in blocking, dodging and the myriad of flying motions that offer the student the facility of speed, balance, flexibility, adroitness, coordination, and so on.

First let us examine the foot techniques as employed in attack and defence.

A. ATTACK TECHNIQUES (*Gong Gyok Gi*)

These are classified into piercing kicks, thrusting kicks, smashing kicks, pressing kicks, pushing kicks, straight kicks, sweeping kicks, consecutive kicks and flying kicks.

The common principles of all these kicks are:

1. The maximum use of the knee spring of the stationary leg should always be employed.
2. To prepare oneself for the next motion and to prevent the leg from being grabbed, the kicking foot must be withdrawn immediately after the kick with few exceptions.
3. Body weight should be shifted to the kicking leg at the point of contact, then shifted back to the stationary leg.
4. A strong stance should be maintained with the stationary foot.
5. Once the kick to be delivered is decided, the body must be adjusted toward the target.
6. Do not allow the stationary foot to pivot at the moment of impact.
7. Never raise the heel of the stationary foot at the moment of impact.
8. The knee of the stationary leg must be bent slightly to maintain the balance at the point of impact, except in the case of a pressing kick.
9. The range and point of focus must be calculated exactly. An adjustment must be made for the opponent who is either too close or too far from the attacker.
10. With few exceptions, every movement must begin with a backward motion to gain momentum, increasing mass and velocity.

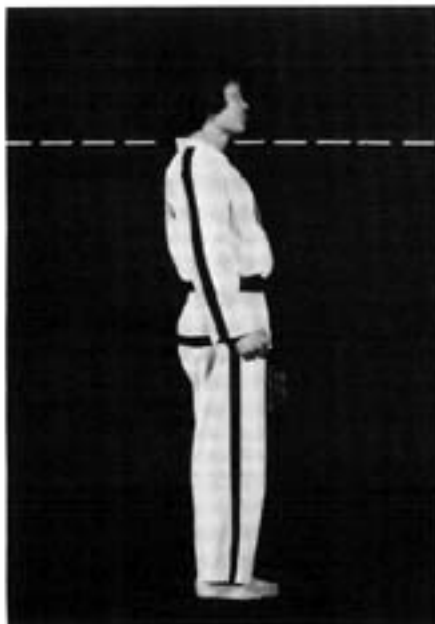


High Kick (*Nopunde Chagi*)

If the attacking tool reaches the same level of the attacker's eyes at the moment of impact, it is called a high attack.

The attacking tool can reach the temple, philtrum, armpit, solar plexus or other vital spots depending on the height of the opponents.

Standing naturally



When kicking



Short opponent





Same height



Taller opponent

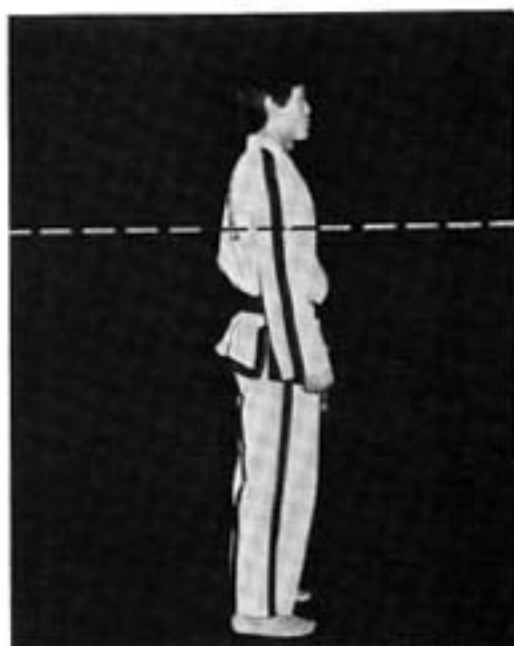


Middle Kick (*Kaunde Chagi*)

If the attacking tool reaches the same level of the attacker's shoulder at the moment of impact, it is called a middle kick.

Standing naturally

When kicking

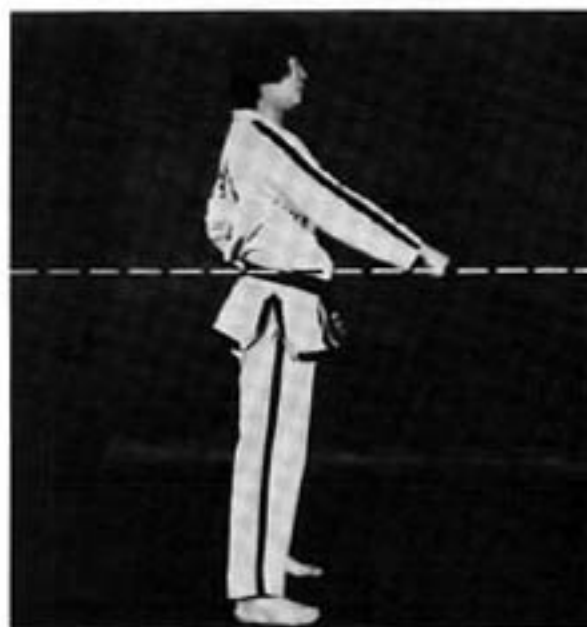


Low Kick (*Najunde Chagi*)

When the attacking tool reaches the same level of the unbilicus of the attacker at the moment of impact, it is called a low attack.

Standing naturally

When kicking



Shorter opponent



Same height



Taller Opponent



Same height



Very short



Shorter





Students of Taekwon-Do should correctly understand the following terminology.

Double Kick (*I-Jung Chagi*)

If the same type of kick is delivered twice in succession in the same direction by the same foot, it is called a "double kick, and can be executed against one or two opponents.

Triple Kick (*Samjung Chagi*)

If the same type of kick is delivered three times in succession in the same direction by the same foot, it is called a triple kick.

Consecutive Kick (*Yonsok Chagi*)

When two or more kicks are executed in succession by the same foot in different directions and or with different tools.

Combination Kick (*Honhap Chagi*)

When both feet are used to deliver two or more kicks in succession, it is called a combination kick. This terminology, however, is used only for flying kicks.

Piercing Kick (*Cha Jirugi*)

Both the theory and purpose of this technique are very similar to those of a punch, and consists of side and back piercing kick.

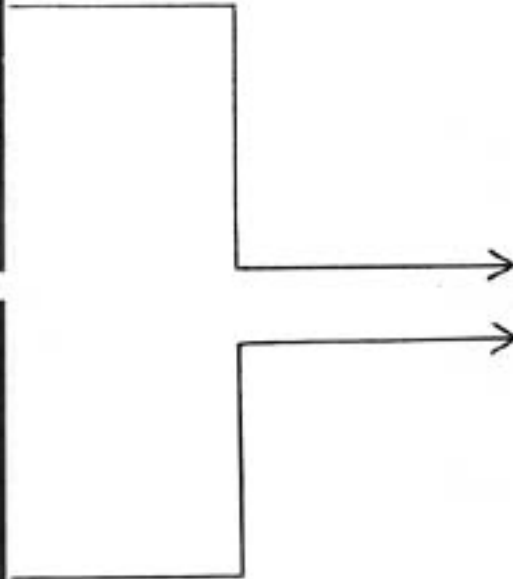
Side Piercing Kick (*Yopcha Jirugi*)

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

This technique is broken down into low, middle and high side piercking kicks.

Basic principles to be observed:

1. The attacking tool must reach the target in a straight line with a revolving motion.
2. Regardless of the stance, the footsword must be brought to the inner knee joint of the stationary leg prior to delivering the kick.
3. Keep the toes of the kicking foot faced slightly downwards and the toes of the stationary foot pointed about 75 degrees outwards at the moment of impact.
4. For the maximum height, lean the body away from the kick as far as possible while still maintaining the balance.
5. Do not attempt to kick diagonally since this is a waste of power.
6. Unless advised otherwise by an instructor, execute a high punch using a right fist with a right foot and vice versa.
7. The stationary foot pivots allowing the hip to rotate with the kick.



Ready to kick



If the defender (*right*) blocks the kicking foot, then the attacker delivers a high punch.



Kicking



Withdrawing



Double Side Piercing Kick
Only vertical kick is possible.



Block is possible with a palm.

CORRECT



Block is possible with a straight elbow.

INCORRECT



1. Attacked by the opponent even before executing a side piercing kick.
2. Hard to execute a side punch with the forefist while kicking.



3. No defence is possible against the opponent's attacking tool.



INCORRECT

The heel is off the ground, therefore both the power and static balance are inhibited.



Body loses resistance at the point of contact.

The attacker is off balance and can be toppled easily.



INCORRECT

The arm must be kept within sight.



Forearm is grabbed by the opponent from the rear.



INCORRECT
The knee of the stationary
leg is straight.



Not only hard to maintain the balance
but also apt to be toppled when kicked
properly.



The knee joint of the stationary leg can
be shattered easily by the pressing kick.



No defence is possible
when grabbed.

INCORRECT

The kicking foot is not brought to the stationary knee joint at the start of the kick.

The result is a side rising kick without power.



INCORRECT

The hip and abdomen have failed to jerk, because the stationary foot has not pivoted at all throughout the kick thus inhibiting power. The same thing is applicable to a side thrusting kick.





INCORRECT

The ball of the kicking foot is facing the ground instead of the stationary knee joint.



The footsword reaches the target without twisting.



The point of impact is near the toe edge instead of the footsword, thus the kick is off focus.

INCORRECT

The kick is delivered to the side rear instead of the flank, prohibiting a kick with an absolutely straight leg.



It is not desirable to use a side piercing kick against a front facing opponent.



The attacking foot can be easily blocked.



As a result the attacker is easily toppled.



No defence is possible against a counter attack.



Back Piercing Kick (*Dwitcha Jirugi*)

This kick is quite effective for attacking an opponent approaching from the rear. The footsword is used as an attacking tool. The advantage of this technique is the ability to reach a long distance even without changing the direction of the body.

Keep the toes of the stationary foot pointed to the front with the ankle of the kicking foot bent at a 45 degree angle at the moment of impact.



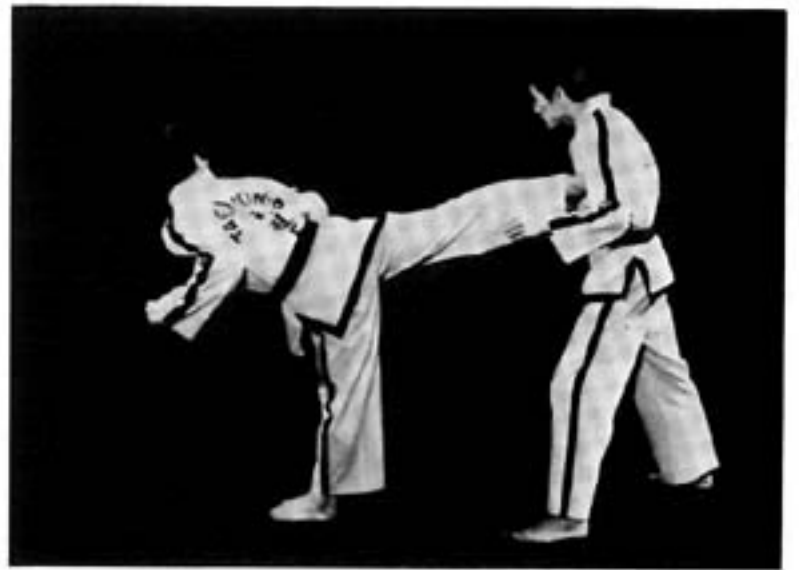
Ready to kick



Back Pushing Kick (*Dwitcha Milgi*)

The procedure of this kick is the same as that of the back piercing kick with the exception that the knee is slightly bent at the moment of impact and the back sole is the attacking tool.





Kick is delivered.



Withdrawing



Ready to kick



Kicking



Pushing





Side Thrusting Kick (*Yopcha Tulgi*)

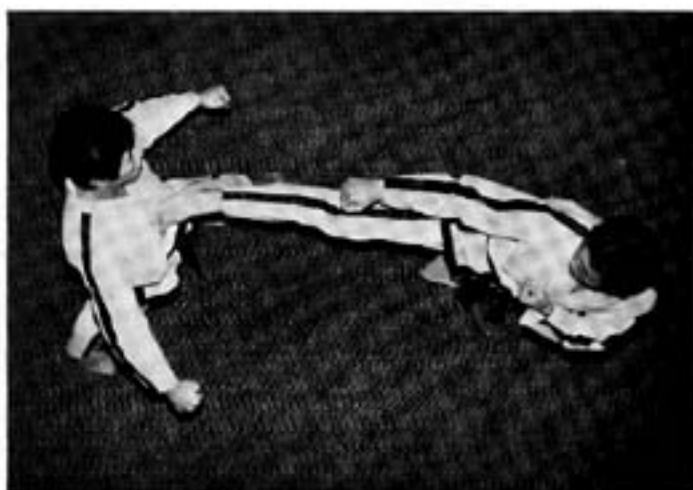
This is a variation of a side piercing kick and one of the advantages of this technique is the ability to attack the front of the opponent's body at a distance.

The ball of the foot is the attacking tool which reaches the target in a straight line with the slightest revolving, and it must be vertical to the target with the ankle stretched at the moment of impact.

The toes can be also used if wearing shoes.



Toes point downward.





Foot is lifted.



Kick is delivered.



Withdrawn

Application



Side Pushing Kick (*Yopcha Milgi*)

This is a variation of a side piercing kick. This technique, however, utilizes only weight or mass without acceleration and power, therefore losing the piercing force and naturally rapid withdrawal of the kicking foot becomes less important. The foot-
word is the only attacking tool used with this technique.

Unlike other kicks, this particular one 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 push the target momentarily.



Ready to kick





Pushing



Kicking



Kick is delivered.



Pushing





Smashing Kick (*Cha Busigi*)

Both the purpose and method of this technique are similar to those of striking techniques of hand. Smashing kicks are divided into front snap kick, back snap kick, turning kick, twisting kick, reverse turning kick, reverse hooking kick, vertical kick, downward kick, pick-shape kick, straight kick, pressing kick and stamping kick. Most of the attacking tools reach the target with the least revolving or without revolving.

Front Snap Kick (*Apcha Busigi*)

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 performed with the ball of the foot, instep, toes and knee, and is broken down into low and middle front snap kicks as far as the ball of the foot and foes are concerned.

The common principles of this kick:

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 coordinated 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 and brought back to the ground or the floor.
5. Carefully gauge the height and distance of the target and calculate the feasibility of using the kick.
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 kicking.



Ball of the Foot

The target is varied according to the height and position of the opponent. It is advisable not to kick any target higher than one's own solar plexus. Be sure to bend the ankle and toes of the kicking foot slightly upward.

The ball of the foot is used at a normal distance.



Ready to kick





Kick is delivered.

Withdrawn



Double Front Snap Kick
Only vertical kick is possible.





INCORRECT

The attacker has difficulty reacting to a block and furthermore the kick itself lacks smashing force because of no snap motion.



INCORRECT

The ankle is not bent, resulted in kicking with toes instead of the ball of the foot.



INCORRECT

The stationary leg is straight.

This reduces flexibility and could cause the attacker to fall backward if the kick is delivered against an unyielding force.

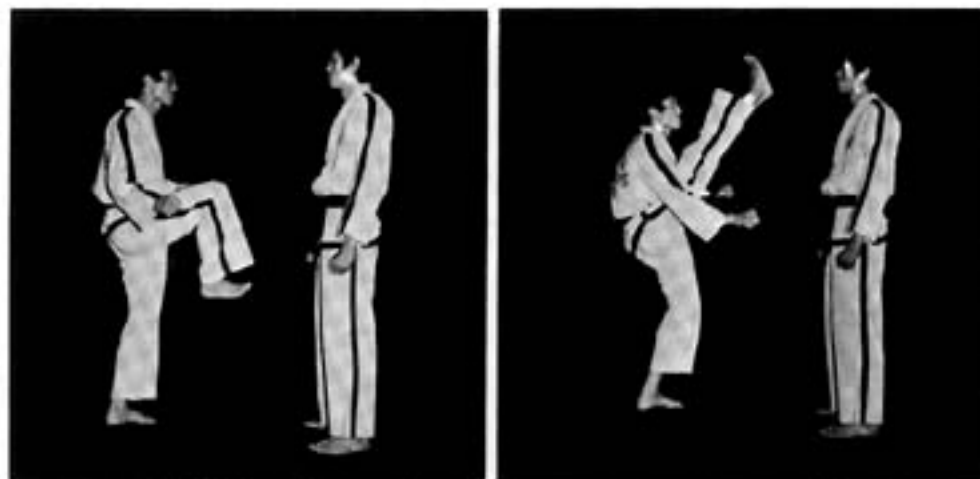


INCORRECT

The front snap kick should not be applied to any target higher than the attacker's solar plexus.

It is not only ineffective but the ball of the foot loses its purpose as a smashing tool.

The trajectory of the kick, once it passes a certain point, will result in a loss of balance.



INCORRECT

The kicking foot can easily be scooped by the opponent should the leg fail to be bent prior to kicking.

Toes

This is used only to attack the groin area. The target, however, are increased greatly in number if wearing shoes.

This technique is utilized when attempting to gain the maximum distance from your kick.

The kicking procedure is exactly the same as that of the ball of the foot except that the toes are straight at the moment of impact.

Ready to kick



Kick is delivered.



Withdrawn



Application



The kick is executed with the shoes on.





Knee

The knee is used to attack an opponent who is very close to the attacker. The kick is executed when the stationary leg is bent.

Keep the toes of the stationary foot pointed to the front at the moment of impact.



Kick is delivered.



Instep

The instep is used when the opponent is rather close. The kicking procedure is exactly the same as that of the ball of the foot.

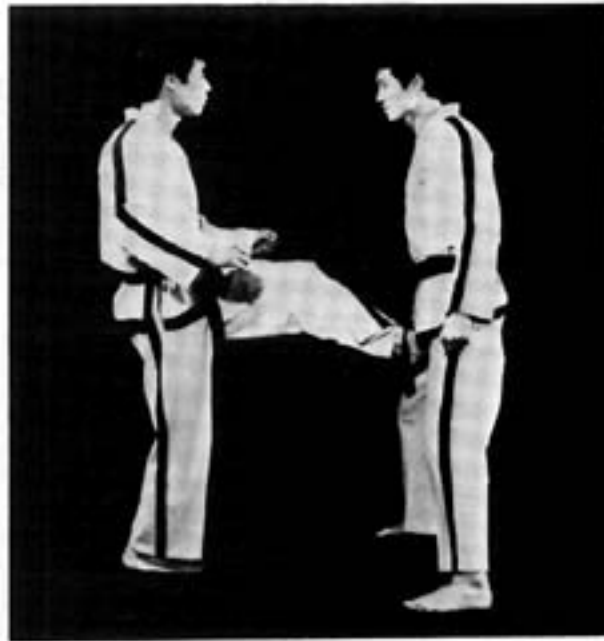
The scrotum is the only target.

Be sure to bend both the toes and the ankle sharply downward at the moment of impact.



Ready to kick





Kick is delivered.



Withdrawn



INCORRECT

The instep has failed to attack the target because neither the toes nor the ankle is bent downward.

As shown below the selection of attacking tool entirely depends on the distance.

When the opponent is standing at a relatively far distance



When the opponent is standing at a close distance



When the opponent is standing at a closer distance



Toes



Ball of the Foot



Instep



When the opponent is standing at a very close distance



Knee

Side Front Snap Kick (*Yobap Cha Busigi*)

This technique is used in attacking an opponent located at the side front and is chiefly executed from rear foot, vertical and L-stances. Both the principle and method of kicking are the same as those of a front snap kick with the exception that the body is half facing the opponent at the moment of impact.

The ball of the foot is the primary weapon while the instep and toes are secondary.



Ball of the Foot



Instep

The scrotum is the only target for the instep.



Toes

The targets are greatly increased in number when wearing shoes.



Back Snap Kick (*Dwitcha Busigi*)

The back snap kick is used to attack an opponent who is approaching from the rear, without changing the direction of the stance. This technique is especially useful in attacking the opponent who is holding with a rear grab.

The back heel is the attacking tool while the scrotum is the target. Be sure to lean the body slightly forward while kicking.

The back heel reaches the target in a straight line and maximum knee spring must be used with the stationary leg.



Stamping Kick (*Cha Bapgi*)

The kick is used to attack the opponent's instep while he is holding either from the front or the rear. This technique can also be used against an opponent approaching from the front and, it is especially effective in attacking the opponent who has fallen down.

The back sole is mainly used, though occasionally the side sole.



Turning Kick (*Dollyo Chagi*)

The turning kick is ideal for attacking an opponent positioned at the side front, and is usually performed with the ball of the foot, instep and knee, however, the toes can be used as well if wearing shoes.

The turning must be executed from a suitable position, and if the position is awkward for this kick, the attacker must swiftly move into a suitable position.

This kick is normally executed from the rear foot, though occasionally the front foot.

This technique is classified into low, middle and high turning kicks.

The main principles of this kick are:

1. The hip must be swung forward to enable the foot to reach the target in an arc.
2. The ball of the foot must be vertical to the target at the moment of impact.
3. The foot must have reached the apex of the kick shortly before contact so the toes are pointed slightly downward at the instant of contact.
4. The toes of the stationary foot should point 45 degrees outward at the moment of impact.
5. The kicking leg must not be bent more than absolutely necessary at the moment of impact.
6. Do not attempt to kick the target positioned at the direct front.
7. The arms must be kept within sight while kicking.



Ball of the Foot

The ball of the foot is the most powerful weapon in a turning kick. The face, solar plexus, and scrotum are the primary targets, with armpit, temple, and neck as secondary targets.

High



Middle



Low



Swinging

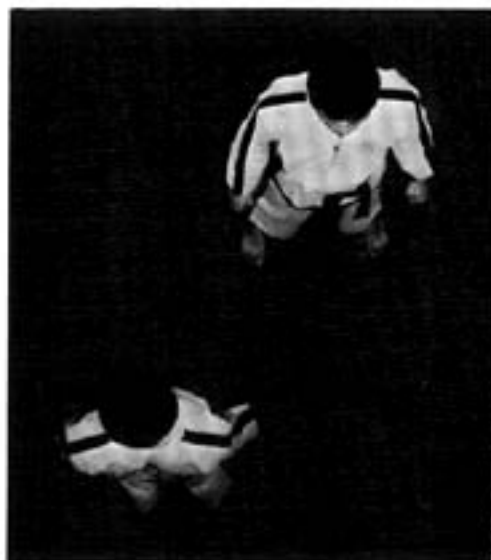


Kicking



Withdrawing





The target is at the side front.

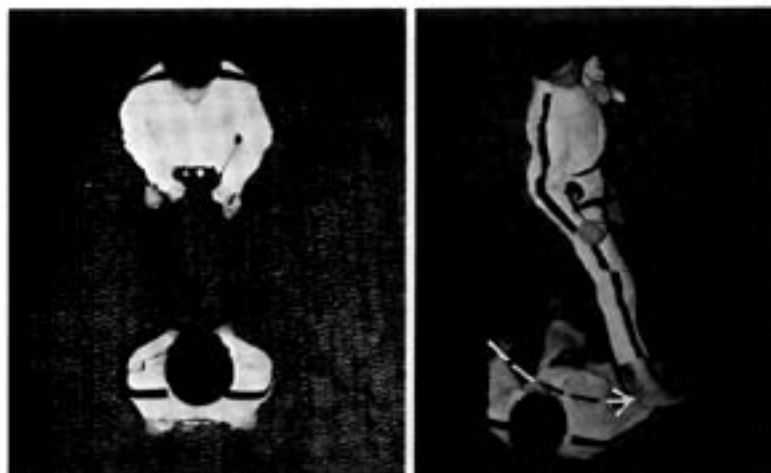
CORRECT



The attacker has moved into a suitable position.



Double Turning Kick
Only vertical kick
is possible.



INCORRECT

The ball of the foot has passed by the target even though pivoting the stationary foot while kicking because the opponent is directly in front.

INCORRECT

The attack can be misjudged quite easily if directed against the ribs.

The front body, in this case, presents the best target.



INCORRECT

Effectiveness is reduced due to the absence of a downward pressing force.

The heel must remain higher than the ball of the foot at the moment of impact.



INCORRECT

The power is reduced due to the lack of swing.





Toes

The principle of kicking procedure is exactly the same as that of the ball of the foot, and the use of it becomes broader when wearing shoes, especially as it is very convenient in attacking the target in distance.



Knee

The knee is employed in attacking the target at the closest range, and the principle of kicking is basically the same as that of the ball of the foot. The kick, however, is executed at the moment when kicking knee is bent.



Instep

The instep is normally used to attack relatively soft targets such as the neck, jaw, lips or abdomen. If the attacker is wearing shoes, the use of this technique becomes broader because the vital spot on the instep is then protected.

The kicking procedure is the same as a kick with the ball of the foot except that the toes are not pointed downward and the knee is bent to a lesser degree at the moment of impact.

A turning kick with the instep can occasionally be employed against an opponent standing directly in front of the student, but in most cases this technique is more effective when executed at a 90-degree angle.





Side Turning Kick (*Yop Dollyo Chagi*)

This is a variation of a turning kick. One of the advantage is the ability to attack the opponent standing abreast or in front at a relatively greater distance.

The ball of the foot and instep are the attacking tools.

The toes of the stationary foot should point about 75 degrees outward while the kicking leg is kept straight at the moment of impact.

It is also divided into low, middle and high side turning kicks.



Instep

Downward Kick (*Naeryo Chagi*)

This kick is useful for attacking an opponent by passing over an obstacle such as another person.

The back heel reaches the target in a downward line from the apex of the kick. The point of focus should not be lower than the attacker's own solar plexus because this may cause loss of power. The skull is the main target, with the clavicle the secondary target.





Pick-Shape Kick (*Gok-Kaeng-I Chagi*)

This is a variation of a downward kick. The attacking tool reaches the target in a vertical line, and besides its attacking role is frequently used in harassing and keeping away the opponent. The back heel and the ball of the foot are used as the attacking tools. Be sure to keep the kicking leg straight while it is rising.

The heel of the stationary foot normally is off the ground while raising.

Back Heel

The skull and clavical are the primary targets, with the chest and face secondary. The point of focus should not be lower than the attackers own shoulder and the leg should be bent about 45 degrees at the moment of impact.





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.



Upward Kick (*Oilyo Chagi*)

This technique is used in attacking the solar plexus or the chest at a close range. Be sure to pull down the opponents head or shoulder with both hands while kicking.



Side View



INCORRECT

Both hands are dropped too low, thus ignoring the purpose of this technique.

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 but occasionally the ball of the foot is used.

This technique can be performed with either front or rear foot as far as the stationary kick is concerned. Because the effectiveness of this kick depends on maximum speed while turning, special care should be taken to maintain the balance and posture.

It is broken down low, middle and high reverse turning kicks.

Back Heel

This is used in attacking the philtrum, temple, solar plexus chest, ribs and abdomen.

Keep the kicking leg straight always.

Kick with the rear foot



Kick with the front foot





Ball of the Foot

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

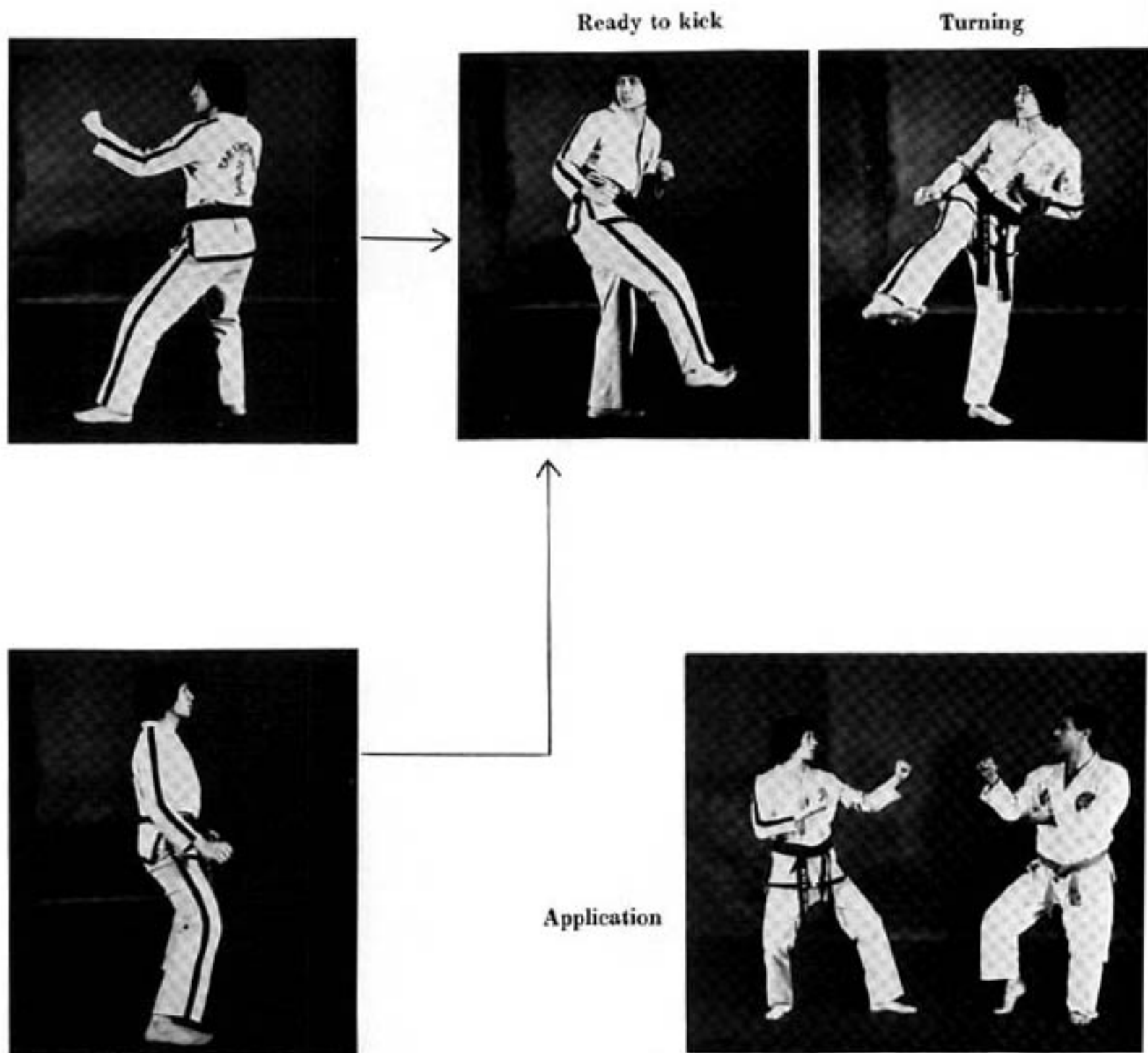


Reverse Hooking Kick (*Bandae Dollyo Goro-chagi*)

This is a variation of a reverse turning kick, and has dual purposes; one is to kick, and the other to hook the opponent who moves in during the execution of kicking.

Basic principles to be borne in mind:

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



Kick is delivered.



Hooking



Top View



Opponent moves in



Hooked



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 which is divided into low, middle and high twisting kicks.

The foot should be vertical to the target at the moment of impact except for the case of high twisting kick.



Low Twisting Kick (*Najunde Bituro Chagi*)

It is used in attacking the opponent in front. The inner thigh presents the best target for this kick, and the ball of the foot is the supreme weapon, though occasionally the knee and toes are used.



Double Twisting Kick

Only vertical kick is possible.





Middle Twisting Kick (*Kaunde Bituro Chagi*)

This kick is used for attacking the opponent at the side front. The philtrum, solar plexus and scrotum are the main targets while the ball of the foot and instep are chiefly used, though occasionally the knee or toes are used.

Instep



Ball of the Foot



Knee



Toes

They can be used only when wearing shoes.



Instep

The face, solar plexus and abdomen are the targets. High twisting kick with an instep is not possible.



Middle Double Twisting Kick
Only vertical kick is possible.



High Twisting Kick (*Nopunde Bituro Chagi*)

This technique is employed in attacking the opponent at the side rear. The face is only target, and the ball of the foot is chiefly used, though occasionally the toes can be used when wearing shoes.

Keep the back heel faced front at the moment of impact



Ball of the Foot



Toes





Vertical Kick (*Sewo Chagi*)

This technique is employed in attacking the target from a 90 degree angle. It is performed mainly with the footsword and occasionally with the reverse footsword.

The foot must be vertical to the target while bending the leg about 30 degrees at the moment of impact.

The attacking tool reaches the target in an arc.

Footsword

Ready to kick

Kick is delivered.



Application



Reverse Footsword

The solar plexus and face are the targets.

Ready to kick

Kick is delivered.



Pressing Kick (*Noollo Chagi*)

Although the primary role of this technique is to break the knee joint or calf bone, it can also be used for other purposes.

This kick is divided into inward and outward kicks. The point of focus should be lower than the knee joint of the stationary leg.

Outward Kick (*Bakuro Chagi*)

The knee joint and shin are the main targets with the temple, philtrum and solar plexus as secondary targets.

The stationary knee will lock at the moment of impact, and the body should lean slightly away from the kicking foot. Footsword is used as the tool.







Inward Kick (*Anuro Chagi*)

This kick is chiefly executed against the fossa, and occasionally the inner or outer knee joint.

The knee spring of the stationary leg must be utilized correctly.

Keep the leg slightly bent at the moment of impact. Side sole serves as the attacking tool.

Ready to kick

Kick is delivered.



Application



Sweeping Kick (*Suroh Chagi*)

The sweeping kick is quite effective in breaking the opponent's balance. It is normally executed to the outer ankle joint. The side sole and the back heel are the tools.



Sweeping with a side sole





Sweeping kick with a back heel



Grasping Kick (*Butjapgo Chagi*)

This technique is designed to use against two opponents simultaneously. One opponent can be kicked with either one foot or both feet while the second person is being grabbed by either one hand or both hands.

Grasping with one hand



Grasping with both hands





Straight Kick (*Jigeau Chagi*)

This kick is used against the target and is classified into front and back straight kicks. Back heel is the attacking tool which reaches the target in a slant. Be sure to keep both legs straight while kicking.



Front Straight Kick



Back Straight Kick



Punching-Kick (*Jirumyo Chagi*)

This technique is used against two or three opponents simultaneously and it is classified into a U-shape punching-kick and a side punching-kick.



U-Shape Punching-Kick (*Digutja Jirumyo Chagi*)

This is useful in attacking one opponent at the side with a side kick while punching the other opponent in front with a twin fist.



Side Punching-Kick (*Yop Jirumyo Chagi*)

This technique is performed with a twin fist while executing a front snap kick or a back piercing kick.



Side Punching Front Kick



Application

Side Punching Back Piercing Kick



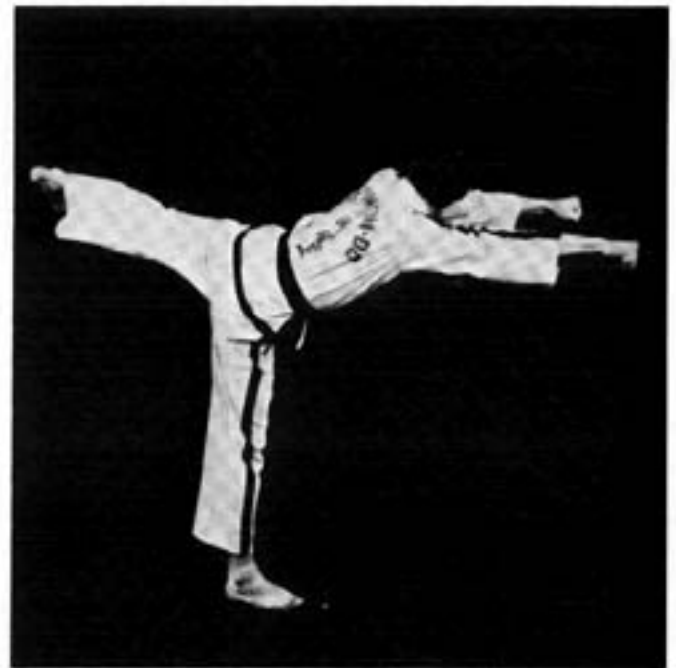
Application



Top View

Front Punching-Kick (*Ap Jirumyo Chagi*)

This technique is performed with a single or twin fist in conjunction with a back piercing kick.



Horizontal Striking-Kick (*Soopyong Taerimyo Chagi*)

This technique is used in attacking three opponents simultaneously and is performed with twin knife-hand, twin side-fist, twin back fist or twin back hand, together with either a front snap kick, back snap kick and/or back piercing kick.

Twin Kinife-Hand Striking-Kick



Twin Side Fist Striking-Kick



Twin Back Fist Striking-Kick



Twin Back-Hand Striking-Kick



Thrusting-Kick (*Tulomyo Chagi*)

This technique is performed with flat fingertip and twin side elbow. The former is used against two opponents and the latter three opponents simultaneously.

Flat Fingertip

This technique is performed in combination with a back piercing or side piercing kick. The former is accompanied with a front thrust, whereby the latter with a side thrust.



Twin Horizontal Elbow

This is accompanied with a front snap kick.

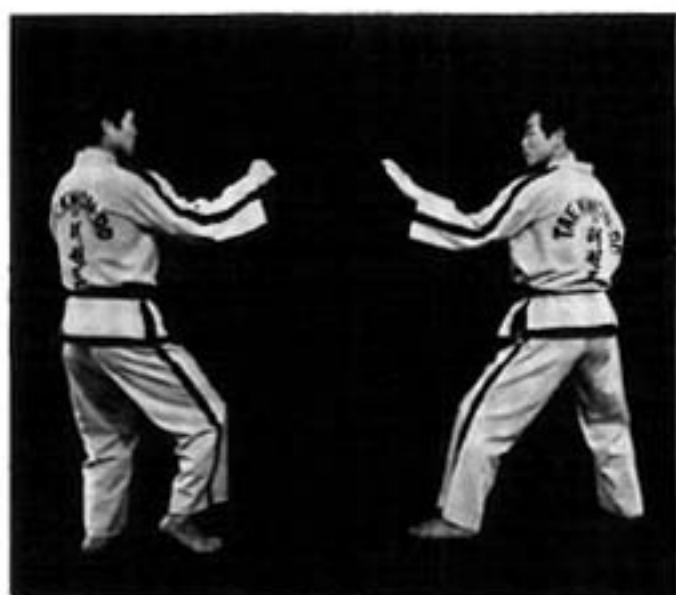




Counter Kick (*Bada Chagi*)

A kick delivered as a counter to an opponent's kick is called a counter kick. Since this type of kick involves great risk, superiority of the speed over the opponent is crucial. Side piercing and turning kicks are normally used for this technique, though occasionally front snap kick, twisting kick or outward pressing kick is used.









Foot Tackling (*Bal Golgi*)

This is actually a take down or throwing technique, and is normally executed with a pull or push to the opponent's hand or body. The footsword, side sole and back heel are used as the tools.

Tackling with a Back Heel

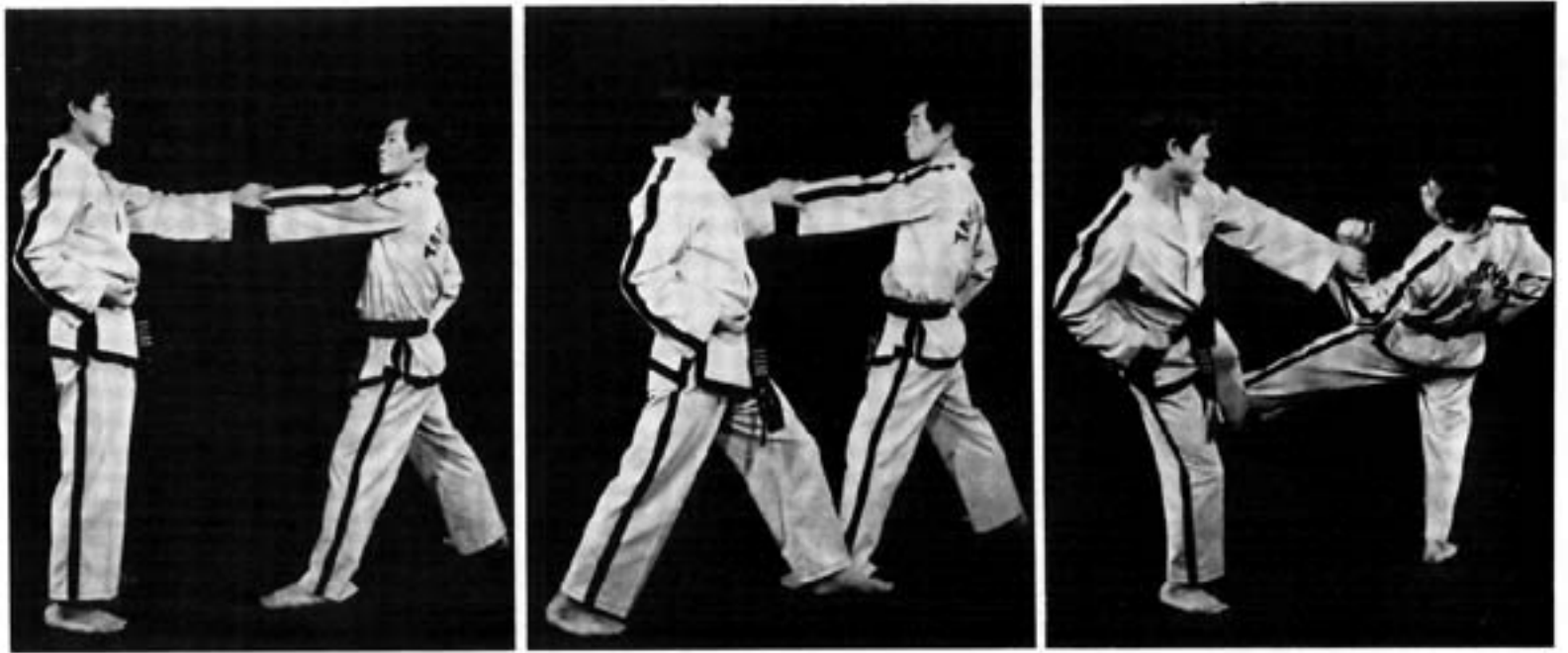




Tackling with a side sole



Tackling with a Footsword

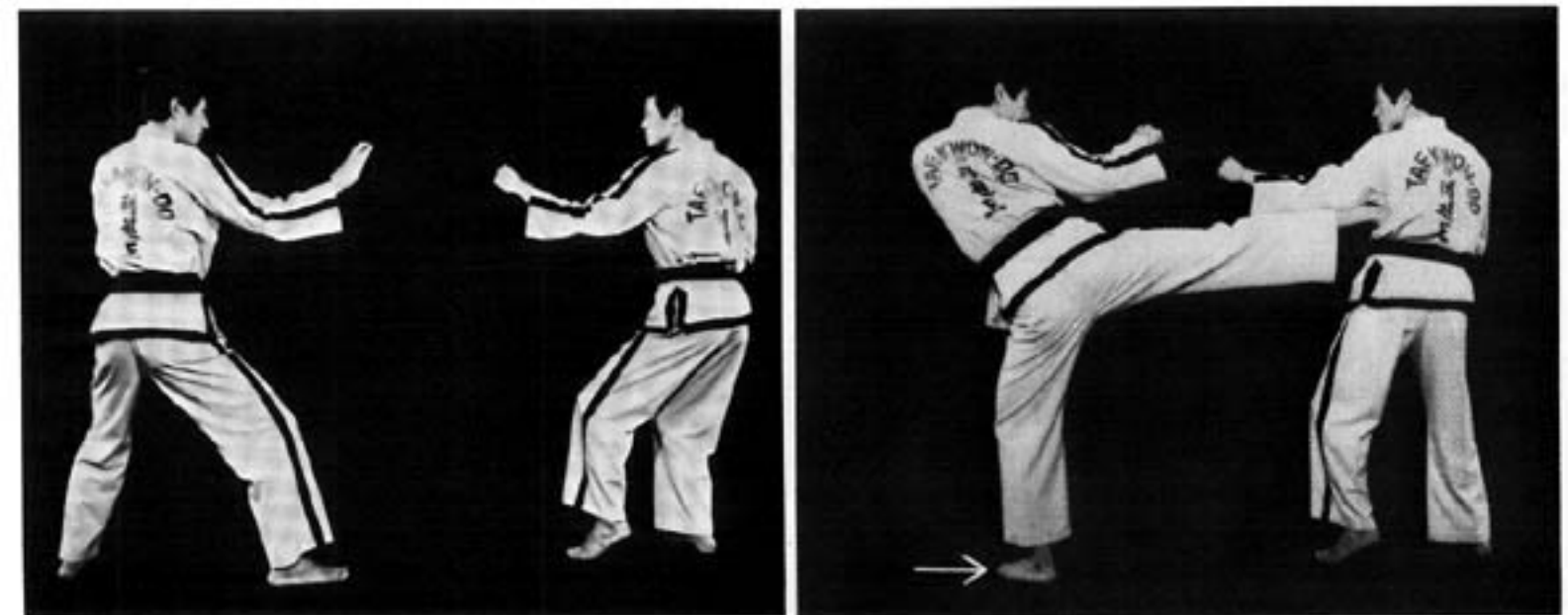


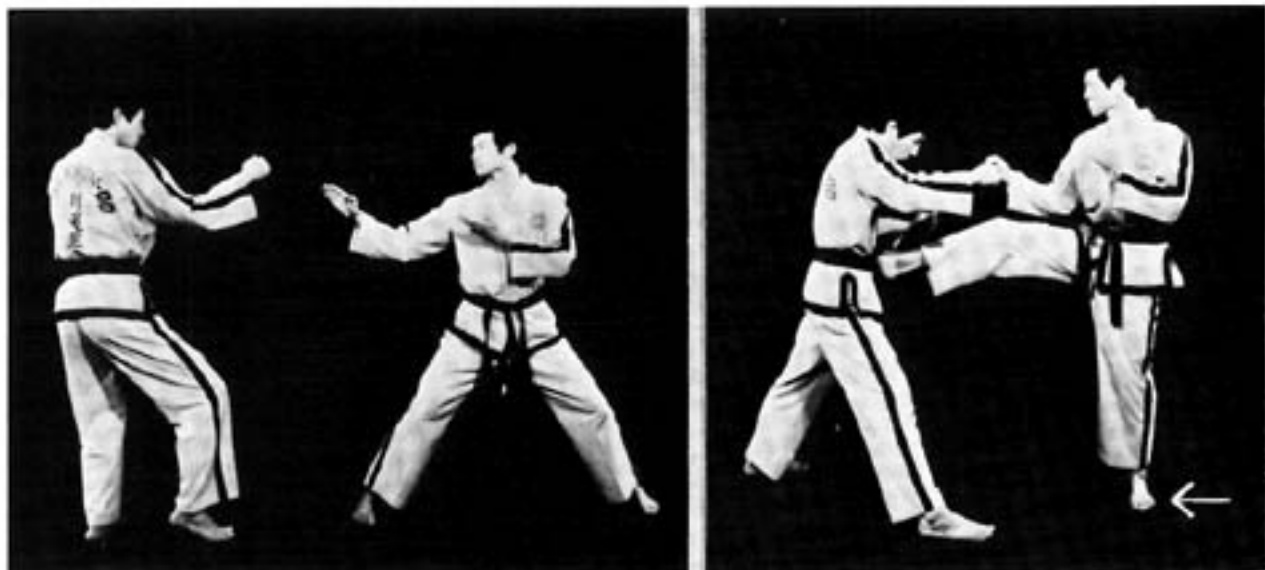
Skip Kick (*Durokamyo Chagi*)

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. Reverse turning, hooking and twisting kicks are employed as secondary attacks. Be sure to avoid skipping more than half a shoulder's width at a time.

Skip Side Piercing Kick

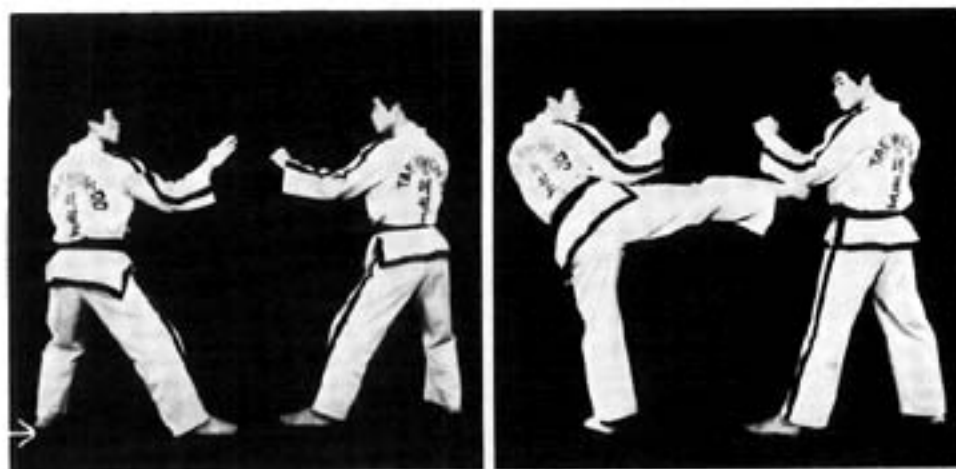




Skip Side Front Snap Kick



Skip Kick



INCORRECT
 The kick is executed in a jumping motion instead of skipping, thus missing the target.

Middle Twisting Kick



Two Direction Kick (*Sangbang Chagi*)

As the name indicates this technique is used in attacking two opponents simultaneously approaching from two different directions. This can be executed from a sitting position or a lying down position shown in the ground technique of this volume.

Be sure to support the body with both hands while kicking.

The ball of the foot and footsword are used as the attacking tools.



Side - Twisting Kick



Outward Vertical Kick

Consecutive Kick (*Yonsok Chagi*)

This, as the term applies, means the technique of using two or more kicks with the same foot against a single or several opponents in succession and can be executed either after offensive or defensive kick.

The secret to be borne in mind is that a good balance must be maintained at all times with the stationary foot so that the kicking foot can execute a continuous kick without lowering it to the ground or floor. This technique can be executed with any combination of kicks, for example, front snap kick with side rising kick, reverse hooking kick with side piercing kick or crescent kick with twisting kick and turning kick and so on. This is classified into double kick, triple kick and so on.

1 **Hooking Kick**



2



Side Thrusting

Turning Kick 3



Reverse Turning Kick

2



Front Snap Kick

1



Middle Turning Kick



4



3

Crescent Kick



Reverse Hooking Kick

2



Pressing Kick

1



Twisting Kick



4



Crescent Kick

3

Turning Kick

5



6



Hooking Kick

7



Side Piercing Kick

Reverse Turning Kick

8



As the illustrations indicate, any number of targets can be attacked or blocked in succession if the balance is well maintained with the stationary leg.

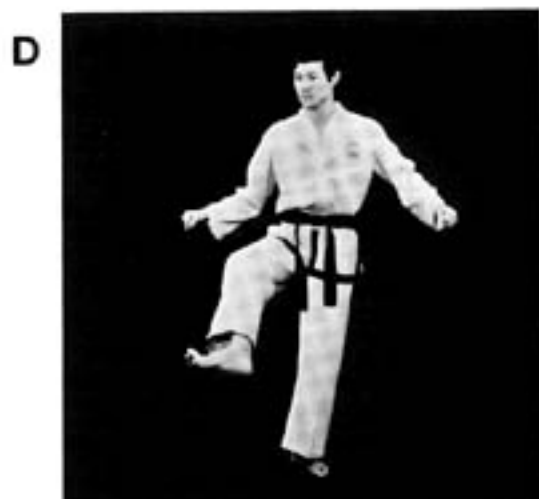
Direction of Kick

(Chan Bang Hyang)

Since each and every movement in Taekwon-Do is scientifically organized, it should be relatively simple to deduce which type of offensive or defensive kick is most appropriate for any given situation.

Study the following illustrations with particular regard to the foot positions in relation to the positions of the targets.

- A. Represents a front snap kick
- B. Crescent kick
- C. Side piercing kick
- D. Low twisting kick
- E. Back piercing kick
- F. Reverse turning kick
- G. Turning kick
- H. Hooking kick.





E



F



G



A



H



Flying Kick (*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 coordination, 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, culb or knife attack, and for stopping an onrushing 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 former is most practical at a closest distance, the latter at further distances.

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*)

This kick is usually performed in two motions. The first kick not only adds momentum, but is also used to kick aside the blocking hand while the opposite kick attacks the face. Flying kicks can be executed from nearly any stance, though the rear foot and L-stances are favored. The ball of foot is the attacking tool.



Flying



Front View



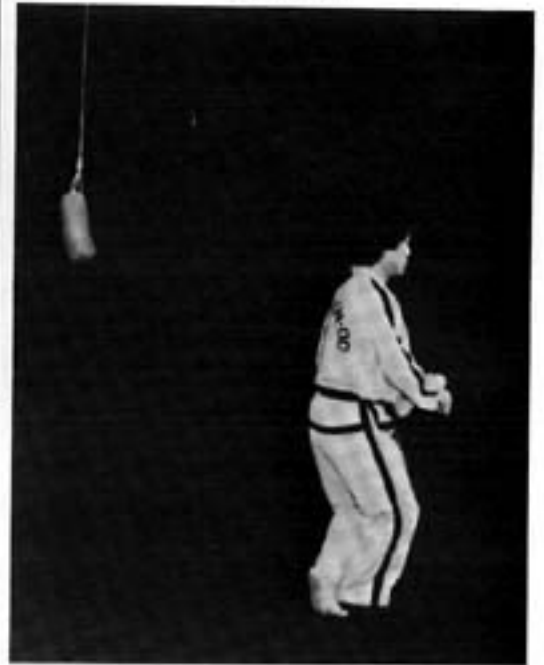
Kicking



Landing



Landed



Flying Side Front Kick (*Twimyō Yobap Chagi*)

The procedure of kicking is the same as that of a side front snap kick except the flying motion.



Kicking



Landing



Landed



Flying Turning Kick (*Twimyo Dollyo Chagi*)

The method of kicking is the same as that of a turning kick except that the arm is extended in the opposite direction at the moment of impact. The ball of the foot is the prime weapon, though the toes and instep can be used in rare cases.



Flying



Swinging



Kicking



Landed



Application





Flying Reverse Turning Kick *(Twimyo Bandoe Dollyo Chagi)*

The method of kick is also the same as that of a reverse turning kick except the flying motion.

Back heel is the primary tool, though ball of the foot is occasionally used.

This technique is performed with the rear foot only.



Flying



Squatting Position

Spinning



Kicking



Landing



Ball of the Foot



Back heel



Flying



Flying Side Piercing Kick (*Twimyo Yopcha Jirugi*)

The principles of the technique are exactly the same as those of the side piercing kick except the flying motion. The following constants apply.

1. The instant the attacking leg straightens out the supporting leg should be tucked sharply while bending its ankle backward.
2. Bring the knee of the attacking leg to the chest immediately after contact to prepare a correct and balanced landing.





Kicking

Landing



Landed



Flying Side Thrusting Kick (*Twimyo Yopcha Tulgi*)

The procedure of kicking is the same as that of the flying side piercing kick though the ball of the foot is used instead of the footsword.

The attacking tool must be vertical to the target at the moment of impact.



Flying Side Pushing Kick (*Twimyo Yopcha Milgi*)

The purpose of this technique is the same as the side pushing kick.

The procedures of kicking are as follows:

1. Attacking leg should be bent properly at the moment of the kick.
2. Keep the attacking foot pushing the target momentarily.

Flying



Kicking



Pushing



Landing



Landed





Flying Back Kick (*Twimyo Dwit Chagi*)

The principle of this technique is the same as that of a back pushing kick except the flying motion.

Spinning



Flying



Flying Twisting Kick (*Twimyo Bituro Chagi*)

The method of kick is the same as that of twisting kick except the flying motion.

Middle Twisting Kick



Flying



Kicking

High Twisting Kick

Flying



Kicking



Flying Vertical Kick (*Twimyo Sewo Chagi*)

The principles of this technique are the same as those of a vertical kick except the flying motion.

It is classified into flying inward and outward kicks.

Footsword



Kicking



Flying



Kicking



Reverse Footsword

Flying



Back View



Footsword

Reverse Footsword



Kicking



Jumping



Flying High Kick (*Twimyo Nopi Chagi*)

This is used to attack an extremely tall opponent or a target in a high place. The ball of the foot is the main weapon though the toes can be effectively used when wearing shoes. Do not drop the foot while kicking with the other foot.



**Flying high kick
from the spot**



Kick is delivered.



Kicking



Ready to kick



Landed



Mid-Air Kick (*Twio Dolmyo Chagi*)

The method of kicking is exactly same as the flying side piercing or thrusting kick except that 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. Spinning is executed either in 360 degrees or 180 degrees. Footsword is chiefly used, though occasionally the ball of the foot.



Ready to kick

Spinning





Spinning



Kicking



Kicking at 360°



Landed



Overhead Kick (*Twio Nomo Chagi*)

This is normally employed in attacking an opponent over or through an obstacle. This is also used in diverting the opponent's direction.

The important thing to remember is that the span can be greatly increased by swinging the feet while flying. Be sure to keep the body in a horizontal position when flying through an obstacle.

Footsword is the only tool for this technique.





Swinging the feet while flying



Overhead Double Kick (*Twio Nomo I-jung Chagi*)

The principle is the same as an overhead kick with the exception of a double kicking motion.



Flying Downward Kick (*Twimyo Naeryo Chagi*)

The method of kicking is the same as that of the downward kick except the flying motion.



Flying

Kicking

Flying Twin Foot Front Kick (*Twimyo Sangbal Ap Chagi*)

This kick is quite effective against a single target or double targets, and is broken into front snap kick and front checking kick.

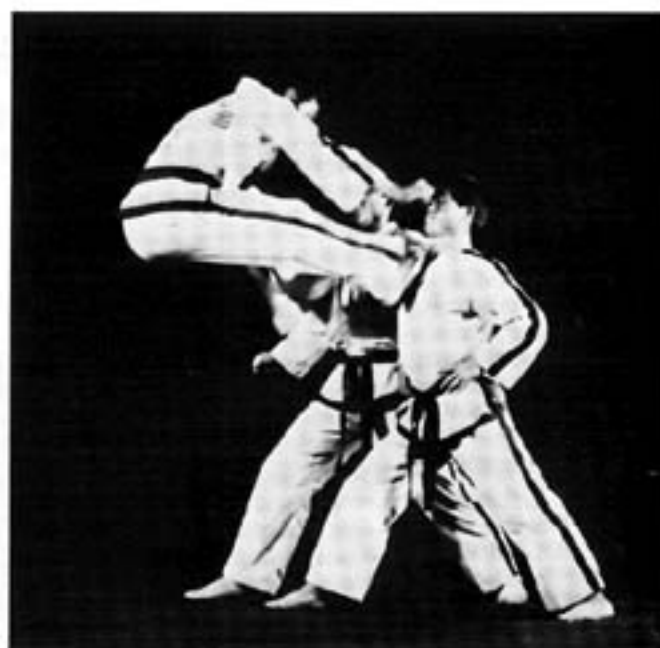
Flying

Kicking





Single Target



Double Target

Flying Twin Foot Front Checking Kick
(Twimyo Sangbal Apcha Momchugi)



Double Target

Single Target



Flying Twin Foot Side Piercing Kick (*Twimyo Sangbal Yopcha Jirugi*)

This is a useful technique in attacking two targets simultaneously. The side sole is the attacking tool for the lower leg which must be slightly bent at the moment of impact.



Flying Double Foot Side Pushing Kick
(Twimyo Doobal Yopcha Milgi)

This technique is used in pushing an opponent away with both soles. Keep the lower leg slightly bent at the moment of impact.

When the right foot is on the top, it is called a right double foot and vice versa.



Flying Twin Foot Turning Kick *(Twimoyo Sangbal Dollyo Chagi)*

Only the ball of the foot is used for this technique, and the position of the foot is higher than the hip at the moment of impact.



Flying Twin Foot Middle Twisting Kick (*Twimyo Sangbal Kaunde Bituro Chagi*)

This is a very effective technique in attacking both sides simultaneously while flying. The ball of the foot is used as the attacking tool which should be vertical to the target at the moment of impact.

Ready to kick



Flying



Kicking



Flying Twin Foot Middle
Twisting Kick

Flying Twin Foot High Kick (*Twimyo Sangbal Nopi Chagi*)

The procedure of kicking is the same as that of the flying twin foot middle twisting kick. The ball of the foot is the tool.



Kicking



Jumping

Flying Sissors-Shape Kick (*Twimyo Kawi Chagi*)

The purpose of this technique is to take down the opponent by trapping the body or the leg. This is also effectively used while holding a second person with both hands.



Flying



Kicking



Flying High Side Kick (*Twimyo Nopi Yop Chagi*)

The principles of kicking procedure are the same as those of a flying side piercing kick except that the position of the foot is higher than the hip at the moment of impact.





Flying High Turning Kick
(Twimyo Nopi Dollyo Chagi)

The principle of kicking is the same as that of a flying turning kick except that the toes are slightly higher than the heel at the moment of impact.

Flying High Reverse Turning Kick
(Twimyo Nopi Banae Dollyo Chagi)

The method of kicking is the same as the flying reverse turning kick but the heel is slightly higher than the toes at the moment of impact.



Flying Trapezoid Punching-Kick (*Twio Jaegak Jirumyo Chagi*)

This technique is also used for attacking four targets simultaneously, two in front and one on each side, in the form of a twin fist front punch with twin foot middle twisting kick.



Flying U-Shape Punching-Side Kick (*Twio Digutja Jirumyo Yop Chagi*)

The student has two opponents. He attacks the one in front with a twin-fist punch and simultaneously executing a side piercing kick at the opponent standing to one side.



Top View



Flying Horizontal Striking Kick (*Twio Soopyong Taerimyo Chagi*)

The method of this technique is the same as that of a horizontal striking-kick with the exception that only front snap kick is possible.



Flying



Kicking

Twin Back Fist

Twin Knife-Hand

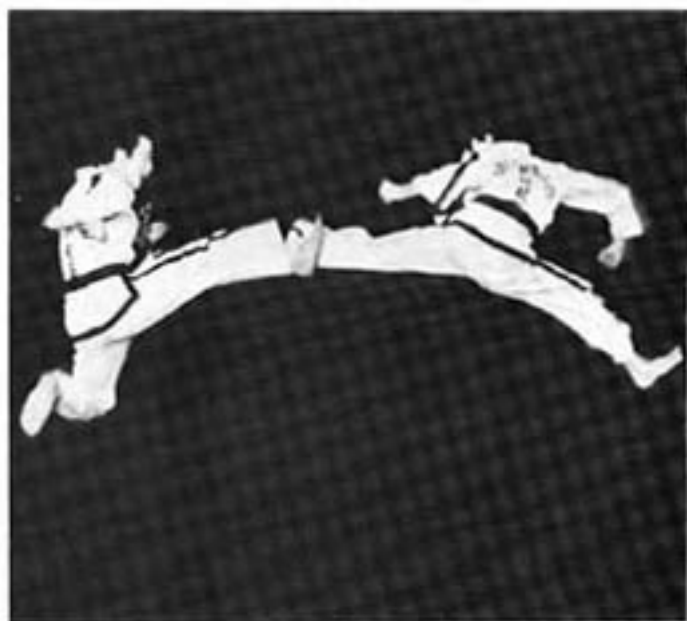


Flying Crescent Kick (*Twimyo Bandal Chagi*)

The purpose of this technique is to block the opponent's attacking hand or foot while flying. The method of kicking is the same as that of the crescent kick except the flying motion. See the defence techniques in this volume.

Flying

Kicking





Flying Hooking Kick (*Twimyo Golcho Chagi*)

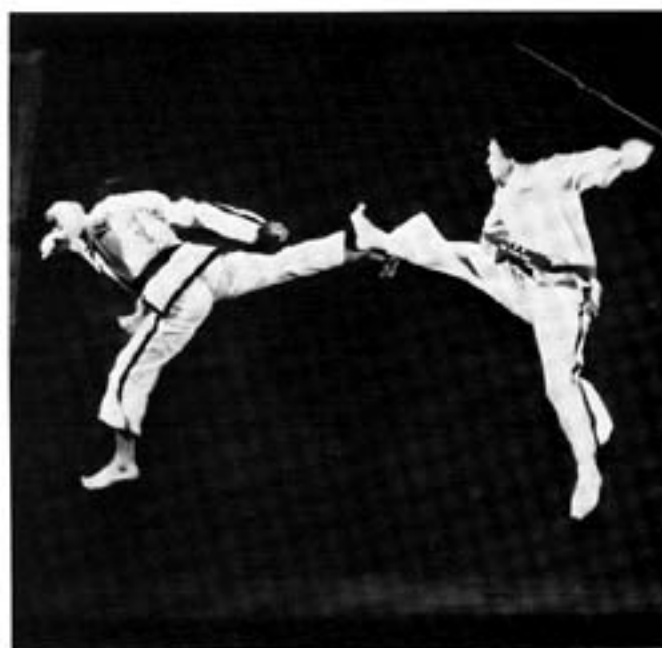
This technique is also used in blocking the attacking hand or foot while flying.

The method of the kick is the same as the hooking kick except the flying motion. The hooking kick is introduced in the defence techniques of this volume.

Flying



Kicking



Flying Two Direction Kick (*Twimyo Sangbal Chagi*)

The purpose of this technique is to execute a simultaneous attack against two opponents at different directions. This is broken into flying front back kick and side twisting kick.



Top view

Flying Front-Back Kick (*Twimyo ApdwiChagi*)

One opponent in front is attacked with a front kick and the opponent at the side with a side kick. Keep the back straight at the moment of impact.



Flying Side-Twisting Kick

(Twimyo Yop Bituro Chagi)

One opponent in front is attacked with a twisting kick and the opponent in the rear with a back piercing kick. Keep the body leaned forward at the moment of impact.

Flying Double Kick (*Twimyo I-Jung Chagi*)

Like in the case of hand techniques, it is used to attack wearing or bobbing opponent or opponents.

A horizontal kick is useful against a wearing opponent while a vertical kick for bobbing.

It can be classified into flying double side turning front twisting and mid-air double kicks.

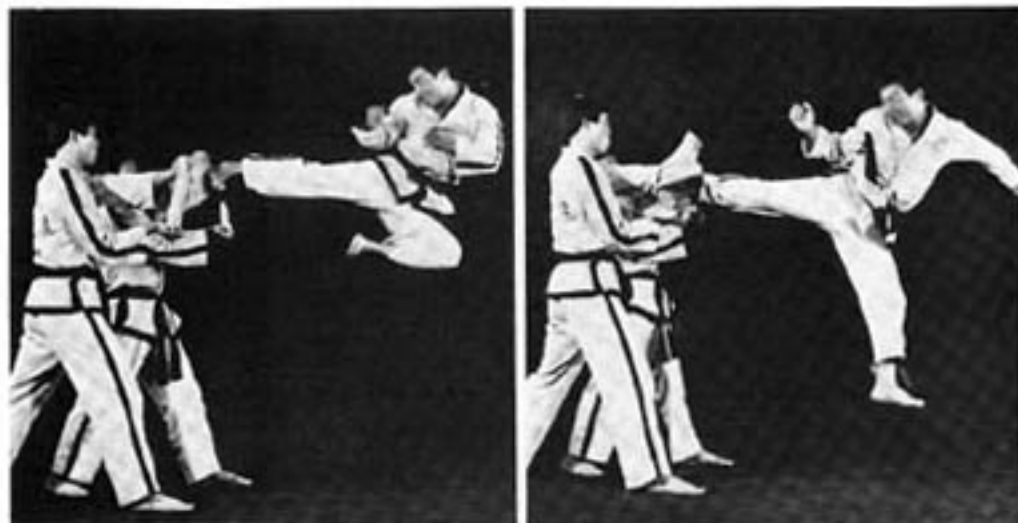


Flying Double Side Kick (*Twimyo I-jung Yop Chagi*)

This can be executed in two ways vertically and horizontally.



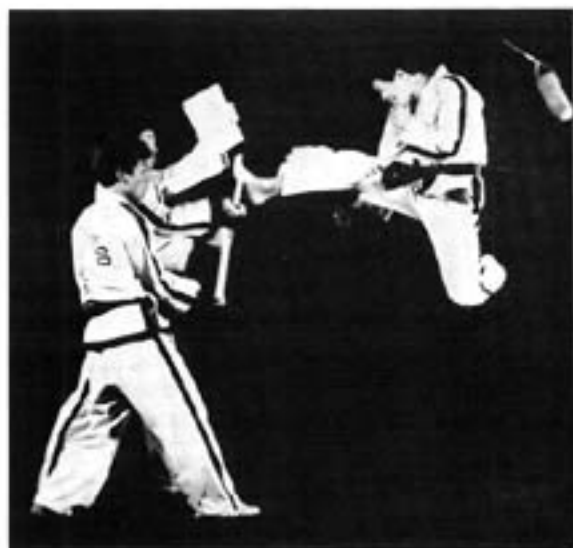
Vertical Kick



Horizontal Kick

Flying Double Turning Kick (*Twimyo I-Jung Dollyo Chagi*)





Flying Double Front Kick
(*Twimyo I-Jung Ap Chagi*)

This can also be executed in two ways.

Horizontal Kick



Vertical Kick



Flying Double Twisting Kick (*Twimyo I-Jung Bituro Chagi*)

Both horizontal and vertical kicks are possible.

Horizontal Kick



Mid-Air Double Kick (*Twio Dolmyo I-Jung Chagi*)

Only horizontal kick is possible.



Spinning Clockwise



Horizontal Kick



Flying Triple Kick (*Twimyo Samjung Chagi*)

Since the same foot attacks three targets in succession while flying, this technique requires extreme speed, flexibility and balance. It is broken into flying triple side, front, turning and twisting kicks.

Flying Horizontal Triple Side Kick (*Twimyo Soopyong Samjung Yop Chagi*)



Flying Vertical Triple Side Kick (*Twimyo Soojik Samjung Yop Chagi*)



Flying Triple Front Kick (*Twimyo Samjung Ap Chagi*)

Vertical Kick



Horizontal Kick



Flying Triple Turning Kick
(Twimyo Samjung Dollyo Chagi)

Vertical Kick



Horizontal Kick



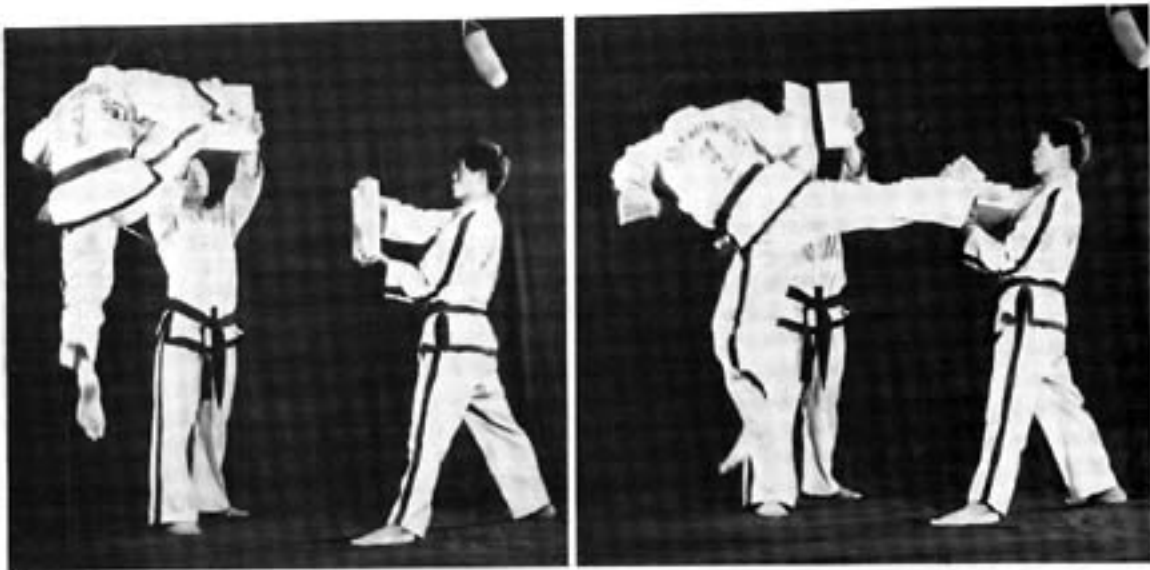
Flying Triple Twisting Kick
(Twimyo Samjung Bituro Chagi)

Only middle twisting kick is possible.

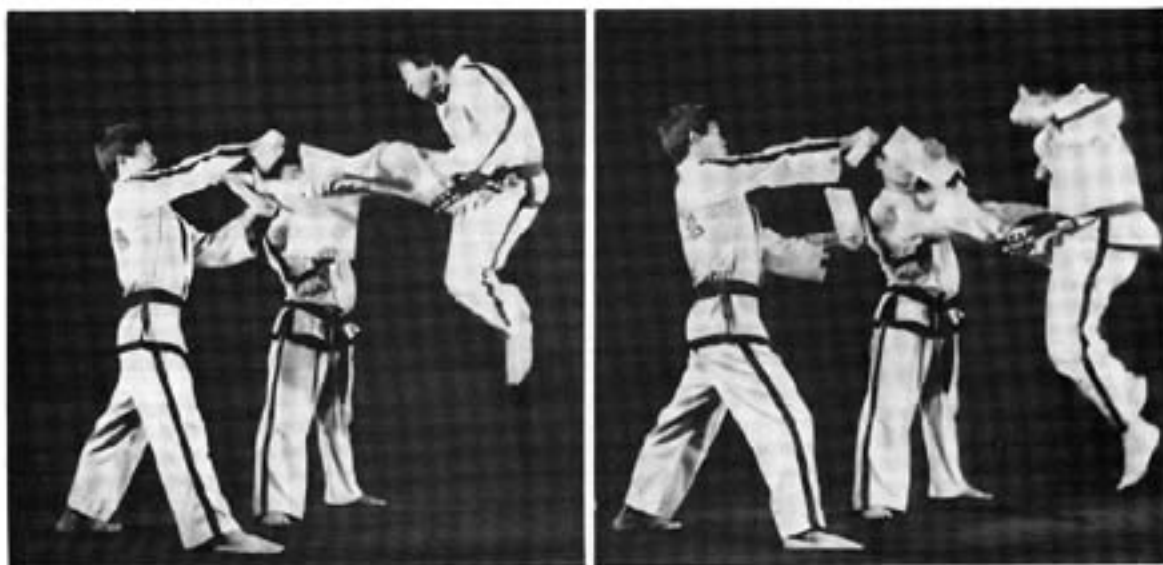
Flying Consecutive Kick (*Twimyo Yonsok Chagi*)

If the same foot delivers two or more kicks in succession while flying, the kick, regardless of the type is called a flying consecutive kick. It can be performed with any combination, i. e., crescent and side kick, front and twisting kick or reverse hooking and double turning kick and so on.

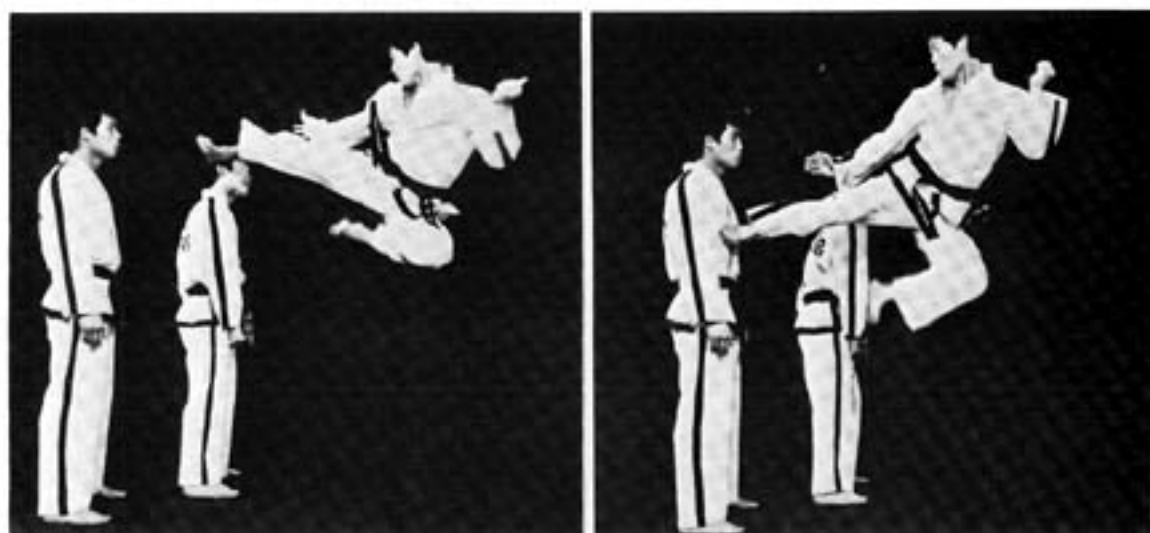
Flying Crescent and Side Kick (*Twimyo Bandal Chago Yop Chagi*)



Flying Front and Twisting Kick (*Twimyo Ap Chago Bituro Chagi*)



Flying Reverse Hooking and Side Kick
(Twimyo Bandae Dollyo Goro Chago Yop Chagi)



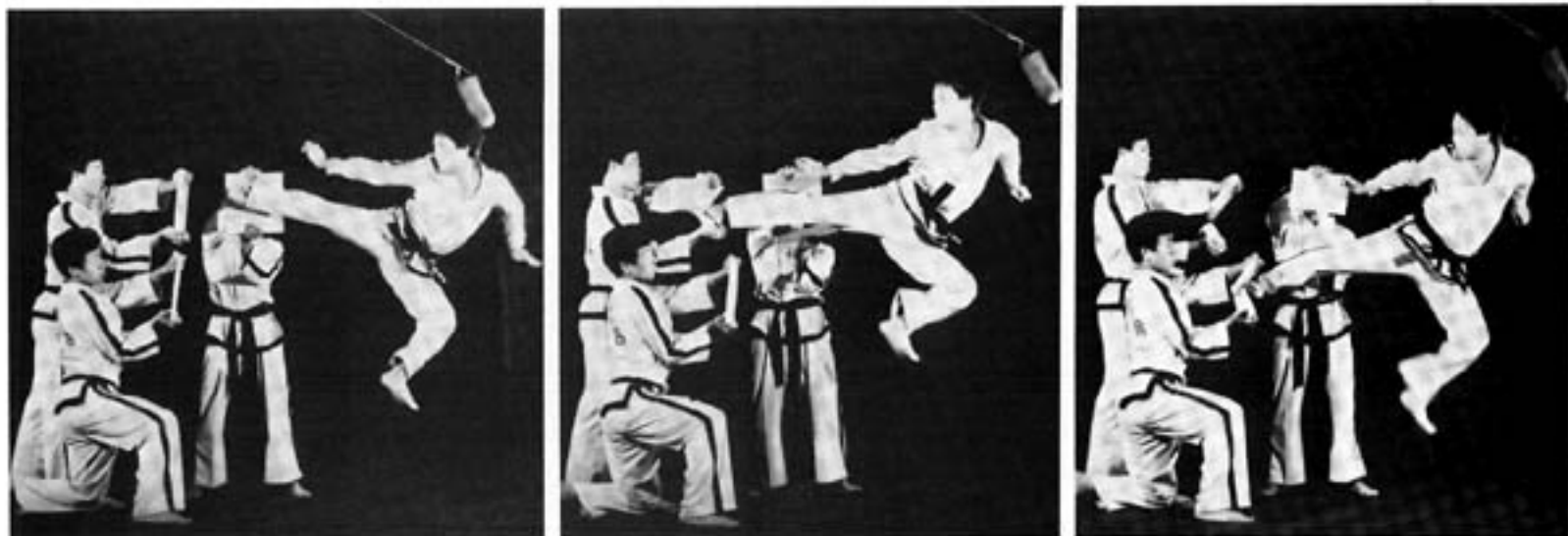
Flying Reverse Hooking and Turning Kick
(Twimyo Bandae Dollyo Goro Chago Dollyo Chagi)



Flying Reverse Hooking and Double Turning Kick
(Twimyo Bandae Dollyo Goro Chago I-Jung Dollyo Chagi)



Flying Reverse Hooking and Double Side Kick (*Twimyo Bando Dollyo Goro Chago I-Jung Yop Chagi*)



Flying Spiral Kick (*Twimyo Rasonsik Chagi*)

This technique can be performed in two ways side and back kick or side and side kick. In any case the second kick must be executed while rolling in the air.

Side Kick

Back Kick



Flying Combination Kick (*Twimyo Honap Chagi*)

Twisting Kick



Side Kick



Front Snap Kick



Reverse Hooking Kick



Turning Kick



Flying Three Direction Kick (*Twimyo Sambang Chagi*)

Two Direction Kick



Side Kick





Flying Four Direction Kick (*Twimyo Sabang Chagi*)





Flying Combination Kick and Punch
(Twimyo Honap Chagi wa Jirugi)





Reflex Kick (*Bansa Chagi*)

Along with flying double and triple kicks, flying three direction kick, the reflex kick certainly demonstrates the flexibility, balance, and ability to change the direction of movement while moving the body quickly from one place in space to another.

This technique is normally employed when surrounded by wall or group of people, using them conversely as reflecting objects to switch the attacking direction.

The turning kick is common and occasionally high kick or side piercing kick can be executed, and all of them are performed while running.



Turning Kick

Dodging Kick (*Pihamyo Chagi*)

This technique is employed when an opponent is at a too close range to effectively deliver a kick. Perhaps it is one of the best surprise attacks in that the kick is executed while flying away from the opponent. Flying side piercing, turning, reverse turning kicks are commonly used, though occasionally flying twisting, vertical kicks, etc. are also used.



Dodging Side Piercing Kick

Dodging Turning Kick



Dodging Reverse Turning Kick



Back Heel



Ball of the Foot

Dodging Front Kick



Dodging Outward Vertical Kick



Dodging Inward Vertical Kick



Dodging Middle Twisting Kick





B. DEFENCE TECHNIQUES (*Bang Eau Gi*)

Undoubtedly, students will appreciate, once again, the value of the foot, throughout this chapter from the fact that it performs the entire part of dodging in addition to its versatile techniques of blocking. The defence in foot techniques is divided into blocking and dodging.

Blocking (*Makgi*)

Although hand parts are used in most of the blocking in Taekwon-Do, the role of the feet cannot be discounted. In fact the foot in blocking has an added advantage of allowing the hands for either combination blocking or attacking.

Foot blocks consist of rising, crescent, waving, checking and hooking kicks. Unlike the attack techniques, the kicking foot does not necessarily have to withdraw immediately after the kick, with a few exceptions.



Rising Kick (*Cha Olligi*)

This consist of a front rising kick and side rising kick. The former uses the ball of the foot, and the latter the footsword. Both of them are also widely used for muscle development though the primary purpose is to block the attack directed to middle section and area above.

The blocking tool should reach the target in an arc.

Front Rising Kick (*Apcha Olligi*)

This kick is used to spring up the opponent's punching fist at the under forearm or the opponent's foot by kicking the inner tibia. With this technique, the knee joint of the kicking leg should not be bent too severely.

A walking stance is chiefly used for muscle development.



Ready to kick



For blocking

INCORRECT

The foot reached the target in a straight line instead of an arc motion, thus missing the target.



For muscle development



Side Rising Kick (*Yopcha Olligi*)

This technique is also used to spring up the attacking hand or foot. Be sure to keep the body half facing the target at the start of kicking.

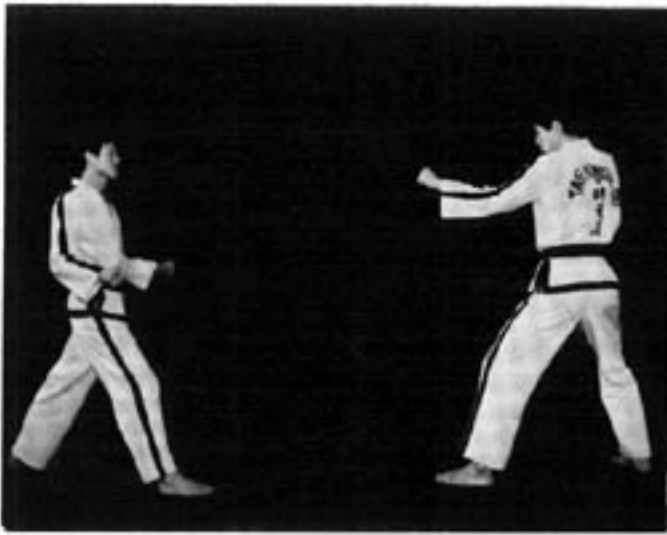
Walking, sitting and diagonal stances are most suitable for muscle development.

For blocking



For muscle development



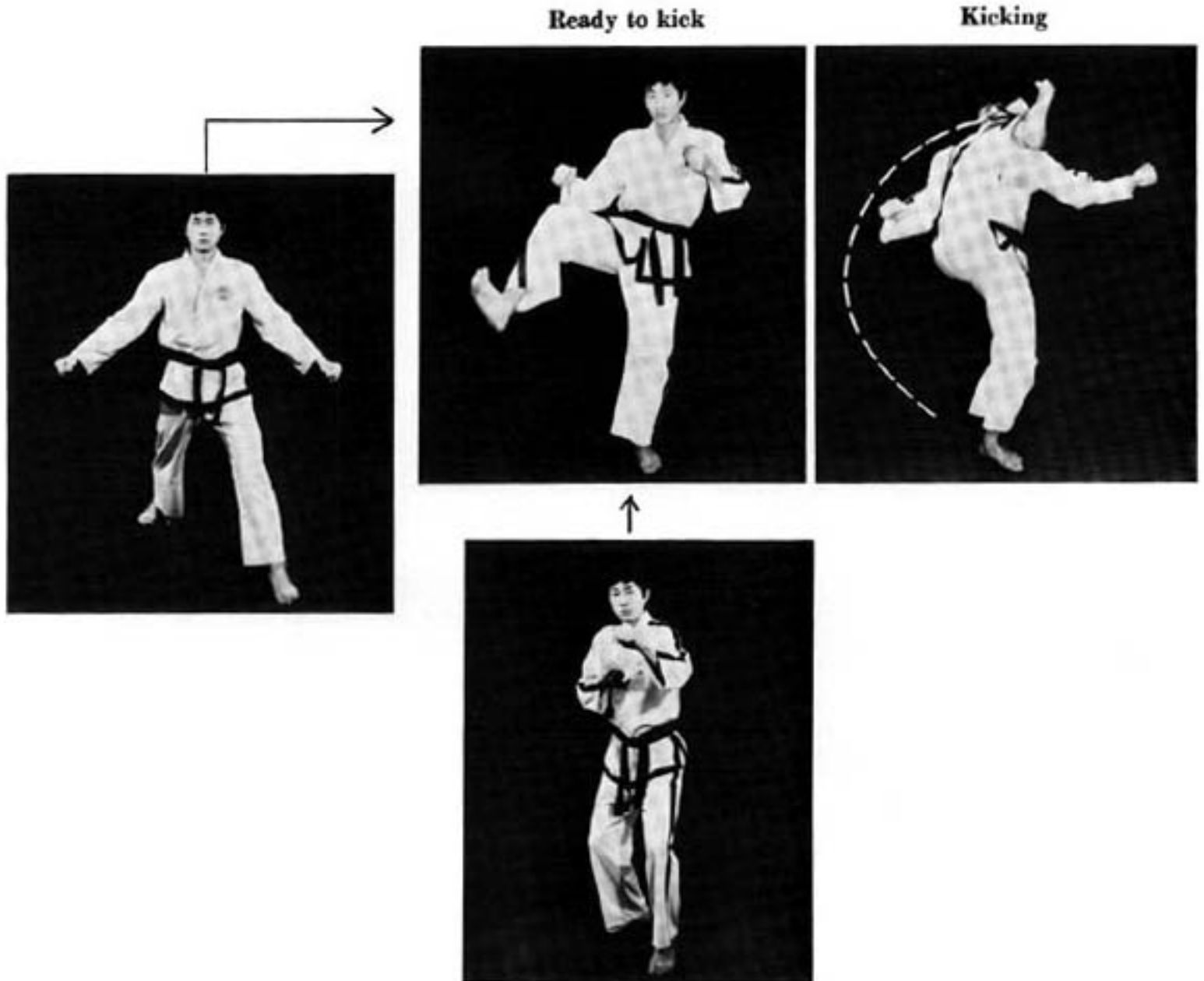


Crescent Kick (*Bandal Chagi*)

This kick is used for blocking the attacking hand or foot to the middle section and area above. The sole of the foot is the tool which should reach the target in an arc.

An advantage of this technique is that the blocking foot can be readily available for a swift counter attack. The main target should be the elbow joint, Achilles' tendon or ankle joint, with the forearm and outer or inner tibia secondary. Though outside block is more effective, an inside block is also used frequently.

Keep the back heel faced downward at the moment of the block. This technique is classified into low and middle crescent kicks.





Front View



Side View

Outside Block

This can best insure for a counter-attack with the same foot because the opponent's other free hand and foot become ineffective.









Inside Block

A special caution must be exercised when executing an inside block, since the opponent may use the opposite hand or foot for a counter-attack. The same theory is applicable to a hooking kick.





Double Crescent Kick
Only vertical kick is possible.



Waving Kick (*Doro Chagi*)

The main purpose of this kick is to block an opponent's kick aimed at the scrotum. It is also useful in preventing the side instep from being stamped by the opponent.

This kick is usually performed in a sitting stance and occasionally a diagonal stance. The main characteristic of this technique is that the kick should be executed so swiftly that the body's center of gravity remains unchanged during the kick. The side sole is used as a tool which should reach the target in a straight line with no revolving motion. The ankle joint is the only target.

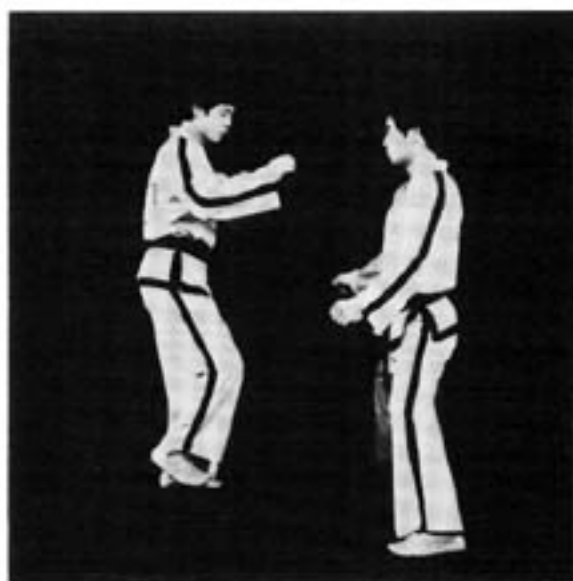
The kicking foot should be returned to the ground after each kick.



Front View

INCORRECT
The center of gravity
has been shifted.





Checking Kick (*Cha Momchugi*)

This technique is divided into front and side checking kicks. The former is performed with the back sole supported by the ball of the foot while the latter uses the side sole.

Unlike the previous kicks, the checking kick is kept momentarily on the target during the block.



Front Checking Kick (*Apcha Momchugi*)

Since the purpose of this kick is to restrict the opponent's freedom of movement, it is normally executed when the opponent rushes or attempts to close in.

The chest and solar plexus are the targets.

Basic principles:

1. The blocking tool should reach the target in a straight line.
2. Keep the body half facing the target at the moment of the impact.
3. Do not bend the stationary leg more than necessary at the moment of impact.



Ready to kick



Kick is delivered.



Front View



INCORRECT

Because the kick is performed with the ball of the foot as opposed to the back sole, balance is lost and checking power is diminished.



Side Checking Kick (*Yopcha Momchugi*)

This technique has a dual function; one to block the attacking foot directed to a low section and the other to impede or check the opponent's movement. In both cases the foot must be ready for a counter-attack or any type of consecutive action.

The tibia or knee area is the target, and the blocking tool should reach the target in an arc.



Ready to kick

Kicking





Double Side Checking Kick
Only vertical kick is possible.

INCORRECT

This kick is more of an attacking than a blocking motion. Note that the blocking tool has reached the target in a straight line instead of an arc.

Hooking Kick (*Golcho Chagi*)

The same method of hooking block with a back hand is applicable to this technique. The target areas are the elbow joint and Achilles' tendons. The blocking tool is the side instep which reaches the target in an outward curve not unlike a twisting kick.

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. This technique is divided into low and middle hooking kicks.



Ready to kick



Kicking





Double Hooking Kick
Only vertical kick is possible.



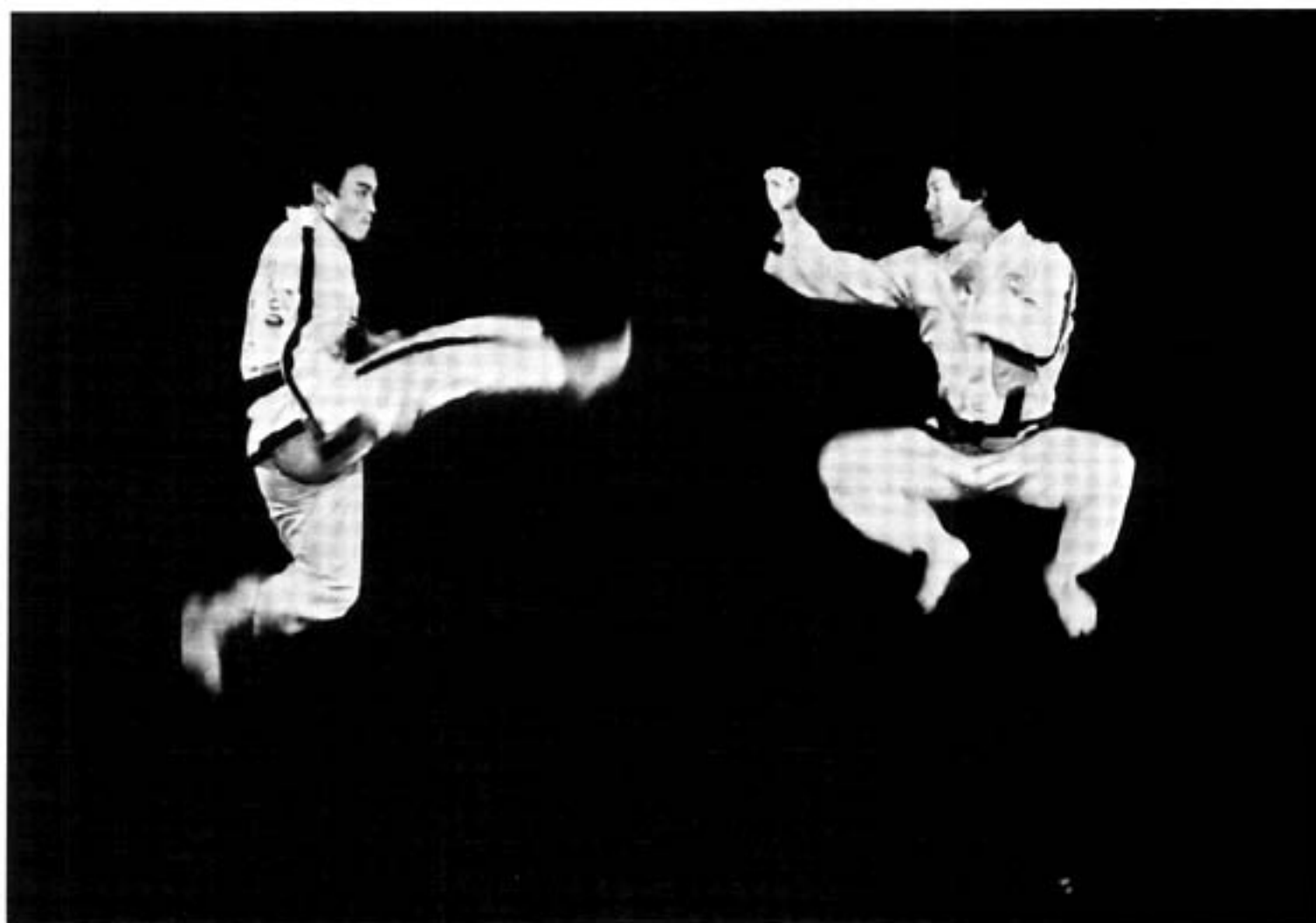
Dodging (*Pihagi*)

There are three primary reasons why dodging is so highly encouraged in all phases of defense. Firstly, it lessens the chances of injury encountered in a direct head-on clash; secondly, it offers the defender the opportunity to maneuver into a more advantageous position; and thirdly, it provides the defender with the opportunity to study and read the opponents' skill and tactics as well as bringing the opponent into a state of exhaustion.

The success or failure of dodging depends entirely on body shifting which entails agility, timing and flexibility of maneuver in all directions. It consists of foot shifting, stepping, shift-stepping, step-shifting, sliding, turning, jumping, body dropping and leg lifting.

Basic principles:

1. The defender should react in a swift and smooth reflexive action when shifting the body weight.
2. A correct posture must be maintained at all times, especially after completing a bigger movement.
3. While dodging, be observant of any openings on the part of the opponent that might be vulnerable to a counter-attack motion.



Foot Shifting (*Jajun Bal*)

This maneuver is employed chiefly for covering or adjusting a short distance (half a foot), 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.

One Single Foot

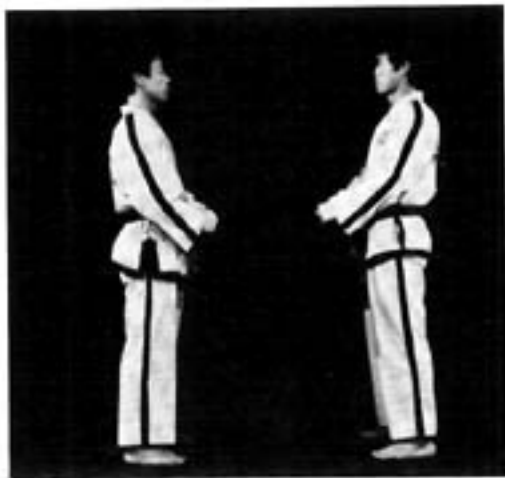
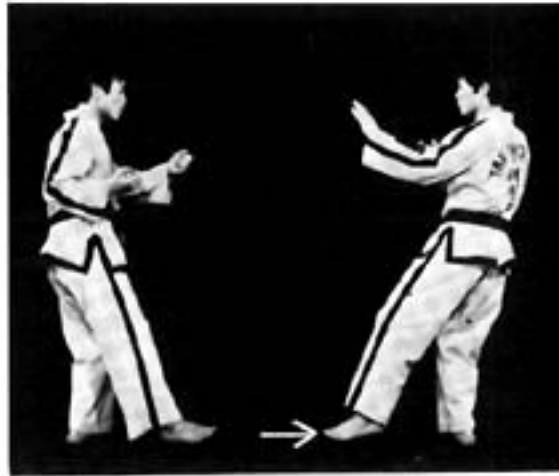
The advantage of this technique is that it permits the student to perform any attack or defense while in the act of dodging. One-foot shifting can be done from virtually any stance, but the rear foot and L-stances are most ideally suited for this maneuver because they allow the student to use the same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



Shifting to the Side



The same foot, in this case the left foot, has executed a blocking role while dodging.



Shifting to the side





The same foot has executed a counter attack immediately after a dodging action.









Both Feet

The primary purpose of this technique is to close in to or away from the opponent within the shortest distance beyond the opponent's anticipation. In this method, both feet shift almost simultaneously while maintaining the original stance.

This is performed mainly with walking, sitting and L-stances, though occasionally diagonal, parallel or fixed stance is used.

How to perform a smooth shifting.

Although both feet shift almost simultaneously, the foot closer to the direction of motion naturally precedes the other by a slight interval. The body weight, however, is rested on the front leg momentarily when shifting backward.

From a Walking Stance

Shifting Forward

Left Walking Stance



Shifting

Right Walking Stance



Shifting

Shifting Backward



Left Walking Stance



**Body weight is rested
on the left leg**



Shifting



Closing in to the opponent



Away from the opponent



Closing in





Away from the opponent



Closing in



Closing in



From an L-Stance

Shifting Forward

Right L-Stance



Shifting

Shifting Backward



Left L-Stance



Body weight is rested
on the right leg



Shifting



Away from the opponent



Closing in to the opponent





Away from the opponent



Away from the opponent



Away from the opponent



Closing in to the opponent



Away from the opponent

Away from the opponent



Away from the opponent



Closing in to the opponent



Away from the opponent



Away from the opponent

Note: The same method applies to a fixed stance.

From a Sitting Stance

Shifting to the left



To the Right

Note: The same method applies to both diagonal and parallel stances.

Away from the opponent



Closing in to the opponent



Away from the opponent



Stepping (*Omgyo Didigi*)

Stepping is used for covering comparatively a wide distance. It is performed backward, forward and sideways. Stepping is broken down into single, double and treble stepping though the foot can be moved in various ways, i.e., straight line, incurved line, outcurved line and zigzag line, the outcurved line is the one the student of Taekwon-Do must follow with the exception of rear foot stance.

Basic Principles:

1. The body must always be half facing the opponent when stepping backward and forward.
2. The body usually becomes side facing the opponent when stepping sideways.
3. The knee spring of the stationary leg must be flexible and relaxed while stepping.
4. The foot should be moved smoothly, leaving about one centimeter from the ground or floor.
5. The foot should not be dragged or lifted unless absolutely necessary or advised by an instructor.
6. Keep both legs slightly bent throughout the stepping.

Single Stepping (*Ilbo Omgyo Didigi*)

This is almost exclusively used in Taekwon-Do and can be executed from all stances. Remember that every stance can be varied to another stance while stepping. (All steppings throughout this volume are considered single stepping unless otherwise directed).

The function of the knee

Unless the stationary leg remains flexible, the movement will definitely be inhibited and lack smoothness causing a 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 is the key to this technique.

In the course of stepping, the knee can create three different postures as follows:
 Among them, posture A is the only one used in Taekwon-Do.

Relative waves formed by each posture.

Sine Wave (*Yulson*)



Posture A



Slightly bent about 30°

Posture B



Extremely bent about 90°

Horizontal Wave (*Sopyongson*)

Posture C



Straight 180°

Saw Tooth Wave (*Topnal son*)



Posture A

Bending the knee slightly gives the leg greater flexibility, imparting more momentum and speed to the motion.

From a Walking Stance

Mass is gained.



Knee is raised

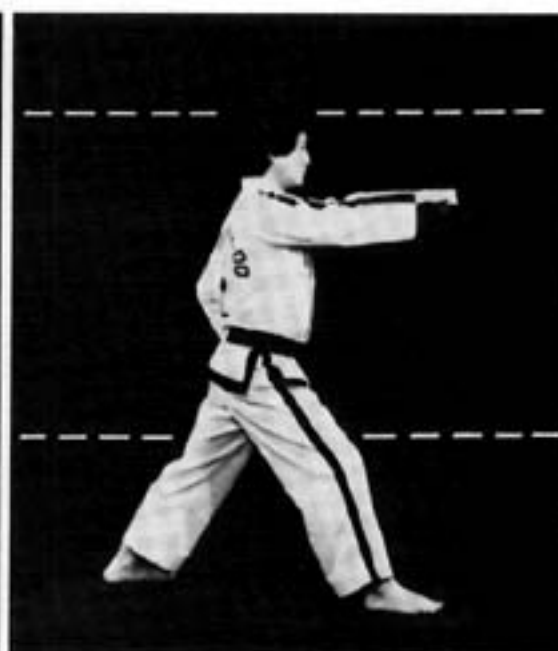


Mass is gained.



Knee is raised.





Stepping Forward



Stepping Backward

From an L-Stance

Stepping Forward



Right L-Stance



Knee is raised.



Left L-Stance

Mass is gained.

From a Sitting Stance

Stepping Sideways



Knee is raised.



Mass is gained.

Posture B

The body not only loses the dynamic stability but the mass remains the same because the knee is sharply bent.

From a Left Walking Stance



Knee remains sharply bent.

Stepping Forward



Mass remains the same.

Posture C

Since the knee is straight, the force of momentum is discontinued, thus reducing speed.



Knee is straight.



Speed is decreased.

Left Walking Stance



Right L-Stance



Right L-Stance

INCORRECT

The foot is moved in a horizontal line instead of a sine wave.

Right L-Stance





INCORRECT

The foot is moved creating a saw tooth wave instead of a sine wave.



Outcurved Line

In this method, the stepping foot reaches the destination passing the center line between the feet.

From a Left Walking Stance



Stepping Forward

Front View

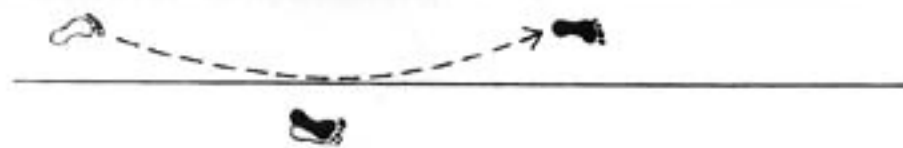
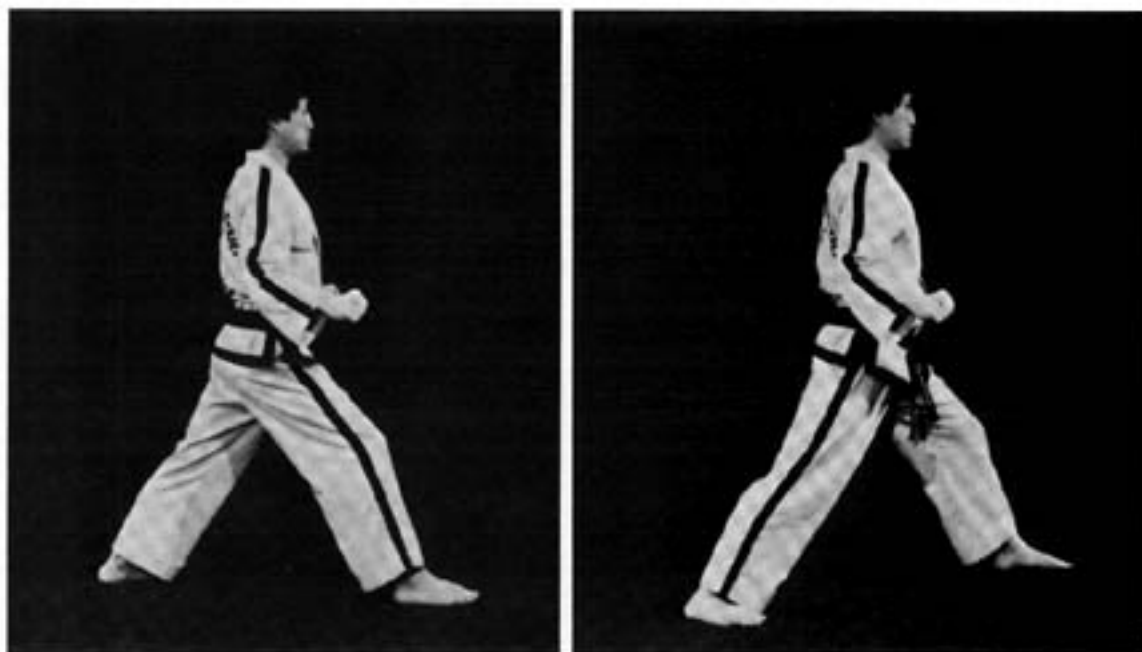


Stepping Backward

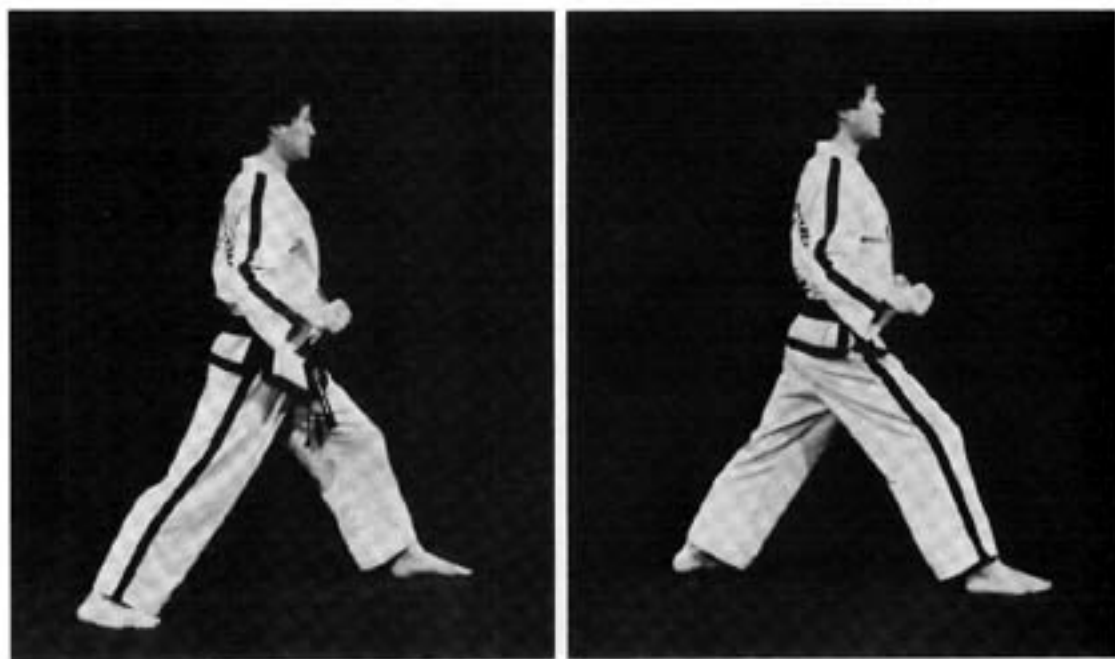
From a Right Walking Stance

Stepping Forward

Side View



Stepping Backward



Side View

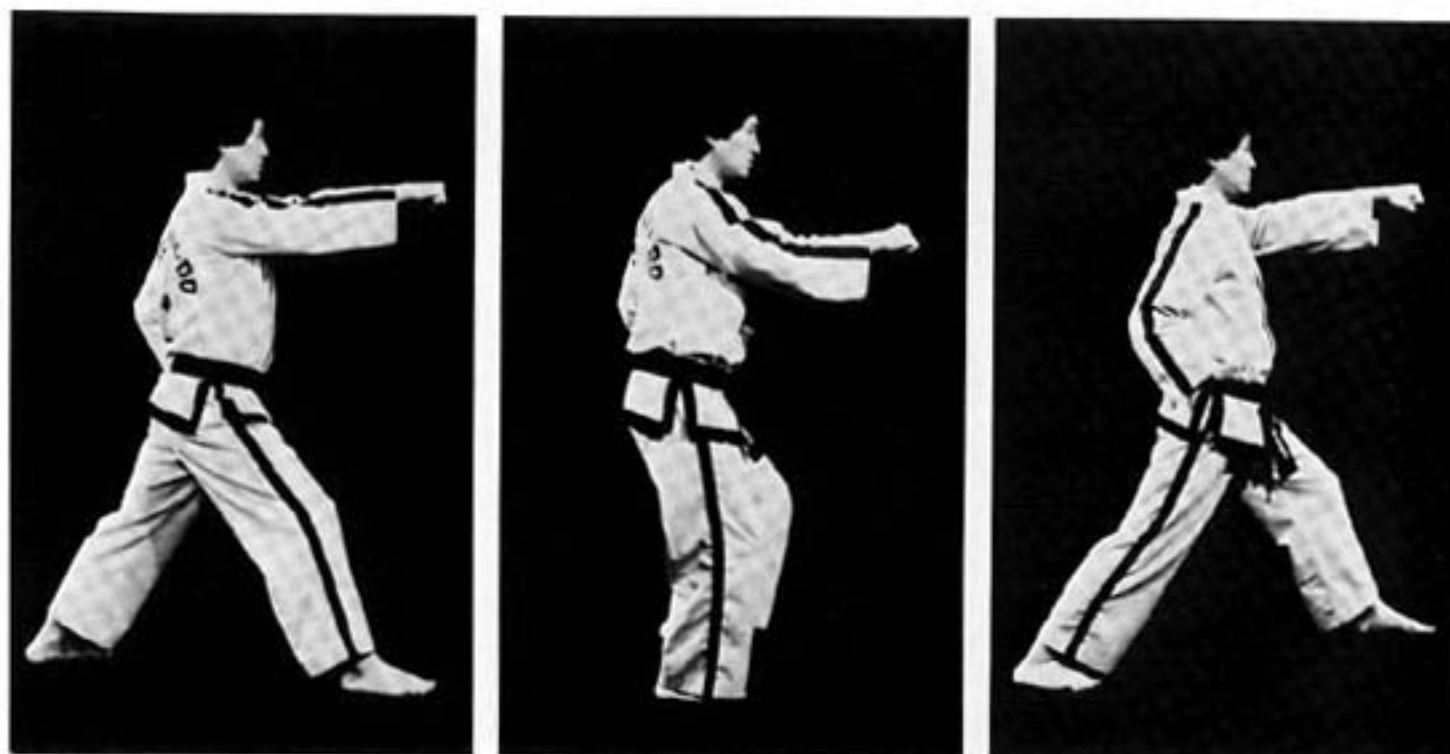


Stepping Forward



Keep the left foot
slightly pivoted





Side View

Advantages

1. A. The knee spring of the stationary leg, in this case the left leg, has started to function and the muscles of the hip and abdomen are ready to jerk.
 B. Both attacking and blocking tools have started to move in the same direction as the hip or abdomen does.
2. A. There is less of an opening for an attack since the body becomes half facing the opponent. The movement must be conducted smoothly and swiftly because the entire body is relaxed while dynamic stability is well maintained.
3. A. A maximum of power is produced, for the muscles of the hip and abdomen are fully utilized while the mass or body weight is added maintaining, static balance.
 B. The side block is performed logically and the whole body is protected by the blocking forearm.

The same principle is applicable to L-, rear foot, fixed and low stances.



Stepping Backward



Keep the right
foot pivoting

From a Right L-Stance

Stepping Backward



Stepping Forward





Stepping Forward



Stepping Backward



From a Left L-Stance

Stepping Backward



Stepping Forward



From a Left Rear Foot Stance



Stepping Backward



Stepping Forward



Stepping Forward



Stepping Forward

Stepping Backward



From a Sitting Stance



Keep the left heel slightly off the ground.

To the right



Keep the right heel slightly off the ground.

To the left



From a Diagonal Stance



To the left



Straight Line





Backward Stepping

Disadvantages

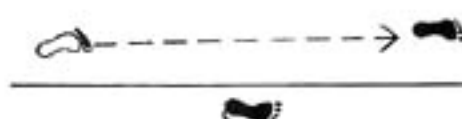
1. The body is unprotected and open to the opponent. The student is in a poor position to utilize the muscles of hip and abdomen.
2. A. In this position it is extremely difficult to produce maximum power because the knee spring of the stationary leg is not utilized.
It is difficult to bring hands and feet into action simultaneously.
B. The forearms are crossed at the center of the body rather than in front of the chest because the student is in an awkward posture.
3. Stance is too short and wide after continuous movement putting the student in an unbalanced posture. This becomes more apparent in backward stepping motion. Both the dynamic and static stability can hardly be maintained.
A. The punch has failed to produce maximum power.
B. The block is extended beyond the point of focus because of full facing position instead of half facing.

From a Walking Stance

Stepping Backward



Stepping Forward



Stepping Forward



Side View

Stepping Forward



Short and Wide



Shorter and Wider



Normal



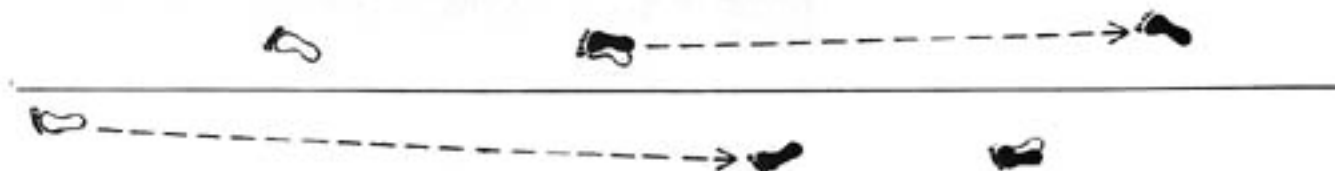
Stepping Backward



Wider and Shorter



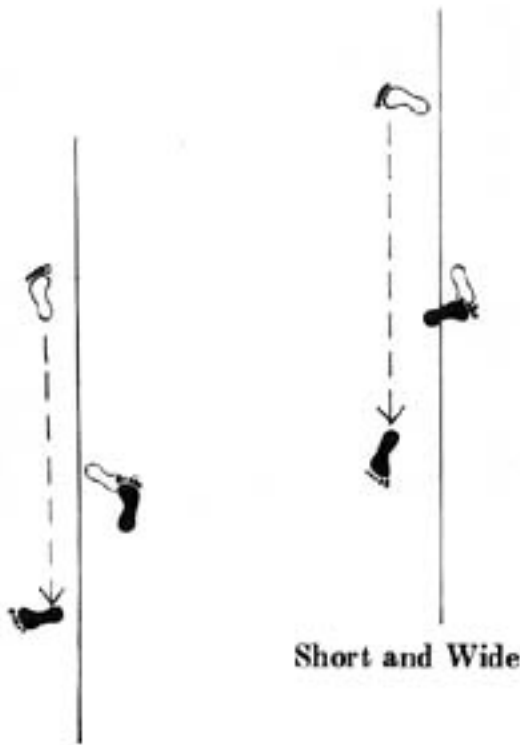
Widest and Shortest



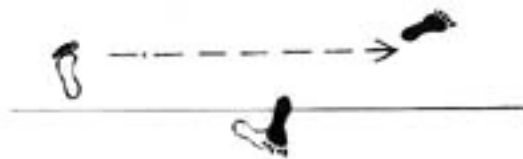
From an L-Stance

Stepping Forward

Stepping Backward



Shorter and Wider



Stepping Forward





Zigzag Line

The stepping foot reaches the destination passing by the stationary foot.



Disadvantages

- A. A full facing position with respect to the opponent makes it difficult to utilize the hip and abdomen, reducing speed.
- B. The foot tends to move diagonally instead of forward, creating a stance that is too wide, resulting in weak punch. This principle is also applicable for blocking.

From a Walking Stance

Stepping Backward



Stepping Forward



Stepping Backward



Side View

From an L-Stance

Stepping Backward



Stepping Forward



Important:

Through the foregoing pages the student can see the close connection between the lines and waves. For example, an out-curved line creates a sine wave, a straight line, a horizontal wave and a zigzag line, a saw tooth wave.



Incurved Line

This method counts for very little, except in the case of a rear foot stance.

The main disadvantages are:

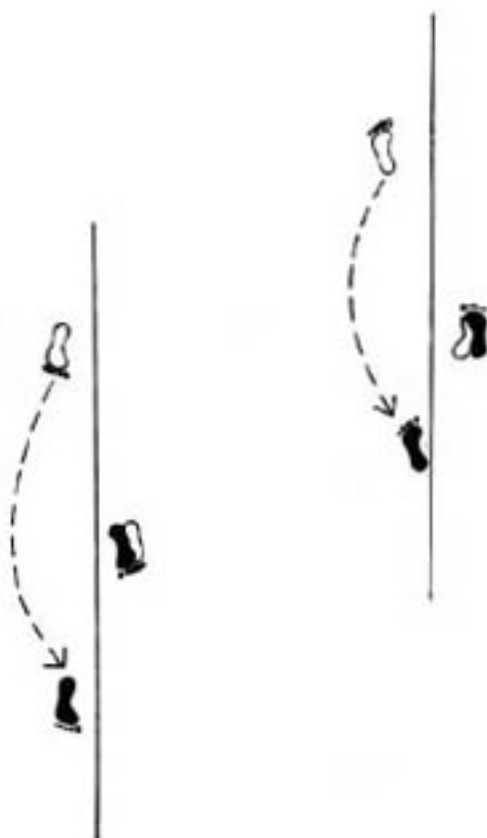
1. Stance is too short and narrow especially after a backward movement.
2. Neither attacking tool nor blocking tool moves in the same direction as the hip or abdomen does.

From a Walking Stance

Stepping Forward



Stance is short and narrow.



Stepping Backward



Stance is too short and narrow.

The same principle is applicable to other stances.

Double Stepping (*Ibo Omgyo Didigi*)

In this technique the stepping is executed in two motions. It is used for covering a comparatively wide distance with a smooth movement.

The walking, L- and rear foot stances are used to move back and forth while sitting, and diagonal stances are for a lateral movement.

Stepping Forward



From a Right Walking Stance



Keep the left heel slightly off the ground while pivoting with the right foot until the body becomes half facing the opponent.

Stepping Backward



Keep the right heel slightly off the ground with the body half facing the opponent.

The same principle is applicable to a low stance.

From a Right Walking Stance

Keep the left heel slightly off the ground, with the body half facing.

Stepping Forward



Stepping Backward

Keep the right heel slightly off the ground with the body half facing.



From a Right Walking Stance

Stepping Forward



INCORRECT

The left foot is moved behind the right foot, thus failing to perform a double stepping. The same principle is applicable to rear foot and L-stances.



INCORRECT

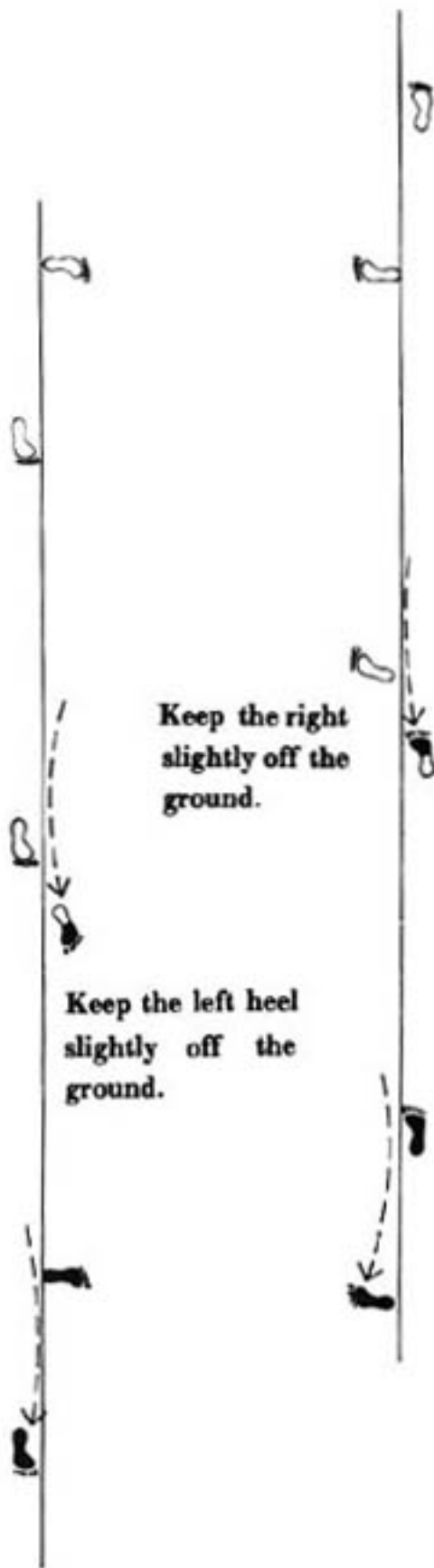
The left foot is moved to the side instead of the center line, thus the stance is too wide and short, missing the purpose.



Stepping Forward

From a Left L-Stance

Stepping Forward



Stepping Backward

From a Right Rear Foot Stance



Keep the right heel slightly off the ground.



Keep the left heel slightly off the ground.



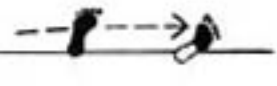
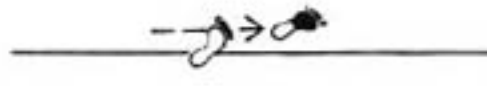
Stepping Forward



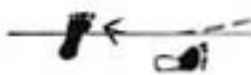
Stepping Backward

From a Left Rear Foot Stance

Stepping Forward



Stepping Backward



From a Sitting Stance

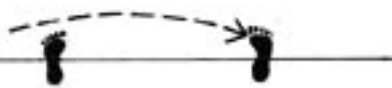
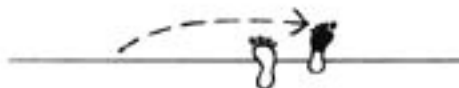
To the left

Keep the right heel slightly off the ground.



To the right

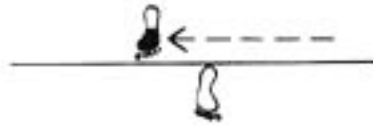
Keep the left heel slightly off the ground.



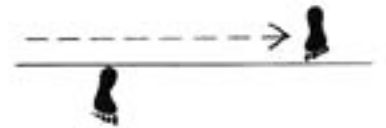
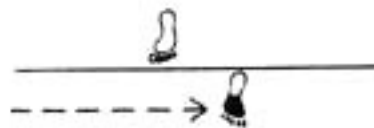
From a Right Diagonal Stance

To the right

Keep the left heel slightly off the ground.

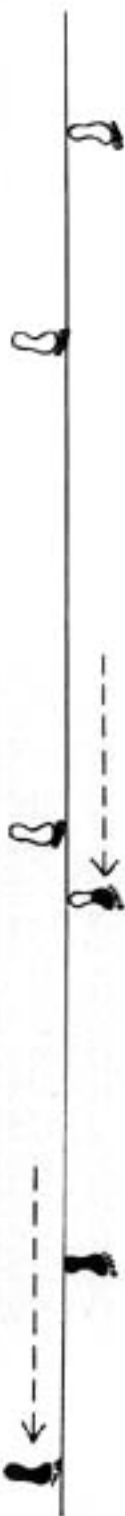


Keep the right heel slightly off the ground.



From a Left Diagonal Stance

To the right



To the left

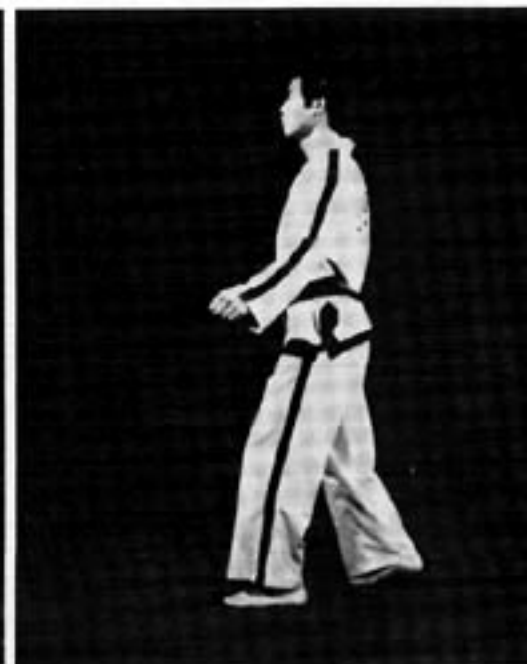
Treble Stepping (*Sambo Omgyo Didigi*)

This is chiefly executed from walking and L-stances. It is used to cover a wider distance, moving back and forth. Sideway stepping is not possible.

Stepping Forward



From a Right Walking Stance



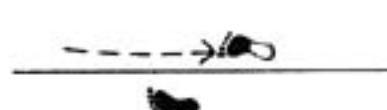
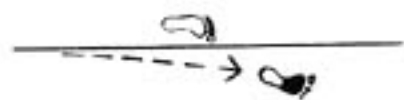


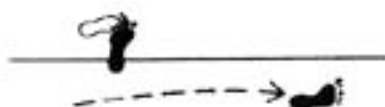
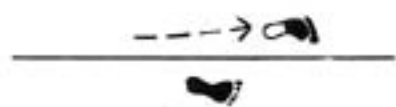
Stepping Backward



From a Right L-Stance

Stepping Forward





Stepping Backward

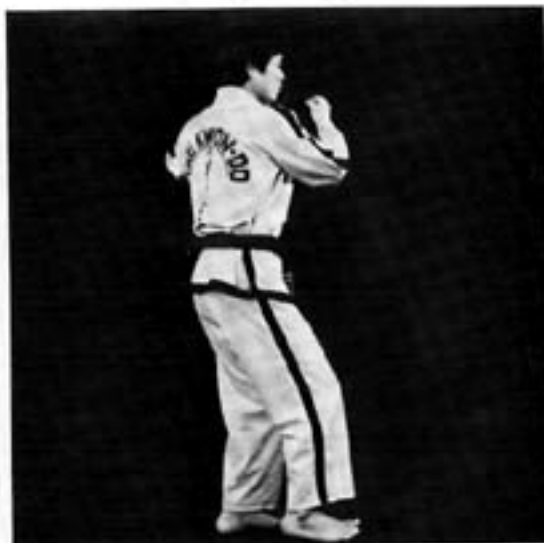


Variation of Stance While Stepping

Left Walking Stance



Single Stepping



Stepping Forward

Changed into an L-Stance



Changed into a Sitting Stance.

Stepping Backward



Right Walking Stance



Stepping Backward



Changed into a Rear Foot Stance.

Changed into an L-Stance



Stepping Forward

From a Right L-Stance

Stepping Forward



Changed into a Walking Stance



From a Left Rear Foot Stance

Changed into an L-Stance



Stepping Backward



From a Sitting Stance

To the left



Changed into a diagonal stance.



From a Left Diagonal Stance

Changed into a walking stance



To the right



Right Walking Stance



Double Stepping Forward



Changed into a Sitting Stance

Double Stepping Backward



Changed into a Rear Foot Stance.

Left Walking Stance



Right Walking Stance



Double Stepping



Forward



Changed into a sitting stance.

Changed into a rear foot stance



Backward



Double Stepping



Left L-Stance

The same method is applicable to a fixed stance.

Backward



Double Stepping



Sitting Stance



Changed into a diagonal stance.



Left Rear Foot Stance



Double Stepping



Forward



Changed into a Sitting Stance.



Forward

From a Right L-Stance



Treble Stepping



Changed into a walking stance





From a Right Walking Stance



Forward



Treble Stepping



**Changed into a Right
Rear Foot Stance**



Shift-Stepping (*Jajunbal Omgyo Didigi*)

This is merely a stepping motion following a shifting motion, and it can be performed with any combination; e.g. single shifting with single stepping, single shifting with double stepping, double shifting with single stepping, double shifting with double stepping or treble stepping and so on. Walking, L- and sitting stances are common for this technique though occasionally fixed, diagonal or parallel stances are used.

Single Shifting with Single Stepping

From a Left Walking Stance



Forward



Backward



From a Right L-Stance

Forward



Backward



The same method is applicable to a fixed stance.





From a Sitting Stance

To the right



To the left



**Single Shifting with
Double Stepping**

From a Left Walking Stance



Backward



From a Right L-Stance





Forward



Forward



Backward



From a Sitting Stance



From a Right Diagonal Stance

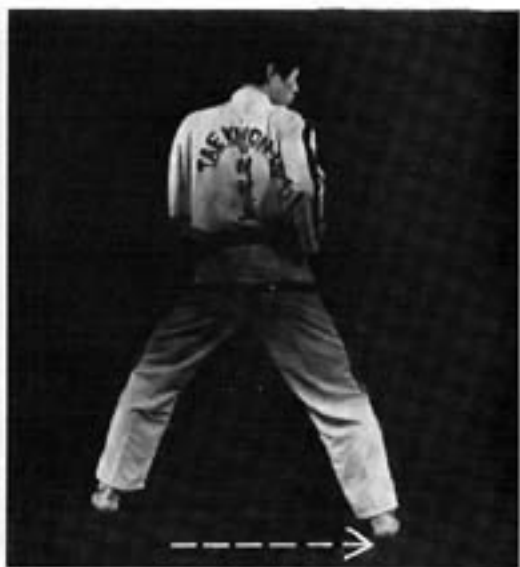


To the right





To the left



To the right



From a Parallel Stance

Double Shifting with Single Stepping

From a Walking Stance



Forward





Backward

Forward



From an L-Stance

The same method is applicable to a fixed stance.

Right L-Stance

Forward





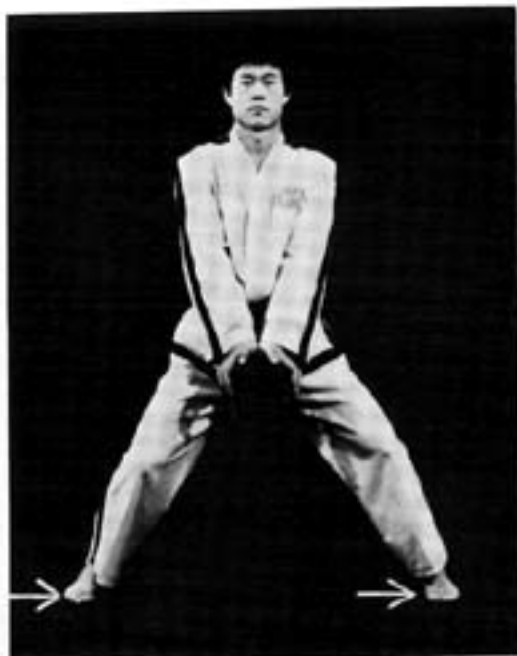
Left L-Stance



Backward

From a Sitting Stance

To the left





To the right



Double Shifting with Double Stepping

From a Right Walking Stance



From a Right I-Stance



From a Sitting Stance





Forward



Backward



To the left

The same method can be used for double shifting with treble stepping or treble shifting with any number of stepping motions.

Step-Shifting (*Omgyo Didimyo Jajunbal*)

This is a reverse motion of shift-stepping, and it can be executed from nearly all stances as far as single stepping is concerned.

Single Stepping with Single Shifting

From a Left Walking Stance

Forward



From a Left L-Stance

The same method is applicable to a fixed stance.

Forward





From a Sitting Stance

The same method is applicable to diagonal and parallel stances.

To the left



From a Right Rear Foot Stance



Double Stepping with Double Shifting



Backward



Right L-Stance

To the left





Right Walking Stance

Forward



Sitting Stance

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 stances, though occasionally a sitting or fixed stance is used. It can also be executed from any combination; e.g. slide-shifting, shift-sliding, step-sliding, slide-stepping, shift-step sliding, double slide-stepping or double step-shift sliding, and so on.



Forward



Changed into a
Rear Foot Stance



Backward

L-Stance



Sitting Stance



Fixed Stance



Slide-Stepping



Double Slide-Stepping



Double Step-Shift Sliding

Closing in to the opponent

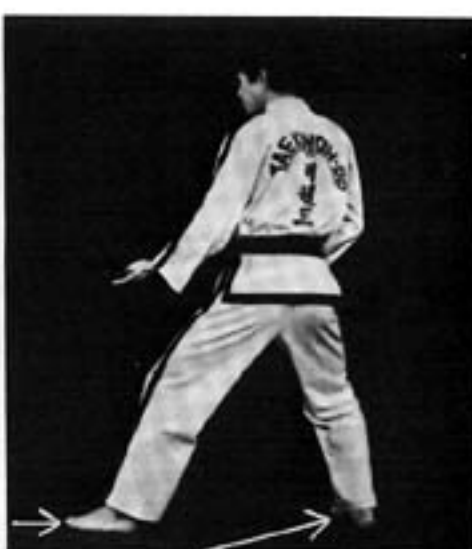




Away from the opponent



Away from the opponent



Slide-Shifting



Shift-Sliding



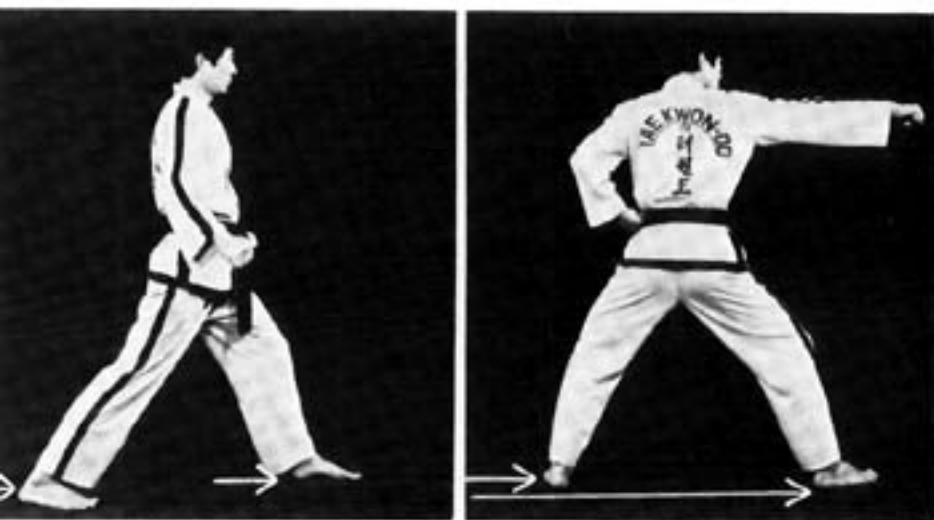
Step-Sliding



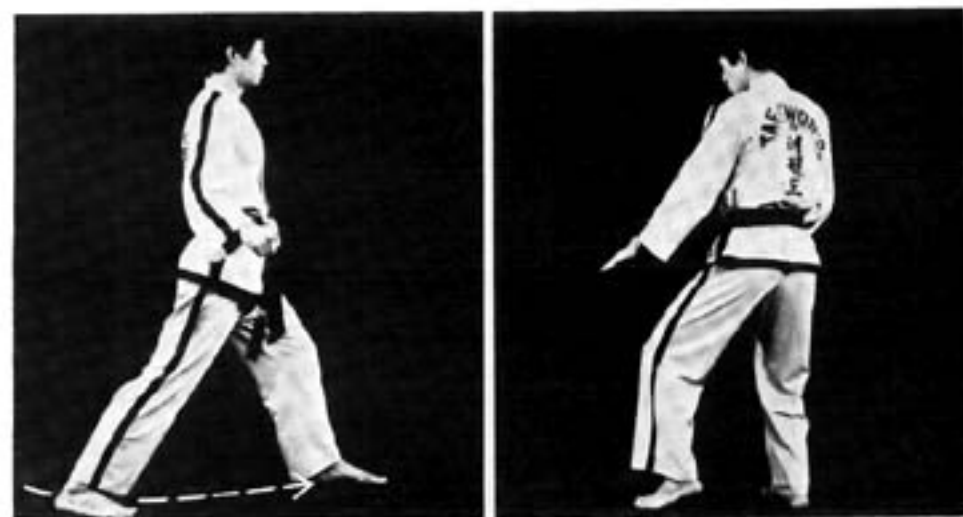
Closing in to the opponent

Shift-Step Sliding





Closing in to the opponent



Away from the opponent



Away from the opponent



Turning (*Dolgi*)

Turning is classified into spot-turning, step-turning and double step-turning, etc.

The following principles must be observed:

1. The ball of the foot is used always as the pivot.
2. Do not lift the heel more than necessary to complete a smooth turning motion.
3. Direction of actual turning should be as short as possible.
4. The knee of the stationary leg must be slightly bent while turning.

Spot-Turning (*Gujari Dolgi*)

The purpose of this technique is to meet the opponent approaching from behind, and is executed in three different methods. It is mainly performed with walking, L- and rear foot stances, though occasionally a fixed or low-stance is used.

Left Walking Stance



Counter-clockwise Turning



Right Walking Stance



Clockwise Turning



Right Walking Stance



A side piercing kick is delivered while turning.



Side View



A hooking kick is delivered while turning



Counter-clockwise Turning

The Turning is performed pivoting with the right foot on the midline



Method One

The turning is performed after moving one foot on the midline between the feet

Advantage and disadvantage

1. Any attack or defence can be performed with either foot during the turning.
2. Direction of actual turning is minimized.
3. The line of axis is comparatively well maintained.
4. Correct stance can be performed with one motion.
5. Turning is executed in two motions.
6. A rhythmic movement coupled with reaction force is fully utilized.

The turning is performed after moving the left foot on the midline

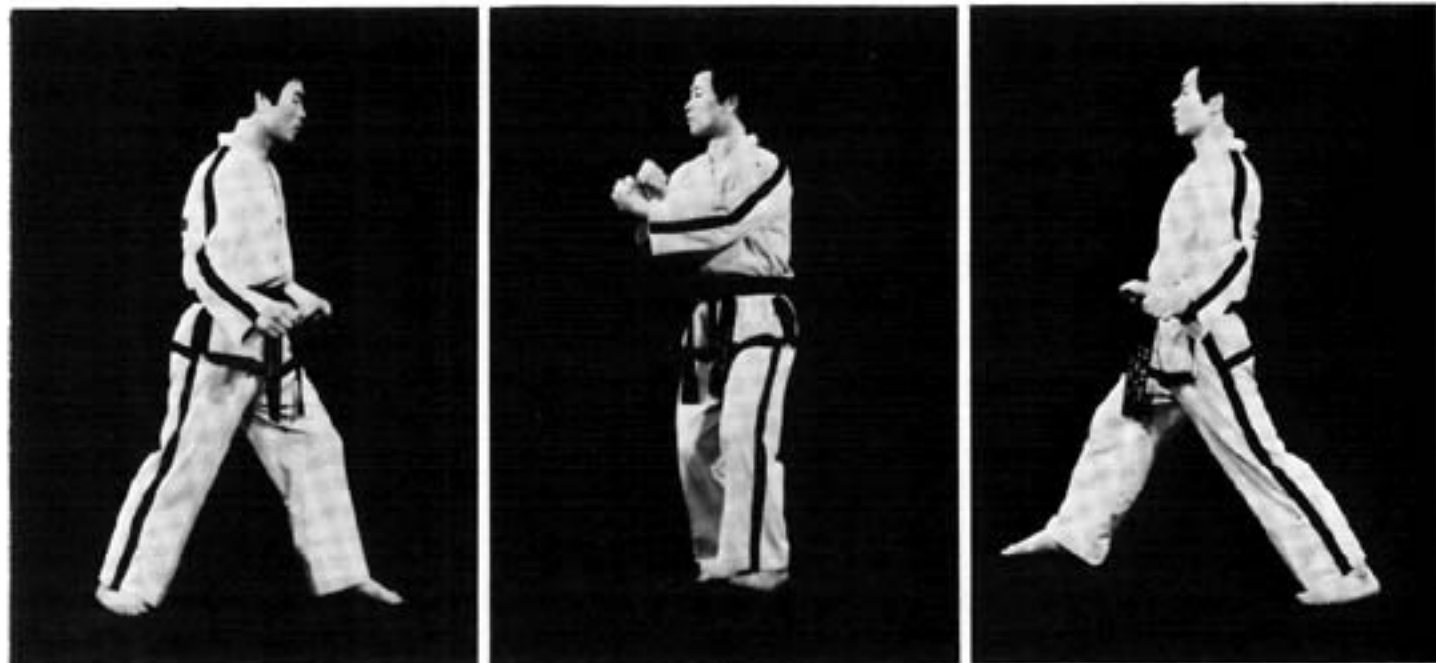
Counter-clockwise Turning





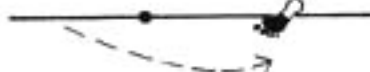
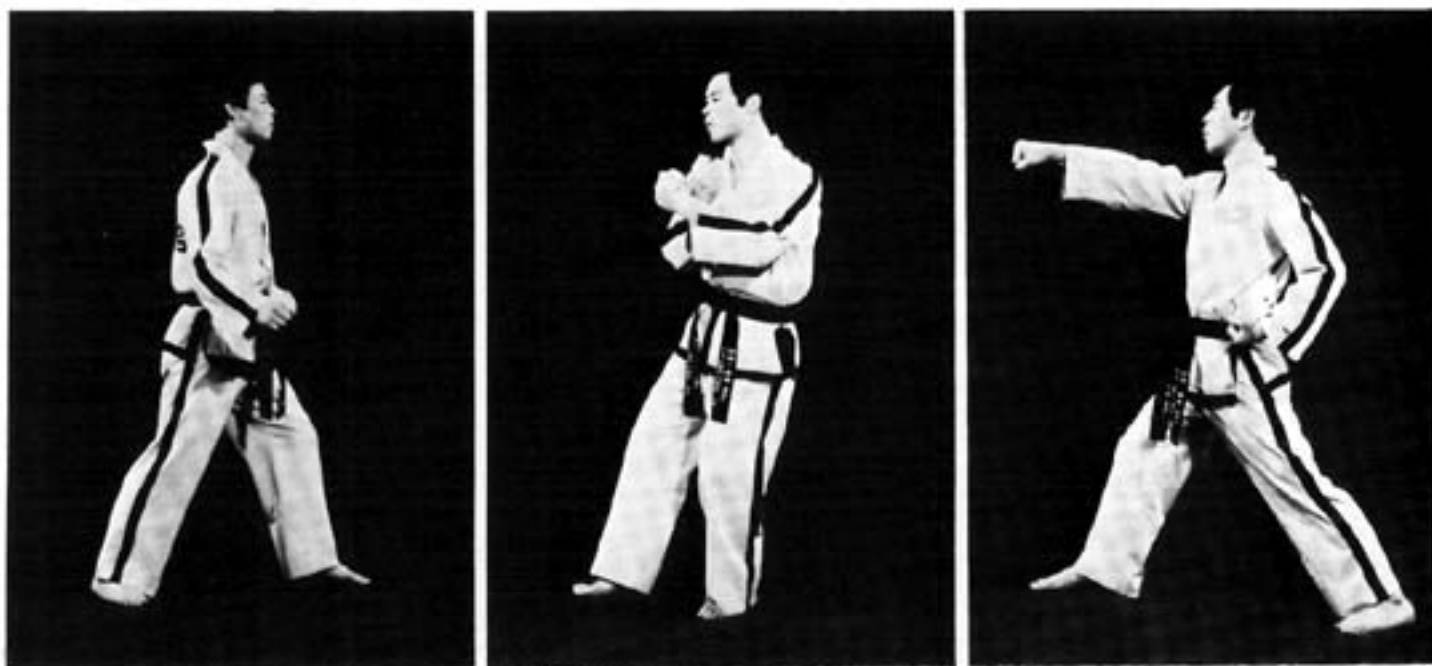
From a Left Walking Stance

Clockwise Turning

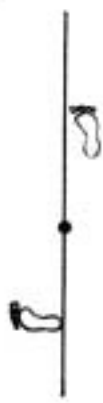


Counter-clockwise Turning

The same method is applicable to a low stance.

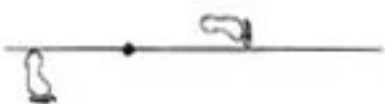


From a Left L- Stance



Counter-clockwise
Turning

From a Right L-Stance



Only the front foot can be moved on the
midline as shown in this page.

Right Rear Foot Stance



Left Rear Foot Stance



Clockwise Turning

Counter-clockwise Turning

Right Walking Stance

Method Two

1. Correct stance can be performed in one motion.
2. A limited attack or defence can be performed during the turning.
3. Turning is executed in one motion.
4. The line of axis can hardly be maintained.
5. The direction of actual turning is comparatively longer.

The turning is performed pivoting with the right foot.

Counter-clockwise Turning



Right Walking Stance



The turning is performed pivoting with the left foot.

Counter-clockwise Turning



Knee joint is being attacked during the turning.



Side View



A turning kick is delivered while turning.

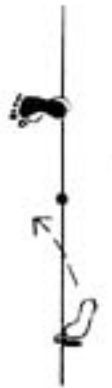
The same method is applicable to a low stance.

Right L-Stance



**Pivoting with the left foot
Clockwise turning**

Right L-Stance



**Pivoting with the right foot
Clockwise turning**

The same method is applicable to a fixed stance.

Left Rear Foot Stance



**Pivoting with the right foot
Counter-clockwise turning**

Left Rear Foot Stance



**Pivoting with the left foot
Counter-clockwise turning**

Pivoting is possible only with the front foot as shown in this page.

Method Three

The turning is performed after moving one foot to the double shoulder width.

Advantages and disadvantages

1. The balance of the body is broken due to the double shoulder width which is belly.
2. Neither attack nor defence is possible during the turning because the body weight is evenly distributed on both legs.
3. Hard to maintain the line of axis.
4. Stance has to be readjusted after the turning to have an ordinary distance between the feet.
5. Turning is performed in two motions.
6. The duration of actual turning is comparatively shorter.



Counter-clockwise Turning

Right Walking Stance

Left Walking Stance

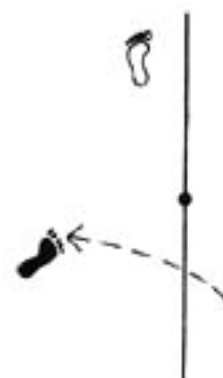
Not only is the balance broken but also it is impractical to move the foot to a double shoulder width in a parallel line.

Both legs are being attacked while turning.



Stance has been readjusted, for it was short.

Clockwise Turning



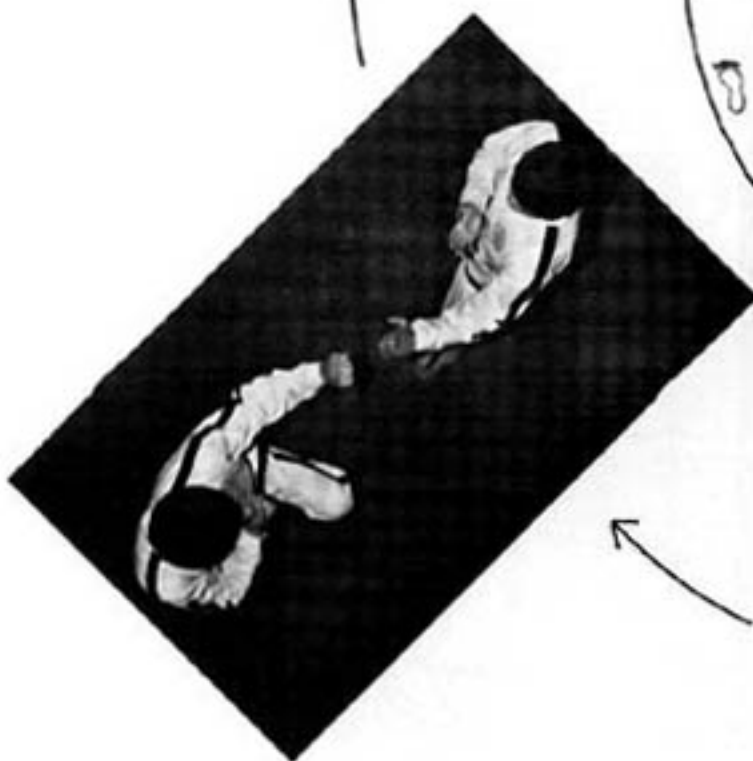
Step-Turning

The advantage of this technique 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.

For exercise purposes, this turning is executed in the opposite direction, in a 180 degree radius, however, it can be executed clockwise, counter-clockwise, forward or backward.

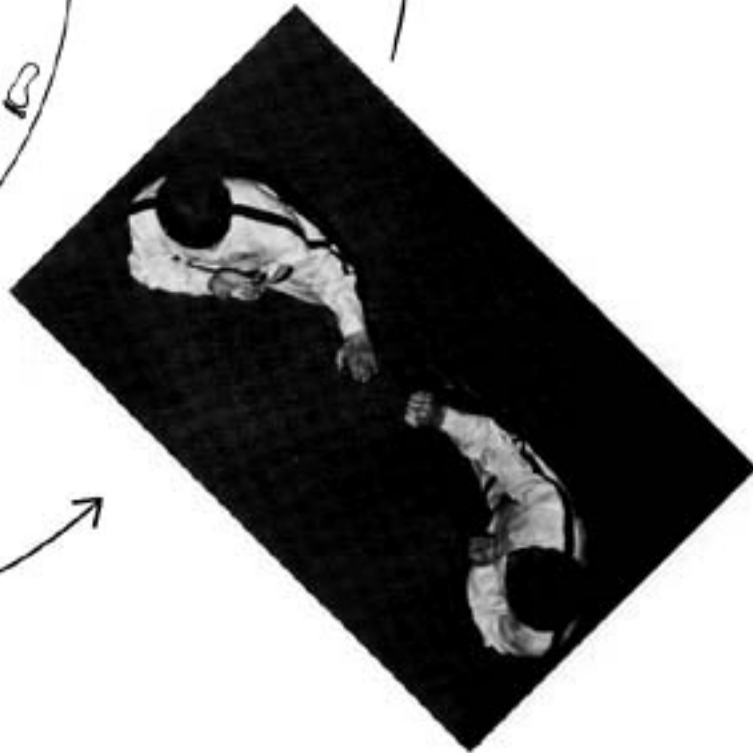
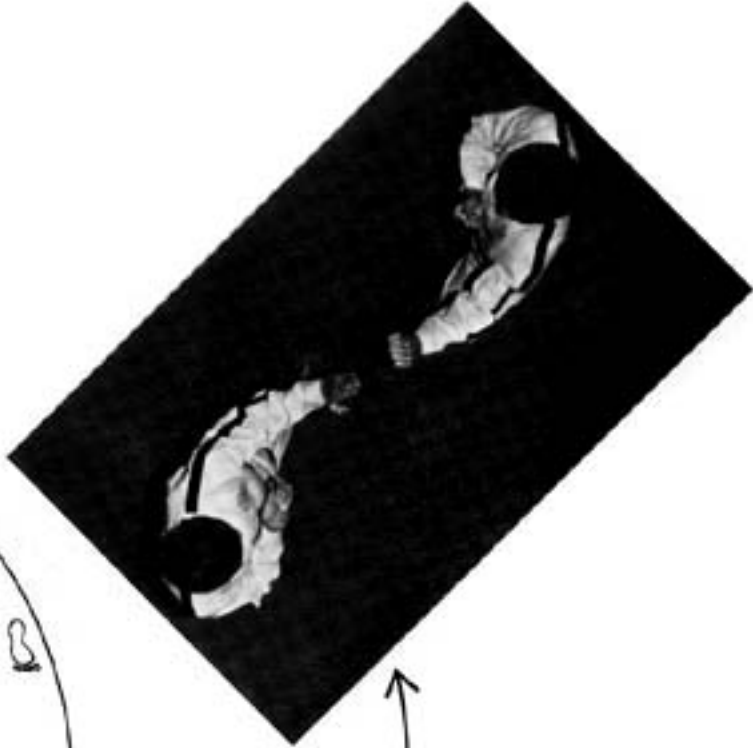
The step-turning can also be performed in any combination of shifting or sliding motion.

Walking, L- and sitting stances are common though occasionally a fixed or diagonal stance is used.



How to face an opponent

Clockwise

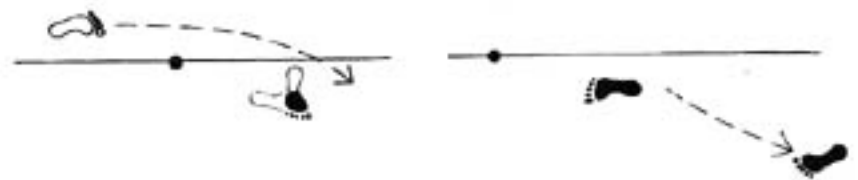


Counter-clockwise

Forward Step-Turning

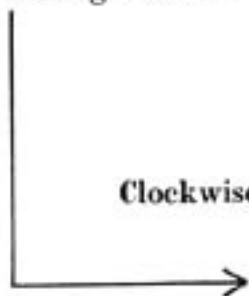


Clockwise



From a Right Walking Stance

Clockwise



Counter-clockwise



Backward Step-Turning

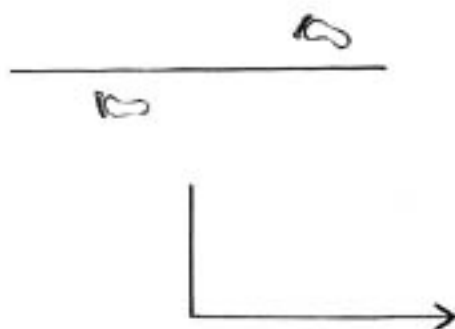
Clockwise



From a Left Walking Stance



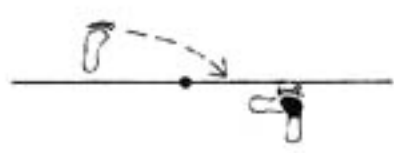
Counter-clockwise



Counter-clockwise Turning

Forward Step-Turning

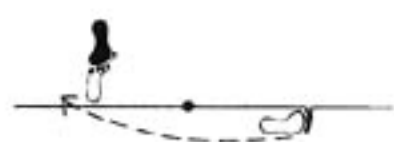
Front a Right L-Stance



Clockwise Turning



Backward Step-Turning



The same principle is applicable to a fixed stance.

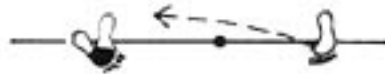
Counter-clockwise Turning ←



Sideway Step- Turning



From a Sitting Stance



Clockwise Turning ←



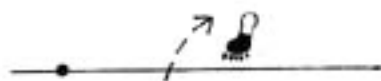
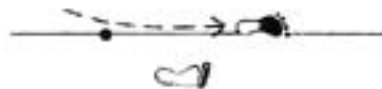
The same principle is applicable to a diagonal stance.

Double Step-Turning (*Ibo Omgyo Didimyo Dolgi*)

This turning can cover a wider distance than the others, and is conducive for changing directions. It is executed forward, backward and either clockwise or counter-clockwise.

It can be performed with any combination of stances, stepping, shifting, sliding or jumping motions. Walking L- and rear foot stances are most common though occasionally a fixed or low stances are used.

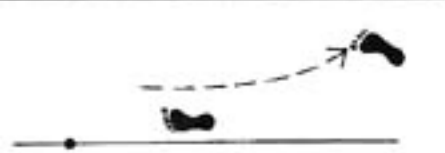
Forward Double Step-Turning



From a Right Walking Stance

From a Left Walking Stance

Counter-clockwise Turning

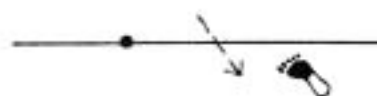


Clockwise Turning

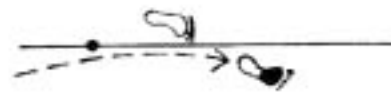
Clockwise Turning



Counter-clockwise Turning



From a Right L-Stance



Clockwise Turning

From a Left L-Stance

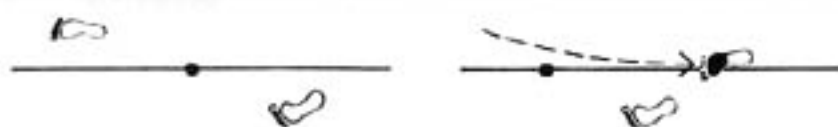
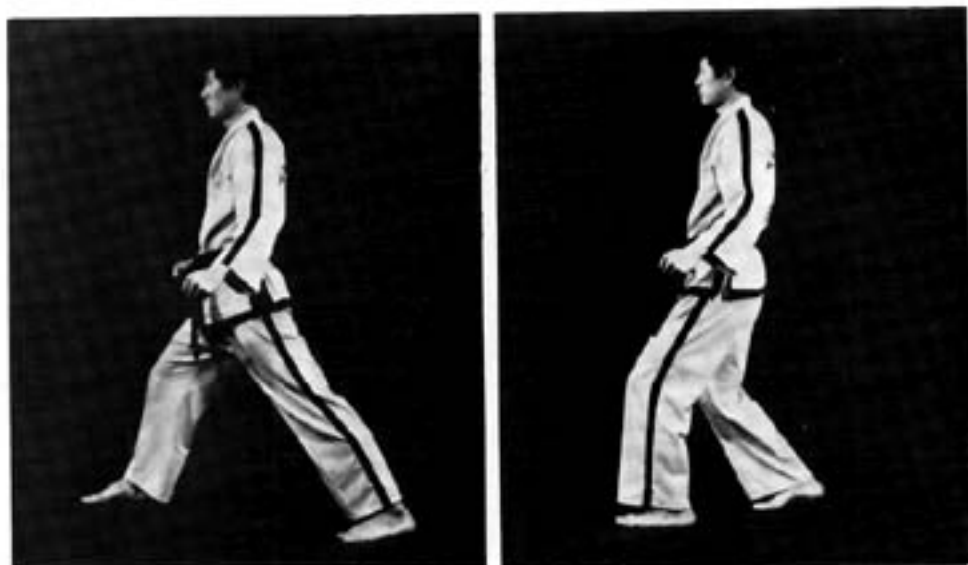


Counter-clockwise Turning

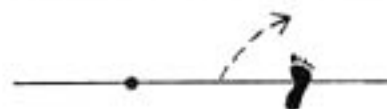


Backward Double Step-Turning

From a Right Walking Stance



Counter-clockwise Turning



Clockwise Turning

From a Left Walking Stance



Clockwise Turning



Counter-clockwise Turning

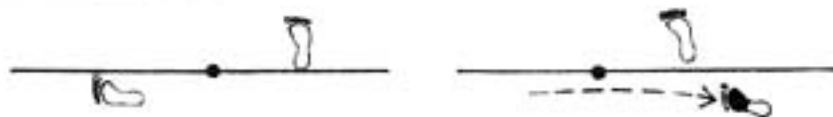
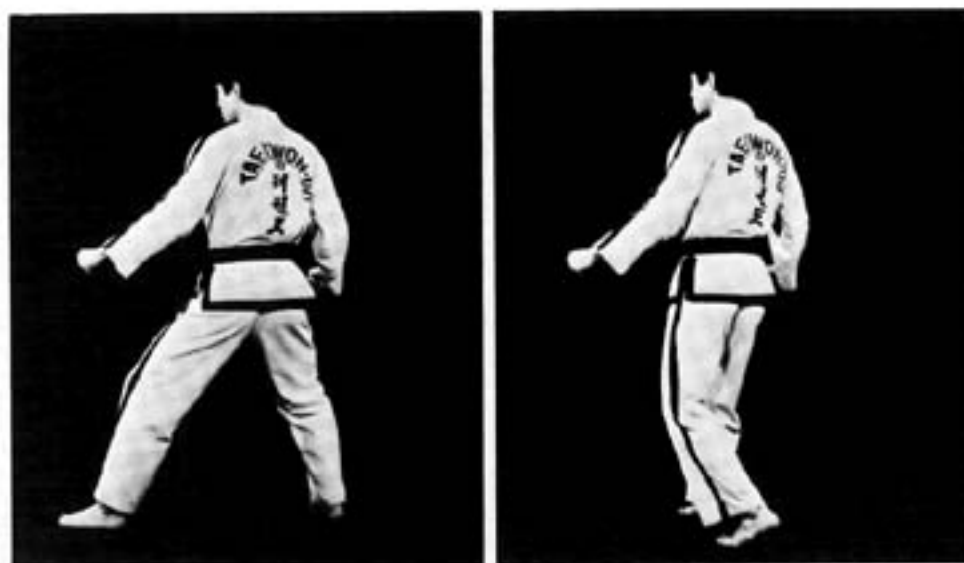


Clockwise Turning



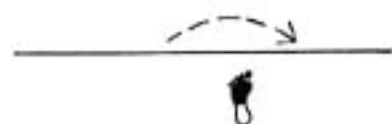
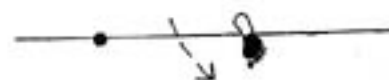
The same principle is applicable to a low stance.

From a Right L-Stance



The same principle is applicable to a fixed stance.

Counter-clockwise Turning



Clockwise Turning

From a Left L-Stance



Clockwise Turning

Variation of Stance While Turning

Spot Turning



Left Walking Stance



Clockwise Turning



Changed into a
Left L-Stance



Changed into a Right
L-Stance



Counter-clockwise
Turning



Right Walking
Stance



Right L-Stance



Clockwise Turning



Changed into a left rear foot stance

Left L-Stance



Counter-clockwise Turning

Changed into a left walking stance



Double Step-Turning



Changed into a Rear Foot Stance

Changed into a Fixed Stance



Changed into an L-Stance

Double Step-Shift-Slide Turning



Changed into an L-Stance





Shift-Treble-Step-Slide Turning

Changed into a Sitting Stance



Shift-Treble-Slide Turning

Changed into a Fixed Stance



Double-Step-Shift-Jump Turning

Changed into an X-Stance

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.

The L-, sitting and X-stances present the best postures for this technique.





INCORRECT
Both feet are drooped.



Body Dropping (*Mom Nachugi*)

Although not widely used, this technique can be quite successful when applied properly. One of the primary purposes of this technique is to evade a flying attack directed toward the high section.

The drop must be performed in one swift motion without any "telegraphing" on the part of the defender. If the assailant is able to anticipate the drop, the defender will, in his prone position, be mainly helpless.

Do not attempt to bob or weave the head before the execution; not only is this a useless maneuver but the defender may also lose sight of even the slightest variation of the opponent's movement.





Foot Lifting (*Bal Dulgi*)

This technique is normally used to avoid a pressing or sweeping kick. An added advantage is the ability to counter-attack with the same foot.







GROUND FOOT TECHNIQUE (*Noowo Bal Gisool*)

The student of Taekwon-Do should be able to meet an opponent or opponents even in a reclining position. A technique performed with the foot while lying down is called a "ground foot technique" and is used at a close range.

It is divided into attack and defence techniques.

Ground Front Snap Kick

(*Noowo Apcha Busigi*)



With shoes on



With twin foot

Ground Side Piercing Kick (*Noowo Yopcha Jirugi*)



Ground Side Thrusting Kick (*Noowo Yopcha Tulgi*)

The kicking procedure is the same as that of a ground side piercing kick with the exception of the attacking tool.



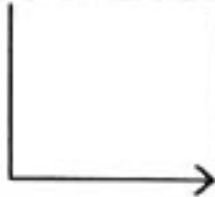
Ground Downward Kick (*Noowo Naeryo Chagi*)

This technique is mainly performed with the back heel though occasionally the ball of the foot is used. In either case the kicking leg must be properly bent at the moment of impact.

Back Heel



Ball of the Foot



Ground Turning Kick (*Noowo Dollyo Chagi*)



Ground Vertical Kick (*Noowo Sewo Chagi*)



Two Direction Kick

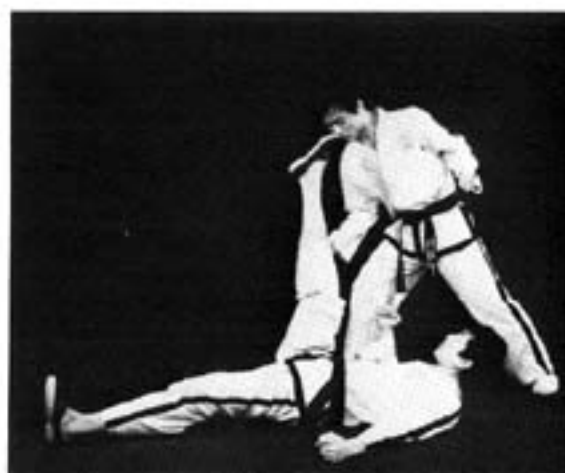


Ground Twisting Kick (*Noowo Bituro Chagi*)

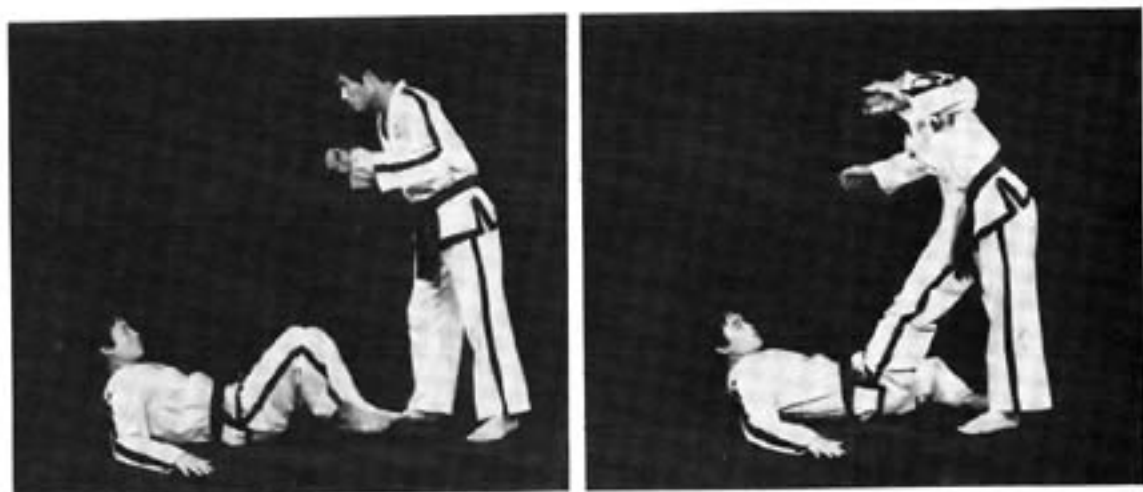
The ball of the foot is the main attacking tool though the instep is also a tool for middle twisting kick and the toes can be used when wearing shoes.



Two Direction Kick



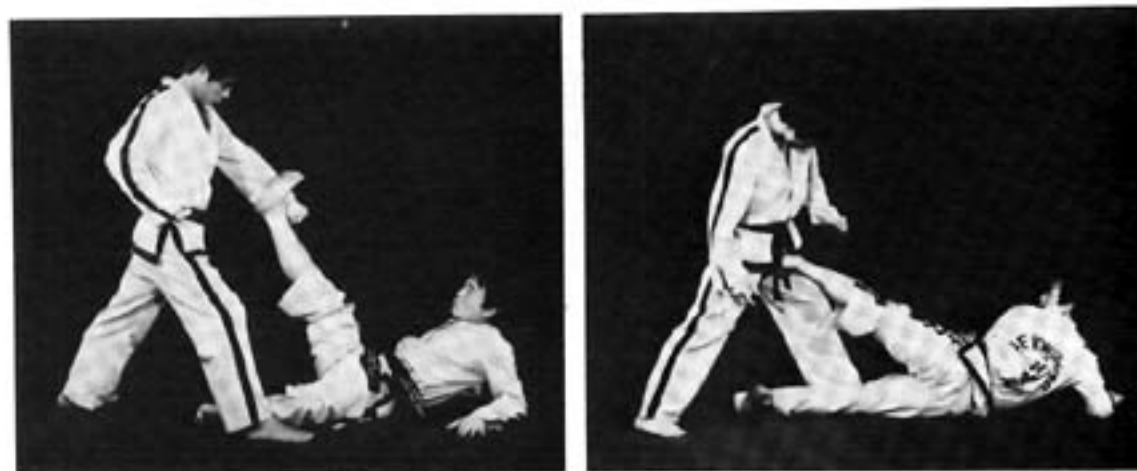
Ground Front Checking Kick (*Noowo Apcha Momchugi*)



Ground Crescent Kick (*Noowo Bandal Chagi*)



Ground Hooking Kick (*Noowo Golcho Chagi*)



Ground Leg Crossing (*Noowo Dari Kogi*)

This is widely used for protecting the lower abdomen or points below. An advantage of this technique is that the blocking legs can be swiftly converted into a simultaneous counter-attack to both sides.



Twisting Kick



Vertical Kick



Downward Kick



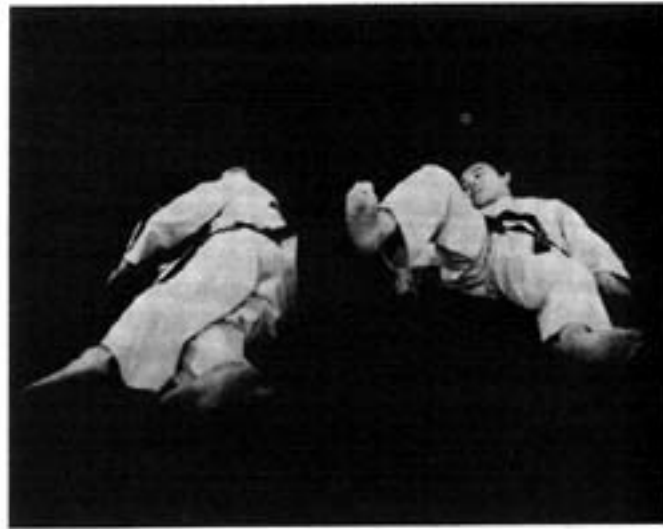
Ground Knee Bending (*Noowo Moorup Guburigi*)

The uses of this technique are similar to those of a leg crossing.



Ground Dodging (*Noowo Pihagi*)

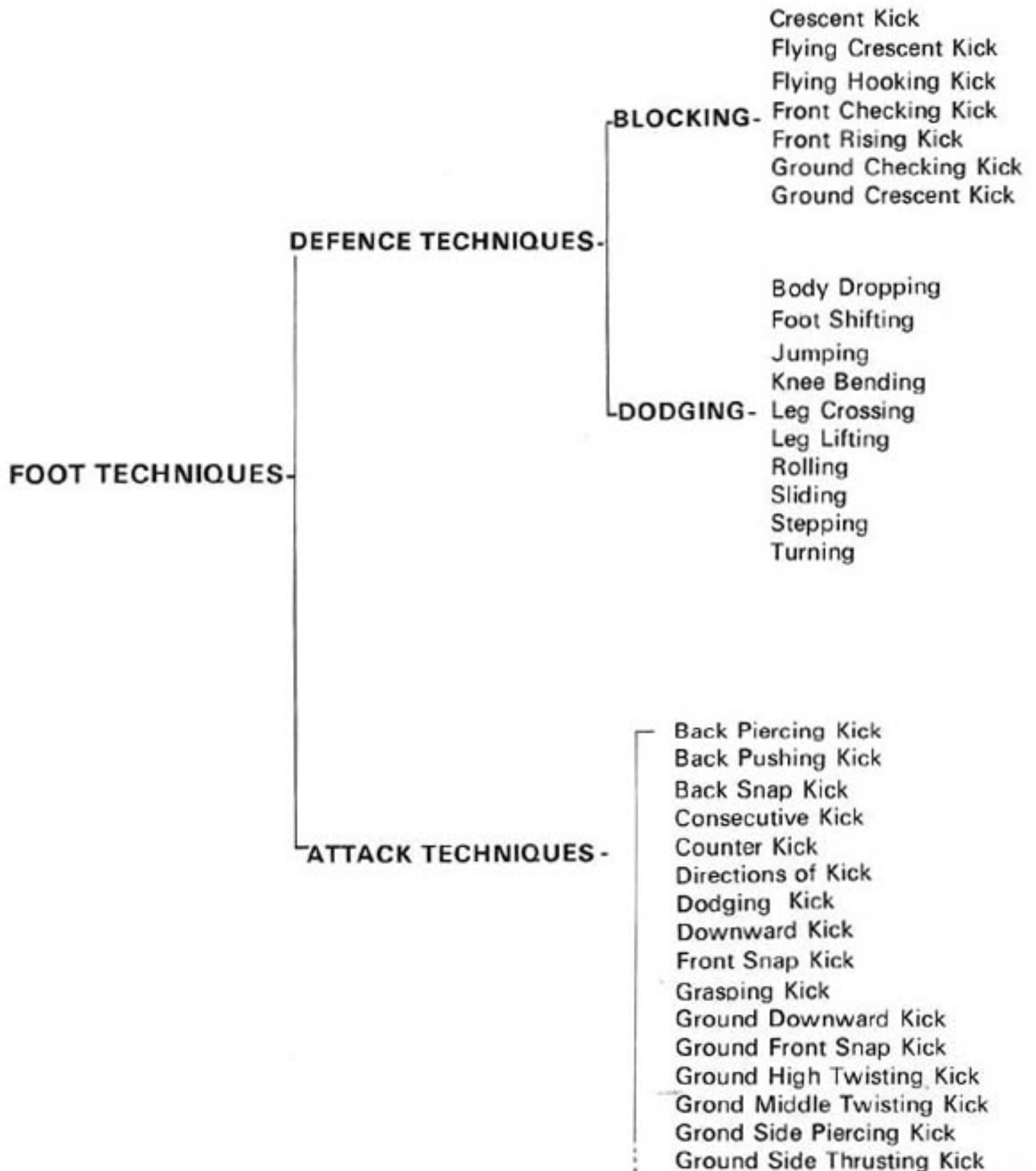
Rolling out



Rolling in



APPENDIX



Ground Turning Kick
Ground Vertical Kick
Flying Back Piercing kick
Flying Combination Kick
Flying Combination Kick and Punch
Flying Concecutive Kick
Flying Crescent Kick
Flying Double Foot Side Pushing Kick
Flying Front and Turning Kick
Flying Front and Twisting Kick
Flying Downward Kick
Flying Four Direction Kick
Flying Front and Double Kick
Flying Front Kick
Flying Front Side Kick
Flying High Kick
Flying High Side Kick
Flying High Turning Kick
Flying High Twisting Kick
Flying Hooking Kick
Flying Horizontal Double Side Kick
Flying Horizontal Striking Kick
Flying Horizontal Triple Side Kick
Flying Inward Vertical Kick
Flying Middle Twisting Kick
Flying Outward Vertical Kick
Flying Reverse Turning Kick
Flying Scissor-Shape Kick
Flying Side and Back Kick
Flying Side and Turning Kick
Flying Side Front Kick
Flying Side Piercing Kick
Flying Side Pushing Kick
Flying Side Thrusting Kick
Flying Square-Punching Kick
Flying Spiral Kick
Flying Three Direction Kick
Flying Trapezoid Kick
Flying Triple Turning Kick
Flying Turning Kick
Flying Twin Foot Front Kick
Flying Twin Foot High Kick
Flying Twin Foot Side Piercing Kick
Flying Twin Foot Side Thrusting Kick
Flying Twin Foot Turning Kick
Flying Twin Foot Twisting Kick

Flying U-Shape Punching Side Kick
Flying Vertical Double Side Kick
Flying Vertical Punching Front Kick
Flying Vertical Triple Side Kick
Foot Tackling
Inward Vertical Kick
Mid-Air Kick
Outward Vertical Kick
Overhead Double Kick
Ouverhead Kick
Pick Shape Kick
Reflex Kick
Reverse Hooking Kick
Reverse Turning Kick
Side Front Snap Kick
Side Piercing Kick
Side Punching Kick
Side Pushing Kick
Side Thrusting Kick
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Straight Kick
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SYNOPSIS

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