

The Tae Kwon-Do Foundation

Training Manual Two: Advanced Tae Kwon-Do

Forward by Master Clive Harrison

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I must first congratulate Mr Liam Broderick in putting together such a comprehensive manual aimed at the serious Coloured belt student, Black belt or Instructor who wishes to take his or her study of Tae Kwon-Do to another level. There is more to Tae Kwon-Do than punching and kicking; to fully understand the philosophy of the martial art we all love we have to look deeper than just the physical technique. To the Korean people, Tae Kwon-Do is a way of life and also their National Sport. We all know that Tae Kwon-Do is a military martial art but so much importance is placed upon the benefits of it's moral and spiritual aspects that it is taught in Korea from an early age; in school it serves as a combination of what we would consider as a form of Religious Education, Social Studies and Sport all rolled into one.

I know that Mr Broderick has dedicated most of the last decade to putting together several training manuals aimed at not just explaining the requirements for the students to further themselves in Tae Kwon-Do but as a guide that encourages the student to develop themselves and offer an education to those wishing to learn and understand more than just the excellent physical and self defence aspects that Tae Kwon-Do provides. This manual offers a most in-depth study of not only Tae Kwon-Do but the history and philosophy that has moulded the nation of Korea and it's people since the dawn of time. In recognition of the many hundreds of hours that Mr Broderick has given to research and the compilation of this book, I am honoured and privileged to endorse it as an invaluable addition to aid your Tae Kwon-Do education and understanding. Enjoy...

Yours in Tae Kwon-Do, with respect,
Master Clive Harrison, 7th degree Black belt, 2009



Contents of Training Manual Two:

Section 1: Introduction

A New Beginning: Tae Kwon-Do for Black Belts	7
Black Belt Etiquette	7
The Martial Art Code	8

Section 2: Grading Information

Preparing for Black Belt Gradings	9
Important Theory for Dan Grades	9
Patterns (TUL)	10
The Reason for 24 Patterns	11
Juche and Ko-Dang	11
Former ITF Patterns	11
Black Belt Pattern Summary	12
1st Dan Black Belt	13
The First Degree Black Belt	13
Kwang-Gae	14
Po-Eun	17
Ge-Baek	20
2nd Dan Black Belt	23
Why 2 nd Degree?	23
Eui-Am	24
Choong-Jang	27
Ko-Dang	30
Juche	33
3rd Dan Black Belt	35
The Ideal Instructor	35
Sam-il	36
Yoo-Sin	39
Choi-Yong	42
4th Dan Black Belt	45
The Philosophy of Tae Kwon-Do	45
Yon-Gae	46
Ul-Ji	49
Moon-Moo	52
5th Dan Black Belt	55
Loyalty: a 6 th Tenet for Tae Kwon-Do?	55
So-San	56
Se-Jong	59
6th Dan Black Belt	62
The Tenet of Humility	62
Tong-il	63

Section 3: Technical Information **66**

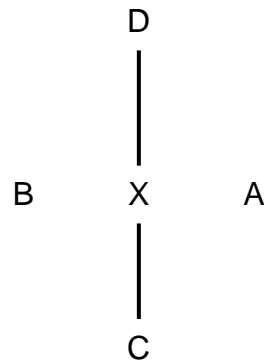
The Trinity of Tae Kwon-Do Technique	66
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The Science of Tae Kwon-Do Technique	67	
Classifying Tae Kwon-Do Techniques	69	
The Movement and the Technique	70	
The Training Secret of Tae Kwon-Do Technique	70	
Advanced Tae Kwon-Do Combination Routines	71	
Circuit Training for Fitness & Strength	75	
Optional Tae Kwon-Do Patterns	77	
Koryo	77	
Myong-Song	79	
Keumgang	81	
Tae-Baek	83	
Section 4: Advanced Sparring	85	
Advanced Three-Step Sparring	85	
Foot Sparring – Tae Kyon	89	
Advanced Two Step Sparring	91	
Advanced One Step Sparring	94	
Advanced Semi-Free Sparring	95	
Section 5: Further Theory	96	
Tae Kwon-Do Ranking System and Belts	96	
Lucky Number ‘3’	97	
Coloured Belt Pattern Philosophy	98	
My Philosophy of Tae Kwon-Do – Grandmaster Hee il Cho	100	
Sun-Tzu – The Art of Strategy	101	
The Meaning of Black Belt	103	
The Role of the Instructor	103	
Instructor or Teacher?	103	
A Sport or a Martial Art?	104	
The Physical Benefits of Tae Kwon-Do	104	
The Psychological Benefits of Tae Kwon-Do	104	
Self-Defence & Reasonable Force	105	
Section 6: Korean History	106	
Timeline of Pattern Events	106	
Ancient History	107	
The First Kingdoms	108	
The Three Kingdoms	108	
The Unified Silla Period	114	
The Koryo Dynasty	115	
The Yi Dynasty	118	
Japanese Colonial Rule	128	
From Liberation to the Korean War	130	
The Korean War	132	
Post-War South Korea	133	
Post-War North Korea	134	
The History of Tae Kwon-Do	136	
Appendix One:	Circuit Training Recording Sheet	138
Appendix Two:	Training Manual One: Contents	139
	References	140
Appendix Three:	Patterns Glossary	141

From the Grading Section of T.M.2:

(24) Tong-il

Diagram: |



56 moves

Start at X facing D

Ready Stance: Parallel Stance with an Overlapped Backhand

1. Right foot to C, left **walking stance** toward D, middle **twin fist punch** (*perform in slow motion*)
GUNNUN SOGI, SANG JOOMUK JIRUGI
2. Left foot to C, right **walking stance** toward D, **horizontal twin knifehand strike** (*perform in slow motion*)
GUNNUN SOGI, SOOPYONG SANG SONKAL TAERIGI
3. Left foot to D, right **rear foot stance** toward D, left middle **inwards outer forearm block**
4. Slip the right foot, left **walking stance** toward D, right low **inward palm block** to D (*left side fist in front of the right shoulder*)
5. Right foot to D, left **L-stance** toward D, right middle **forefist punch**
6. Left middle **forefist punch** (*maintain stance as in 5 and perform 5 and 6 in a fast motion*)
7. Stamp the left foot to D, right **L-stance** toward D, left high **outward backhand strike**
NIUNJA SOGI, BAKURO SONDUNG TAERIGI
8. Execute an inward **vertical kick** to the left palm with the right reverse footsword
SEWO CHAGI
9. Stamp the right foot to D, left **L-stance** toward D right high **outward backhand strike**
10. Execute an inward **vertical kick** to the right palm with the left reverse footsword
11. Lower the left foot to D, right **L-stance** toward D (*slipping the left foot*), **horizontal twin palm block** (*perform in slow motion*)
NIUNJA SOGI, SOOPYONG SANG SONBADAK MAKGI
12. Right foot to D, right **walking stance** toward D, right high side **reverse knifehand block** to D (*perform in slow motion*)
13. Left middle side **reverse knifehand block** to D (*maintain stance as in 12 and perform in a slow motion*)
14. Right middle **forefist punch** to D (*maintain stance as in 12*)
15. Left middle **forefist punch** to D (*maintain stance as in 12*)
16. Right **downward (axe) kick** to AC (*keep hands as in 15*)
NAERYO CHAGI
17. Stamp the right foot to C, left **L-stance** toward C, right **downward backfist strike**
NAERYO DUNG JOOMUK TAERIGI
18. Left outward **vertical kick** to BC (*keep hands as in 17*)
19. Stamp the left foot to C, right **L-stance** toward C, left **downward backfist strike**
20. Pivot on the left foot, right **walking stance** toward D, left high **forefist punch**
21. Right high **forefist punch** to D (*maintaining stance as in 10 and perform 20 and 21 in a fast motion*)
22. Left foot to D, right **rear foot stance** toward D, left **upward bow wrist block**
DWITBAL SOGI, OLLYO SONMOK DUNG
23. Right foot to D, left **rear foot stance** toward D, right **upward bow wrist block**

24. Left foot to C, left **walking stance** toward C, left **palm pressing block**
25. Right foot to C, right **walking stance** toward C, right **palm pressing block** (*perform 24 and 25 in slow motion*)
26. Left foot to right foot, **closed stance** toward C whilst circling both hands, right **knifehand strike** to left palm (*ends in front of the lower abdomen*)
27. Left foot to D, left **walking stance** toward D, left **knifehand rising block**
28. Right high **forefist punch** to D (*maintain stance as in 27*)
29. Slide to D, left **L-stance** toward D, left **upset punch** (*bring the right side fist in front of the left shoulder*)
NIUNJA SOGI, DWIJIBO JIRUGI
30. Right foot to C, left **walking stance** toward D, right high **angle fingertip thrust**
GUNNUN SOGI, HOMI SONKUT TULGI
31. Move the left foot on line CD, right **walking stance** toward C, right **knifehand rising block**
32. Left high **forefist punch** to C (*maintain stance as in 31*)
33. Slide to C, right **L-stance** toward C, right **upset punch** (*bring the left side fist in front of the right shoulder*)
34. Left foot to D, right **walking stance** toward C, left high **angle fingertip thrust**
35. Pivot on the left foot, left **L-stance** toward C, low **reverse knifehand guarding block** (*circular motion*)
36. Pivot on the right foot, right **L-stance** toward D, low **reverse knifehand guarding block** (*circular motion*)
37. Slip left foot, left **walking stance** toward D, right low **outer forearm block** with a simultaneous middle outward left **knifehand block**
38. Stamp the right foot to D, right **walking stance** toward D, high **twin vertical punch**
39. Pull the right reverse footsword to the left knee, left **one-leg stance** toward D, right **back forearm strike** (*to the left palm*)
WAEBAL SOGI, DUNG PALMOK TAERIGI
40. Right middle **back piercing kick** to C (*pull both hands in the opposite direction*)
41. Lower the right foot to C, **sitting stance** toward A, **outer forearm W-shape block**
ANNUN SOGI, BAKAT PALMOK SAN MAKGI
42. Slide to C, **outer forearm W-shape block** (*maintain stance as in 41*)
43. Stamp the right foot to D (*turn counter clockwise*), **sitting stance** toward B, **outer forearm W-shape block**
44. Slide to C, **outer forearm W-shape block** (*maintain stance as in 43*)
45. Pull the left reverse footsword to the right knee, right **one-leg stance** toward C, left **back forearm strike** (*to the right palm*)
46. Left high **back piercing kick** to D (*pull both hands in the opposite direction*)
47. Lower the left foot to C in a jumping motion, left **X-stance** toward C, **X-fist pressing block**
48. Right foot to D, left **walking stance** toward C, left **front under-fist strike**
GUNNUN SOGI, AP MIT JOOMUK TAERIGI
49. Right foot to C, right **walking stance** toward C, right **front under-fist strike**
50. Left middle **palm pushing block** to C (*maintain stance as in 49*)
51. Left **walking stance** toward AD, right **knifehand circular block** to A
GUNNUN SOGI, SONKAL DOLLYMIO MAKGI
52. Left foot to C, left **walking stance** toward C, right middle **palm pushing block**
GUNNUN SOGI, SONBADAK MIRO MAKGI
53. Right **walking stance** toward BD, left **knifehand circular block** to B
54. Right high **side piercing kick** to D (*form a forearm guarding block*), lower to the left foot, **closed stance** toward D, **twin side back elbow thrust**
YOP CHAJIRUGI, MOA SOGI, SANG YOP DWI PALKUP
55. Left foot to D, **sitting stance** toward A, left middle **side punch** to D
56. Pivot on the left foot, left **walking stance** toward D, right middle **forefist punch**
Bring the **right** foot back to ready stance

TONG-IL – 56 movements

'TONG-IL denotes the resolution of the unification of Korea which has been divided since 1945. The diagram symbolizes the homogenous race.'

Start position: Parallel Stance with an Overlapped Backhand

Selected Terminology for TONG-IL

Overlapped backhand	POGAEN SONDUNG
Twin fist punch	SANG JOOMUK JIRUGI
Horizontal twin knifehand strike	SOOPYONG SANG SONKAL TAERIGI
Outward backhand strike	BAKURO SONDUNG TAERIGI
Vertical kick	SEWO CHAGI
Horizontal twin palm block	SOOPYONG SANG SONBADAK MAKGI
Downward (axe) kick	NAERYO CHAGI
Downward backfist strike	NAERYO DUNG JOOMUK TAERIGI
Upward bow-wrist block	OLLYO SONMOK DUNG MAKGI
Angle fingertip thrust	HOMI SONKUT TULGI
One-leg stance	WAEBAL SOGI
Back forearm strike	DUNG PALMOK TAERIGI
Outer forearm W-shape block	BAKAT PALMOK SAN MAKGI
Front underfist strike	AP MIT JOOMUK TAERIGI
Knifehand circular block	SONKAL DOLLYMIO MAKGI
Palm pushing block	SONBADAK MIRO MAKGI
Twin side back-elbow thrust	SANG YOP DWIT PALKUP TULGI

Return to stance: RIGHT foot

The principle of TONG-IL (see Pages 133 to 135 for further information)

After Japan occupied Korea in 1910, the country remained part of the Japanese Empire until 1945. Following Japan's surrender at the end of World War II, Korea was liberated from the Japanese. As it was liberated by both Soviet and US forces, the responsibility for overseeing the rebuilding and rehabilitation of Korea was divided between the two sides, and the country was divided along the 38th parallel. The USSR occupied Korea north of this line and the USA occupied the south.

Under the auspices of the UN, a democratic government was established in the Republic of Korea (South Korea) in 1948, with its capital in SEOUL. The Soviets established the communist Democratic People's Republic of Korea (North Korea) with its capital in PYONGYANG. The peninsula remains divided in this way to this day.

Korea has not been truly free since Japan started to encroach in 1876, and has been divided since 1945, not just in terms of being two separate states - the ideologies and politics of the two countries are also vastly different.

It was the dream of General CHOI HONG HI to see a unified Korea and he created this pattern, the last of the 24 patterns to symbolise that desire of almost all Koreans; to see a reunified nation once more.

The diagram of this pattern, YON MU SUN symbolises North and South Korea becoming one, in terms of its people and its land. TONG-IL translates into English as *unity* or *unification*.

Although this is the final pattern of the 24, and traditionally performed by a 6th Degree black belt going for 7th Degree, in many associations it is swapped with pattern 21 (MOON-MOO) and performed by 4th Degrees grading to 5th Degree.

From the History Section of T.M.2:

Ancient History

The Origins of the Korean People ^{1,2,3}

Evidence of human habitation in Korea dates back to the early Palaeolithic Age ('Old Stone' Age) around 400,000 to 700,000 years ago. These mostly cave-dwelling hunter-gatherers survived the Ice Age and through the Mesolithic and Neolithic Ages ('Middle' and 'New Stone' Ages) they began to craft better weapons and pottery but more importantly, then began to band together and form a distinct culture. The earliest known pottery dates back to around 8,000 BC.

During the Korean Bronze Age (9th Century to 4th Century BC), the inhabitants of Korea developed extensive agricultural practices, built settlements and banded furthermore into walled-town states or tribal states under Chieftains and Kings.

The Legend of Chon-Ji and Dan Gun ^{2,4}

Many Koreans believe in a legend, which has their history beginning on Mount Baek-Du (Paektu-san), an extinct volcano and the highest mountain on the Korean peninsula (2,749 metres), which was originally called Taebaek Mountain. At its summit there is a large volcanic lake called Lake Chon-Ji or the 'Heavenly Lake'. It is here that Hwan-ung, son of the God Hwanin was supposed to have come to Earth to found Sinsi 'City of God'. He was given three heavenly seals to rule over 3,000 humans who followed him from heaven and he took charge of the Earl of Wind, Master of Rain, and the Master of the Clouds as well as 360 areas of responsibility, which included lifespans, illnesses, punishment, good, evil and human culture.

It was not long after this that a bear and a tiger, who lived together in a cave, prayed to Hwan-ung so that he would turn them into humans. He set them the task of eating a bundle of sacred mugwort and twenty cloves of garlic, then shunning the sunlight for 100 days. The tiger was too ferocious and hungry and unable to follow these orders, failing on day 20 and remained a tiger but the bear held true and on day 21 (hence the 21 moves in pattern Dan-Gun), became a woman called Ungnyeo (note that Nahm suggests 37 days). She prayed under a Sindansu (Divine Betula) tree for a child and Hwan-ung was so moved that he turned himself into a human. Together they had a son, Dan Gun, the name meaning *Altar Prince* or *Sandalwood*.

Dan Gun was said to have created the first Korean Kingdom, Choson in the year 2,333 BC, establishing a walled capital in the city of Pyongyang and later in Asadal on Mount Keumgang, where he ruled with his wife Pi So-Ap for almost 2,000 years, before transforming himself into a mountain spirit at age 1,908 and returning to Mount Baek-Du. Lake Chon-Ji and the name Chon-Ji continue to this day to be symbolic of the bridge between Heaven and Earth, the creation of the world and the beginning of human history.

This legend may be based on the sun worship and totemism of Northeast Asia. It probably refers to an early Korean tribe called the *Bear Totem family*, with the ancient word GOM meaning both *bear* and *king*. This early tribe fought against Chinese settlers on the Korean peninsula. As the markings on the head of a tiger resemble the Chinese character for *king* the story of the bear and the tiger is most likely a representation of the cultural conflict between the Korean and Chinese peoples, and throughout history the Koreans have used this legend to justify their inhabitation of the Korean peninsula and to give them a stronger cultural identity. They celebrate Dan-Gun day on October 3rd each year.

Lake Chon-Ji at the summit of Mount Baek-Du

The volcanic Mount Baek-Du (translated as *white-headed mountain*) is the highest mountain in Korea at 2,744m and at its summit lies one of the highest crater lakes in the world, Lake Chon-Ji (*Heavenly Lake*). The Lake covers 9.82 square kilometres and at 2,189m it is the world's highest crater lake. It is 384m deep at its deepest point and said to be the home of the *Lake Chon-Ji Monster*. From mid-October to mid-June, the lake is covered in ice. With virtually no weather at this altitude, the still, clear waters show a perfect reflection of the sky, perhaps indicating why this location would be viewed as the *bridge between heaven and earth*.



From the South Korean National Anthem...

*Until the East Sea's waves are dry,
and Baek-Du San worn away,
God watch over our land forever!
Our country forever!*