



BASIC TAEKWONDO

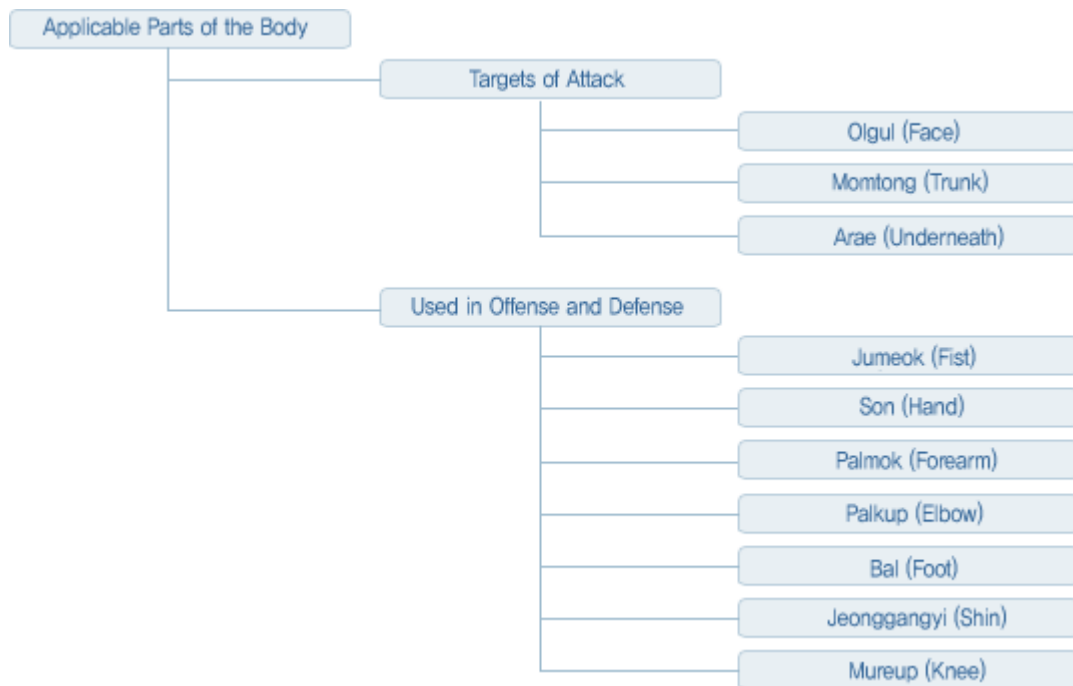
TECHNIQUES AND TERMINOLOGY

BASIC TAEKWONDO TECHNIQUES AND TERMINOLOGY

All parts of the human body are used for offense and defense techniques in Taekwondo.

In executing Taekwondo techniques, power comes from the body trunk; however, the arms and legs are employed to strike the target parts of the opponent's body, although the hands and the feet play the key roles.

The applicable parts of the body in Taekwondo are classified as follows:



Targets of Attack

Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing.

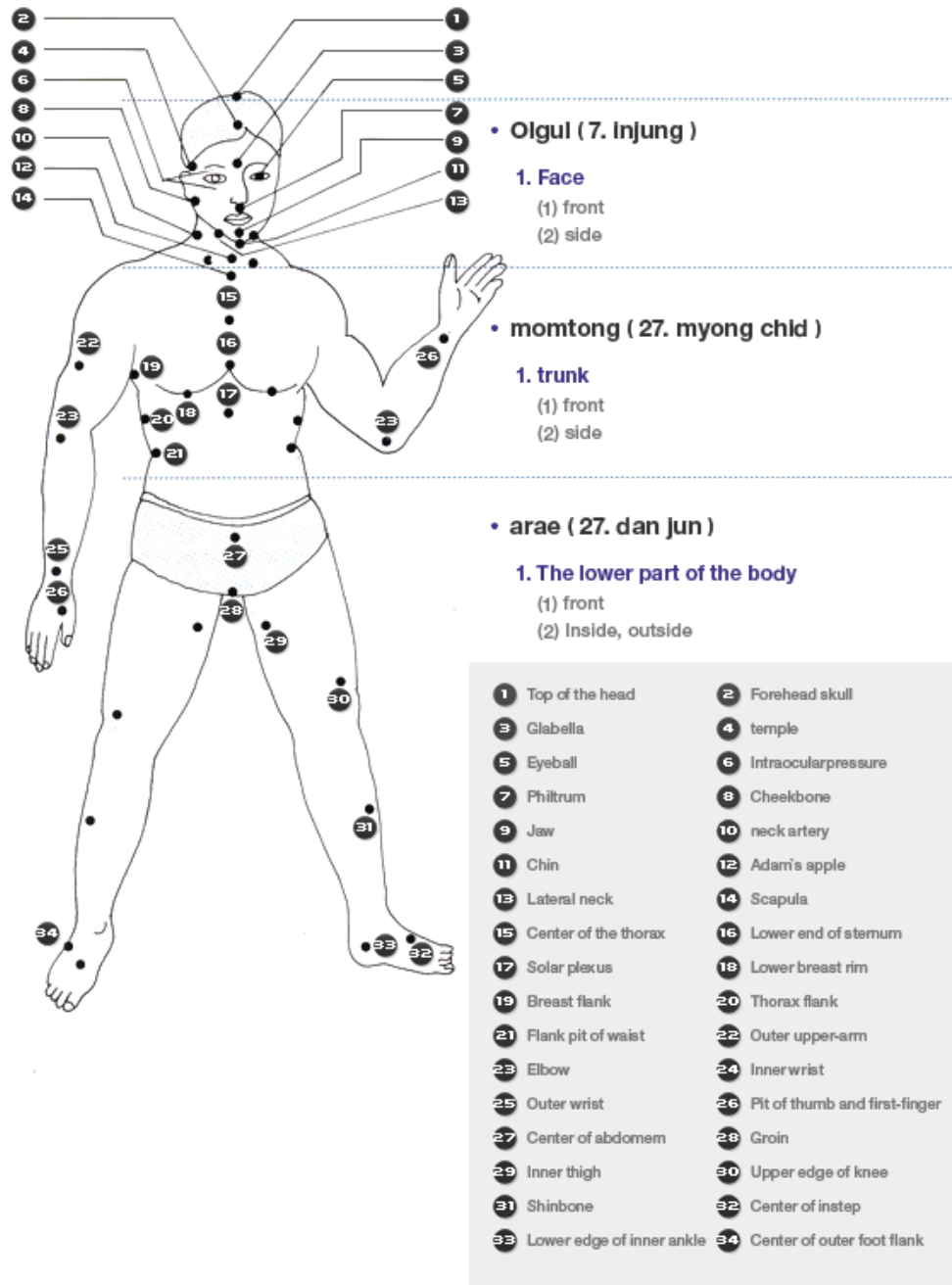
Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing. One can also bring about the physical development through physical motions during the practice of techniques, strengthen the spiritual power to control the body with a strong will and perseverance, and enhance the sense of justice to become a righteous man as a result of repeated self restraints following his or her own judgement of situations and self determination.

However, one must establish a long range goal in practicing Taekwondo. Anything that has no end is meaningless. Even in daily life, one feels contented when a man has successfully fulfilled the day's work. So is the case with Taekwondo practice. One must exert all his efforts to perform correct and powerful techniques, such as punching, kicking, defending, etc., always keeping in mind his ultimate goal.

But, one must first have immediate targets for the training of Taekwondo techniques. The immediate targets are the vital parts of the body, which sense pains

at a very slight impact on them because of the exposure of nerves under the skin around them. The vital parts on the body, as possible target of attack, count approximately 280. However, this book will illustrate 34 of them, dividing the human body into 3 greater parts, i.e., head, trunk and lower part. The most important vital parts of all are the philtrum in the head, the solar plexus in the trunk and the center of abdomen in the lower part. In training Taekwondo techniques, one must have before him an imaginary opponent of about the same stature with him or her to practice delivering attacks against those three most important vital parts and defending similar attacks from the imaginary opponent.

■ Bodily Vital Parts and Targets of Attack



Parts of Attack and Defence in Body

Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing.

Jumeok (fist)

Usually the jumeok (fist) is formed by clenching the fingers and its forms are broken down into 6 main types according to its usage in Taekwondo techniques : jumeok (fist), deungjumeok (fist back fist), mejumeok (hammer fist), pyonjumeok (flat fist), sosumjumeok (knuckle protruding fist) and jipkejumeok(pincers fist).

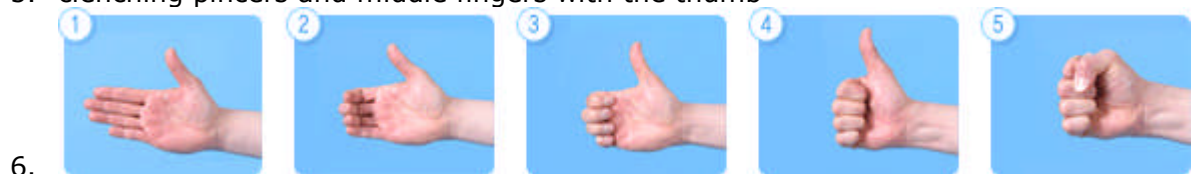


■ Jumeok (fist)

The jumeok in Taekwondo is a simple form of fist clenching the fingers firmly folding into the palm and only the fist joint parts of first finger and middle finger are used for punching

1. The way of forming

1. unfolded the palm of the hand
2. starting finger-tips to clench
3. clenching finger-tips to first finger joints
4. covering fingernail invisibly
5. clenching pincers and middle fingers with the thumb



6.

2. Usage

a jumeok is applied to the punch technique.

3. Precautions

1. The fist should not be bent at the wrist but kept on a straight line between the fist-back and the fore-arm-back.
2. An extended line in between the knuckles of forefinger and middle finger must be kept on a straight line with the forearm.
3. The hand-back and the first-joints of clenched fingers should form a right angle.

It is not easy to make a right form of this fist, naturally requiring strenuous efforts.



chi jireugi (lift punch)



olgul jireugi (face punch)



dollyo jireugi (twist punch)



sewunjumeok (standing punch)



sewunjumeok



jeochinjumeok (turn over punch)



jeochinjumeok



■ Deungjumeok (fist-back fist)

1. The way of forming
The same as the forming of a simple fist but the only difference is its usage.
This time, the back of the fist is used for attacks.
2. Examples of application are shown in the photos below
back-fist face front hit and back-fist face outside hit.



deungjumeok (fist-back fist)



deungjumeok



■ Mejumeok (hammer fist)

1. The way of forming
the same as a fist, but only the little finger side is used. (Photos show meori-naeryochigi, palkupkwanjol-naeryochigi and yopkuri-bakkatchigi, respectively meaning a pounding hit on the head, a pounding hit on the elbow joint and a hit on the trunk flank)
2. Usage Same as the fist-back fist.



mejumeok (hammer fist)



mejumeok (lateral)



meori naeryo chigi 1,2,3

■ Pyonjumeok (flat fist)

1. The way of forming

First, follow the same process as in forming a jumeok by rolling the clenched fingers toward the palm up to the second finger joints, but keeping the third joints slightly bent at an interior angle of 160 degrees. Then the thumb will be attached lightly to the second joint of forefinger.

2. Applicable parts

The foremost part of pyonjumeok, i.e., the second joints of fingers will be used for attack purposes. It reaches longer than the simple jumeok and, with a practice of hardening, it can deliver strong attacks.

3. Usage

Like a jumeok, it is used as one of punch techniques, but sometimes it can be also used in scratching the target.



1. The way of forming

this type of fist resembles a fist but just like holding a walnut inside the jumeok :therefore, the second joint of middle finger protrudes forward by keeping the first joint slightly bent down and the third joint supported by the thumb tip so that the middle finger may not be pushed back.

Applicable part : the second joint of middle finger.

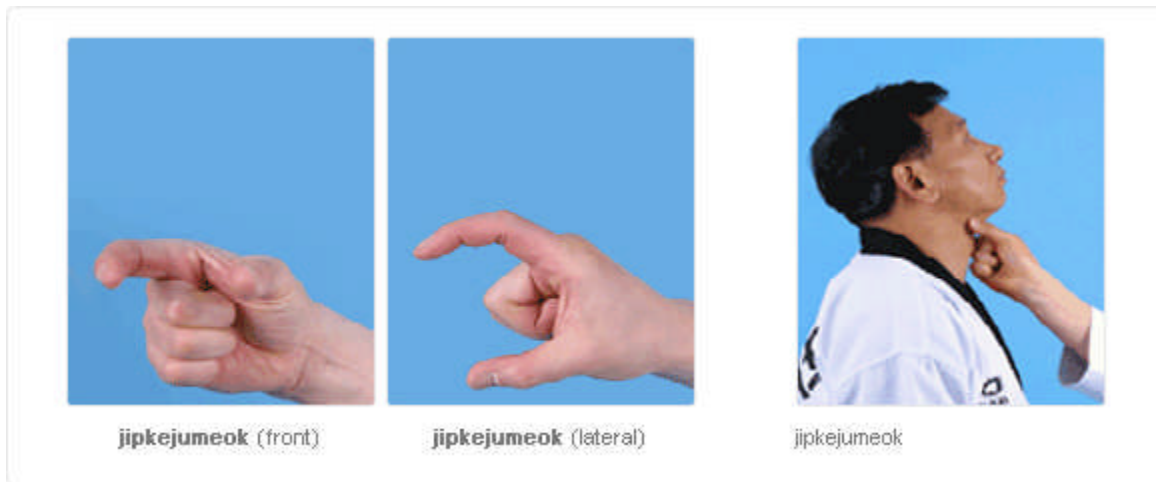
2. Usage

this is used in a punch attack like a jumeok, but pierces deeper than jumeok, inflicting a vital blow. It is also used as a lethal weapon technique. (see the photos below)



■ Jipkejumeok (pincers-fist)

1. The way of forming
with the form of a jumeok, the thumb and the forefinger are held open apart from each other, the other fingers remaining clenched.
2. Applicable part
the thumb and the forefinger in an arc hand shape play the role of pincers.
3. Usage
the jipkejumeok functions in a punch technique, but at the same time the two pincer fingers grasp and tear off the target. It is generally used to punch the gullet and simultaneously hackle it with the tips of two pincer fingers.
4. Precaution
at the time of attack, the jipkejumeok should be kept in an erect position, and after the punch the pincer fingers simultaneously pull down the gullet in a reaction of the motion when the fist retreats. (see photos below)



Son (hand)

The "son"(hand) in Taekwondo means an open hand, only the fingers slightly crooked at their third joints. Its applicable parts double those of the fist and vary according to the targets.

■ Sonnal (hand-blade)

1. The way of forming

1. First, stick the four fingers side by side, keeping their last joints crooked inward slightly.
2. Attach the thumb slightly crooked at the first joint to the base of forefinger.

2. Applicable part

the little finger side from its first tip down to the wrist.

3. Usage

the sonnal is used for both chigi (hit) and makki (defense) techniques. (see photos)

4. Precaution

in a sonnal form, the hand must be kept in a straight line with the forearm, never crooked either upward, downward, inward or outward.



sonnal (hand-blade)



sonnal (lateral)



hand-blade neck-hit



hand-blade block

■ Sonnaldeung (hand-blade back)

1. The way of forming
the same form of sonnal except for the thumb deeply buried inside the palm.
2. Applicable part
the first joint of thumb and the base of the forefinger.
3. Usage
mainly applied to the chigi and makki techniques. (see photos)
4. Precaution
it must be stressed to keep the thumb buried deep into the palm.



sonnaldeung



sonnaldeung



■ Sondeung (hand-back)

1. The way of forming
the same as the form of sonnal, but the sondeung may keep the fingers relatively loose.

2. Applicable part
all parts of the hand from the finger's back to the hand back.
3. Usage
this is used principally as a chigi technique for a momentary attack at a close distance.
4. Precaution
at the moment of attack, the sondeung must accompany a repulsive reaction.
(see photos)



sondeung



sondeung

■ Pyonsonkkeut (flat hand tips)

1. The way of forming
the same as the form of sonnall except that especially the forefinger, middle finger and ring finger are tightly attached side by side with their finger tips straightened in a line.
2. Applicable part
the finger tips of the above mentioned three fingers.
3. Usage
this is mainly used in tzireugi (thrust) techniques but also applicable to the "hulkki"(hackle) techniques.
 - If the finger tips are trained hard, they are readily used in attacks. This makes the arm's reach longer than the fist, thus enabling a vital attack.
 - There are three positions of Pyonsonkkeut according to its usage in attacks, (a) sewun-pyonsonkkeut(an erect position of a sewo tzireugi), (b) jechin-pyonsonkkeut (raised-up position for a jecheo tzireugi), and (c) upeun-pyonsonkkeut (a reverse position for upeo-tzireugi, i.e., overturned tzireugi) (see photos).



sewun pyonsonkkeut



pyonsonkkeut sewo tzireugi



upeun pyonsonkkeut



sewun pyonsonkkeut



jeochin pyonsonkkeut



sewun pyonsonkkeut

■ Kawisonkkeut (scissor's finger tips)

1. The way of forming
the forefinger and the middle finger are stretched with the fingers opened apart from each other and the ring finger and little finger are rolled into the palm, the second joint of the ring finger supported by thumb.
2. Applicable part
the finger tips of both forefinger and the middle finger are used.
3. Usage
this is applied only to the tzireugi techniques, usually attacking the opponent's both eyes. (see photos)



kawisonkkeut



kawisonkkeut

■ Hansonkkeut (single finger tip)

1. The way of forming
keep the forefinger stretched to look as if it points at something this time the thumb powerfully supporting the second joint of the crooked middle finger.
2. Applicable part
only the tip of forefinger is used.
3. Usage
mainly applied to thrust into one of the opponent's eyes and able to stab other vital parts. (see photos)



hansonkkeut



hansonkkeut

■ Moundusonkkeut (combined two finger tips)

1. The way of forming
make the stretched forefinger overlapped by the middle finger, keeping the other fingers just as the kawisonkkeut did.
2. Applicable part
combined two finger tips
3. Usage
the same as the hansonkkeut (single finger tip)
 - Moundusonkkeut exerts stronger power than hansonkkeut.



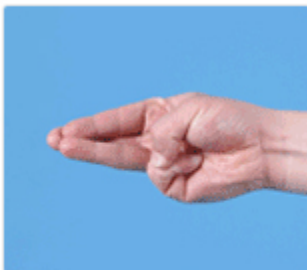
moundusonkkeut



moundusonkkeut

■ Mounsesonkkeut (combined three finger tips)

1. The way of forming
gather the forefinger and the ring finger, laying the middle finger on them and keep the remaining two fingers attached together loosely.
2. Applicable part
the combined three finger tips.
 - The combined fingers form a triangle.
3. Usage
the same as the hansonkkeut, but this is a variation of the flat hand tips, exerting stronger power than the latter.



mounsesonkkeut



mounsesonkkeut

■ Modumsonkkeut (all combined finger tips)

1. The way of forming
gather all five finger tips sticking together, then the first joints of all fingers except the thumb will bend inward a little.
2. Applicable part
all combined five finger tips.
3. Usage
this is used for a tzikki (chopping technique at a shorter distance than tzireugi thrust) technique.



modumsonkkeut



modumsonkkeut



■ Komson (bear hand)

1. The way of forming
almost the same way as the pyonjumeok (flat fist) is formed except that all fingers excluding the thumb are crooked harder than the pyonjumeok.
2. Applicable part
the third joints of fingers.
3. Usage
this is mainly applied for chigi (hit) techniques, just hitting in the face. The chigi is made inward just as a bear scratches with its fore foot sole.



komson



komson

■ Batangson (palm hand)

1. The way of forming
pull the hand slightly upward in the direction of the hand back, without straining it, and bend the fingers lightly without any tenseness.
2. Applicable part
the base of palm (toward the wrist).
3. Usage
this is used for a chigi (hit) and makki(defence) technique. The batangson is so wide that can not deliver vital parts ; therefore, it is sometimes used for a makki (defense) technique.



batangson



batangson



■ Kuppinsonmok (bow wrist)

1. The way of forming
the opposite way of forming a batangson. The wrist is bowed fairly deep in the direction of the palm. The five fingers are lightly gathered together.
2. Applicable part
the wrist on the side of bowed hand back.
3. Usage
this is used largely for ollyeochigi (upward hit) or makki techniques. Unlike the batangson which reaches long to make jireugi (punch) techniques, the kuppinsonmok can be applied to a fairly short distance attack because of the bent elbow.



kuppinsonmok



kuppinsonmok



■ Agwison (arc hand)

1. The way of forming
keep the thumb and the forefinger fairly wide open apart from each other and attach the four fingers other than the thumb side by side, slightly bending each joint of fingers so as to form a round shape. The forearm and the hand back must be kept in a straight line lest it should look like a batangson.
2. Applicable part
the hollow part between the forefinger and the thumb.
3. Usage
usually this is used for chigi (hit) technique. The jaw or the neck are the best targets for the agwison in that they can fit the hollow of agwison.
 - If one hits the lower part of jaw with the agwison, it is called "nakteok" and the motion of executing such a technique is called "khaljaebi".



Palmok (forearm, especially the wrist part)

1. The way of forming
The forearm has a big and long bone, which makes it easily applied for defense purposes. Among others, the inner flank and the outer flank of the forearm are sharp enough to deliver attack techniques immediately after defending with either of them. However, the forearm base and the forearm back are wide so that they may be used in makki techniques and they are unable to inflict an offensive blow, rather being liable to suffer a fracture of bone if they are hit too hard.

2. Usage

The applicable parts of the forearm are "bakkatpalmok" (outer flank of forearm), "anpalmok" (inner flank of forearm), "deungpalmok" (back of forearm) and "mitpalmok" (base of forearm).



(inner & outer) **palmok**



inner palmok



outer palmok 1



outer palmok 1,2



(back & base) **palmok**

Palkup (elbow)

1. The way of forming

When inflected at the joint, the elbow can be used to hit a nearer opponent mainly in chigi techniques such as "dollyo chigi" (spinning hit), "ollyo chigi" (lifting hit), "naeryo chigi" (pounding hit), "yop chigi" (lateral hit) and "dwi chigi" (backward hit).



palkup



palkup dollyo chigi



palkup ollyo chigi



palkup naeryo chigi



palkup yop chigi



palkup dwi chigi

Bal (foot)

The two legs and feet enable a man to keep the balance of the body in standing, moving, turning, lowering and lifting, high and broad jumping, kicking, defending, etc. Also the various parts of the foot sole can be used in many ways as sharp weapons mainly in chagi (kicking) techniques although longer parts are used for defense purposes.

The foot techniques are not like the hand or fist techniques in terms of speed, flexibility and accuracy, which naturally require more training. When one applies a foot technique, the body has difficulty to keep itself stabilized on one foot, thus resulting in falling down or failing in an attack. It requires long and hard training to get speedier and better foot techniques.

The merits of foot techniques are their stronger power than any other technique and their capability of delivering attacks at a distance.

■ Apchuk (fore sole)

1. Applicable part
the foremost part of the sole, i.e., the base of tiptoes when the latter are crooked upward.
2. Usage
when the body turns, the apchuk plays the role of an axis. It is used in ap chagi (front kick), dollyo chagi (turning kick), biteuro chagi (twist kick), and bandal chagi (semilunar kick) techniques, etc. It also plays the role of a brake as the body moves.



apchuk



apchuk ap chagi



apchuk dollyo chagi

■ Dwichuk (back sole)

1. Applicable part
the hind part of the sole.
2. Usage
This also plays the role of an axis when the body turns and applies itself in jitzitki (pounding), yop chagi (side kick) and podeo chagi (stretched kick) techniques.



dwichuk



dwichuk jitzitki

■ Balkkeut (tiptoes)

1. Applicable part
the end part of toes when they are stretched straight forward.
2. Usage
Balkkeut is applied to a stretched kick with the spring power of the leg swinging from the knee, which is the medium type of chagi between the front kick and the twist kick. This kick principally aims at the opponent's groin or at the solar plexus, if one becomes more skilled. The kick is performed with the first toe directed upward like the thumb in case of a sewun sonkkeut tzireugi (erect finger tips thrust).



balkkeut



balkkeut

■ Balnal (foot blade)

1. Applicable part
the outer side between the sole and the foot back, ranging from the outer rim of the heel to the last toe.
2. Usage
it is used in yopchagi (side kick), makki (or chaolligi) and bada chagi (counter kick) techniques.



balnal



balnal attack



balnal defense

■ **Balnaldeung (back of the foot blade)**

1. Applicable part
the opposite side of foot blade (the inner side of the foot), ranging from the inner heel to the inner side of the fore sole.
2. Usage
this part is wide so it is used in makki, chagi techniques, and mainly in pyojeok chagi (target kick).



balnaldeung



balnaldeung

■ **Dwikkumchi (heel)**

1. Applicable part
the lower part of the heel.
2. Usage
this is used in naeryo chagi (drop kick), momdollyo huryo chagi (body turning thrashing kick), and nakka chagi (hooking kick) techniques.



dwikkumchi



dwikkumchi



■ Balbadak (sole)

1. Applicable part
all over the sole from the back sole to the toes including the fore sole.
2. Usage
this is used in momdollyo huryo chagi and naeryo chagi techniques.



balbadak



balbadak

■ Baldeung (the top of the foot)

1. Applicable part
the upper part of the foot, ranging from the ankle to the toes, the foot stretching at the ankle when applied to techniques.
2. Usage
this is used in ollyo chagi, dollyo chagi and huryo chagi techniques.



baldeung



baldeung

Jeonggangyi (shin)

he dari rages from the pelvis joint down to the ankle and is applied to makki techniques thanks to its length and solidity, but is also vulnerable to the opponent's attacks.

The shin is used for defense purposes but one feels painful when it collides with the opponent's kicks.

1. Applicable part
the lower part of the leg, ranging from the ankle to the knee joint in the front.
2. Usage
this is used in makki techniques.



shin



shin

Mureup (knee)

The inflected knee is solid enough to be used in chigi (hit) techniques. It is applied to ollyochigi (lifting hit) techniques.

1. Applicable part
the knee part when the leg is bent.
2. Usage
this is used in ollyochigi, dollyochigi and huryochigi techniques.



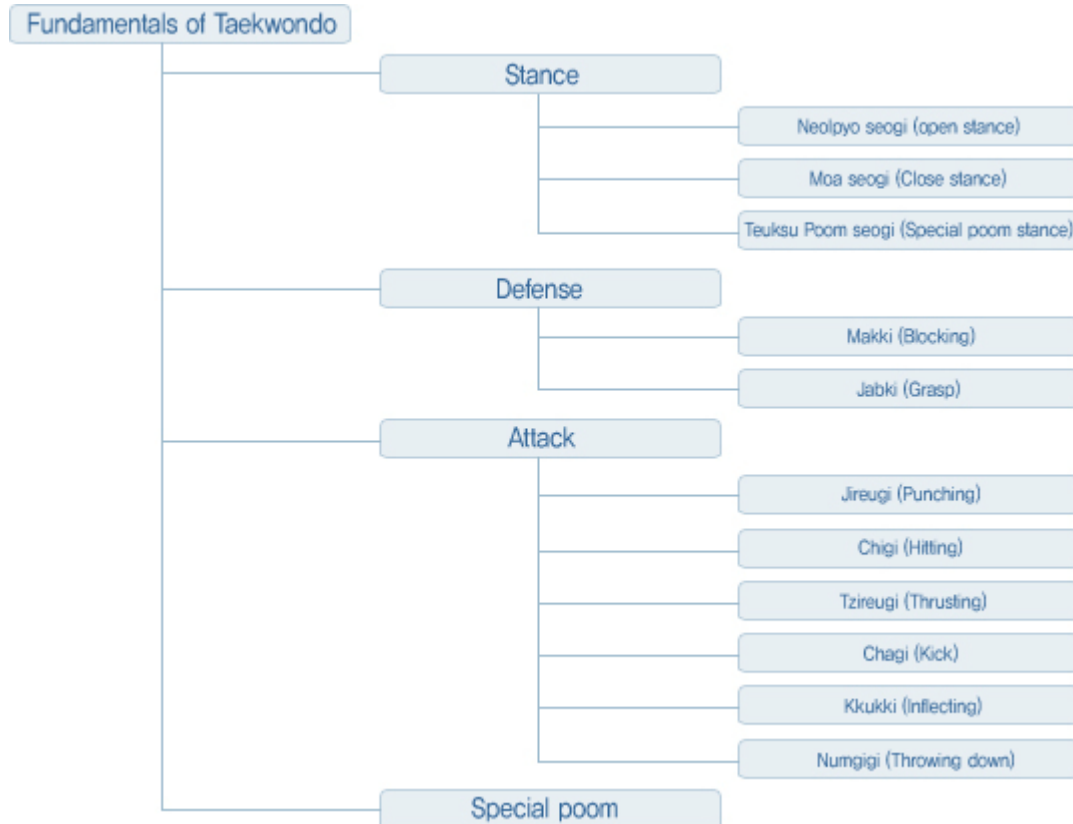
knee



knee



Taekwondo applies many techniques such as jireugi, tzireugi, chigi, and chagi with which to attack or defend oneself from an opponent. These techniques can be used by small and big parts of body. Taekwondo has motions of various independent skills, which are the fundamentals of Taekwondo. The techniques of the practical application in Taekwondo are unlimited according to the goal of attacks and defenses or a compound of changing skills. The fundamentals of Taekwondo are as follows;

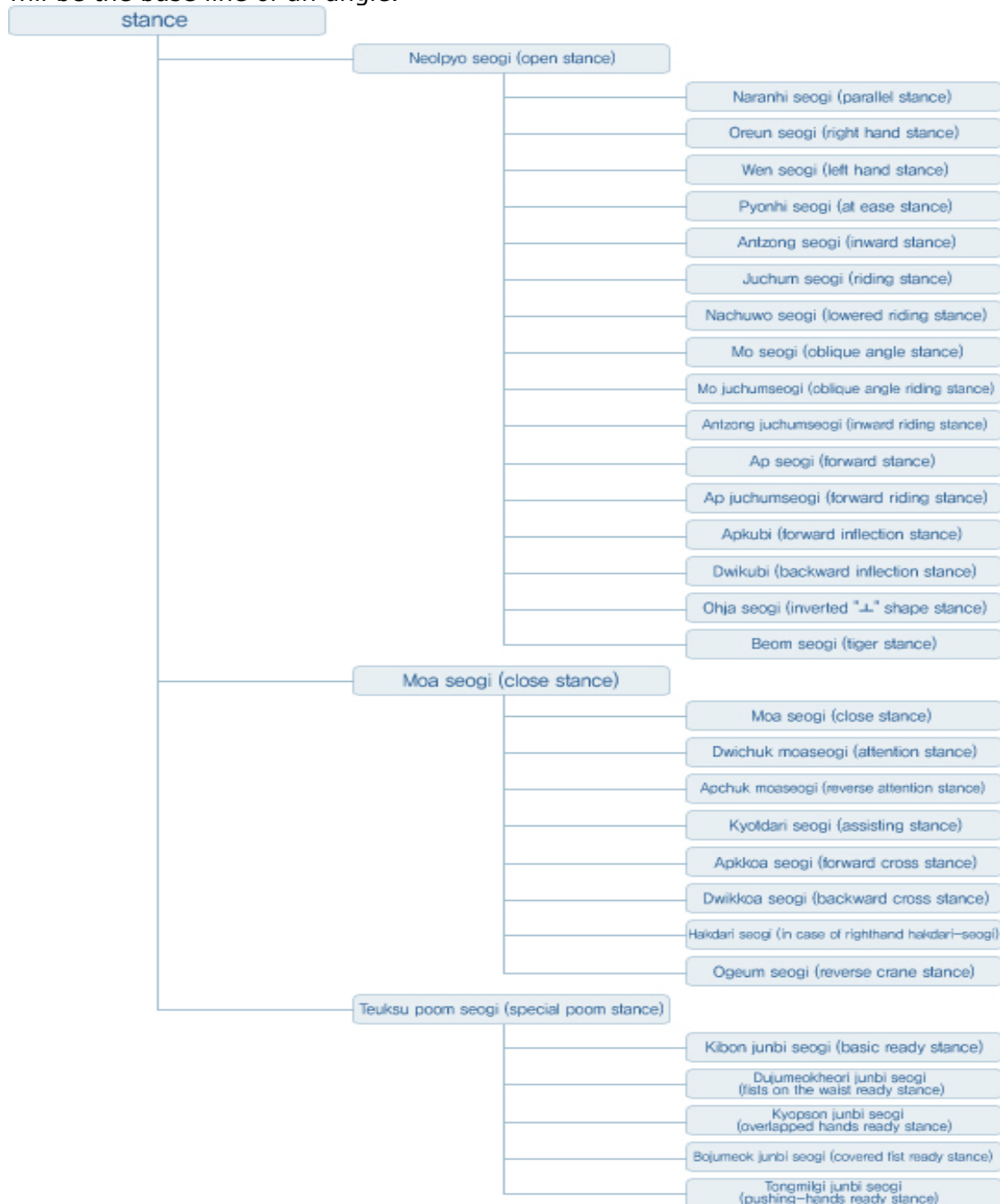


Stance

Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing.

The seogi (stance) means keeping any part of the body except the two feet not touching the ground or the floor, using the lower part of the body. The upper part of the body including the arms can make free motions, but the trunk should be kept always erect. The seogi techniques give great influences over the movement of the center of gravity and the center of weight, and there are various seogi techniques according to the positions and movements of two legs. Sometimes a ponderous posture makes the seogi technique ready for defense, and at times an unstabilized seogi makes the movement of the center speedy and exerts impulsive forces so that one may be ready to take next actions swiftly. The types of seogi are classified according to the position of feet, either widened apart side by side or fore and back and according to the way of keeping the knee, either stretched or inflected.

If the feet drawn close, the center of the body becomes unstable and the center of gravity goes higher, making the stance insecure, if the knees are stretched. Therefore, the wide open feet and the inflected knees make a balanced solid stance, which in turn lacks speedy movements of the center of the body as well as powerful impulsive force. As mentioned above, the maintenance of balance is largely influenced by the width between two feet. Persons have different feet from one another; therefore, a balanced stance cannot be uniform among individuals. Usually, the unit of a stride or step is used to measure the breadth between the feet in a fore and back stance, while the unit of a sole length (e. g., one foot or two feet) can be also used for measurement in making a stance and the direction of eyes or the body will be the base line of an angle.



Neolpyo seogi (open stance)

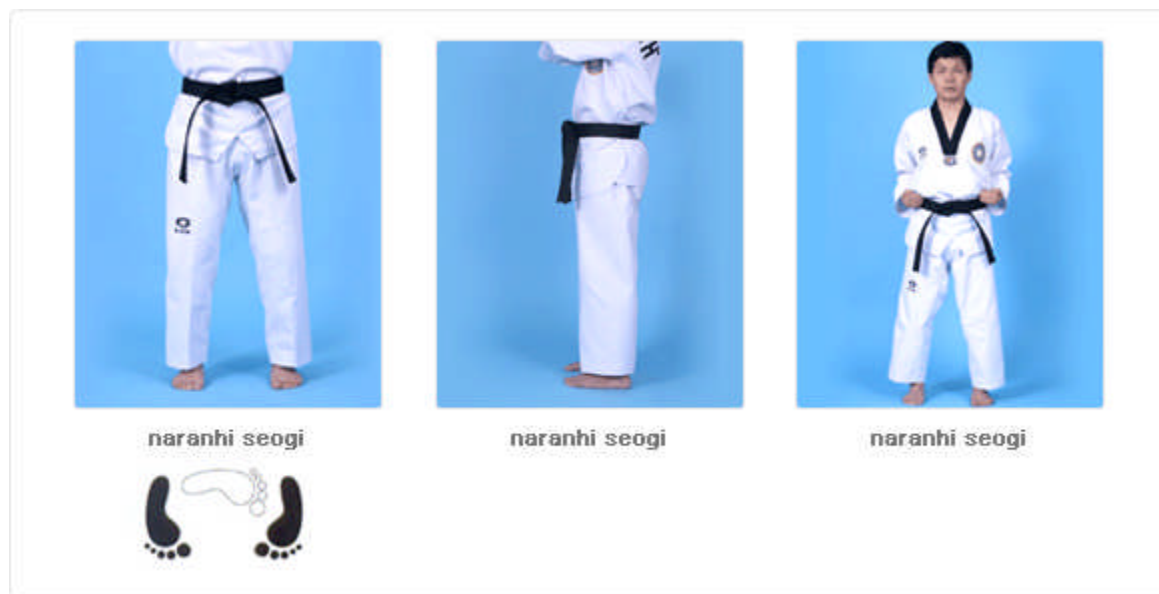
■ Naranhi seogi (parallel stance)

1. Pose

1. the breadth of two feet will be one foot wide, the inner sides (balnaldeung) of both feet paralleling with each other,
2. both knees are stretched, and
3. both legs will support your weight evenly, the center of balance coming between the legs.

2. Usage

this is a fundamental pattern of seogi to be used in the standstill posture or as a "junbi seogi"(ready stance)



■ Oreun seogi (right hand stance)

1. Pose

first, take the same pose as the naranhiseogi, and then move only the fore sole of right foot 90 degrees rightwards, pivoting on the heel.

2. Usage

this is used in mejumeok naeryochigi (hammer fist pounding hit) and deungjumeok bakkatchigi (hand back fist outward hit) techniques.



oreun seogi
(right hand stance)



■ Wen seogi (left hand stance)

1. Pose

first, take the same pose as the naranhiseogi, and then move only the fore sole of right foot 90 degrees rightwards, pivoting on the heel.

2. Usage

this is used in mejumeok naeryochigi (hammer fist pounding hit) and deungjumeok bakkatchigi (hand back fist outward hit) techniques.



wen seogi



wen seogi

■ Pyonhi seogi (at ease stance)

1. Pose

1. keep the breadth of two heels at one foot length, each fore sole opened outward by 60 degrees.
2. the knees straightened, and
3. make the two legs support the body weight evenly, slightly leaning on the back sole side.

2. Usage

this stance is generally used for a ready stance.



pyonhi seogi



■ Antzong seogi (inward stance)

1. Pose

1. keep the breadth of two fore soles at one foot length, each back sole opened outward by 60 degrees.
2. the knees straightened, and
3. make the two legs support the body weight evenly, slightly leaning on the fore sole side.

- The pose is the opposite way of pyonhiseogi (at ease stance).

2. Usage

this stance is generally used for a ready stance, aimed at developing the strength of legs.



antzong seogi



■ Antzong seogi (inward stance)

1. Pose

1. ㉠keep the breadth of two legs at two foot length,
2. ㉡the two soles paralleling with each other,
3. ㉢lower the knees as high as they may spring up and down easily, and keep the shin from the foot to the knee erect vertically
4. ㉣concentrating the weight inwardly and tightening the lower abdomen.

2. Usage

this stance is more stable so that it can be used for various defensive and offensive techniques.



juchum seogi



juchum seogi



juchum seogi



■ Nachuwo seogi (lowered riding stance)

1. Pose

proceed with the same way as the juchumseogi except that the legs should be open wider, keeping the body lower.

2. Usage

the low center of weight makes the body the most balanced, but with less impulsive force; it needs more strength in making every action : therefore, this is generally used for developing the power.

■ Mo seogi (oblique angle stance)

1. Pose

in a naranhiseogi (parallel stance), just put one foot (left or right) straight forward at a distance of one step.

The body weight should be supported by both legs evenly, the center or balance coming in between the legs.

- When the left foot is put forward, it is called a wen moseogi (left side moseogi), and the opposite way an oreun moseogi (right side moseogi). When an oblique angle stance (moseogi) should return to a parallel stance(naranhi seogi), you have just to command "put your forward left (or right) foot back to a naranhiseogi!"



mo seogi



■ Mo juchumseogi (oblique angle riding stance)

1. Pose

in a juchumseogi, the right or left foot only will be put straight forward at a distance of one step.

2. Usage

this is used in offense and defense, moving aside during the opponent's attacks



mo juchumseogi

■ Antzong juchumseogi (inward riding stance)

1. Pose

also in a riding stance (juchum seogi), only the fore soles of both feet will look inward pulling the back soles outward.

2. Usage

the same as juchumseogi's usage, using the strenghtening the power of the lower muscle.



antzong juchum seogi



■ Ap seogi (forward stance)

1. Pose

1. just like the stance when one stops walking with a forward step. the distance of the two feet is one step long,
 2. the inner sides of two feet must be on a straight line,
 3. the two knees should be kept straightened, the weight being supported by both legs evenly.
- It is permitted to keep the hind foot slightly turned from the straight line within the angle of 30 degrees in order to allow a natural pose.

2. Usage

generally for the offensive purpose, but sometimes for the defensive purpose, too.



■ Ap juchumseogi (forward riding stance)

1. Pose

the same as the apseogi except that the knees are lowered like the juchumseogi. In taking this pose, the back sole of the fore foot is likely to be pushed outward, but the angle of turning should be kept within 30 degrees. The weight should be supported by both feet, raising the back soles slightly so that impulsive force can be exerted.

2. Usage

this is used in the posture of aiming at the target during a kyorugi and can make very impulsive motions.



ap juchumseogi



ap juchumseogi 1,2,3



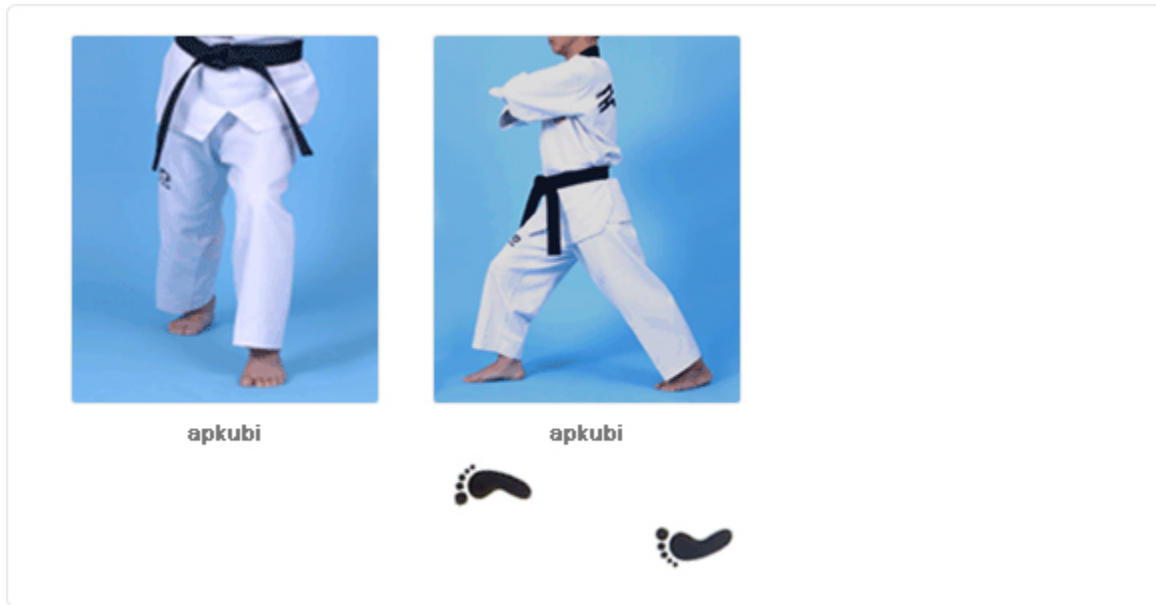
■ Apkubi (forward inflection stance)

1. Pose

1. the vertical distance between two feet is one and a half step. And the parallel distance between two feet's tiptoes is one foot.
2. the tiptoes of front foot place forward.
3. lower the knee in order to match your knee and tiptoes when you look down in a upright standing position.
4. keep the back sole turned inward within the angle of 30 degrees and stretch the knee of hind leg and put the balance of your weight forward by two-thirds.
5. stand upright and twist forward your body at an angle of 30 degrees.

2. Usage

this stance makes it easy to push forward, thereby enabling one to perform attack techniques.



■ Dwitkubi (backward inflection stance)

1. Pose

(in case of righthand dwitkubi)

1. from the moa seogi (close stance), the fore sole or right foot is opened at an angle of 90 degrees, pivoting on the back sole,
2. then the left foot is put one step forward from the heel of the right foot, making an angle of 90 degrees and the body is lowered by the inflection of two knees.
3. The inflection of the right foot knee will keep an angle of 60 to 70 degrees between the ground and the shin and the inflection of the left foot knee an angle of 100 to 110 degrees between the ground and the left shin. The two knees inwardly like the ap juchumseogi (forward riding stance),
4. and the center of weight as well as the center of balance will be on the right foot by two thirds.

2. Usage

with the weight learning backward, this stance makes one move backward easily, thus applying itself to defense techniques.

- As explained in the mo seogi, the stance is classified by oreun seogi (righthand stance) and wen seogi (lefthand stance) according to the forwarded leg, but this stance classifies itself by the backward leg. So, there can be the oreun dwitkubi (righthand backward inflection stance) and the wen dwitkubi (lefthand backward inflection stance).



dwitkubi



dwitkubi



■ Ohja seogi (inverted "┐" shape stance)

1. Pose

his stance is almost the same as the dwitkubi, except that the forwarded foot makes a right square with the back foot. In other words, the extended line of the forwarded foot's sole crossed the center of balnaldeung (foot balde's back) of the back foot, thus the two soles forming an inverted "T" letter shape. This forward leg with an inside position is ready to defend one's groin from his opponent's attack and also to deliver momdollyo chagi techniques.

2. Usage

this is a defensive posture as well as a surprise attack stance.



ohja seogi



■ Beom seogi (tiger stance)

1. Pose

(in case of the oreun (right hand) beom seogi),

1. from the position of moaseogi, the left foot is put one foot forward. And the right (hind) foot is opening the fore sole 30 degrees on the basis of the back sole.
2. the weight is entirely supported by the right(hind) foot behind. Place the knee and tiptoes match when you look down.
3. the left foot in front will keep the ankle stretched so that its tiptoes or the fore sole alone may lightly touch the ground, and the knee will bend down as much as it is required.
4. concentrates the force on the lower abdomen, the weight is supported 100% by the right(hind) foot.

2. Usage

this stance is mainly used in offense, applying counterkicks with the front foot, as it is not supporting the weight, and at times returning counterattack, or blocking the opponent's attack of the shin to counterattack with hands.



beom seogi



beom seogi



Moa seogi (close stance)

■ Moa seogi (close stance)

1. Pose
stand upright with both inner feet blades attached and stretch both knees.
2. Usage
it is used in charyotseogi, kkyopson-junbiseogi, bojumeok-junbiseogi, dujumeok-heori



moa seogi



■ Dwichuk moaseogi (attention stance)

1. Pose
from a moaseogi, the back soles are left attached to each other but the only fore soles are opened at an angle of 60 degrees.
2. Usage
it is used in applicable action of seogi.



dwichuk moaseogi



■ Apchuk moaseogi (reverse attention stance)

1. Pose

from a moaseogi, the first toes of feet are left attached to each other, opening the back soles apart from each other at an angle of 60 degrees. This is the reverse stance of the dwichuk-moaseogi.

2. Usage

both apchuk moaseogi and dwichuk moaseogi are used to ready stances in a state of halt



apchuk moaseogi



■ Kyotdari seogi (assisting stance)

1. Pose

1. the front foot, at its foot blade back (balnaldeung), is touched by the first toe of the assisting foot and the latter's back sole is lifted up. only the fore sole touching the ground,
2. the body is lowered by bending the knees as in the juchum seogi,
3. the weight is supported only by the front foot, the assisting foot merely helping keep the balance.

2. Usage

this stance is used to make one thrust forward like an onrush,



kyotdari seogi

■ Apkkoa seogi (forward cross stance)

1. Pose

(in case of a righthand apkkoa seogi),

1. a righthand forward cross stance is a suspended stance of the momentary action when you move your right foot leftwards from either a riding stance or lowered riding stance,
2. Draw your right foot to cross over the back of the left foot and place its fore sole by the smallest toe of the left foot. The movement should be made with the knees kept bent down and the shins of both feet will make an "x" sign, crossing with each other,
3. keep the two feet as near as possible, and
4. when you paused in a righthand cross stance for a certain action, you must make the whole sole of right foot touch the ground, supporting your weight, and keep the left foot touching the ground only at its fore sole. At this moment, the shin and calf must firmly stick to each other. However, keeping the knees apart.

2. Usage: this stance is mainly used move sideways.



oreun apkkoa seogi



wen apkkoa seogi

■ **Dwikkoa seogi (backward cross stance) (in case of lefthand backward cross stance)**

1. Pose

the right foot thrusts forward pounding the ground and at the same time the left foot follows, placing its toes near the right foot blade to brake the movement. At this point, the right calf will strick to the left shin, making an "x" sign, and the two knees are also bent down.

2. Usage

with this stance, you can pound on your opponent's foot back, approaching nearer for a second attack.



dwikkoa seogi

■ **Hakdari seogi (crane stance) (in case of righthand hakdari seogi)**

1. Pose

first, bend and lower your right knee as in the riding stance and then lift up your left foot so that the back of foot blade may be placed close to the inner side of right knee. In this stance, the lifted up left knee will be tightened to protrude forward. If the left knee opens outward, keeping balance will be difficult, and the next motion for an attack will be dull.

2. Usage

this stance help exercise the maintenance of balance and arouses confusion in the opponent because of your readiness to deliver kicks at any momemt.



hakdari seogi



hakdari seogi

■ Ogeum seogi (reverse crane stance)

1. Pose

he same as the crane stance except that the foot back of lifted up foot placed on the hollow of the other leg's knee.

2. Usage

unlike the crane stance, this stance makes the supporting foot brake one's forward thrust and the lifted up foot with its foot back placed on the hollow of knee helps keeping balance. This will enable one to give variations. in kick techniques, either front or sidekick.



ogeum seogi



ogeum seogi

- So far the stances have been classified according to the poses of the lower part of body: therefore, from now on the special stances using the entire body will be described.

Teuksu Poom Seogi (special poom stance)

While the preceding seogis dealt with the techniques of keeping balance by use of two legs in various forms, the special poom stances will be described by the comprehensive motion of arms, legs and the trunk which are to make harmonized stances. The "poom" means a pose resulting from the motion taken in applying a taekwondo technique.

■ Kibon junbi seogi (basic ready stance)

1. Pose

1. from the moaseogi stance, the left foot is opened apart by one foot length. The palms of both hands are placed to the sky. Lift up both hands to the solar plexus with them almost touching your body.
2. tightly clench both fists in front of the solar plexus and slightly take them down.
3. halt both fists in front of lower abdomen and breathe deep and concentrate the force at the abdomen as exhale about two-thirds of the air.

4. two fists are kept apart from each other by a fist's length and also the distance between the abdomen and fist will be kept void by a fist's length.

2. Usage

this is exactly a "ready pose" as it is termed. However, it has also the meaning of a "finish up pose" to be taken at the end of movements. The words of command for this stance will be sufficient to call just "junbi"(ready). Taekwondo is an art of spiritual cultivation, so it must begin with "propriety" and end up also by "propriety". The truth that everything has the beginning and its ending must be kept in mind during all the movements of Taekwondo practice.



kibon junbi seogi



kibon junbi seogi

■ Dujumeokheori junbi seogi (fists on the waist ready stance)

1. Pose

1. kept the feet as in the "close stance."
2. place the fist on the side of waist, each hand back facing the ground, and
3. other things, such as the body, eyes conditions of mind and respiration control, are like the basic ready stance.

2. Usage

a stance of readiness to begin movements.

3. Words of command

"Dujumeokheori junbi!", stressing the last word, "junbi!"



dujumeokheori junbi seogi



dujumeokheori junbi seogi

■ Kyopson junbi seogi (overlapped hands ready stance)

1. Pose

keep the two feet as in the close stance, keep the body as in the attention stance, overlap the stretched right hand with the equally stretched left hand, crossing each other. The fingers are stretched closed with each other, tighten the two overlapping hands but with a gap between the two by a paper's thickness, and other things, such as the body, eyes, condition of mind and respiration control, are the same as in the "basic ready stance."

2. Usage

this is used for a ready

3. Words of command

"Kyopson junbi!" but the last word "junbi" must be uttered loud.



kyopson junbi seogi



kyopson junbi seogi



kyopson junbi seogi

■ Bojumeok junbi seogi (covered fist ready stance)

1. Pose

1. two feet are kept like a close stance,
2. the other body sections are kept as in the basic ready stance,

3. lift the hands up to the breast and make the left hand cover the clenched right fist rolling up from the back or right hand with the four fingers excluding the thumb, as if wrapping a thing, and the left hand thumb covers the righthand one,
4. two arms from a circle by bending at the elbows, and
5. the height of the hands may have three options; near the solar plexus or up the neck or up to the forehead.

2. Usage

this is used for a ready stance.

3. Words of command

"Bojumeok junbi!" also stressing the last word "junbi."



bojumeok junbi seogi
(danjeon level)



bojumeok junbi seogi
(breast level)



bojumeok junbi seogi
(philtrum level)

■ Tongmilgi junbi seogi (pushing-hands ready stance)

1. Pose

1. stand in the parallel stance,
2. keep two hands in the forms of sonnal (hand blade), lift up two hands, closing them nearer with the palms upward, up to the height of breast, the palms finally looking face to face, and then slightly push the hands forwards with the hand blades facing the front,
3. when the hand are pushed forward, the hands must take a shape of holding a volleyball, and
4. the hands will be slightly bent at the wrists toward the direction of thumbs and the elbows will be pushed forward at an angle of 120 degrees.

2. Usage

this is used for a ready stance.

3. Words of command

"Tongmilgi junbi!", the last word "junbi" being accentuated as an ordering word.



tongmilgi junbi seogi
(front)



tongmilgi junbi seogi
(lateral)

Defense

Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing.

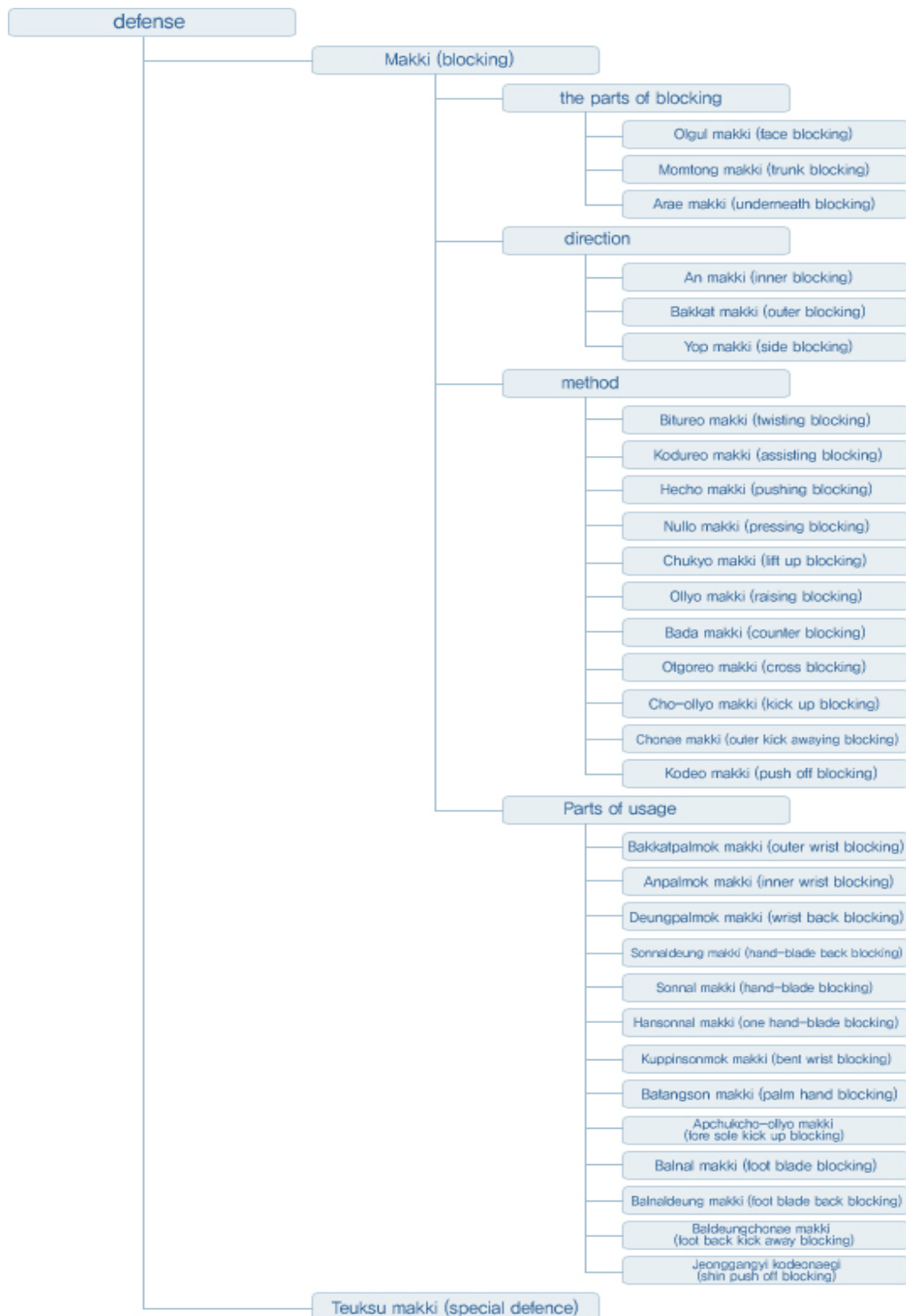
Makki

The makki (defense or blocking) techniques are to protect oneself from being attacked by one's opponent. Averting the opponent's attacks by escaping is another means of protecting oneself. It is often said that running away from a danger is one of the best techniques for self-defense. However it is important to master the techniques of blocking (makki) the opponent's attacks in case of a face-to-face confrontation. A man of good defense techniques may not necessarily provoke a fighting, although he is capable of winning. To the contrary, a man of insufficient defense capabilities would prove himself stupid if he dares a fighting. Defending oneself from attacks alone could not lead to a final solution, if the other party continues attacking; therefore, it is necessary to apply the techniques of weakening the opponent's offensive. That is why most of makki Taekwondo techniques are designed to hurt the opponent in the course of defending oneself by using the wrists or hand blades, which, if trained hard, may inflict impacts on the other party's vital points, making the latter's arms and legs incapacitated.

Therefore, makki techniques must be trained hard so that they may function equally as offensive techniques. With this, one may show himself or herself generously, not by winning over the opponent by initiative attacks but by overcoming the latter by mere defense techniques without impairing others. This is indeed a righteous way if a man of virtue that Taekwondo teaches. For that reason, Taekwondo training is planned to begin with the makki techniques, which will be followed by the training of offensive techniques. That is, Taekwondo never allows any initiative move of attack in its techniques.

Taekwondo uses the bodily parts, of which some are hard when contracted and sharp when opened so as to be applied in offensive techniques while other solid and long parts are applied in defense (makki) techniques. The makki is more effective when makki parts are used in a well balanced position. Defending with the leg or foot may be strong enough, but the remaining leg or foot has the difficulty in keeping the

balance of body so that any mistaken technique may cause a great danger. Therefore, two arms must be always ready to render assistance. In other words, the two arms should be used in makki techniques while the legs are used to keep the balance.



It is made a rule that one of the wrists, especially the outer side of the forearm, is used for makki techniques, which is called "palmok-makki"(wrist blocking). There is another category of makki techniques called "sonnal makki"(hand blade blocking) which is characterized by the sharpness of hand blade and also by the weakness of deteriorated blocking power due to the wrist point. Therefore, it is a general rule to have the other hand always accompany the main hand to assist. The "palmok-makki"(wrist makki) is usually carried out by one wrist alone, but it may also be assisted by the other wrist, in which case the term of "kodureo makki" (assisted blocking) is used. To the contrary, sometimes a hand blade makki is performed by one hand alone, which is called "hansonnal makki"(one hand-blade blocking). The way of makki (blocking) can be classified as inner makki (blocking from outer side to inner side) and outer makki (blocking from inner side to outer side).

The official terms are described as follows:

- The starting point of makki is defined as follows: Makki starts from the waist level to defend the face; trunk level to defend the trunk, and the shoulder level to defend the lower part (underneath). However, slightly lower or higher is permissible.

■ Officially established terms

Bodily parts used in makki + target + way of makki = the officially established term

(ex)

1. outer wrist + face + lift up + makki = **olgul makki** (face blocking). Blocking face by lifting up the outer-wrist is the typical of the face blockings. Of course, there are other means of blocking the face.
2. outer wrist + face + outer makki = **olgul bakkat makki** (face outer blocking). The outer wrist can be used for a face outer blocking. This is simply called face outer blocking, because this blocking is in principle made by the outer wrist.
3. inner wrist + face + outer makki = **anpalmok olgul-makki** (inner wrist face outer blocking). Inner wrist can also be used for an outer blocking, which is called "inner wrist face outer blocking"
4. hand blade + trunk + outer makki = **sonnal momtong makki**(hand blade trunk blocking). Blocking with the hand blade is applied only to the outer blocking. Using hand blade blocking, this is called sonnal momtong-makki except outer blocking.
5. one hand blade + trunk + inner makki = **hansonnal momtong anmakki** (one hand blade trunk inner blocking). Blocking with the hand blade is applied only to the outer blocking; therefore, this is called a band blade trunk blocking. One hand blade can be used for an outer blocking as well as an inner blocking.

Thus, simplified forms are used for the blocking terms. Refer to the photos, the words, and the form of the movements as followed poems.

1. outer wrist +face + lift-up makki = olgul makki

- - he wrist of the blocking arm comes right in front of the center of the face.

- - The blocking wrist is one fist's distance apart from the forehead.
- - The other hand's wrist is situated at the waist side.

(Point of attention)

The blocking arm should be kept slightly lower than the outside of the other arm's elbow, and the other arm starts from the shoulder's height of the other side, keeping the fist directed upward.

2. outer wrist + face + outer makki = olgul bakkat makki



1. olgul makki



2. olgul bakkat makki

3. inner wrist + face + outer makki = anpalmok olgul bakkat makki

4. outer wrist + face + inner makki = olgul an makki

The use of inner wrist in an inner makki is awkward and less powerful; so, the use of the outer wrist is commonplace, thereby necessitating no specification of "outer wrist" in the term.



3. anpalmok olgul
bakkat makki



4. olgul an makki

5. outer wrist + face + twist makki = olgul bitureo makki

6. outer wrist + face + side makki = bakkat palmok olgul yop makk



5. olgul bitureo makki



6. bakkatpalmok olgul
yop makki

7. outer wrist + face + cross makki = olgul otgoreo makki
8. outer wrist + face + outer makki = momtong bakkat makki

- The blocking fist must be directed toward the body and the end of the fist must be parallel with the shoulder line.
- The outer hand's wrist should be situated at the waist side, the bottom of the fist kept faced upward.

(Point of attention)

The fist of the blocking arm, in the form of bending backward, is kept slightly lower (one fist's distance) than the other arm's elbow, and the other arm is kept slightly apart from the blocking arm's shoulder, keeping the fist back directed upward from the inner side of the blocking arm.



7. olgul hecho makki



8. momtong bakkat makki

9. outer wrist + trunk + kodureo makki = momtong kodureo makki

- The fist-back of the blocking arm is kept directed toward the body.
- The fist-back of the assisting arm is directed downward.
- The blocking hand is kept in the equal form with the outer wrist trunk blocking.
- The elbow of the blocking arm does not stick to the assisting fist.

(Point of attention)

The same method as in the hand-blade blocking, only the hand-blade changed into the fist.



9. momtong kodureo makki

10. outer wrist + trunk + side makki = bakkatpalmok momtong yop makki

The side-blocking is in principle made by the inner wrist, therefore, the outer wrist must be specified in case it is used in this blocking.

- - The fist is kept parallel with the shoulder line, stuck to the side of the trunk.
- - The arm-pit is kept open at a fist's distance, the elbow looking the side of the shoulder.
- - The fist-back is kept looking the side the shoulder.

(Point of attention)

The same way as in the outer-wrist trunk outer-blocking.

11. outer wrist + trunk + inner makki = momtong makki

When the inner - makki was made with left - hand outer wrist in the left - foot stance(or right-foot forward stance, tight - hand forward inflection stance, right - hand tiger stance)

- - In all the trunk-inner blocking, the wrist must be kept at the center of the body. In outerblocking, the wrist is situated at the side of the shoulder.
- - The elbow is kept open at around 90~120 degrees.
- - The blocking fist is kept as high as the shoulder.
- - The wrist should not be bent.
- - The other hand's wrist should be kept at the side of the waist, in the form of a bent fist.



10. bakkatpalmok
momtong yop makki



11. momtong makki 1



11. momtong makki 2

12. outer wrist + trunk + inner makki = momtong an makki

When the left - hand outer wrist makes an inner makki in the right foot stance.

13. outer wrist + trunk + twist makki = momtong bitureo makki

14. outer wrist + trunk + pushing makki = momtong hecho makki

- - Two fist-backs are kept looking toward the trunk.
- - The outer-wrist trunk outer-blocking is applied to both sides.
- - The wrist should be kept inside the both sides of the shoulders.

(Point of attention)

The bases of two fists will be crossed with each other looking toward the trunk, and kept in the same form as in the outer-wrist trunk outer-blocking.

15. outer wrist + trunk + pressing makki = momtong nullo makki



12. momtong an makki



13. momtong bitureo makki



14. momtong hecho makki

16. outer wrist + underneath + outer makki = arae makki

- - The blocking fist is kept apart from the thigh of the fore-leg by the width of two erected fists.
- - The wrist of the other hand will rest on the waist side in the form of bending.

(Point of attention)

The blocking fist will be lifted up to the shoulder's level and the base part of the fist will face the opposite side of the face. The other hand will be stretched toward the pit of stomach in a state of bent wrist. The elbow of the blocking arm will neither be lifted up nor stuck to the body.

17. outer wrist + underneath + assisting outer makki = arae kodureo makki

- - The same way as in a kodureo sonnal arae makki (assisted underneath blocking by hand-blade)
- - The fist is used instead of the hand-blade.

(Point of attention)

The blocking fist with the base looking toward the face will be located in front of the shoulder, and the assisting fist with its back looking toward the face will be raised up to the ear's level.



16. arae makki



17. arae kodureo makki

18. outer wrist + underneath + side makki = arae yop-makki

- - The blocking is made by holding the wrist two fists' distance apart in front of the lateral part of the thigh from a juchum seogi stance.

(Point of attention)

The blocking hand applies the same way as in an arae-makki, and yet the other hand will be swung toward the waist on the side of the blocking arm and drawn back toward the waist side at the same time as the arae-makki is enacted.

19. outer wrist + underneath + bitureo makki = arae bitureo makki



18. arae yop makki



19. arae bitureo makki

20. outer wrist + underneath + pushing makki = arae hecho makki

- - The fist will be kept at a two-fist distance in front of the lateral part of the thigh.
- - The hand will protrude out slightly in the front.

(Point of attention)

The base parts of the two fists will be crossed with each other toward the trunk, and then the two fists will be lowered to the lower part of the abdomen to make an arae makki by laterally pushing.

21. inner wrist + face + outer makki = arae otgoreo makki

- - The hand-blades will face each other and the wrists will be crossed with each other.
- - The two fists cross with each other from the waist on the side of the back foot to make a blocking downward from the center line of the body.
- - The arm on the same side as the fore-foot is laid on the down side.

22. inner wrist + face + assisting + side makki = olgul yop makki



20. arae hecho makki



21. arae otgoreo makki



22. olgul yop makki

23. inner wrist + face + kodureo + side makki = olgul kodureo yop makki

24. inner wrist + face + twist makki = anpalmok olgul bitureo makki

25. inner wrist + face + hecho makki = anpalmok olgul hecho makki (hecho santul makki)

- - In a state of blocking, the two fists will be brought to the height of the level of the head temple.
- - The base parts of the two fists will face each other at the lateral part of the face.

(Point of attention)

The two fists will cross each other below the lower abdomen, the fist-backs facing upward. Raising two arms upward, you make a pushing blocking sideways in front of the face.



23. olgul kodureo
yop makki



24. anpalmok olgul
bitureo makki



25. hecho santul makki

26. inner wrist + trunk + assisting outer makki = anpalmok momtong bakkat makki

- - The blocking fist is as high as the shoulder and it is located on the side of the shoulder.
- - The base of the fist of the blocking arm faces the body.
- - The arm-pit of the blocking arm will be kept open by the width of a fist.
- - The wrist of the other hand fist will be stuck to the waist.

(Point of attention)

The fist of the blocking arm, in a turned-down form, will be located slightly lower (a fist's distance) than the elbow of the opposite arm, and the opposite arm starts its movement from the inner side of the blocking arm, keeping the fist-back-facing upward and slightly a loof from the shoulder on the side of the blocking arm.

It is a general rule that the side makki is made by inner wrist, and the trunk side makki by the outer wrist makes one feel tense in muscle and decreases power and speed.

27. inner wrist + trunk + assisting + side makki = anpalmok momtong kodureo makki

28. inner wrist + trunk + side makki = momtong yop makki

A side-blocking is in principle made by the inner wrist. If you make a trunk side-blocking with the outer wrist, you may suffer a muscle tension and the power and speed decrease. The stance for making side-blocking is a juchumseogi.



26. anpalmok momtong
bakkat makki



27. anpalmok momtong
kodureo makki



28. momtong yop makki

29. inner wrist + trunk + twist makki = anpalmok momtong bitureo makki

- The wrist for the twist blocking(biteuromakki) is kept on the same level as the shoulder.
- The wrist of the other hand is located on the waist side in the form of bending.

(Point of attention)

Same as anpalmok-momtong-bakkatmakki, twist the waist because of the shoulder of the blocking arm should be front.

30. inner wrist + trunk + hecho makki = anpalmok momtong hecho makki

- The inner-wrist trunk outer-blocking is made from the both sides.
- Two fists should be kept not to deviate from the body.
- The base parts of two fists will face the trunk.

(Point of attention)

To begin this blocking, you must keep the wrists crossed with each other, making the fist-backs face the trunk.



29. anpalmok momtong
bitureo makki



30. anpalmok momtong
hecho makki

31. hand-blade + trunk + outer makki = sonnal momtong makki

- - The blocking hand-blade is located a position in parallel with the lateral part of the shoulder.
- - The finger-tips are kept as high as the shoulder.
- - The wrist should not be bent, the palm facing the front.
- - The assisting hand keeps its wrist at a position in front of the stomach pit and the hand-blade slightly apart from the body.

(Point of attention)

The palm of the blocking hand is kept facing upward, and the other hand keeps its palm facing backward to begin the blocking. The finger-tips of the other hand are kept parallel with the shoulder and the wrist slightly bent is smoothly lowered, while the finger-tips of the blocking hand pass the front of the nose and the assisting hand is drawn toward the stomach pit.

- 32. hand-blade + face+side makki = sonnal olgul yop makki
- 33. hand-blade + face + pushing makki = sonnal olgul hecho makki
- 34. hand-blade + face + cross makki = sonnal olgul otgoreo makki
- 35. hand-blade + trunk + outer makki = sonnal momtong makki
- 36. hand-blade + trunk + side makki = sonnal momtong yop makki



31. sonnal makki



34. sonnal olgul
otgoreo makki



36. sonnal momtong
yop makki

- 37. hand-blade + trunk + pushing makki = sonnal momtong hecho makki

- - The same as in the trunk bakkatmakki.
- - The blocking is made by the hand-blade in a state of an open hand.

- 38. hand-blade + underneath + outer makki = sonnal arae-makki

- - The blocking hand-blade with the hand-back facing upward will be positioned over the thigh of the fore-leg with a vacancy of two erected fists' width from the thigh. The wrist should not be bent.
- - The wrist part of the assisting hand-blade comes in front of the stomach pit, keeping the hand-blade slightly apart from the body.

(Point of attention)

The palm of the blocking hand is directed toward the face and the tips of the hand-blade are kept as high as the ear. The other hand keeps its palm facing backward and the wrist part in parallel with the shoulder, and the hand is lowered smoothly in a state of slight bendind to begin the blocking.



37. sonnal momtong
hecho makki



38. sonnal arae makki

39. hand-blade + underneath + hecho-makki = sonnal arae hecho makki

- - The same way as in the area hecho-makki (pushing blocking).
- - The blocking is made by the hand-blade in a state of an open hand.

40. hand-blade + underneath + cross makki = sonnal arae otgoreo makki



39. sonnal arae
hecho makki



40. sonnal arae
otgoreo makki

41. one hand-blade + face + lift-up chukhyo makki = hansonnal olgul makki

42. one hand-blade + face + outer makki = hansonnal olgul bakkat makki

43. one hand-blade + face + side makki = hansonnal olgul yop makki



42. hansonnal olgul
bakkat makki



43. hansonnal olgul
yop makki

44. one hand-blade + face + inner an makki = hansonnal olgul an makki

45. one hand-blade + face + twist bitureo makki = hansonnal olgul bitureo makki



44. hansonnal
olgul an makki



45. hansonnal olgul
bitureo makki

46. one hand-blade + trunk + outer makki = hansonnal bakkat makki

47. one hand-blade + trunk + outer makki = hansonnal bakkat makki

48. one hand-blade + trunk + inner makki = hansonnal momtong makki

49. one hand-blade + trunk + inner makki = hansonnal momtong an makki

- The same way as in the trunk outer-makki, only the blocking hand changed into a hand-blade.

50. one hand-blade + trunk + twist makki = hansonnal momtong bitureo makki

51. one hand-blade + trunk + underneath + push makki = hansonnal momtong nullo makki

52. one hand-blade + underneath + outer makki = hansonnal arae makki

- The same way as in the areamakki, only the blocking hand changed into a hand-blade.

(Point of attention)

The blocking hand-blade is raised as high as the shoulder, the base of the hand-blade is directed toward the face on the opposite side. The other hand

in a state of turned-down fist will be smoothly stretched toward the thigh part on the blocking side. The elbow of the blocking arm should not be lifted up and should be kept aloof not to stick to the body, at the time of blocking.



48. hansonnal momtong makki



49. hansonnal momtong an makki



52. hansonnal arae makki

53. one hand-blade + underneath + side makki = hansonnal arae yop makki

54. one hand-blade + underneath + twist makki = hansonnal bitureo makki



53. hansonnal arae yop makki



54. hansonnal arae bitureo makki

55. hand-blade back + face + outer makki = sonnaldeung olgul makki

56. hand-blade back + face + outer makki = sonnaldeung olgul hecho makki

- - The same way as in the hecho-santeulmakki(pushing wide-open blocking).
- - The hand-blade is used for this blocking. hansonnal arae makki



55. sonnaldeung
olgul makki



56. sonnaldeung olgul
hecho makki

57. hand-blade back + trunk + assist + outer makki = sonnaldeung momtong bakkat makki

- - The same way as in the hand-blade trunk-makki, the palm of the blocking hand facing the body this time.
- - The fist-back of the assisting hand faces upward.

(Point of attention)

The hand-back of the blocking hand is kept facing upward and the palm side of the opposite hand facing the body to begin the blocking. The finger-tips of the opposite hand are kept as high as the shoulder and the elbow in a slightly bending state will be lowered smoothly, while the blocking hand's finger-tips will pass the front of the nose and the assisting hand will be drawn toward the pit.

58. hand-blade back + trunk + push makki = sonnaldeung momtong hecho makki

- - The same way as in the inner-wrist trunk pushing-makki.
- - The hand-blade back in a state of open hand is used for the blocking.

59. hand blade back + underneath + outer makki = sonnaldeung arae makki



57. sonnaldeung
momtong makki



58. sonnaldeung momtong
hecho makki



59. sonnaldeung arae
makki

60. bent wrist + face + lift up makki = kuppinsonmok momtong makki

61. bent wrist + trunk + lift up makki = momtong chukyo makki



60. kuppinsonmok
olgul makki



61. kuppinsonmok
momtong chukyo makki

62. bent wrist + trunk + outer makki = kuppinsonmok momtong bakkat makki

63. palm hand + face + lift up makki = batangson olgul makki

64. palm hand + face + inner makki = batangson olgul an makki

65. palm hand + trunk + lift up makki = batangson momtong chukyo makki



64. batangson olgul
an makki



65. batangson momtong
chukhyo makki

66. palm hand + trunk + inner makki = batangson momtong an makki

- - The palm hand is positioned in parallel with the stomach-pit, the finger-tips facing obliquely upward.
- - The opposite hand wrist in a state of bent fist will rest on the waist side.

(Point of attention)

The palm hand will be raised as high as the shoulder before it is bent backward to thrash down to the front of the stomach-pit in order to make a blocking.

67. palm hand + trunk + pressing makki = batangson momtong nullo makki

- - The hand-blade will kept facing upward, the palm hand kept in front of the stomach-pit.

- - There will be a gap of two erected fists' width between the blocking hand and the body.
- - The opposite hand wrist will rest on the waist side in the front of a bending fist.

(Point of attention)

The blocking hand will be lifted to bring the palm part as high as the shoulder before it is pressed down to make a blocking.

68. 바탕손+아래+눌러막기=바탕손아래막기



66. batangson momtong makki



67. batangson momtong nullo makki



68. batangson arae makki

69. fore sole + face + kick up makki = olgul apcho-ollyo makki

70. fore sole + trunk + kick up = momtong apcho-ollyo makki

71. foot blade + face + kick up = olgul yopcho-ollyo makki

72. foot blade + trunk + kick up = momtong yopcho-ollyo makki

The above 4 blocking patterns can be used in defending or attacking by a kick-up or a simple chagi toward the front or sideways.

73. foot blade + underneath + counter makki = arae bada makki

74. foot blade back + face + inner kick-away = olgul an chonae-makki



71. olgul yopcho-ollyo makki



73. arae bada makki

75. foot-blade back + trunk + inner kick away = momtong anchonae-makki

76. foot blade back + underneath + push off = anuro kodeonaegi



75. momtong anchonae
makki



76. anuro kodeonaegi

77. foot back + face + outer kick-away = olgul bakkatchonae makki

78. foot back + trunk + outer kick-away = momtong backkathchonae makki

79. shin + underneath + counter makki = jeonggangyi bada makki



77. olgul bakkatchonae
makki



79. jeonggangyi bada
makki

Teuksu makki(special makki)

So far the explanations have been made regarding the use of each bodily part, i.e., wrist or hand blade or foot, etc., but from now on the integrated use of two parts, which is called "teuksu makki" (special makki), will be described. This special poom is used in practical makki techniques or is part of the flow of motions in the course of proceeding makki techniques.

1. kkureo olligi (drawing up)
(Point of attention)

The arm, in a stance of bending forward(apkubi), will be pulled slightly toward the side-line of the shoulder before it is drawn up to the front of the stomach-pit with an open gap of an erected fist's width between the arm and the pit.

2. santeul makki (wide open makki)

- - In a state of blocking, the fists of both arms are kept at the height of the temple.

- - The base parts of the two fists will face each other along the side of the face.
- - In a juchumseogi stance, the posture looks like an inner-wrist side-blocking the face and an outer-wrist side-blocking the face having been enacted simultaneously.

(Point of attention)

The hand used in the inner-wrist side-blocking the face will make the fist-back face the front at the height of the face, and the hand used in the outer-wrist side-blocking will keep its back facing the body and make a blocking by twisting the waist.



1 . kkureo olligi



2. santeul makki

3. sonnaldeung santeul makki (hand blade back wide open makki)
4. wesanteul makki (single hand wide open makki)

- - The arm blocking the lower part of the body will keep its fist as high as a two fists' width from the lateral part of the thigh.
- - The arm blocking the upper part will keep the fist as high as the temple of the head.

(Point of attention)

The arm blocking the upper part will start its action from a ready stance at the time of inner-wrist outer-makki of the trunk, while the arm blocking the lower part from a ready stance for an arae-makki.

5. sonnal wesanteul makki (hand blade single hand wide open makki)

- - The same way as in the single-hand wide-open makki, this time using the hand-blade.
- - The arm blocking the upper part keeps its finger-tips as high as the top of head.



3. sonnaldeung
santeul makki



4. wesanteul makki



5. sonnal wesanteul makki

6. kawi makki (scissors makki)

- The same form as in the araemakki and inner-wrist outer-blocking the trunk.

(Point of attention)

In the form of starting an araemakki, the elbow of the arm to block the trunk will be bent so that the fist is brought to the waist on the side of the hand blocking the lower part. The two arms will cross each other simultaneously in blocking.

7. hwangso makki (bull makki)

- The form of the two fists having blocked the face simultaneously.
- The fists are kept apart from each other at an erected fist's width, and a gap of the same width exist between the fist and the face, too.

(Point of attention)

In the form of a basic ready stance, the two fists will lift their bases upward over the face, where the fists are twisted so that the fist-back may face the fore-head.



6. kawi makki



7. hwangso makki

8. sonbadak kodureo bakkat makki (palm assisting side makki)

9. olgul kodureo yop makki (assisting face side makki)

- - The blocking hand will keep its fist base directed toward the side of the face and rest beside the lateral part of the shoulder.
- - The assisting hand will rest in front of the chest in the form of a turned-down fist, and the arm keeps slightly aloof from the body.

(Point of attention)

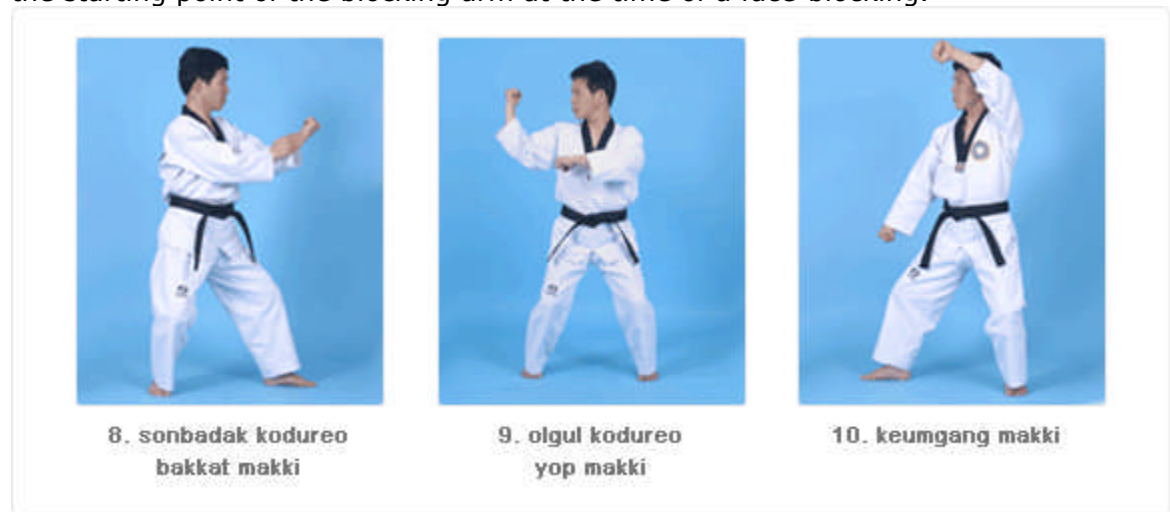
This is to make a side-makki in the stance of a small doltzeogi.

10. keumgang makki (diamond makki)

- - This consists of an arae makki and an olgul makki.
- - At the time of a backward-inverted stance, the hand blocking the lower part will be positioned above the thigh of the front foot.

(Point of attention)

The lower part blocking hand starts its action from the starting point of the blocking arm at the time of an araemakki, the face blocking hand does from the starting point of the blocking arm at the time of a face-blocking.



11. keumgang momtong makki (diamond trunk makki)

- - This consists of a face-blocking and an inner-wrist out-blocking of the trunk.

(Point of attention)

In the stance of a small doltzeogi, the two arms are drawn toward the chest to conduct both face-blocking and inner-wrist out-blocking of the trunk simultaneously.

- For a diamond-makki, it is essential that a face-blocking and another blocking are conducted simultaneously.

12. sonnal keumgang makki (hand blade diamond makki)

- - The same way as in the diamond arae-makki, except that the hand-blade is used this time.

13. hakdari keumgang makki (crane diamond makki)

- - This is an action having done a diamond-blocking in a crane stance.
- - The lower part blocking hand will rest in front of the lateral part of the trunk.



12. sonnal keumgang
makki



13. hakdari keumgang
makki

14. pyojeok makki (target makki)

- - The inner-wrist of the other hand is used to make an inner-makki against the palm as a target.

15. meongye ppaegi (yoke pull out)



14. pyojeok makki



15. meongye ppaegi

16. mithuro ppaegi (underneath pull out)

17. wiro ppaegi (upward pull out)

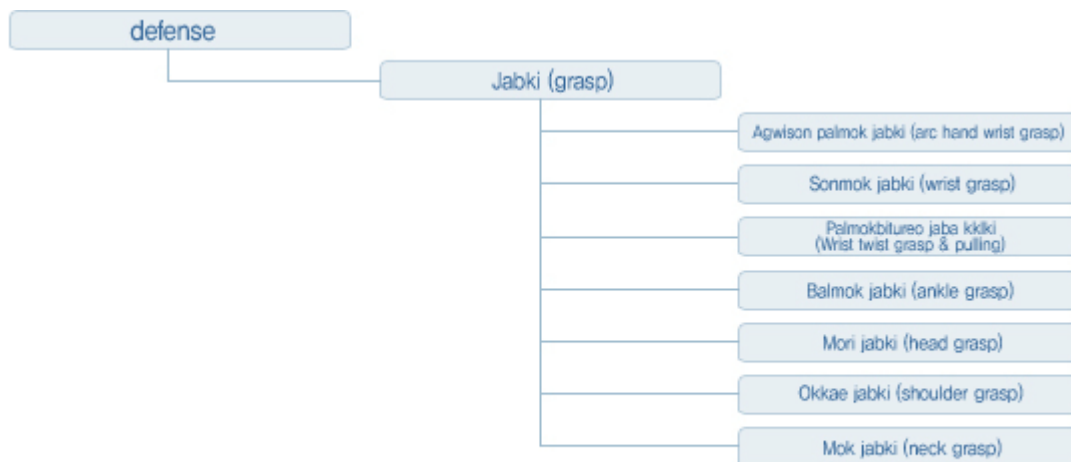


16. mithuro ppaegi



17. wiro ppaegi

Jabki



1. agwison palmok jabki

An arae-hand is used to grasp the opponent's wrist in the course of the latter's downward hitting.

2. sonmok jabki (cf. Poomsae Chonkwon)

3. palmokbitureo jaba kklki

- After the action of a hand-blade twisting-makki of the trunk, the wrist is slowly turned toward the hand-blade to grasp by twisting and drag in.

4. balmok jabki (cf. Mureup kkukki motion and Poomsae Koryo)

5. mori jabki (cf. Taegeuk 7 jang)

6. okkae jabki (cf. Taegeuk 7 jang)

7. mok jabki

- A jipkeson(pincers-hand) is used to grasp the opponent's neck.

Attack

Taekwondo is a martial art for self cultivation, which enables one to exert techniques in the air, using bare hands and unmeasured speed and power, and to embody the spiritual integration by means of cultivating spirit and energy to concentrate it on one thing.

Jireugi

Jireugi

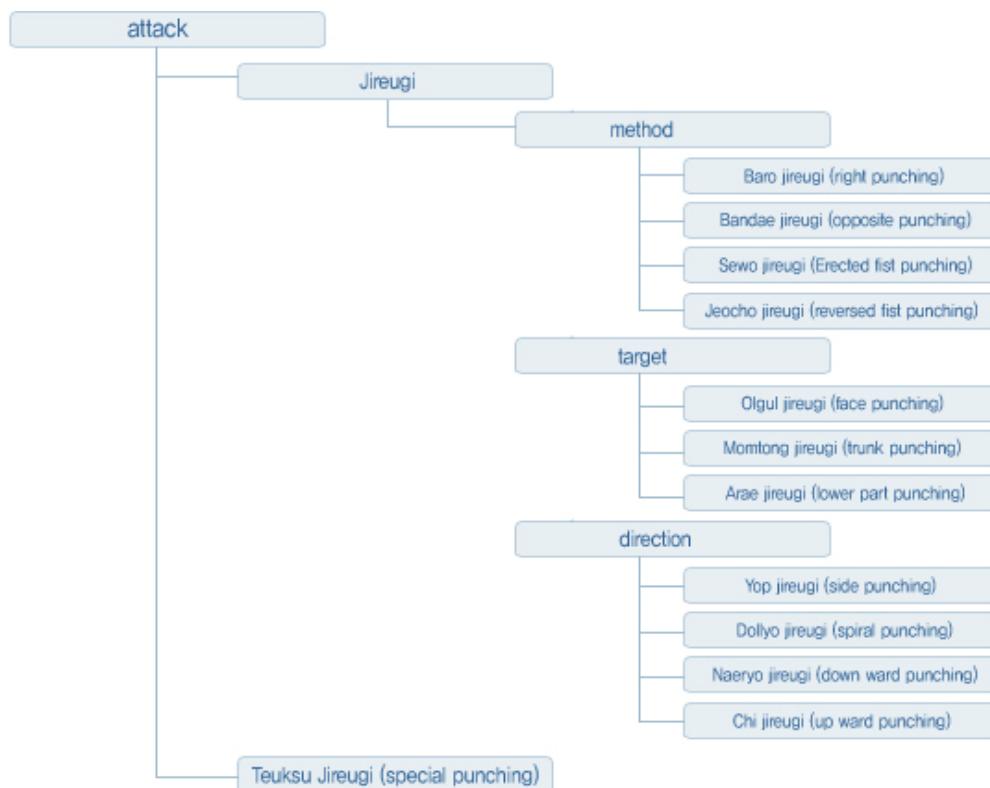
The attack techniques in Taekwondo apply such bodily parts to deliver vital blows to overpower the opponent in various patterns of attack, namely, jireugi (punching), chigi (hitting), chagi(kicking), tzireugi (thrusting), hurigi (snapping), etc.

The applied parts are decided upon in accordance with the targets of attack.

Techniques are various according to the applied bodily parts and the attack.

Application of techniques also varies according to the position and the angle of the opponent's standing. Therefore, there are numerous patterns of attack techniques; but the attack techniques are largely classified into several main techniques, namely, the arm applied techniques, such as 1)jireugi, 2)tzireugi, 3)chigi, 4)tzikki(chopping) and 5)hultki (threshing), 6)kkukki(break off), 7)numgigi(throwing down) and the foot applied techniques, such as 1)chagi and 2) hurigi.

When inflicting an attack using arm, the rotary power namely centrifugal force of the trunk is used. It is defined a jireugi as striking a blow at the targets extending the elbow and moving the fist mainly in one straight line. Jireugis are shown in the following diagram.



1. The outline of a jireugi

1. Put the punching fist in the waist(top part of ilium crest) in condition of the fist back downward and the shoulder naturally pulled. Place the opposition side fist in front of aiming target in condition of the fist back upward and the elbow extended naturally.
2. By maximum using of the recoil of the waist from the condition where the armpit does not get wider,punch the fist in the straight line at aiming target height in the middle of both shoulders and pull the opposition side fist quickly in the same time. Pull the pulling fist as quickly as possible one straight line with the target and put it in the waist.
3. While punching, turn the fist in internal(the pronation), so do the fist back toward a above from downward and extend the bended elbow in the same time. Punch with the extending force.
4. Inflict the opponent's face, trunk or lower part accurately making a right angle with the front of fist.
5. When seeing from the side, it is the fundamental rule that the shoulder become to the square position, but it is permitted the shoulder to move front to some extent during punching.

■ 지르기 방법에 의한 구분

The jireugi is divided into "baro jireugi" (right jireugi) and "bandae jireugi" (opposite jireugi) according to the position of the attacker's foot.

1. Baro jireugi

When the feet are widely opened fore and back due to the movement of body weight (whether it is apkubi or dwitkubi), a baro jireugi is performed by the fist on the side of the back foot.

- - The fist on the side of the back foot is used for a jireugi(pushing) : there are a fist-jireugi, an erected fist jireugi and a bending fist-jireugi.
- - The pulling fist will be pulled back through the same line with the target of the punching fist.

2. Bandae jireugi

a bandae jireugi is applied by the fist on the fore foot side, in the same situation as the above.

- - The fist on the side of the fore foot is used for a jireugi : there are a fist jireugi, an erected fist jireugi and a bending fist jireugi.
- - The pulling fist will be pulled back through the same line with the target of the punching fist.

3. Sewo-jireugi (erected-fist-jireugi)

A jireugi is made by an erected fist(the thumb facing upward). This is used when an opponent is within a close distance, keeping the elbow in a state of bending.

4. Jeochon-jireugi (bending backward-jireugi)

A jireugi is made by the fist bent backward. This is applied to the opponent's body(trunk) in a close distance. At the time of punching, the fist-back fist

faces downward, the elbow being bent at an angle within 120 degrees. If the elbow is fully stretched out for a punching against an opponent faraway, the power decreases and the punching will be weaker than a baro-jireugi or a bandae-jireugi. If the fist reaches the opponent's face, then it is called a chijireugi(upward jireugi).

(Point of attention)

The back of the fist is kept facing upward and the wrist part resting on the waist before a bending-backward jireugi is made. The direction of the turning fist differs from an ordinary jireugi.

■ 지르기 목표에 의한 구분

At the time of practicing or engaging in a face to face kyorugi, one must always have in mind an imaginary opponent or the target point. In the training of basic movements or poomsae, one practices attack or defense techniques with no real opponent ; therefore, one must always draw in mind an opponent before him or her whose physical conditions and level of techniques are like his or her. Therefore, there is another classification of jireugi on the basis of targets.

1. Olgul jireugi (face jireugi)

the philtrum (base of nose) is the typical target point in the face for jireugi.

- The way of punching is identical with that of a momtongjireugi.



얼굴지르기



얼굴지르기 측면

2. Momtong jireugi (trunk jireugi)

the solar plexus is the typical point of attack in the trunk.

- The shoulder are kept wide open and the wrist of punching fist will rest on the waist, the elbow sticking spontaneously to the body.
- The arm-pit is kept closed, the fist of the opposite side is pulled rapidly with the maximum use of the repulsive power of the waist, and at the same time a punching is directed toward the height of the stomach-pit at the right center of the shoulders of both sides.

- The pulling fist is drawn back rapidly on the straight line with the stomach-pit.



몸통지르기



몸통지르기 측면

3. Arae jireugi (underneath jireugi)
"danjeon" (the lower part of abdomen) is the typical point of target in the lower part of the body.

- The way of jireugi equals with that of a momtongjireugi. These three classifications are combined into the terms of jireugi.



아래지르기



아래지르기 측면

■ 지르기 방향에 의한 구분

target plus the method of jireugi makes the denomination of poom (or jireugi technique).

1. yop jireugi (side jireugi)
one delivers a jireugi to his or her side.
2. naeryo jireugi (underneath jireugi)
a jireugi of punching down.
3. dollyo jireugi (spiral jireugi)

the fist does not stretch straight as it is but half spirals before reaching the target from the waist. This is used when the opponent is closer and the elbow bend a little.

4. chi jireugi (upward jireugi)

usually a punch is delivered to the opponent's jaw by the fist thrusting straightly upward from the waist, in which the back of fist faces the opponent, the elbow slightly bending.

- As mentioned above, jireugi are differentiated by their classification according to the means of punching, targets and directions, which combined together define the terms,i.e., the completed movements of jireugi as well as the names of pooms.



1. 옆지르기



2. 내려지르기



3. 돌려지르기



4. 치지르기

■ 목표+방법=품명(완성 용어)

So far we have seen the standard forms of jireugi, but there are applied to techniques of jireugi with the specific terms.

1. olgul baro jireugi (Point of attention) The same as the face-jireugi.
(Point of attention) The same as the face-jireugi.
2. olgul bandae jireugi (Point of attention) The same as the face-jireugi.
(Point of attention) The same as the face-jireugi.

3. momtong baro jireugi

- The fist on the back foot side executes a jireugi so that it is laid on the straight line with the stomach pit.
- (Point of attention) The same as the momtongjireugi.

4. momtong bandae jireugi

- The fist on the back foot side executes a jireugi so that it is laid on the straight line with the stomach pit.
- (Point of attention) The same as the momtongjireugi.

5. arae baro jireugi

6. arae bandae jireugi



■ 목표+방법+지르기 종류 = 품명(완성 용어)

7. olgul yop jireugi

8. momtong yop jireugi

A side-jireugi is executed when the two feet's tips are directed toward the front as in a juchumseogi stance.

- The fist makes a jireugi sideways in a juchumseogi stance.
- (Point of attention) The fist on the other side which was crossing the trunk is pulled and at the same time, the punching fist makes a side jireugi.

9. baro naeryo jireugi

10. baro naeryo jireugi

There is no need of mentioning "arae" (lower part) because the "naeryo jireugi" is itself related with and underneath target.

11. olgul barosewo jireugi

12. olgul bandaesewo jireugi

13. momtong barosewo jireugi

14. momtong barosewo jireugi

15. arae barosewo jireugi

16. arae barosewo jireugi

The elbow may be fully stretched when the sewojireugi is targeted on face of underneath, but it is better to keep the elbow slightly bent in case of momtong sewojireugi.

17. olgul barodollyo jireugi
18. olgul bandaedollyo jireugi
19. momtong barodollyo jireugi
20. momtong bandaedollyo jireugi

A dollyojireugi is not applied to underneath targets.

21. baro chi jireugi
22. bandae chi jireugi

A chijireugi aims uniquely at the jaw; therefore, there is no need of mentioning the target in the term.

23. baro jeocho jireugi
24. bandae jeocho jireugi

bandae jeocho jireugijeocho jireugi: both fists with their backs downward are used in a jeocho jireugi. At the time of performing a jeocho jireugi, the trunk and there will be a gap of a fist's width between the two fists As mentioned above, because of all of the jireugi is not need to emphasized as a "jireugi" as the movement using the fists. As well as the names of pooms are using simple words with full of meanings.

Next, the expression of the pooms and the part of the body when you are using the jireugi, the fists changed like a pyon-jumoek, a sosumjumoek, and a jipkejumoek.

■ 사용부위+목표+방법+지르기종류=품명

25. pyonjumeok olgul baro jireugi
26. pyonjumeok olgul bandae jireugi



25. 편주먹얼굴바로지르기



26. 편주먹얼굴반대지르기

27. pyonjumeok momtong baro jireugi
28. pyonjumeok momtong bandae jireugi
29. pyonjumeok arae baro jireugi
30. pyonjumeok arae bandae jireugi
31. pyonjumeok olgul yop jireugi
32. pyonjumeok momtong yop jireugi
33. pyonjumeok baro naeryo jireugi
34. pyonjumeok bandae naeryo jireugi
35. pyonjumeok olgul baro sewo jireugi

36. 편주먹얼굴반대세워지르기



35. 편주먹얼굴바로세워지르기



36. 편주먹얼굴반대세워지르기

37. pyonjumeok momtong baro sewo jireugi

38. pyonjumeok momtong bandae sewo jireugi

The other types of fist, such as sosumjumeok, and jipkejumeok, can be equally applicable to the above in naming the terms. However, the sosumjumeok can not make any sewojireugi because it is itself pointed, while the jipkejumeok is used only for a limited target, I. E., the uvula.

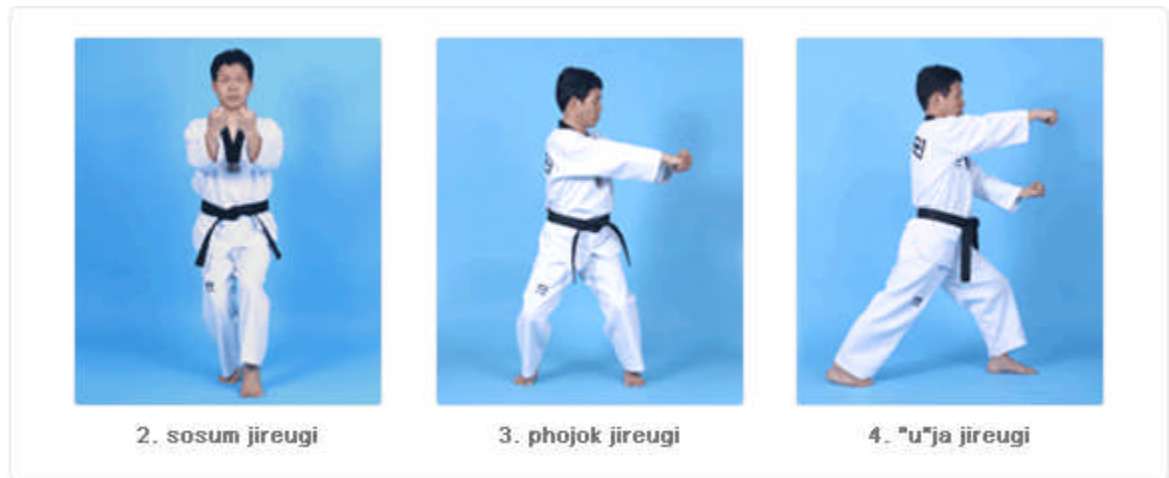
Teuksu Jireugi

All the above mentioned jireugi are principally performed by one fist. Now the combined use of both arms, which is called a special jireugi will be described in the following:

1. Dujumeok jeochojireugi (two fists bent backward jireugi)
Two fists are simultaneously bent backward to make jireugi; so, there are no ways of either a barojireugi or a bandaejireugi.
2. Sosum jireugi (spring up jireugi)
two sosumjumeok execute a chi jireugi to punch the two side of jaw
 - (Point of attention) The same way as mentioned in the point of attention for a jeochojireugi, only the fist changing into a sosumjumeok.
3. Pyojok jireugi (target jireugi)
either one of the hands will be set as a target to be punched by the other hand's fist.
 - - The other hand not making a jireugi is set as a target for a straight jireugi is set as a target for a straight jireugi without bending the elbow.
 - - The thumb of the hand set as a target will be stuck to jipke-finger and it does not grab the punching fist.
4. "u" ja jireugi ("u"letter shape jireugi)

one fist punches the opponent's face and the other the trunk at the same time, making the two arms shape the form of "u" letter lying down laterally

- The upper fist whose fist-back faces upward delivers a jireugi at the philtrum on the face, and the lower fist whose fist-back faces downward delivers one at the stomach-pit.



(Point of attention) The dujumeok-heori (two fists at the waist) ready stance is transformed into a seogi-stance so that a jireugi may be made. A jireugi can also be made in a small doltzeogi stance.

- "u" ja baro jireugi : a "u"ja jireugi with the fist punching the face on the side of back foot and the fist punching the trunk on the side of fore foot.
- "u" ja bandae jireugi : the reverse way of the "u"baro jireugi.

5. Chetdari jireugi (fork shape jireugi)

the two fists punch the opponent's trunk equally. Two arms shaping the form of "u" letter horizontally. In fact, the left fist makes a momtong-bandaejireugi, when the left foot is placed forward, while the right fist a momtong-barojireugi in the same stance. At that time, the left shoulder turns forward by 45 degrees and the right elbow is slightly bent, the fist closer to the left forearm by a fist's width.

6. Dwi jireugi (back jireugi)

one elbow hits backward while the other arm's fist punches the face target by turning in the same direction as the other elbow.

(Point of attention)

In a juchumseogi and a small doltzeogi stance, the punching arm is thrown over the shoulder bending the elbow by twisting the waist to the maximum so that its elbow may deliver a punching at the stomach-pit, keeping the wrist stuck to the waist afterwards, while the fist of the other hand delivers a jireugi toward the face.

7. Dangkyo teok jireugi (pulling the jaw jireugi)

pulling the opponent's jaw by the left fist, one delivers a chijireugi at the jaw at the same time with the right fist, the left fist coming to the front of attacker's right shoulder.

- The jireugi fist in the state of bending backward will deliver a jireugi; as high as the jaw. The fist of the other hand is laid in front of the shoulder on the side of the punching arm keeping the base of punching fist directed toward the face.

(Point of attention)

The fist-back is directed toward the body and the punching arm is bent to be stuck to the body at the height of the chest while a jireugi is delivered, in the course of which the punching fist is bent just before reaching the target. The other arm to be pulled crosses with the punching fist in the front of the chest, and as soon as it reaches the front of the shoulder the fist is bent backward. Jireugi and pulling are made simultaneously.



5. chetdari jireugi



6. dwi jireugi



7. dangkyo teok jireugi

- Keumkang ap jireugi (diamond forward jireugi)
one arm executes an olgulmakki(face defense) while the other arm's fist punches the opponent's face. The direction of the two actions are the same.

- An olgulmakki and a momtongjireugi are made simultaneously.

(Point of attention)

A small doltzeogi is formed toward the waist on the side of the arm delivering a momtongjireugi, and then a keumgang apjireugi is delivered at the same time as an apkubi stance is formed by making a step forward. However, a small doltzeogi may be omitted according to the position of the hand.

- Keumkang yop jireugi (diamond side jireugi)
one arm carries out a face defense while the other arm's fist does a momtong yopjireugi. The lower part the body makes juchumseogi and the direction of the two arms is different from each other.

- This is a posture formulated when an olgulmakki and a yopjireugi are made simultaneously.

(Point of attention)

A small doltzeogi is formulated at the waist on the side fo the momtongjireugi arm in a juchum-seogi stance, before an olgulmakki and a yop-jireugi are made.

- Nalgae jireugi (wing jireugi)

one stretches out both fists at the same time, making the body in the form of a cross. The whole body will be tensed by concentration of force and the punches will be delivered relatively slowly as if pulling.

- - In a nalgae-pyogi(wing opening) stance, a jireugi by the fist is delivered, keeping the fist-back facing upward and the elbow stretched straight.

Momtong dubeon jireugi



8. keumkang ap jireugi



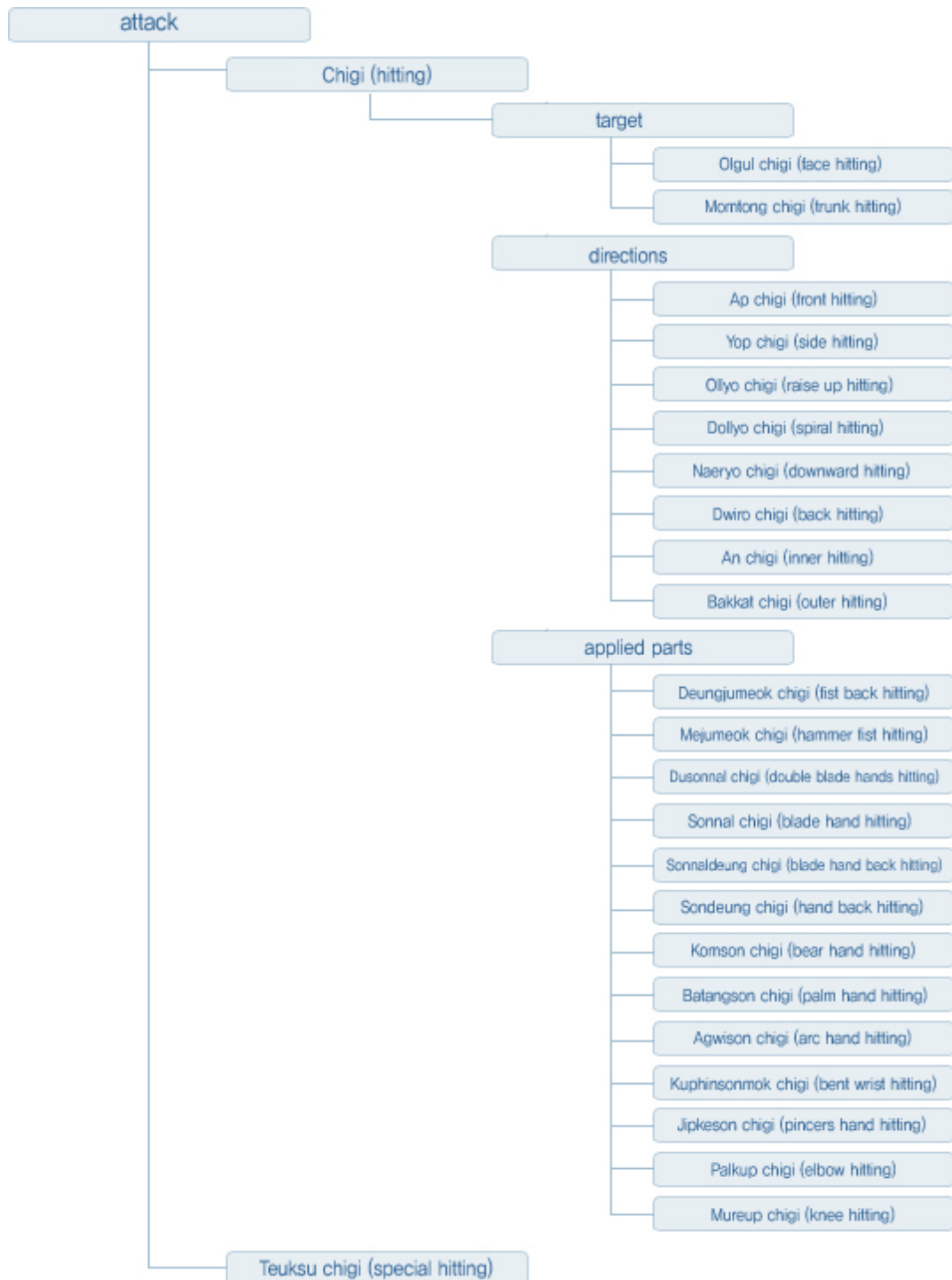
9. keumkang yop jireugi



10. nalgae jireug

Chigi

If an attack is enacted by the use of spinning force of the body or the fist moves in a circle with the elbow either inflected or stretched to inflict impact on a targets, it is called "chigi" (hitting). There are various types of chigi and they are largely termed in accordance with the way of motions by the applied bodily parts toward the targets.



■ applied part + target + type of chigi = name of poom

1. fist back + face + ap chigi = ap chigi

- - The parts of the pointing finger and the middle finger on the fist back are employed.
- - The wrist on the side of the hitting fist-back fist should not be bent.
- - There are an erected fist-back fist and a bent-backward fist-back fist.

(Point of attention)

The hitting fist-back fist with its fist-back facing upward is lifted up brushing past the arm-pit over the waist on the opposite side to make a hitting by bending the fist-back fist at the height of the philtrum.

Deungjumeok olgul ap-chigi (fist back face front-hitting) = ap chigi : one hits the face target from the front by using the back.

The way of hitting : the hitting fist goes straight forward to the target, slipping away from the armpit and crossing the other arm, which withdraws back from the solar plexus to the waist. The body turns sideways 45 degrees.

The fist back can deliver the strongest hitting if a target is to hit from the front and the face is the only best target because any target below it may weaken the hitting. This is simply called "ap chigi". If the hand blade or hammer fist (mejumeok) is used, then the applied part is added to the term ; for example, "sonnal ap chigi." And if target is the trunk, then we called t "deungjumeok momtong ap chigi." A variation of apchigi is the assisting apchigi, which is helped by the other fist.



1. ap-chigi

2. Fist back + face + outer chigi = olgul bakkat chigi

- - The same way as in the outer-makki, but the hitting is made against the targets of the lateral jaw and the head temple.
- - The fist-back fist is erected to the height of the philtrum to deliver a hitting.

(Point of attention)

The arm of hitting fist back, unlike in the apchigi, makes a circling from outside the elbow of withdrawing arm.

3. olgul kodureo bakkat chigi (assisting face outer chigi)

- - The two fists will face each other with their fist-backs facing upward at the waist on the side of the assisting arm.
- - The fist making an apchigi(front hitting) executes a chigi with its fist-back bending backward, passing through the front of philtrum(injung), and, at the same time, the assisting arm places the wrist part in front of the stomach-pit, by pulling the fist, whose fist-back is made to face downward.
- - A slight gap exists between the wrist and the philtrum.



2. olgul bakkat chigi



3. olgul kodureo
bakkat chigi

4. Momtong bakkat chigi

5. Deungjumeok + olgul + yop chigi = yop chigi (side chigi)

6. Deungjumeok + momtong + yop chigi = momtong yop chigi

The hitting arm stretches on the same line with the body's sideward line. At the time of a momtong bakkat chigi, the attacker's body turns sideways by 45 degrees and the arm forms an angle, the opponent standing in front.

7. Deungjumeok + momtong + naeryo chigi = momtong naeryo chigi

this action has the primary purpose of makki rather than an attack.

- - The fist-back fist makes a naeryochigi(downward hitting) downward passing through the trunk by means of bending itself.

(Point of attention)

The fist-back fist making a chigi keeps its fist-back face upward at the height of the ear on the opposite side, and then bend itself downward to make a chigi, at the same time when the other hand is pulled back after it has been lightly extended forward.



5. olgul yop chigi



7. momtong naeryo chigi

8. Deungjumeok + arae + naeryo chigi = arae naeryo chigi
(this hitting is usually use in the breaking techniques).
9. Mejumeok olgul ap chigi (hammer fist face front chigi)
10. Mejumeok olgul an chigi (hammer inner chigi)
11. Mejumeok momtong an chigi (hammer trunk chigi)
12. Mejumeok olgul bakkat chigi (hammer outter chigi)
13. Mejumeok momtong bakkat chigi
14. Mejumeok olgul yop chigi (hammer side chigi)
15. Mejumeok momtong yop chigi
16. Mejumeok olgul naeryo chigi
(hammer downward chigi, which usually hits the head)



9. mejumeok olgul ap chigi



10. mejumeok olgul
an chigi



16. mejumeok olgul
naryo chigi

17. Mejumeok momtong naeryo chigi
18. Mejumeok arae naeryo chigi (hammer underneath chigi)
19. Mejumeok pyojok chigi

- - A target is formed when the target hand keeps its thumb opened.
- - At a target hitting by a mejumeok(hammer fist), the fist hits the palm of the target hand.
- - The target hand should not grasp the hitting fist.

20. Mejumeok arae pyojok chigi

- - The two arms are kept open from each other at the upper side and then brought down to the front of the lower abdomen to deliver a target hitting with a hammer-fist.
- - The two arms conducting a target hitting will not be completely unfolded.
- - There is a gap of an erected fist's width between the target hitting hand and the lower abdomen.

21. Hansonnal + olgul + ap chigi = sonnal olgul ap chigi

22. Hansonnal + olgul + ap chigi = sonnal olgul ap chigi

(If the target is the neck, it is called "sonnal mok chigi")

- - A curved hand-blade executes a neck-hitting.
- - The other hand will be extended forward and it is pulled back to be laid on the waist when a neck-hitting is executed.

23. Hansonnal + olgul bakkat + chigi = sonnal olgul bakkat chigi

- - A neck-hitting is made by an overturned hand-blade.
- - The other hand will be extended forward before it is pulled back to be laid on the waist at the time of delivering a neck-hitting.

As shown in the above, the attack with "one hand blade" is described simply as "hand blade", omitting the word "one" because an attack is carried out with one hand like the defense. Also the anchigi (inner hitting) with "one hand blade" uses the "jeochin sonnal", which means the hand blade with crooked finger tips; therefore, it is unnecessary to add the word "jeochin" to the terms. Nor is necessary to specify the "upeun sonnal" (turned over hand blade) in case of executing a bakkat chigi with one hand blade. When two hand blades are applied for attack, it is called "dusonnal".



21. sonnal olgul ap chigi



22. sonnal olgul an chigi



23. sonnal olgul
bakkat chigi

24. sonnal momtong an chigi

25. sonnal momtong bakkat chigi

26. sonnal olgul yop chigi

27. sonnal momtong yop chigi

- - In a juchumseogi stance, the hand-blade is laid above the shoulder on the opposite side and the palm base looks toward the face.
- - The fist of the other arm is laid in front of the shoulder on the side of the yop chigi arm and the fist base looks toward the face.
- - The overturned hand-blade is hit laterally. The other (opposite side) arm is pulled toward the waist to make its wrist laid on the waist.

28. sonnalnaeryo chigi

29. sonnaldeung (hand blade back) olgul an chigi

30. sonnaldeung olgul bakkat chigi

31. sonnaldeung momtong an chigi

32. sonnaldeung momtong bakkat chigi



31. 손날등몸통안치기



36. 공손얼굴앞치기



37. 공손얼굴안치기

33. sonnaldeung olgul yop chigi

34. sonnaldeung momtong yop chigi

35. sonnaldeung naeryo chigi

36. komson (bear hand) olgul ap chigi

37. komson olgul an chigi

38. Batangson (palm hand) olgul ap chigi = batangson teok (jaw) chigi

- The finger-tips of a palm hand (batangson) will face upward and then they will be leaned sideways by an angle of 45 degrees to make a front hitting.

39. Batangson olgul an chigi

40. Batangson momtong an chigi

41. Batangson olgul ollyo (raise up) chigi

42. Agwison (arc hand) olgul ap chigi = khaljaebi

- - The batangson teok chigi and khaljaebi are carried out in a straight line motion as in the jireugi. But they are termed chigis because the applied bodily parts are wide and long.
- - The batangson teok chigi and khaljaebi are carried out in a straight line motion as in the jireugi. But they are termed chigis because the applied bodily parts are wide and long.
- Hitting the neck : one attacks the gullet region with the arc hand by stretching the arm straight as in the jireugi.
- bending the knee : grasp a dwichuck with a hand and attack the knee with an agwison.



38. batangson teok
(jaw) chigi



39. batangson momtong
an chigi



42. agwison olgul ap chigi
(khaljaebi)

43. Kupinsonmok olgul ollyo chigi = kupinsonmok teok chigi (bent wrist jaw chigi)
- kupinsonmok is mainly used in defense.

44. Jipke sonmok chigi (pincers wrist chigi)

- This is principally used in attacking the neck like the arc hand.

45. Palkup (elbow) ollyo chigi

- The elbow making a raise-up hitting is raised upward skimming the arm-pit to deliver an ollyochigi.
- The back of the hand looks sideways.
- The waist is twisted at the time of hitting.

46. Palkup dollyo chigi (turning chigi)

- The back of the hand looks upward and the elbow is turned to the maximum to be located in front of the shoulder.
- The elbow is positioned at a point higher than the shoulder line.
- The waist is twisted at the time of hitting.



43. kupinsonmok teok chigi



45. palkup ollyo chigi



46. palkup dollyo chigi

47. Palkup naeryo chigi (downward chigi)

48. Palkup dwiro chigi (backward chigi)

49. Palkup yop chigi

- - In a juchumseogi stance, the fist of hitting side is brought to the shoulder line on the opposite side to touch the opposite hand's palm, and then the elbow makes a lateral hitting, making profit of the power of pushing by the opposite hand.
- - The finger-tips of the opposite hand look upward and they do not grab the fist.
- - The opposite hand is positioned in front of the chest on the hitting elbow's side



47. palkup naeryo chigi



48. palkup dwiro chigi



49. palkup yop chigi

50. Palkup pyojeok chigi (target chigi)

- - The hand on the opposite side is opened to become a target.
- - The elbow of the attacking arm hits the target.
- - The target does not move and the elbow moves to make a hitting.
- - The thumb of the target hand is stuck to the pincer-finger and it should not grab the elbow.

The knee hitting is mainly executed by hitting upward, therefore it is used in attacking an opponent's testicles or the head when it is grabbed and dragged down with the help of a hand. It is also used in a trunk hitting by means of a turning chigi when the opponent's trunk is grabbed and pulled.



50. palkup pyojeok chigi



50. palkup pyojeok chigi

51. Mureup ollyo chigi(knee raise up chigi)

- - One leg supports the body and the other leg's knee is bent to be lifted up for a chigi.
- - Two hands with clenched fists are pulled down to be located on both sides of the ankle-bones of the knee hitting leg.
- - The waist is lightly curved and the ankle rests in a natural state.

52. Mureup dollyo chigi(knee turning chigi)

- - As one leg supports the body, the other leg is raised up by bending the knee to execute a dollyochigi.
- - One hand pulls and drags in some part of the opponent's body so that the other hand may execute a chigi.

Teuksu chigi

1. Jebi poom teok chigi (swallow poom jaw hitting)

in case of the left apkubi (forward inflection stance) stance, the left hand blade applies a face makki while the right palm hand hits the opponent's jaw by an inner chigi, twisting the body.



1. jebi-poom teok-chigi



2. jebi-poom mok-chigi

2. Jebi poom mok chigi (neck chigi)

in case of the left apkubi stance, the left hand blade applies a face makki while the right hand blade hits the opponent's neck by an inner chigi, twisting the body.

- - The hand on the fore-foot side uses its hand-blade to execute a face-blocking.
- - The hand on the back-foot side rests in a state of having executed a neck-hitting with its hand-blade, while the elbow of the neck-hitting arm is almost completely extended.

(Point of attention)

The palm of the face-blocking hand-blade will look upward while it will be located at the waist on the opposite side; and the hand to deliver a sonnal-mokchigi makes its back look toward the shoulder and executes a hanssonal-olgul-makki and a hanssonal-olgul-mokchigi simultaneously. The waist is

twisted so that the shoulder on the side of a sonnal-mokchigi may come to the front side.

- The term of "jebi poom" comes from the shape of a twisting body, which looks like the indented waist part of a swallow between its body and its tail part and the two opened hands form the wings of a swallow.

3. Dangkyo teok chigi (pulling jaw chigi)

one hand pulls the opponent while the other hand's back applies a front chigi at the chin

- - The fist of the opposite arm is extended straight forward.
- - The hitting arm with its fist-back fist looking backward is located above the lateral part of the shoulder.
- - The opposite arm is pulled and the fist-back fist is bent to make a chigi.
- - The pulled-in fist with its back facing upward comes below the elbow of the fist-back fist arm.



3. dangkyo teok chigi



3. dangkyo teok chigi

4. Pyojeok chigi (target chigi)

one hand blade executes a side makki while the other hand's fist hits the base of that hand's palm.

5. Meongye chigi (yoke chigi)

clenching the fists and opening the elbows sideways, one delivers side chigi repeatedly by stretching the elbow

- - Both fists cross each other and are located on the shoulder line of the opposite side before a side chigi is made by the elbow, and finally both fists are brought to the front of chest.
- - The fist back is kept looking upward and it rests slightly aloof from the trunk.



4. Pyojeok chigi



5. meongye chigi

6. Mejumeok yopguri chigi(hammer fist flank chigi) :

- - The two fists are clenched and each is brought up above the shoulder, keeping the elbow folded and the base of the fist looking toward the front.
- - With a mejumeok(hammer fist), chigi are delivered against both flanks of the opponent's waist.
- - The base of the hammer fist is made to look upward.
- - The movements of both arms are made simultaneously.

7. Doosonnal mok chigi(double blade hands neck-chigi)

- Two hand-blades, in a state of opening, each resting above the shoulder, inflict a mokchigi against the opponent.

8. Doosonnal yopguri chigi(double blade hands flank-chigi)

- Two hand-blades, in a state of opening above the shoulder, inflict chigi against both flanks of the opponent.

9. Bitureo hanssonal mok chigi(one hand blade twist neck chigi)

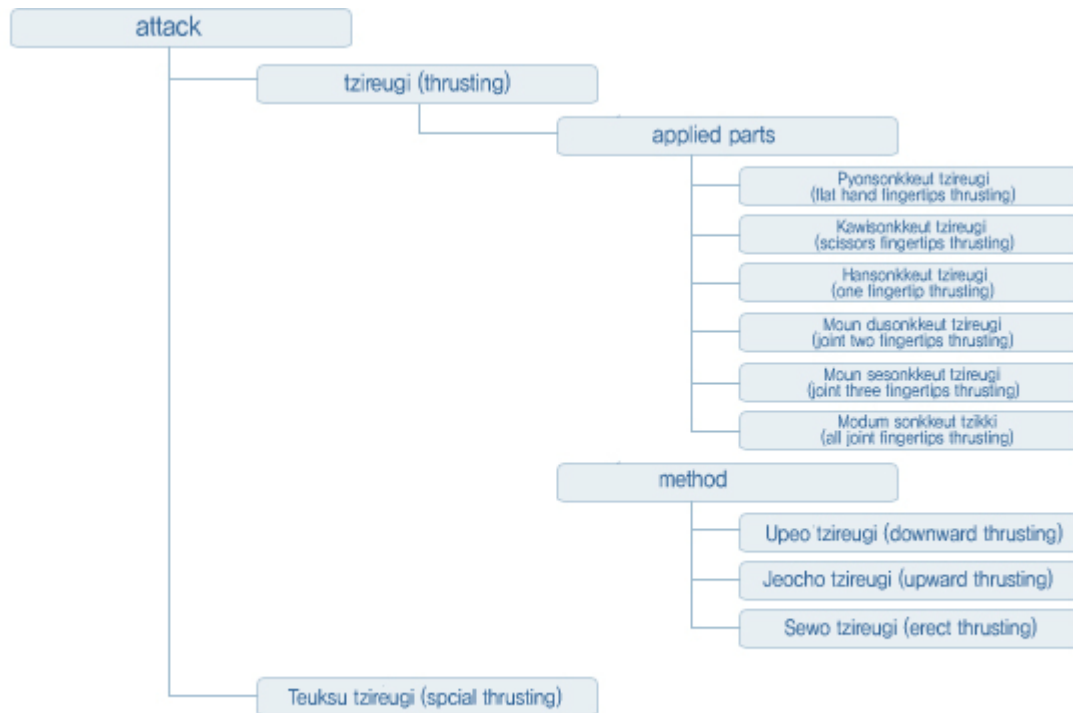
- This is a state in which the hand-blade on the back-foot side has made a mok-chigi.

(Point of attention)

The same way as in the jebi-poom mok-chigi except that a hanssonal olgul-makki is left out

Tzireugi

Tzireugi techniques can be performed in the same way as the jireugi techniques except that their applied bodily parts are not the fists but the fingertips which are pointed to be enabled to pierce deeper into the target and longer by a finger's length to be able to reach a more distanced target. To the contrary, the finger joints, if they are not hard enough by training, are likely to be broken away easily.



■ Terms of tzireugi

1. Pyonsonkkeut sewo tzireugi (flat hand fingertips erect tzireugi) :
this aims mainly at the opponent's solar plexus.

- - The elbow of the hand making a pyonsonkkeut jireugi rests over the hand-back of the other hand.
- - The pyonsonkkeut(palm-fist finger-tips) makes a jireugi straight forward in parallel with the height of the solar plexus.

(Point of attention)

In a state in which the other hand is unfolded and extended forward, the elbow will be bent making finger-tips look upward and then a pushing-makki by the palm and a pyonsonkkeut jireugi from the waist are executed simultaneously.

2. Pyonsonkkeut upeo tzireugi (palm downward tzireugi)
this is mainly used in attacking the opponent's eyes, neck and solar plexus.
Its underneath attacking is not effective.
3. Pyonsonkkeut jecho tzireugi (palm upward tzireugi)

this is mainly used in attacking the opponent's ribs, solar plexus, groin, etc.

- - The finger-tips will look downward while the palm side will face upward.
- - The opposite hand, whose base part looks toward the face, is raised up to the level of the shoulder.

(Point of attention)

The hand making a jireugi rests on the waist with its palm facing upward, and the opposite hand is extended forward, with its back looking upward, to deliver jireugi alternately together with the before-mentioned.

4. Kawisonkkeut tzireugi (scissors fingertips tzireugi)
this is mainly used in attacking the opponent's two eyes at a time. The palm is kept facing downward.
5. Hansonkkeut tzireugi (one fingertip tzireugi)
mainly one eye is target.
6. Moun dusonkkeut tzireugi (joint two fingertips tzireugi)
this aims at the opponent's eyes, neck and solar plexus exerting more force than one fingertip.



5. hansonkkeut tzireugi



6. moun dusonkkeut
tzireugi

7. Moun sesonkkeut tzireugi (joint three fingertips tzireugi)
targets are the same as the two fingertips attack.
8. Modum sonkkeut tzikki (all joint fingertips pounding)
the five fingertips together make a powerful attack almost like the fist, but this technique can carry out downward or inward attack only because it cannot make a straight motion like tzireugi.



7. Moun sesonkkeut tzireugi



8. Modum sonkkeut tzikki

Teuksu Tzireugi

1. Hakdari seogi tzireugi (crane stance tzireugi)
thrusting forward, one makes a crane stance and make one hand perform nulleo makki (pressing makki) while the other hand executes a pyonsonkkeut sewo tzireugi.



Hakdari seogi tzireugi

Chagi

A chagi is a technique to overpower the opponent by making use of the foot manipulated by the motion of leg. The chagi can be performed by using the force at the time of extending the bent and folded knee or the flexion force of the extended leg, making use of the body's turning force. The chagi techniques are classified by the motion of leg and foot, and the kicking power differs according to the applicable parts of the body. There are also other classification methods according to the way of kicking either by holding the opponent or using the impellent force.

1. Ap chagi (front kick)

1. First, raise the folded knee of the kicking leg up to the breast and immediately push the foot forward, fully stretching the leg. The track of foot must be on a straight line toward the target.
 2. The target must be kicked by the fore sole, the toes bending outward. The groin, lower part of abdomen, solar plexus, chin, etc, are the targets.
 3. The kicking foot is drawn back by reaction to its original position. However, the foot may be placed where the attacker can easily make a next movement. If the attacker keeps himself or herself out of balance while he or she executes a kicking or he or she retreats the kicking foot, the chagi was not perfect.
 4. @뒹고 The supporting leg on the ground should not stretch the knee fully before or during the kicking because the upright standing is more likely to cause falling down of the attacker or weakening of the kicking force. Nor is easy to make next movement.
 5. If the standing leg is supported by the entire sole of foot, the weight is laid on the hip joint and the knee joint, in which case the kicking is less speedy and powerful of impulsive force. Sometimes, the knee joint or the hip joint breaks away. Therefore, it is necessary to lift the heel slightly by stretching the ankle so that the fore sole may pivot at the moment of a kick and then the back sole will touch the ground again after the kick. However, one should be careful not to stretch the ankle too much, because it would lift up the center of weight.
- The fore sole is generally used in the apchagi but occasionally the toes are also used when such vital parts as groin and solar plexus are to be targeted. The foot back also can be used in the apchagi uniquely for an attack of groin, which is called "ap ollyeo chagi" (front lift up kick).



2. Yop chagi (side kick)

1. As in the apchagi, one lifts up the kicking leg, folding the knee, and then stretches the folded knee as he or she turns the body in the opposite direction to the target and kick the target with the back sole of foot.
2. At the moment of the kick, the base of the kicking leg twists at the pelvis in a manner of turning over and the head is raised to keep the eye fixed at the target. At this moment, the trunk also twists like a spiral from the shoulder to the pelvis region and the leg. Therefore, the back sole can kick the target powerfully by spiralling just as a bullet passes through the rifle barrel spiralling. The target is determined according to the opponent's position; if the opponent is facing the front, the target will be the face or the solar plexus and it will be the flank or the side chin, if the opponent stands sideways.
3. After the kick, the kicking leg will be drawn back to the original position or where it is intended to be placed for next moves.
4. The other leg supporting the body will assist the kick by pivoting on its fore sole, stretching the ankle and help accelerate the speed of kick by stretching knee simultaneously. At the time of retreating the kicking leg, the supporting leg's ankle and knee will be lowered again.
5. At the moment of a yopchagi, the upper body should not be left falling in the direction opposite to the target. The upper part of the body

must be raised so that the entire body may form a "y" letter shape, enabling the weight to be converted into impelling force of kick.

- A yopchagi applies the back sole and the foot blade in attacking and they must move on a straight line from the starting point to the target.



yop chagi 1



yop chagi 2



yop chagi 3



yop chagi 4



yop chagi 5

3. Dollyo chagi (round house kick)

1. Putting the weight on the pivoting foot, one turns the body immediately after folding the knee and, as the knee stretches, makes the kicking foot circle horizontally so that the fore sole may kick the target (The foot back can also be used as the kicking part).
2. The supporting leg stretches its ankle and knee to help the fore sole pivot the body easily.
3. The kicking leg must stop at the time of kicking the target without making a follow through.
4. Unlike the apchagi or yopchagi, the kicking foot does not make a straight line track. The foot is first raised and then begins to move in a circle.
5. After a hard training, the dollyochagi will be able to make a pounding kick from above the target at the time of kick.

- The basic techniques of chagi consist of apchagi, yopchagi and dollyochagi, but there are variations in the chagi techniques.



4. Momdollyo chagi (turning back kick)

- From wen apseogi, the explanation of momdollyo chagi is follow;
1. Looking toward left foot, one's body turns 180 degrees one's eye turns 360 degrees to clockwise rotation.
 2. When the body is turned, at the same time foot moves together and put forth, right forward stance, it is called ban momdollyo chagi.
 3. One's body and leg used for kicking turn 360 degrees completely, the kicked foot is put at the begining position again, it is called "momdollyo chagi".
 4. To kick at the right forward stance, when the body is started to turn, left foot put one step forth, and left foot can be pivot, turns to clockwise rotation, kicks with right foot, it is called "onmomdollyo chagi"

The sort of momdollyo chagi

1. a) ban momdollyo chagi
2. b) ban momdollyo yop chagi
3. c) ban momdollyo huryo chagi
4. d) ban momdollyo nakka chagi
5. e) ban momdollyo naeryo chagi

6. f) momdollyo yop chagi
 7. g) momdollyo huryo chagi
 8. h) momdollyo nakka chagi
 9. i) momdollyo naeryo chagi
 10. j) onmomdollyo yop chagi
 11. k) onmomdollyo huryo chagi
 12. l) onmomdollyo nakka chagi
 13. m) onmomdollyo naeryo chagi
- "The momdollyo-chagi is often misunderstood so that it is called "dwit-chagi"(back kick), "360 degrees dollyo-chagi", or "dwidolla-chagi"



k) onmomdollyo huryo
chagi 1



k) onmomdollyo huryo
chagi 2



k) onmomdollyo huryo
chagi 3



k) onmomdollyo huryo
chagi 4



k) onmomdollyo huryo
chagi 5



k) onmomdollyo huryo
chagi 6

5. Bandal chagi (dichotomy kick)

This is the medium style of the apchagi and dollyochagi. The fore sole or the foot back delivers a kick by making a slant circle of movement.

6. Bitureo chagi (twist kick)

1. If the right foot is kick from the wen apkubi (left side forward inflection) stance, the right foot passes the front of body, as the knee is folded and raised as in the apchagi, toward the left side of the body and then abruptly turns toward the right side, finally stretching the knee to deliver a kick. The applied parts are the fore sole and the foot back.
2. The body also turns to the left side and then reverses to the right side.
3. The left foot as a pivot is the same as in the apchagi. The ankle will be slightly stretched and the knee slightly bent at the time of kicking.



5. bandal chagi



6. bandal chagi

7. Dwi chagi (back kick)

1. From the standing position, one lifts up the kicking leg and stretches it backward to deliver a kick. The back is sole is used for the kick.
2. The ending of the kick is similar to the yopchagi.
3. The foot of the fore leg is used for the kick or that of the back leg can be also applied for the kick after it is drawn closer to the fore leg. The former case is applied when the opponent is distance while the latter when the opponent is closer to the attacker.
4. The eyes are directed toward the kicking side and the supporting leg may not stretch the knee the ankle as in the yop chagi.
5. The upper part of the body leans more forward than in the yopchagi.



dwi chagi 1



dwi chagi 2



dwi chagi 3

8. Ppodeo chagi (stretch kick)

1. This is similar to the ap chagi; the knee of kicking leg does not fold too much. The foot is simply lifted up in the right front to deliver a kick by stretching.
2. Unlike the apchagi, the foot does not face upward, but simply moves forward by the stretch of leg to counter the opponent's advance. The kick mainly target below the trunk.

3. The entire sole is used for the attack of the trunk, but an attack with the back sole, by crooking the ankle, may inflict a more powerful impact on the target. And it is also possible to use the foot blade for a kick when the ankle is drawn closer to the supporting leg.
4. When the groin is to be attacked, the toes will be straightened for a stretch kick.
5. The upper part of the body leans a little more backward than in the apchagi.



9. Mireo chagi (pushing kick)

1. The way of kicking is the same as the yopchagi or the ppodeochagi (stretch...), but the kicking is slowed down, merely pushing the target instead of inflicting a blow.
2. This is used especially when the target is nearer. Instead of inflicting a vital damage, this technique is intended to throw down or push away the opponent.
3. The sole of foot is used for the kick



mireo chagi 1



mireo chagi 2



mireo chagi 3

10. nakka chagi (hooking kick)

1. When the opponent has evaded the kick at the moment of delivering a kick attack and comes closer to the attacker, the kicking leg, which has missed and passed the target will attack the back of the opponent's head or the back by the force of folding the stretched knee.
2. If a dollyochagi has missed the target, the kicking leg will instantly fold the knee, delivering a kick by the heel.



nakka chagi



nakka chagi

11. Huryo chagi (thrashing kick)

1. The kicking leg will be lifted high up above the opponent's head and inflict a kick, bringing down the leg with the knee keeping stretched.
2. If the opponent is not so close, just lift up the folding knee to the center of the body and then make a "naeryo chagi" by bringing down the foot.
3. When the opponent is near and the attacker's leg is lifted up from the inner side of the attacker, the "bakkat naeryo chagi" (outer...) is possible to be made. If the kicking leg is lifted up from the outer side of the attacker, the "an naeryo chagi" (inner...) is possible.
4. The heel and the sole are used for this kick.

12. Naeryo chagi (downward kick)

1. The kicking leg will be lifted high up above the opponent's head and inflict a kick, bringing down the leg with the knee keeping stretched.
2. If the opponent is not so close, just lift up the folding knee to the center of the body and then make a "naeryo chagi" by bringing down the foot.
3. When the opponent is near and the attacker's leg is lifted up from the inner side of the attacker, the "bakkat naeryo chagi" (outer...) is possible to be made. If the kicking leg is lifted up from the outer side of the attacker, the "an naeryo chagi" (inner...) is possible.
4. The heel and the sole are used for this kick.



naeryo chagi 1



naeryo chagi 2



naeryo chagi 3

13. An chagi (inner kick)

Just like the bandalchagi, this kick is executed by making the kicking foot draw a circle from outside to inside. The back of foot blade is used for this technique, which is applied at the moment of lifting up the foot before a naeryochagi or in the course of a pyojeok (target) chagi.



an chagi 1



an chagi 2

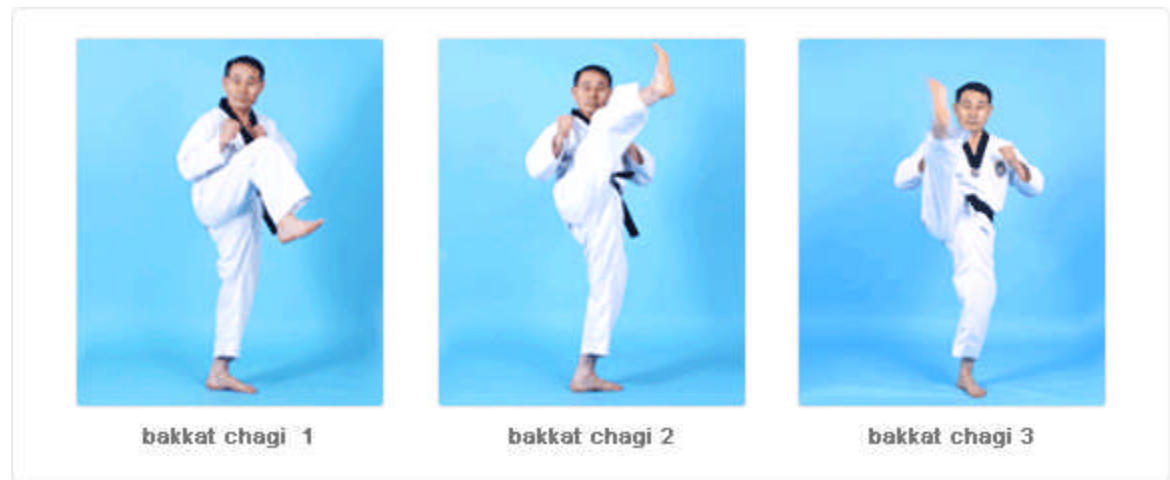


an chagi 3

14. Bakkat chagi (outer kick)

The opposite of anchagi. It is similar to a bitureo chagi, using the back of the foot. It is mainly used in makki technique.

- So far we have discussed some simple techniques of chagi, which use one foot on the ground in maintaining the balance and the other moving in the air in delivering a kick against the opponent's bodily parts. It is generally said that the foot techniques (chagi) can exert the power three times that of hand techniques (jireugi). However, if the foot techniques are not swift and accurate enough, their impact power becomes meaningless and are likely to cause unbalance of the body and the opponent's counterattack or evasion. Also certain unsuccessful kicks will result in consuming the attacker's energy almost three times that of the opponent. Therefore, it is imperative to train hard in mastering the foot techniques. There are various composite techniques to supplement those simple chagi techniques, which will be explained in the following.



■ Composite techniques of chagi

1. Japko chagi (holding kick)

It is sometimes necessary to hold the opponent by the dobok or the bodily parts before delivering a kick in an attempt to bear down the opponent, thus doubling the effect of the blow.

1. Japko ap chagi (holding front kick)
2. Japko yop chagi (holding side kick)
3. Japko dollyo chagi (holding round house kick)
4. Japko bandal chagi (holding dichotomy kick)
5. Japko bitureo chagi (holding twist kick)
6. Japko nakka chagi (Japko hooking chagi)



2. Kullo chagi (stamping kick)

Mainly from the dwitkubi (backward inflection) stance (or juchumseogi, beomseogi, apseogi), one raises the fore foot, and makes it stamp on the ground, moving the body forward by the impellent force, and as soon as the back foot follows the fore foot, landing on the ground, he or she makes the fore foot deliver a kick. This technique is intended to deceive the opponent pretending to attack at the first movement but actually the attack comes a moment later.

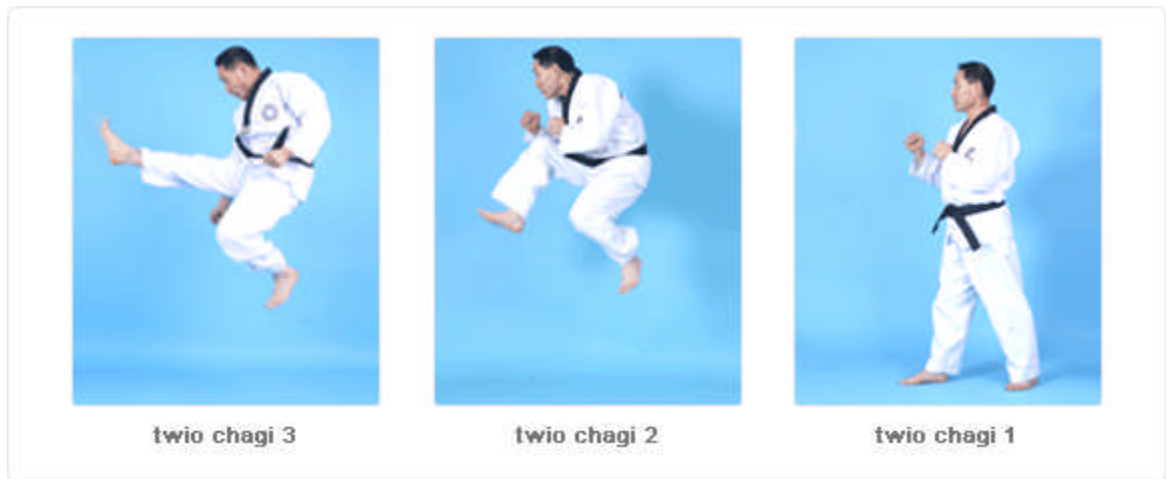
1. Kullo ap chagi
2. Kullo yop chagi
3. Kullo dollyo chagi
4. Kullo bandal chagi
5. Kullo bitureo chagi
6. Kullo ppodeo chagi
7. Kullo mireo chagi
8. Kullo nakka chagi
9. Kullo naeryo chagi, etc.

15. Twio chagi (jump kick) Ildan chuk (single stage jump kick)

This is a technique of kicking by one foot while the body jumps up in the air. It is possible to perform this technique from the moaseogi, but in general it can be better carried out from the dwitkubi stance, in which the two feet are wide apart, fore and back, (or juchumseogi and nachuwoseogi whose feet are apart, left and right, or beomseogi and apjuchumseogi) because the two feet push the ground simultaneously to jump up in the air. Either the fore foot or back foot alone can push the ground to lift up the body in the air.

When the fore foot is used to deliver a kick, it is called the "twio chagi" (jump kick). If the back foot carries out the kick by turning the body toward the front at the moment of jumping in the air, it is called the "twio bakkuwo chagi" (jump altering kick). If the body turns backward by jumping in the air performs a kick by the back foot, it is called the "twio banmomdollyochagi" (jump half turning kick).

- Types of jump kicks : In a broad sense, the jump kicks are classified into 3 categories but there are many detailed types of jump kick



Types of twio chagi

1. Twio ap chagi
2. Twio yop chagi
3. Twio dollyo chagi
4. Twio bandal chagi
5. Twio mireo chagi
6. Twio bakkuwo ap chagi
7. Twio bakkuwo yop chagi
8. Twio bakkuwo dollyo chagi
9. Twio bakkuwo bandal chagi
10. Twio bakkuwo mireo chagi
11. Twio momdollyo yop chagi
12. Twio momdollyo nakka chagi
13. Twio momdollyo huryo chagi
14. Twio momdollyo naeryo chagi, etc.

16. Dubal dangseong chagi (two feet alternate kick)

After the body jumps up in the air, two feet perform kicks alternately. The back foot kicks first and the fore foot later. The first kick is in the disguise or aims at a lower part, and the later kick must kick the target accurately and higher.

- The dubal dangseong chagi can be performed either by advancing forward to reach the distanced opponent or by jumping up higher to reach a high target.

Types of dubal dangseong

1. Dubal dangseong ap chagi
2. Dubal dangseong yop chagi
3. Dubal dangseong dollyo chagi
4. Dubal dangseong bandal chagi
5. Dubal dangseong mireo yop chagi, etc.

17. Modum chagi (joint feet kick)

Jumping up in the air, one joins the two feet close and make them kick the same target at a time. When jumping up, the two feet are drawn closer to push up the body.

Types of modumbal kick

1. Modumbal ap chagi
2. Modumbal yop chagi
3. Modumbal dollyo chagi
4. Modumbal bandal chagi
5. Modumbal mireo yop chagi
6. Modumbal mireo ap chagi, etc.

18. Kawi chagi (scissors kick)

As in the modumbal chagi, the two feet kick two targets at a time by separating the feet from each other.

Types of kawi chagi

1. Kawi ap chagi
2. Kawi yop chagi
3. Kawi dollyo chagi
4. Kawi mireo ap chagi
5. Kawi mireo yop chagi, etc.

19. Kodeup chagi (repeated kick)

One leg performs more than two kicks in the same manner. Generally, the first kick aims at underneath targets while the second at the trunk or the face. However, repeated kicks can be directed to the same target. The first kick is largely intended to deceive the opponent and the second one must be perfect to overpower him or her. The kodeup chagi is also broken down into three types: (a) kodeup chagi, (b) kodeup yop chagi, and (c) kodeup dollyo chagi.

Types of kodeup chagi

1. Kodeup ap chagi
2. Kodeup yop chagi
3. Kodeup dollyo chagi

20. Sokkeo chagi(mixed kick)

One foot performs more than two chagi techniques. At the time of delivering the second chagi, the foot once falls down, but without touching the ground, changes the direction and applies a chagi technique. An unskilled kicker is likely to make the second kick after touching the ground by the kicking foot. In order to get closer to the opponent, the supporting foot slips deep toward him or her at the same time that the second kick is delivered. Sometimes, the kicking foot touches the ground lightly in order to accelerate the impellent force before carrying out the second kick, rushing into the opponent.

Types of sokkeo chagi

1. Ap chago dollyo chagi
2. Ap chago yop chagi
3. Bitureo chagi hago(and) dollyo chagi

21. Yio chagi (successive kick)

The same chagi techniques is applied alternately by left and right foot.

22. Yio sokkeo chagi (successive mixed kick)

The different chagi techniques are applied when the left and right foot deliver kicks alternately.

23. Twio yio chagi (jumping successive kick)

While keeping the body in the air after jumping, one executes the same chagi technique alternately by each foot.

24. Twio nomeo chagi (jumping over kick)

Jumping over the obstacle, one deliver a chagi technique. There are a high jump over short kicking and a long jump over distanced kicking.

25. Ilja chagi (single line kick)

Pushing up the body in the air, one opens up the feet left and right on a single line toward each target and delivers simultaneous kicks. Usually a yopchagi and a bitureochagi are applied concurrently. Some calls this the kawichagi (scissor kick) but it is not correct. There are two types of iljachagi
Supyong ilja chagi (horizontal ilja chagi) :

This is applied when the two targets are horizontally placed.

Bikkyo ilja chagi (different height ilja chagi) :

the two targets are placed with different heights from each other.

26. Dabanghyang chagi (multi direction kicks)

While the body is kept in the air, more than targets are kicked. Foot techniques are numerous, so this is called the multi direction chagi. Applicable actions are both foot techniques and hand techniques.

Teuksu Chagi

1. Wesanteul yop chagi(single hand wide open makki and yop chagi)

While the arms make wesanteul makki, a yopchagi is delivered at the same time. Defending a jireugi attack from the rear by an outer makki, one delivers a yopchagi simultaneously, which is accompanied also by a jireugi of the other hand.

2. Pyojeok chagi (target kick)

By setting an imaginary target in the palm, one practices "an chagi" (inner kick) by the foot blade or other.

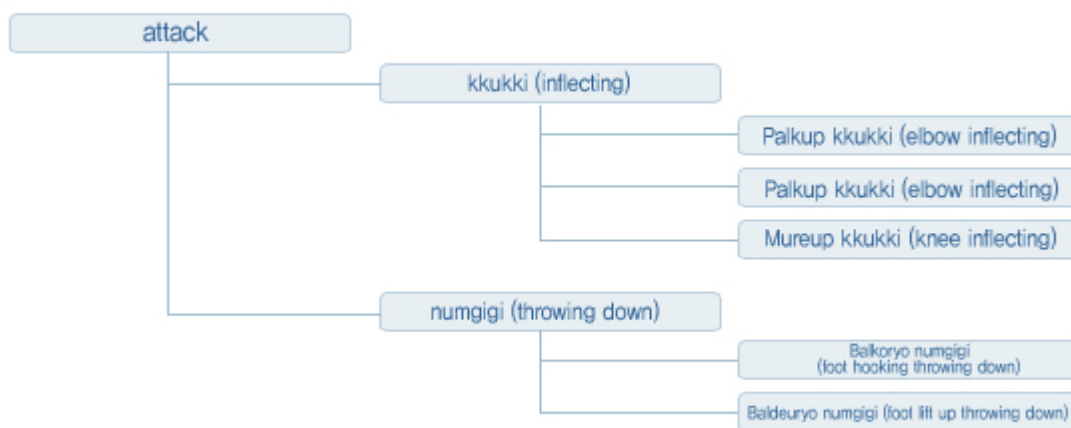
Kkukki

1. Sonmok kkukki
2. Palkup kkukki
3. Mureup kkukki

One hand grabs foot back pivot, the other arc hand attacks knee.

Numgigi

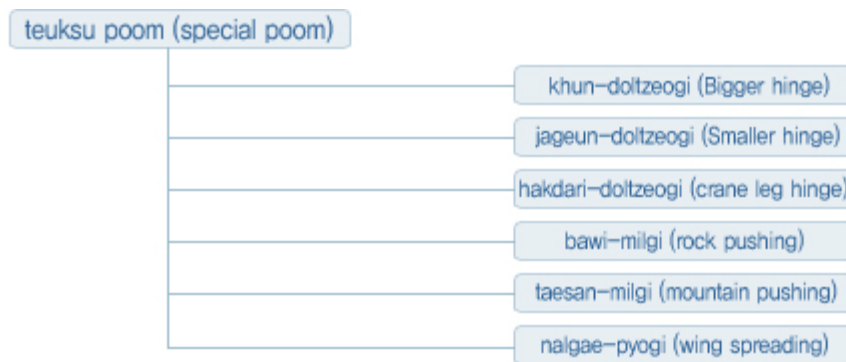
1. Balkoryo numgigi
2. Baldeuryo numgigi



- So far the Taekwondo techniques have been explained, although the techniques of Taekwondo comprise only 6 category, i.e., seogi, makki, jireugi, chigi, tzireugi and chagi, there are numerous variations of those techniques and other composite techniques.

Special poom

Actions, which have capacities attack and defense and preparation poom. Also capacities of physical education (to develop muscular strength, to increase movable range). Those pooms are called "teuksu poom".



1. Khun-doltzeogi(bigger hinge)

usage : defense, attack, preparation action

- The hand on the waist keeps its base part facing upward.
- The fist crossing the solar plexus line forms the shape of an oppeun-jumeok(turned-over fist).
- The arm laid in front of the solar plexus keeps itself slightly aloof from the body trunk



khun doltzeogi

2. Jageun doltzeogi(smaller hinge)

- The hand on the waist keeps its base part facing upward.
- A hammer-fist is piled up right over the top of the other fist. There is a small gap between the two fists
(their base parts face each other in the form of a turned over fist).

3. Hakdari doltzeogi(crane leg hinge)

4. Hakdari doltzeogi(crane leg hinge)

- In an apkubi stance, two hands are stuck to one side of the waist.
- The hand on the side of the rear foot comes downward and the one on the side of the fore foot goes upward,
respectively keeping themselves unfolded and their base parts directed toward the front side.
- The two hands are pushed up diagonally to be placed in front of the face(forehead).
- The finger-tips of both hands are directed upward from the diagonal line.



2. jageun doltzeogi



3. hakdari doltzeogi



4. bawi milgi

5. Taesan milgi(mountain pushing)

- In a beomseogi stance, the batangson(palm hand) is placed in front of the chest, keeping the finger-tips on the fore-foot side below and those on the rear-foot side above.
 - The batangsons are simultaneously pushed forward, making the upper hand stop its movement in front of the philtrum with its elbow straightly unfolded and the lower hand stops its movement in front of the lower abdomen with its elbow unfolded.
6. Nalgae phyogi(wing spreading)
- From the overlapped hands in a moaseogi stance, the hands are pulled up to the front of the chest.
 - Two hands are opened apart from each other so that the palms may look like pushing outward respectively to the sides of shoulders.
 - Finger-tips are kept facing upward and the elbow straightly unfolded sideward.



5. taesan milgi



6. nalgae phyogi