

Ch'ang Hon Taekwon-do Hae Sul
Real Applications To The ITF Patterns



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Real Applications To The ITF Patterns

By Stuart Paul Anslow

2nd Edition

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*‘For Chloe, Callum, Logan and Jorja
My Ki’*



*'Two roads diverged in a wood, and I took the one less travelled,
And that has made all the difference'*

Acknowledgements

If I saw this far, it is because I stood upon the shoulders of giants

- Isaac Newton

Writing a book of this magnitude doesn't just happen, and these pages are dedicated to those who helped me along the path to where I am today, as well as those that helped with the book itself.

My appreciation and admiration goes out to my first (and only) instructors in Taekwon-do, Sabum David Bryan, 6th degree and Sabum John Pepper, 2nd degree (now retired from teaching). Both these instructors I hold in the highest regard and no matter what grade I become in the future, they are and always will be my instructors and my seniors. They laid the foundation to both myself and in a way, this book and I am forever grateful for their patient and guidance as I travelled my path.

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Many thanks as well goes to my good friend, Derrick Clarke, whom despite being an accountant (LOL) is a formidable Taekwon-do exponent and has supported me since his early days at our original club and continues to do so, for which I am eternally grateful.

This book and my own knowledge has been enhanced immensely via my many conversations with my friend and fellow Taekwon-do instructor Yi, Yun Wook. For many years now we have exchanged information on all facets of Taekwon-do and though he always claims it's a two way street, I feel I am more indebted to him than he should be of me. Wook wrote the 'Ki' chapter in this book especially for me, and many other details in this book have directly or indirectly come from him. Thank you my friend.

My appreciation and thanks goes to David Lane, one of my students, who aside from his dedication to Taekwon-do, agreed to take the hundreds of photographs contained within this book, as well as appearing in some himself. Thank you as well to Dennis Potipako for helping with the cover design and the funky images that accompany the chapters.

Of course I must thank all the students of Rayners Lane Taekwon-do Academy who gamely agreed to take part in the photo shoots for the book. For the record they are: Vikram Gautam (Rayners Lane Taekwon-do Academy's assistant instructor), Farhad Ahmad, Parvez Sultan, Dev Patel, Tomasz Kubicki, Lyndsey Sainsbury, Colin Avis, Fayaz Latifi, Lloyd Lewis, David Lane,

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Last but by no means least my thanks and appreciation goes to my partner Gill Nightingale, who fully supported my endeavours and put up with my many extra hours away from home, doing the photo shoots for the book and many lonely nights whilst I tapped away at the computer, thank you for proof reading and helping to edit the final version.



'One does not need buildings, money, power or status to practise the art of peace, heaven is right now where you are standing and that is the place to train.'

- Morihei Ueshiba

Foreword by Yi, Yun Wook

I have met many practitioners of various martial arts since I started Taekwon-do some 30+ years ago. I was trained by some of the best of the military Taekwon-do drill instructors under the direct auspices of General Choi, Hong Hi, the founder of Taekwon-do. I realized what Taekwon-do excellence was from these instructors: Solid basic foundations from the beginning. They were found in force flowing in the basic moves; in the tuls (patterns); in choreographed three-step up to multiple attacker free sparring; in hosinsul (self-defense); and destruction techniques. The standardized Taekwon-do curriculum of basics, patterns, sparring, hosinsul, and destruction all carried equal weight. The standardized curriculum were executed by applying the distinct theory of power only Ch'ang Hon Taekwon-do offered.



Destruction: Two x 5 cm (2 inches) thick concrete edgings without spacers

Over the years, things have changed. People opted for getting the next belt with less effort. Riding on the same bandwagon, unscrupulous "masters" often used quick sales pitch to make profits for this popular martial art called Taekwon-do. The quality instructors decreased as instructors ready-for-profit would forego many basic moves essential for the strong foundation of Taekwon-do. More students flocked to the lesser quality instructors for ease of effort. Excellence in Taekwon-do waned as only "tag kicking" became the rage in the sports arena and less skilled unscrupulous instructors joined in the foray of self-marketing.

The philosophy of these "masters" of "why bother teach unnecessary moves that gets in the way of quick profits?" further allowed essential basic techniques to disappear at a horrendous rate. Some "masters" even made "absolutely no-contact rules" in Taekwon-do (less insurance, more students, and quick promotion fees). In traditional Taekwon-do, there are at least 7 basic elbow strikes TIMES several angles based on 3 dimensional space and your target. You trained your elbows over and over on different angles and targets, with training equipment and partners. The same training is applied to all the other techniques in Taekwon-Do. The techniques eventually became part of your survival instinct; the true essence of the martial art.

The effectiveness of this type of training proved itself during the Vietnam War. Even 3rd degree black belts and higher ranks in watered down Taekwon-do nowadays would not know how and when to apply what elbow strikes. Or worse, come to realize "that many" elbow strikes or target practice training regimen for each different elbow strike, even existed. Another disconcerting point in present day Taekwon-do is lack of respect towards other martial arts. There is no one superior martial art. They all complement each other. True practitioners of any martial art respect other martial arts. False "Taekwon-do masters" set out to disrespect other arts and eventually brought disrespect to Taekwon-do itself.

Stuart Anslow, has maintained the tradition of excellence with his standardized Taekwon-do curriculum. His persistence, perseverance, and passion in Taekwon-do well exceeds even the spirit of some of the pioneer Korean Taekwon-do masters I have known. Moreover, he has the insatiable curiosity to learn as a student. He wants nothing less than excellence when teaching

Taekwon-do. He practices what he preaches. His performance in tournaments (how many instructors nowadays actually attend tournaments to compete against others along with their students?), his students performance in tournaments, his website, and his discussions with me over the years well attest to this fact.

This excellent book, one of its kind, reveals what is hidden in Ch'ang Hon tuls and is an epitome of Mr. Anslow's culmination of perfection and excellence over the years. Many techniques and applications in Ch'ang Hon tuls faded away as Taekwon-do transitioned from a military martial art into a civilian martial art. The only ones who still knew the actual applications were spread out among the first generation Taekwon-do Grandmasters who were under General Choi.

This book is a compilation of Mr. Anslow's quest to find the lost techniques. The techniques and applications he has in this book are what Mr. Anslow's research found (along with his own studies), and sourced together what numerous 1st generation Korean Taekwon-do Grandmasters originally taught, but have since stopped teaching - the true applications. They are the "*lost techniques*" from the first generation Taekwon-do Grandmasters. This book in essence brings back the "*lost legacy*" of Gen. Choi's Ch'ang Hon Taekwon-do.

I know of neither a Western nor a Korean author who has gone this far to publish a book on Ch'ang Hon Taekwon-do tul/pattern analysis with such passion in Taekwon-do as Mr. Stuart Anslow. I am already looking forward to Volume 2 with great anticipation.

- 李演郁 (*Yi, Yun Wook*)



Mr. Yi, Yun Wook is a Taekwon-do Instructor with over 30 years experience whom first received martial art lessons from his father; a retired General and Korean War veteran, who was a graduate of the Korean Military Academy and studied Judo, Shito-Ryu Karate, Okinawan Karate and Tang Soo Do, he was also a Taekwon-do instructor in the military when it was being formulated and finally named "Taekwon-do".

Mr. Yi, Yun Wook has trained under some of the most awesome and legendary instructors in Taekwon-do (listed in order of training):

- Grandmaster Lim, Won Sup of Sweden, former military Taekwon-do instructor during the Vietnam War and member of the elite instructor group to North Korea led by General Choi. Head of AMEA.¹
- Master Nhumey Tropp of Seattle, Washington, USA trained by Grandmaster C. K. Choi, 1st generation Taekwon-do Grandmaster.²
- Grandmaster J. H. Kim of Boston, Massachusetts, USA trained by General Choi, founder of Taekwon-do.³
- Grandmaster Lee, Myung Woo former military Taekwon-do instructor during the Vietnam War, now of Master Lee's Black Belt Academy in Mill Creek, Washington, USA.
- Grandmaster Hee IL Cho of Honolulu, Hawaii, USA. Member of the 1st graduating class of military Taekwon-do instructors by General Choi to be sent overseas. Head of AIMAA.⁴

¹ <http://www.amea.nu/maineng.htm>

² <http://www.seattlemartialarts.com>

³ <http://www.tkd-boston.com>

⁴ <http://www.aimaa.com>

Foreword by Iain Abernethy

In recent years we have seen an ever growing number of martial artists re-evaluating all aspects of their training. Whereas once people would practise without ever questioning or testing the information received, today's martial artist wants to fully understand their art. They want to know why the techniques are performed as they are, they want to understand how to correctly apply the techniques, they want to understand the origins and development of their art, and they want to know how to bring it all together to make the art work.

This new questioning approach to the martial arts has brought innumerable benefits to all the martial arts and their practitioners. For practitioners of traditional systems, a key benefit has been the growing number of people reevaluating the role of Kata, forms and patterns. In many modern schools the forms are used as physical exercise, art for art's sake, an internal quest for perfection, or even as a "refuge" for those who wish to avoid the martial side of the arts. But is that all they have to offer? Surely, as a key part of the martial arts, they must have a combative function?



As a karateka, it always seemed obvious to me that there must be a reason why the formulators and developers of karate insisted that kata were the key to the art. The formulators of karate were fighting men who would have had little time for activities that didn't directly enhance fighting skill. It is my view that the kata are wholly about recording combative methods and all other "uses" for kata – worthwhile as some of them may be – are modern "spin offs" and not what the kata were created for.

My own training and research led me to the conclusion that it is within the kata that the true martial art is found. Study of the kata reveals the close-range strikes, chokes, strangles, throws, grappling, limb-control, locks and a whole host of combative methods that make karate a holistic and pragmatic art. Without an understanding of kata, all the modern martial artist has left is a hollow shell of the original art and the techniques of modern sport. Many others have shared my experience and interest in the combative applications of the kata is growing all the time. People are simply no longer content to practise a "partial art".

I've written four books on kata application and made around 20 DVDs on the subject. One of the great things about producing such material is that they have brought me into contact with many other martial artists who have also written, or are writing, books to share their approaches to kata application. For me, it's really exciting to see all this great information being openly shared and made so widely available!

Due to the rise in a questioning approach to the martial arts, and the increasing availability of information, there has never been a better time for those who practise kata to understand just

what they were created for and how the information recorded in them can be extracted and used in combat.

My own martial background is firmly grounded in traditional karate. To the uninitiated, karate is considered to be a single martial art with a uniform way of doing things. The reality, however, is that “karate” is a coverall term for a wide range of combative systems originating from Okinawa. Whilst the traditional karate systems have a great deal in common, they also have many differences.

One of the key differences between the many karate systems is the kata that they use and the way in which those kata are performed. Thankfully, there are many experienced karateka, from a wide range of the styles, exploring kata application. This has meant that there is a good amount of quality information available on almost all karate systems, karate kata and their many variations. However, sadly there is still relatively little information available on the application of the Taekwon-do patterns. Taekwon-do practitioners who have an interest in the application of the patterns sometimes therefore find themselves having to adapt the karate applications to fit their forms. This is obviously not ideal.

Karate and Taekwon-do have some common ground (the Shotokan karate system being one of Taekwon-do's roots) and therefore the information available on the karate kata will have some relevance to the motions in the Taekwon-do forms. However, Taekwon-do has its own unique forms, and its own unique way for performing the movements that make up those forms. It is for that reason that books such as this one are so very important. Books like this one have a great deal to offer Taekwon-do practitioners as they will allow them to access parts of their art which would otherwise remain locked away within the patterns. Stuart Anslow is to be congratulated for sharing his approach to Taekwon-do patterns in this way. By doing so, he is doing a great service to Taekwon-do practitioners and the art itself.

Reading through the pages of this book makes it abundantly clear just how much thought, time and effort Stuart Anslow has put into examining the ITF patterns. Not only does this book detail applications for the motions within these patterns, it also explores the background to each form and, perhaps most importantly, it also details the thought process that gave rise to the applications shown. Stuart has a clear and engaging writing style and the book is beautifully presented. I feel certain that this book will have Taekwon-do practitioners looking at their patterns from a new angle and with renewed enthusiasm. *Ch'ang Hon Taekwon-do Hae Sul* should be in the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy!

Jain Abernethy 2006

5th Dan Karate

(British Combat Association and Karate England)

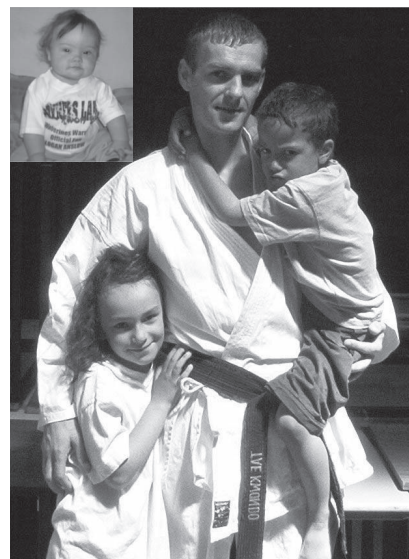


About The Author

Stuart Anslow received his black belt in the art of Taekwon-do in 1994 and is now a 4th degree.

He is Chief Instructor of the renowned Rayners Lane Taekwon-do Academy, which was established in 1999 and is based in Middlesex, UK.

During his martial arts career, Stuart has won many accolades in the sporting arena, including national and world titles. His Academy is one of the most successful in the country winning numerous gold medals at every martial arts championship his students enter, a testament to his abilities as an instructor.



In 2000, Stuart won a gold and silver medal at Grandmaster Hee Il Cho's, 1st AIMAA Open World Championships in Dublin, Ireland and in 2004 he returned with 14 of his students to the 2nd AIMAA Open World Championships where they brought home 26 medals between them, 7 of them becoming World Champions in their own right, 2 became double world gold medallists, all from a single school of Taekwon-do.

In 2002, Stuart founded the International Alliance of Martial Arts Schools (IAOMAS) which drew martial artists from around the world together, growing from a few schools to over 400 in under a year. This non-profit organization is an online student and instructor support group that gives travelling students the ability to train at over 600 affiliated schools worldwide and is truly unique in the way it operates.

Stuart is a regular writer for the UK martial arts press, having written many articles for '*Taekwon-do and Korean Martial Arts*', '*Combat*', '*Martial Arts Illustrated*' and '*Fighters*' magazines, as well as taking part in interviews for some of them. His numerous articles cover the many related subjects of martial arts from training to motivation, but his main love is Taekwon-do. In 2001 he published an article broaching a similar subject matter, titled: **Patterns: Are We Missing The Point?**⁵ He continues to write interesting articles for the martial arts press and is a regular panel member in '*Combat*' magazines monthly '*Combat Panel*'.⁶

As well as his Academy, Stuart is the martial arts instructor for two local schools (one private, one comprehensive), one of which was the first school in the country to teach martial arts as part of its national curriculum.

⁵ Published in Taekwon-do and Korean Martial Arts Magazine, March 2001

⁶ Many of the articles can be found by visiting www.raynerslanetkd.com, the Academy website

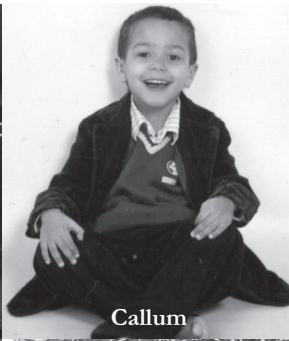
In 2002, Stuart received an award from the Hikaru Ryu Dojo, a martial arts academy in Australia, presented by their Chief Instructor and fellow IAOMAS member Colin Wee when he visited Stuart's Academy in the UK. In recognizing Stuart's contribution, Colin stated (referring to IAOMAS) that *"nothing to date has been so foresighted and effective as Stuart's work in establishing this worldwide online martial arts community."*

In October 2003, Stuart was inducted into the world renowned Combat Magazines 'Hall Of Fame 2003' for his work within the field of martial arts on a worldwide level. Combat magazine is the UK and Europe's biggest martial arts publication.

In 2004 he was selected as the Assistant Coach for the Harrow Borough Karate team, to compete at the prestigious London Youth Games held at Crystal Palace and has held this position ever since. During the same year Stuart also received various Honorary awards for his work in the International field of martial arts. From the USA he received a 'Yap Suk Dai Ji Discipleship' award for his innovative work within IAOMAS and 'T'ang Shou' society award for promoting martial arts on a worldwide scale.



Chloe



Callum



Logan



Jorja

In 2006 he was presented with a 'Certificate Of Appreciation' from the members of IAOMAS Canada which read *'In recognition of your un-dying contribution to the evolution of martial arts and your inspirational and innovative formation of the International Alliance Of Martial Art Schools'*. Though just a humble instructor or student as he refers to himself, he continues to inspire others.

Stuart is well known in the UK and internationally and apart from being a full time instructor of Taekwon-do, teaching at two local schools and running Self Protection courses for groups associated with his local Council, he is the father of four beautiful children, one with Downs Syndrome, whom he supports and cherishes to the best of his ability, despite his hectic work schedule.

Though a full time instructor, his reputation is gained not only by his own career but also by his uncompromising approach to teaching and the standards within his Academy and that of his students. The students quality are testament of his *'no short cuts'* approach to how martial arts in general and Taekwon-do in particular, should be taught. His classes flourish with quality students despite much local competition from schools with a more *relaxed* approach to teaching and grading's. Many of his students feature in the photographs within this book.

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Introduction

It is estimated that over 50 million people worldwide practice Taekwon-do. All systems of Taekwon-do contain patterns of one sort or another, whether they are called tul, hyung, forms, poomse or kata they all follow the same format; a myriad of blocks, kicks and strikes and this is the way it has remained since the beginning, *until now!*

This book details complete applications to the Ch'ang Hon⁷ pattern set as taught by the International Taekwon-do Federation(s) and various Taekwon-do Association's around the world today. The 'Ch'ang Hon' or 'Blue Cottage' forms were the first of the Korean forms in Taekwon-do and are still practiced today. They remain virtually the same way as when they were first introduced back in the 1950's even though they have undergone a significant number of changes since their inception.

Taekwon-do was a martial art designed, developed and first taught to an active modern military force, proved and tested in combat, in the harshest arena in the world; the battlefield, where the cost of knowing what works and what didn't really was the difference between life and death. It is one of the few arts that truly and rightfully fits the term martial.⁸

However, since its illustrious beginnings in the 1940's to its introduction to the world in 1955, to this present day, things have changed.

Taekwon-do has gone from being an awesomely effective martial art (so feared by the Viet Cong that soldiers were told to avoid engaging in combat, even when Korean soldiers were unarmed, due to their knowledge of Taekwon-do⁹), to an art in crisis by fragmentation, McDojangs and politics, though despite several changes, the actual patterns remain largely the same as when first introduced. In a volume of the 'Guinness Book of Records' from the 1970's Taekwon-do is described as 'Korean Karate for killing' due to its battlefield reputation. Times have changed, Taekwon-do has changed (though not always deliberately); from a martial art, to a martial way, to a martial sport in some cases, but what of the original?

(On the night of St. Valentine's Day, a North Vietnamese regiment of 1,500 men struck at the 254 man Korean Company.)
It was knife to knife and hand-to-hand and in that sort of fighting the Koreans, with their deadly (a form of Tae kwon Do), are unbeatable. When the action stopped shortly after dawn, 104 enemy bodies lay within the wire, many of them eviscerated or brained. All told, 253 Reds were killed in the clash, while the Koreans lost only 15 dead and 30 wounded.
—Time— 24 Feb 1967

'A Savage Week'. Time Magazine, 24 February 1967

Patterns today are practiced in similar ways, in a myriad of Taekwon-do schools around the world but for varying reasons. Many students cannot relate their patterns to self defence (Hosinsol practice), preferring to feel that sport based sparring is closer to an actual combat

⁷ Throughout this book I use the term 'Ch'ang Hon', others use the term 'Ch'ang Hun'. Neither are incorrect as Hon/Hun is 'Huhn' when pronounced in Korean. General Choi used the spelling 'Ch'ang Hön' in his 1965 book 'Taekwon-do'

⁸ Martial Art is a term made up of two words, Martial and Art. The 'Martial' is so called after 'Mars the God of War' so martial arts can be translated as 'Arts of War' or 'War Arts'. Furthermore, Donn Draeger, a noted scholar and martial historian noted that to be properly termed a martial art, the system had to have been used in battle by an active military force

⁹ 'Captured Viet Cong orders now stipulate that contact with the Koreans is to be avoided at all costs unless a Viet Cong victory is 100% certain. Never defy Korean soldiers without discrimination, even when are not armed, for they all well trained with Taekwondo.' - An excerpt from an enemy directive seized. - July 22, 1966

situation. Many maintain they have no practical value above being a historical tie to the traditional side of Taekwon-do; they practice because of tradition, placing no value on the movements at all. Still others that do place value, place it in the wrong context, citing they are for purely technical reasons like developing technique. This is further fuelled by the pattern elements in competition, where aspects like where your hand exactly finishes are much more important than what that hand is actually meant to be doing.

But surely, the 24 patterns of Taekwon-do which were in development for over 40 years must have more meaning than just maintaining tradition, developing technique or as a means to win medals at tournaments. This book looks to explain what is sorely missing in today's practice and performance of the Ch'ang Hon patterns and attempts to recapture one part of the missing element that made Taekwon-do so feared on the battlefield.



*'Action without vision is pointless,
Vision without action is fruitless,
With vision and action you can change the world'*

Why Did I Write This Book?

‘Only dead fish swim with the stream’

The reasons behind the writing of this book have evolved as time has gone by. Originally I felt much of how Taekwon-do is taught, shown and perceived by others today as lacking in many areas and I wanted to convey what the original intent in these areas of Taekwon-do were. To highlight what parts have been down played or ceased to be taught and what should be included in the standard curriculum of all Taekwon-do schools professing to teach the art and how these areas were, and should, be trained.

For example, 99% of Taekwon-do sparring today is simply sport related, no sweeps, no low kicks and no throws. Visiting students often look shocked when they visit my classes and don't pad up to spar or are grabbed, thrown or swept by one of my senior grades. In many schools one step sparring is performed robot fashion, rather than utilizing reaction and many people do not even know why they practice three, two and one step or seem to ignore or simply not realize, the main reason we practice patterns (tul). Very few schools do any kind of conditioning work and so many schools do not teach throwing that it is widely believed that throws do not exist in Taekwon-do at all, when in fact they do. This book was, at first, simply looking to set the record straight and inform students of such misconceptions that are abound within the Taekwon-do world and hopefully get them to start practicing their art as it was originally intended.



A Taekwon-do throw!

Although I felt my first book idea is needed, there is more call for a book that explains actual applications in the patterns of Taekwon-do, step by step, and this is what I resigned myself to do. This came about from discussions with Taekwon-do students at tournaments and Taekwon-do related internet forums, after seeing the now immortal phrases, ‘*what’s this movement for?*’ or ‘*can someone explain why we do this in this pattern?*’ etc, time and time again, relating to various movements contained in a Ch’ang Hon pattern.

I was surprised at first, as many of the questions asked were what I originally thought were the standard applications taught to everyone. I became even more surprised when no one appeared to offer answers, or inevitably answers would start with the words *maybe* or *perhaps*, so I ended up answering myself. However, the worst thing is, these questions were not always from junior graded students, but people teaching this art to others, the instructors.

I finally resolved to write this book when I read that a black belt had just been *enlightened* about a movement that had foxed him for years after attending a patterns course with a Taekwon-do patterns expert! The movement was from Juche, the technique was the fingertip cross-cut, the student was ecstatic as he had finally solved the riddle that had foxed him for so long. He had been told this technique was designed to... knock an opponents glasses off! And this was taught by high grade (modern) master! To say I was shocked was an understatement and my mind was made up, it was time to set the record straight!

As well as listing more realistic applications, I have felt dismayed for quite some time at just how much patterns and indeed patterns training is disregarded as to how it translate to self defence. I have come to the conclusion that the first hurdle was having actual applications that work and that are realistic in their approach. However, even with that knowledge and the step by step layout of how to do them, the student or instructor needed to understand where these applications fit into the actual framework of self defence, by understanding their relevance the student is able to jump the second hurdle – that of understanding their role. The techniques and applications only retain their value if they can be utilized as they are meant to be, so the final hurdle was how to train them effectively, so that when called upon they can not only be used, but be effective in their use in the relevant environment, which is of course self defence of ones self, so I have also listed ways to train the patterns to accomplish this.

However, this idea evolved further still. Because I wanted to include a study of why applications had changed or why they were designed the way they were. I did some research and this led me to form other opinions, conclusions and realizations which I will relay in the course of this book as well as offering some useful alternatives to enhance everyone's understanding of Taekwon-do. Finally, I originally had small introduction sections to each patterns definition. I felt these were a little too brief and so did further research into this area finally turning it to quite an in-depth look at the historical characters behind the pattern names, which I feel, like me, many will find fascinating.

The purpose of this book is to:

1. Look at Taekwon-do's development of the patterns and how and why they evolved the way that they have.
2. Detail applications that make much more sense than many of the standard explanations given, that were originally in the art. We find these by looking into Taekwon-do's history, how its patterns were formulated as well as Taekwon-do's DNA (its genetic make up).
3. Detail alternative applications to techniques by comparing similar movements in martial arts that were part of Taekwon-do's initial development.
4. Discuss some of the original applications that still continue to confuse or confound many students worldwide and clear up some of the common misconceptions to pattern movements and applications.
5. Dispel some of the myths that continually surround Taekwon-do.
6. Learn how to utilize patterns training and make the transition from technical training, to realistic and effective self defence techniques.
7. Detail a deeper insight into the historical figures which the patterns are named after.
8. Further our knowledge and depth of Taekwon-do and martial arts in general.
9. Bring Taekwon-do back to the art it was meant to be.

CHAPTER 1

Where's The Applications

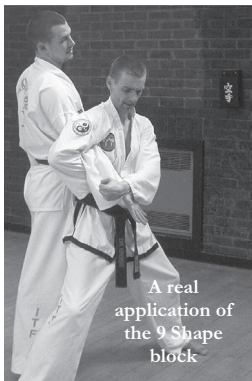
'If all you have is a hammer, everything looks like a nail'

I fervently believe that the Taekwon-do world is literally crying out for detailed applications on their patterns. For many years thousands of students have been taught how to block, where to block, how to strike, where to strike etc. but there was always this niggling feeling that there was more to them. Surely a 9th kup (white belt) wasn't meant to have the same applications in their patterns as a 5th degree black belt? – this made no sense.



The Taekwon-do world has a detailed manual of Taekwon-do technique, revised and reprinted time after time and now even available on DVD. In its earlier forms it was often referred to as the bible of Taekwon-do, now it's the Encyclopedia, but despite its 15 volumes it concerns itself more with how to do the movement rather than what the actual movement is for. There are literally hundreds of books concerning Taekwon-do patterns but none seem to go any deeper than a block is a block and a punch is a punch. To my mind, for Taekwon-do this is the first *real* book on the subject.

The Encyclopedia Of Taekwon-do, was written by its founder, General Choi Hong Hi and is one of the books I have use for technical analysis. These books carefully list each movement of each pattern, as well as how to perform single techniques like the various kicks used in Taekwon-do plus many other areas relating to the art. The full volume, which is 15 books long, (rather than the Condensed Encyclopedia of Taekwon-do) was written in the 1980s, but General Choi published books on Taekwon-do much earlier on, I have one simply called 'Taekwon-do' which was published by the Daeha Publication Company of Seoul Korea in 1965.



A real application of the 9 Shape block

From this fifteen volume encyclopedia, eight of those volumes are concerned with just the Ch'ang Hon patterns alone. Each of these eight volumes cover around 3 patterns and show various applications to the movements contained within the patterns. However, after a while they seem very basic and many applications appear to be the same for different movements, for example low section outer forearm block taught to a 9th kup (white belt, yellow tag) has the same application to the more advanced 9-shape block, as learnt at black belt levels.¹⁰

When questioned about this aspect, many senior black belts will say its because to list all the movements applications would take another 15 volumes! Others say that Taekwon-do was so scientifically advanced that it wasn't pertinent at the time to list all the applications, as too much was needed to simply ensure students were doing the techniques technically correct.

Neither of these arguments hold much weight. Firstly, General Choi was looking to propagate Taekwon-do on a world wide level and writing an in-depth '*how to*' manual was a good way to ensure that even with an ocean in between them, students from different continents were performing the same Taekwon-do. He also found the time to write other books, such as his

¹⁰ Volume 8, page 123 (Chon-Ji) and Volume 11, page 209 (Ge-Baek) of the Encyclopedia Of Taekwon-do show a low section outer forearm block and a 9 shaped block both blocking a front kick.

autobiography and ones on moral culture, so why not simply have a ‘*Taekwon-do Applications*’ manual as well if they couldn’t fit in the original book. He also had a vast array of highly knowledgeable and highly skilled instructors that could have easily done the same thing, but didn’t!

He proved Taekwon-do can be taught as quick as any other martial art by its rapid development in the military and once formulated properly, Taekwon-do was easily taught to the dedicated student. His books also lists details which must have been very time consuming, such as the 30 pages with charts to show the relation of attacking tools and vital spots.¹¹ Taekwon-do had been developed with lots of thought, the encyclopedias are immense; this is not the sort of book you leave unwritten chapters for, to be filled in later. Size, space or time were not issues, neither were ensuring everything was totally correct before moving into another related area.

Much care and attention was taken ensuring each movement was photographed properly for the encyclopedias, with numerous before, in-between and after shots attached to the main shot to show how to move from one motion to another. Applications of the movements are shown in photographs as well – but why do they seem to repeat for advanced level techniques?

Though they are not listed in the pattern sections of General Choi’s or other Taekwon-do pattern books, many of the techniques lead the student to the feeling that there are more in-depth applications possibility contained or hidden within the patterns, applications that they’d like to see and learn. After all, Taekwon-do has throws, locks, strikes to vital points, even pressure point applications, many of which are demonstrated during Hosinsol (Self Defence) practice, but why are not more of these applications detailed in the patterns?

In 2004 I personally interviewed one of General Choi’s first generation instructors, Master Kong Young Ill, 9th degree, whose answers to some of my probing questions further cements this claim. For example, I asked Master Kong “*Has Taekwon-do many hidden applications, like those in the Karate world feel are hidden in kata's?*” to which he replied “*I do not believe there are hidden techniques. Taekwon-do is a very precise martial art and every action is explainable by any good instructor.*” I also asked why the ‘W’ block found in Toi-Gye was repeated so many times, Master Kong simply said “*General Choi says so!*” (and laughed).

One other question I put to Master Kong was: “*Some instructors teach different applications for the same technique, for example, the twisting hands motion in Yoo-Sin I have learnt as a trapping technique and also as a wrist lock technique, which is correct?*” to which Master Kong replied “*In this particular pattern, it was never made clear to me by General Choi exactly what the application of this move is (within the pattern). However, this certainly does not mean that it can not be used for many other applications.*”¹²

¹¹ Encyclopedia Of Taekwon-do ,Volume 2, pages 100 to 129

¹² The full interview with Master Kong was printed in ‘Taekwon-do and Korean Arts Magazine’, November 2004 and ‘Combat’ Magazine, January 2005. The full interview can still be read by visiting http://www.raynerslanetkd.com/ARTICLES_MasterKong.html

It seems a bit strange to me, that these high quality instructors were sent forth to spread Taekwon-do around the world but were not told the finer or inner details, or the meat in the sandwich as I've heard it termed. Believe me, Master Kong is a credit to Taekwon-do, he is highly regarded and was a member of the International Taekwon-do demonstration team, that travelled round the world displaying Taekwon-do (1963 – 1980). After the demonstrations, there were open invitations to the public to fight any demonstration team member. Grand Master Kong fought martial artists of all kinds in 127 countries and never lost a fight¹³ – he is a great Taekwon-do exponent as are all the original pioneers of Taekwon-do, that is beyond dispute.

Though it is hard to believe, and I may even be labelled as a heretic, if we look at the history of Taekwon-do, the answer is actually quite simple - its because General Choi didn't know them! He knew the movements, but not the fine details, but before you slam my book down in disgust, let me explain further.

The reason for this is that Taekwon-do was in part at least, derived from the Generals training in Shotokan Karate, the patterns section of the style obviously has large influences from the Karate Kata that he learned. He learned his Karate from an instructor that learned from Funakoshi (or even Funakoshi himself as detailed later on in this chapter), and Funakoshi is known to have not been taught in-depth kata applications of his system by his own instructor Itosu. We know this as one of Funakoshi's fellow students, Choki Motobu, publicly derided Funakoshi for not knowing proper explanations to his katas movements when Funakoshi was introducing Karate to Japan.¹⁴



Gichen Funakoshi

1868 - 1957

Founder of Shotokan

So like his instructor, like Funakoshi, he knew the basic outline, but not the details (of the pattern motions). Think of it as having a *'paint by numbers'* picture, with no numbers on it! It was left to General Choi to colour the picture in as he chose, the same as it was with the Karate masters who trained onwards from Itosu, including Funakoshi, not knowing exactly what colour was supposed to go where, though it was a beautiful picture nonetheless.

This is why some explanations of movements seem vague or inappropriate, as these masters were left with educated guesses only and not detailed information. All knew what were the considered applications at the time (which still exist to this day), these were what students learn in the dojangs around the world; that a low



Just a metaphor, but what colours would you have added?

¹³ <http://www.ictf.info/biographies.html> - Biography of Grand Master Kong, Young Il, 9th Dan

¹⁴ Ancient Okinawan Martial Arts, McCarthy, 1999, page 126

block is purely to stop a front kick, a knife-hand stops a punch etc, often these techniques seem slightly inappropriate, especially at higher levels. Many of the movements of the kata listed in General Choi's 1965 book '*Taekwon-do*' are either exactly the same, or very similar to how they are in the Ch'ang Hon tuls, as well as the order that certain combinations of techniques run and specific movements remaining as vague in application now, as they were then!¹⁵

These thoughts are further confirmed by the many thousands of students who have attended seminars with the General where questions on applications were given different answers on different occasions or simply ignored. Many of today's instructors give the answer to this as '*does everything have to have a reason*'? When it comes to something as deeply designed, taught and as far as the technical aspects are concerned, published, then I feel the student of Taekwon-do deserves a better answer than that. This book addresses the answers we are seeking.

The Purpose Of This Book

This book doesn't concern itself with Taekwon-do the whole art, just the area of patterns. We already know it's a great art, with many different facets and that patterns are only one of those facets, one of the parts that make the whole, despite the fact that many of these other parts are no longer taught appropriately either.

What we are looking at are only the patterns and Master Kongs comments certainly imply that the knowledge passed on in patterns certainly wasn't as in-depth or much more than basic (block/strike) applications. This takes nothing away from Master Kong or any other Taekwon-do exponent, nor does it take anything away from General Choi or the art he unleashed on the world. It only tells us applications in patterns most of us *feel* are there, were not taught or passed on and this is because they were not taught to General Choi and other applications were found to replace the missing elements.

It should be remembered that patterns have a different role in Taekwon-do than kata do in Karate. In Karate they are seen as the backbone or the heart and soul of the art, whereas in Taekwon-do they are seen as part of the whole, but no more important than the other facets of basics, fundamentals, sparring, destruction, hosinsol etc. It could, in theory at least, be concluded that the reason for this was because of the lack of in-depth applications taught to General Choi that he had assumed similar, so felt the need for the other areas to be trained sufficiently to compensate (perhaps the



¹⁵ See page 77 (Ready Postures) for examples

reason for separate hosinsol practise) and its all these together that make Taekwon-do... Taekwon-do.

The Encyclopedia Of Taekwon-do

If the encyclopedia doesn't give the whole or deeper story is it a waste of time? Certainly not, the encyclopedia is an in-depth reference to the art. Apart from the step by step pattern guides, it covers many other areas including all the different types of sparring, basics, fundamentals, conditioning, training aids, moral culture, vital points and other areas related to Taekwon-do.

With regards to the pattern applications themselves that are contained within the encyclopedias, I prefer to think of them as showing the student basic applications that they can visualize, whether good or bad. This enables them to perform the complete technique and as we shall see later, this is vitally important for more advanced or in-depth applications. Whether this was the original intention or purely my own romanticized version is open for debate, but it is a useful way to utilize this part of the encyclopedias above simply learning just the steps. It gives each student an instant, easily seen, remembered and visualized application to utilize during patterns practice, whilst ensuring they perform each technique in its entirety. Besides which, not all the applications are bad applications, its just there's so much more to them than shown in it.

As part of my research into the patterns, I delved into some of the lesser known or even unknown true applications of techniques found within the patterns, such as the infamous San Makgi (*W Block*). I was simply going to list them, but have decided to include them within the text of the relevant chapter, not all is as it may seem!

Food For Thought

If you are reading this as a 2nd degree black belt or above, think of when you passed your 2nd degree. Take away your martial arts book collection, stop your internet for referencing, just rely on what you were taught in your standard Taekwon-do school (oh, and erase any questions you may have asked as this wasn't the done thing in martial arts years ago!). Now ask yourself, did or do you feel capable if asked, of forging a martial art not for the general public, not for a single school but for an entire countries military force, perhaps your own countries?

Think of how big a task that was 60 plus years ago. The fact is, General Choi did an amazing job considering the tools he had available at the time, he filled in his metaphorical '*paint by numbers*' picture very, very well. His art has spread globally to millions of eager students, and the questions without answers, the sections of the picture without numbers, have been filled one way or another. But years on, with the knowledge we have available today, maybe we can now see that not all the colours were the right ones. They looked okay back then, but now we can see things more vividly than ever, maybe that blue should have been a purple and the green looks more like it should have been red!



What *colours* would you have added to this technique?



This?...



Or this?

General Choi was the Picasso of his day within martial arts, highly revered, but as the times change, the paintings are still great, masterpieces in fact, but like Picasso's work, some can look a little odd and may even look a little better with different colours in certain places.

As mentioned previously, some movements remain vague as to how or why they are performed and are seemingly exported directly from General Choi's learning of the Shotokan katas. Examples such as: Placing the hands on the hips in what looks like Twin Side Elbow Thrust (Toi-Gye), the slow Palm Pressing Blocks (Joong-Gun), Angle Punch going past the centre line (Joong-Gun), the fast then slow movements of the Twin Knife-hand Strikes at the start of Kwang-Gae and many more examples of movements that different instructors offer different reasons for – with no exact reasoning as to why they are performed that way or a decent application to support them! Ready Stances seem to follow a similar trend¹⁶

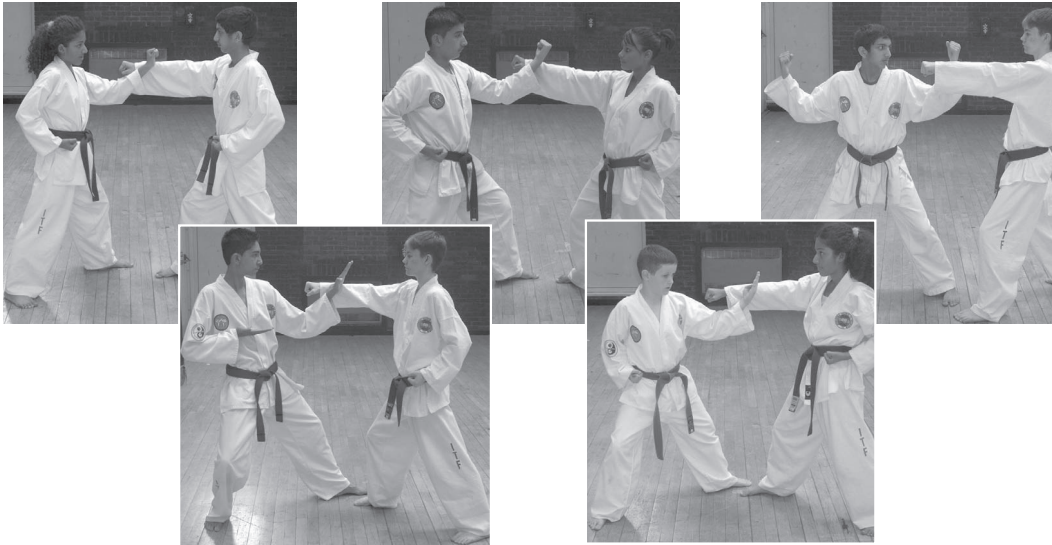
Finally, if all that I've mentioned previously doesn't convince you that there's much more to patterns than what is presently offered or depicted in the numerous books, I offer you this simple thought.

If we are shown 5 blocks to stop an incoming punch, let's call them #A to #E and they all do the job to some degree but #A is slightly better than #B, #B slightly better than #C and so on to #E. That means #A is *much* better than #E, so why continue to teach #E at all if #A and #B are so much better? It simply doesn't make sense to teach something that is much less effective than something else, when we are trying to teach the most effective and efficient way of doing something, in this case blocking a punch! So there must be another reason for teaching all these blocks and that reason is because they are not blocks, well at least their primary purpose isn't.

Granted, they *can* all be blocks, but many actual blocks are often better employed as something else, leaving the student to train the techniques that are actually intended to stop a punch, rather than those that are not. Whilst the training of certain techniques for their other specific uses such as locking techniques, is a better use of training time, than wasting time training it to do

¹⁶ See Chapter 7

something when there is a better technique already for that purpose! There are of course variations to this theme, usually based on distance or angles, but in the main, most blocks have different purposes or intent as far as applications go.



The Shotokan Connection

Shotokan Karate had a major influence on the development of Taekwon-do. General Choi was taught by an unnamed Karate instructor¹⁷ in the system taught by the legendary Funakoshi himself, and gained a 2nd degree rank in Shotokan. Back then, 2nd degree (dan) was a fairly high level to obtain and therefore a good foundation for when General Choi returned to Korea to start the development of Taekwon-do. By his own words¹⁸, General Choi was adept at Shotokan.



Classic Shotokan¹⁹

As mentioned previously, in Karate circles, it is known that Funakoshi, despite having a good knowledge of the systems outline, was not taught in-depth applications to many of Shotokan's movements, so it stands to reason these weren't passed on to any instructors Funakoshi taught, and therefore could not be passed on to General Choi. After all, you cannot pass on what you don't know.

¹⁷ In his autobiography, General Choi states that Mr Kim took him to the University of Doshisha (Japan) where he witnessed Karate being practiced and decided to start but never mentions the actual instructor's name. He also mentions that Mr Kim was 'a well trained Karate apprentice' but doesn't actually say that he was his instructor. However, in a Taekwondo Times magazine interview (January, 2000), General Choi states he learnt directly under Funakoshi. But learning the kata Ro-Hai seems to throw some doubt on this – see Appendix iii

¹⁸ Many accounts of General Choi's skills in Karate are recounted in his autobiography 'Taekwon-do And I'

¹⁹ Photo courtesy by Sensei Andy Wright, 5th Dan

So when General Choi set about developing a martial art for Korea, of unifying existing arts (like Kwon Bop), the existing schools (kwans) and adding a Korean identity, he had some tools passed forward through his Shotokan training, but not the total in-depth knowledge of how they worked.

Never the less, Taekwon-do was born and from 1955 it exploded world wide, with small improvements or alterations being made along the way.

The Kwon Bop Connection

Chinese influences obviously spread far and wide and were not resigned to simply landing in Okinawa (where Karate was born). Kwon Bop was a development of the Chinese systems, but in Korea. Though its heritage is Chinese and it contains the Buddhist influence from China it found its way into Korea's Royal Courts. Kwon Bop's name is derived from the kanji (Hanja in Korean) meaning '*Law of the Fist*' or '*Kempo*' ('*Chuan Fa*' in Chinese) and can be considered the Korean version of Karate development. It developed down similar lines to Okinawa but with a different emphasis. As such it included many circular techniques not found in Shotokan today but still found in Chinese styles and Karate styles that didn't develop directly through Itosu like Shotokan did. It spawned many different arts with different names (such as Soo Bahk Do, Kwon Bop, Kong Soo Do, Tae Soo Do and Kang Soo Do), but all were in essence derived the same way.

All countries developed martial arts during their warring histories, Korea had many of its own unique arts as well as Kwon bop, such as T'ang-su and Taek Kyon (often referred to as Subak), plus its history of Hwarang-do which dates back over 5,000 years to the formation of the Koshosun kingdom (from where Hwarang-do developed). When Taekwon-do was finally formed and named, the need for a uniquely Korean martial art meant all these arts were incorporated and in one way or another possibly had influences on the final development of what we now refer to as Taekwon-do. And this is another of the elements that make Taekwon-do unique in that in one form or another it has influences from both Japanese and Chinese martial arts which were indoctrinated into Korean systems either 'as is' or modified to suit.

It should be noted, some Korean arts are still taught as they were or via direct lineage, but as this is about Taekwon-do, it is enough to say they played a part in its development.

The Taek-Kyon Connection

Though its actual roots are unknown, Taek-Kyon (meaning foot techniques) was originally simply a recreational activity (what we might term a sport). In the course of Korean history, it was turned into a more formidable martial art for the benefits of self defence and health to the nation, which included not only the common folk of the time but also the military and royalty of Korea. Taek-Kyon had periods where it flourished but eventually phased out with the introduction of firearms into warfare where it ended up being practiced by just the common people until the Japanese invasion in 1910, which banned all martial arts practice. It is however

interesting to note that it was, and is, seen as a distinctly Korean art and is thought to have influenced arts in China, rather than the usual reversed story of Chinese arts influences others.

Whatever the case, during Korea's history Taek-Kyon was considered uniquely Korean and this was one of its main connection to Taekwon-do and one which led to the eventual name we use to day (notice the similarities!)

In 1945 when Korea was liberated from the Japanese, many Taek-Kyon schools re-emerged, one which was taught by General Choi (then a Second Lieutenant). General Choi learnt Taek-Kyon from his calligraphy teacher Han Il Dong²⁰ who considered it good training to build a then young Choi, Hong Hi's frail body, this was Taek-Kyon's second connection to Taekwon-do.



President Syngman Rhee
1875-1965

Korea officially formed its armed forces in 1945, its modern military. In 1952 during the Korean war, President Syngman Rhee saw a demonstration by the military Korean martial arts masters. He was so impressed he ordered that it be taught to all military personnel and this propelled Korean martial arts forward like a rocket. General Choi is known to have been teaching martial arts to his 29th Infantry Division on Cheju Island in 1953, his school, known as Oh Do Kwan (Gym Of My Way) was seen as the catalyst for the formation of Taekwon-do. General Choi was teaching the soldiers his Taek-Kyon and Karate, and at the same time formulating Taekwon-do, though it had yet to be named.

The Tae Soo Do Connection

In 1955 it was decided to merge all the various Korean arts into a single art, with a national identity. The name '*Tae Soo Do*' was accepted by the many kwans (schools) of the era. However '*Tae Soo Do*' meant '*Way of the Chinese hand*' so, as his influence grew, General Choi suggested the name '*Taekwon-do*' as it sounded similar to Taek-Kyon, Korea's unique martial art, and thus added to the national identity of Korea. It also describes the art more accurately as it denoted both the hand and foot techniques found in the art, unlike Taek-Kyon which simply meant Foot Techniques.

²⁰ As mentioned in General Choi's autobiography, '*Taekwon-do And I*'

The Birth Of Taekwon-do

Though this is not a book covering all aspects of Taekwon-do, it goes some way to help us understand or evaluate the patterns if we realise what could have influenced Taekwon-do and how it differs from Karate and other martial arts. As we know, Taekwon-do was born officially on the 11th of April 1955. However, despite the naming of the art by a sole person (it was General Choi who suggested Taekwon-do), the formulation of a uniquely Korean martial art was founded from many different arts, styles and influences and given my research, there is a strong possibility that parts of these arts were infused to some degree in the creation of Taekwon-do.



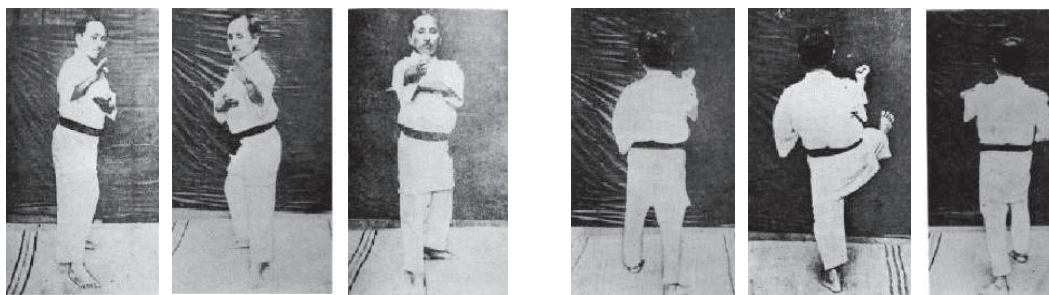
Photograph from the meeting when they named Taekwon-do, many martial arts masters were present. General Choi can be seen at the head of the table, circa 1955

Though he states that Karate and Taek-Kyon were used simply as reference studies, it stands to reason Taek-Kyon's influence is much further reaching due to Taekwon-do dynamic kicks, and it is easy to see Karate's influences.

As a personal note, I have read interviews with the General in Combat magazine (a UK martial arts publication) from the 70's, 80's and early 90's, with this opinion changing each time. Though I no longer have the magazines I remember in the 70s interview, when asked about Karate's influence General Choi said something along the lines of "*Without Karate there would of been no Taekwon-do*", in the 80's interview his opinion changed slightly to what he stated in the encyclopedias, along the lines of "*Karate was simply a reference tool that helped*" and in the 90's interview he said something like "*Karate had only a minor or no impact on Taekwon-do*" or even "*Karate has nothing to do with Taekwon-do*" (I cannot remember exactly now).

No matter what one's opinion may be, we only have to look at the Shotokan katas to see their heavy influence on Taekwon-do. In the photographs below and on the next page we can clearly see parts of the kata Pinan Shodan being performed by Gichin Funakoshi that anyone of 6th kup or above should recognize as these combinations are the same as in Won-Hyo tul.





What sets Taekwon-do apart from both Karate and Taek-Kyon, is that General Choi added many scientific principles to his emerging art, particularly theories from Newton's Laws of Physics. Korean cultural heritage was added in various guises, from the pattern names to the uniforms we wear (doboks) as well as military tactics. General Choi's personal influence may also be noted as well in some of the 'ready postures' of the patterns. Taekwon-do also did away with the mainly linear motions of Karate and re-introduced many circular motions for their added power elements, though even these were revised. The 'Do' or 'Way' was more emphasized, especially in regards to what is known as 'Moral Culture'. Taekwon-do out-grew its roots eventually and became unique in its own right.

Taekwon-do On The Battlefield

As mentioned in the introduction to this book, Taekwon-do is a proven, battlefield tested, Korean martial art. This is no more evident than the use of Taekwon-do at the battle of Tra Binh Dong in Vietnam²¹ in 1967. In an article by LtCol James F. Durand of 'The Battle of Tra Binh Dong and the Korean Origins of the U.S. Marine Corps Martial Arts Program'²², in the section 'Lessons Learned and Epilogue', Taekwon-do and its use in the battle was discussed and the article had this to say:

The battle of Tra Binh Dong is studied by military professionals throughout Korea, and its lessons are taught to all Marines. The ROK Marine Corps (ROKMC) cites four factors as critical to the 11th Company's victory: the distinguished combat leadership of the company and platoon commanders, the hard fighting by all Marines in the unit, the effective use of fire support, and the boldness of the counterattack.

The role of martial arts training in the battle has been a topic of discussion for nearly four decades. At the press conference following the battle, Capt Jung was adamant in his opinion that taekwon do contributed greatly to the combat abilities and fighting spirit of the Korean Marines, both enlisted and officers. In a graphic description, *Time* noted that martial arts training was critical to the victory:

²¹ A step by step description of this dramatic and heroic battle can be found in Appendix vii

²² Reprinted by permission of the *Marine Corps Gazette*

It was knife to knife and hand-to-hand—and in that sort of fighting the Koreans, with their deadly tae kwon do (a form of karate), are unbeatable. When the action stopped shortly after dawn, 104 enemy bodies lay within the wire, many of them eviscerated or brained²³

Asked to provide their opinions for this article, both Taeguk Medal recipients stated that martial arts training significantly contributed to the Marines' victory. LtCol Jung, now retired and living in Seoul, emphasized two areas in which tae kwon do influenced his Marines:

First, the enemy suddenly overwhelmed our trenches and continuously piled up to the degree that we were unable to use rifles and bayonets as weapons. There were many instances in which we were pushing and pulling each other inside the trenches. At that time, Tae Kwon Do became the Korean Marines' weapon and by hitting the enemy in his vital parts, we brought him under our control.

Second, it can be seen that the courage to be unafraid when facing your enemy was trained through Tae Kwon Do. Although we didn't have a path of retreat and had to stay in our position, the fortitude to fight bravely while exposed to the enemy led to victory at the Battle of Tra Binh Dong²⁴.

Retired MajGen Shin Won Bae, who later commanded the Blue Dragon unit (now the 2d ROK Marine Division) provided similar insights, noting:

Even though tactics call for fixing bayonets to rifles during close quarters to neutralize the enemy, our weapon at the time, the M-1 rifle, was not a weapon that could be wielded quickly. In urgent situations, the Marine in the front would fiercely strike the enemy's face and vital parts using Tae Kwon Do, causing him to momentarily lose his will to fight. Then a second Marine would finish off the enemy with the rifle. Additionally, striking the enemy with an entrenching tool was highly effective in destroying the will to fight among the enemy's lead elements. While Tae Kwon Do demonstrated its practical effectiveness on the battlefield, more importantly, martial arts training instilled the confidence to defeat the enemy in each Marine. I think this is the greater significance of Tae Kwon Do training²⁵.

Yet LtCol Jung is careful to emphasize the importance of fire support in the battle, noting that the artillery and mortar fires prevented the North Vietnamese from sending reinforcements to the troops engaged with the Korean Marines.

As if to underscore the strength of the ROKMC Martial Arts Program, the Korean Marine team won the National Tae Kwon Do Championship in November 1967, the same year as the battle of Tra Binh Dong. The following year ROKMC headquarters began to include tae kwon do with marksmanship qualification and physical fitness testing as measures of combat readiness. (Tae kwon do is now part of the ROKMC physical fitness test.)

For American Marines, the early history of the Korean martial arts program and the battle of Tra Binh Dong provide four important lessons. First, developing and instituting the program took time and required the dedicated efforts of senior leaders and commanders. It took over a

²³ 'A Savage Week', Time Magazine, 24 February 1967

²⁴ Personal letter from Lt Col Jung Kyung Jin, ROKMC(Ret) to Lt Col James F. Durand

²⁵ Personal letter from Major Gen Shin Won Bae, ROKMC(Ret)

decade from the first demonstrations to the adoption of training objectives and standards. Second, because many of the program's initial benefits were psychological, they were difficult to measure. Indeed, it is impossible to quantify how the confidence and fighting ability of soldiers and Marines were improved through tae kwon do or the number of times North Vietnamese or Viet Cong units bypassed Korean units. Third, martial arts training proved critical in close combat. The ability of the Korean Marines to prevail against overwhelming odds in hand-to-hand fighting in the battle of Tra Binh Dong is a testament to the benefits of tae kwon do training. Lastly, martial arts training is one of many necessary combat skills. Timely and accurate fire support, exceptional combat leadership, and countless individual acts of courage all contributed to the 11th Company's victory.

Fifty years after MG Choi began to advocate martial arts training for Korean soldiers, tae kwon do has grown far beyond its military roots. It is the national martial art of Korea, practiced by millions throughout the world, and has been an Olympic medal sport since 2000. In turn, the growth of tae kwon do as a sport has further strengthened the Korean military's martial arts program. Most men entering the military have already received significant training in some form of martial arts. Because of its focus on developing the physical skills, combative fitness, and mental discipline for combat, it is unlikely that the MCMAP will spur a similar revolution in sport. However, the MCMAP has been an unqualified success in improving the fighting abilities and warrior ethos of all Marines. Commenting on its applicability to today's conflicts, GEN Shin notes, *"For the U.S. Marine Corps, which will encounter battlefields in various countries in the war against terrorism, Tae Kwon Do training on a regular basis is advisable."* Whether at bases in their home countries or deployed overseas, American and Korean Marines continue to train in martial arts, working to uphold the ideal that Marines are the most respected and feared adversary on the battlefield.

Formulation Of The Ch'ang Hon Tul

Contrary to popular belief, all 24 Taekwon-do patterns were not already formulated when Taekwon-do was introduced to the world in 1955. In his 1965 book simply called 'Taekwon-do', General Choi lists the following patterns: *Ch'on-Ji, Tan-Gun, To-San, Wŏn-Hyo, Yul-Kok, Chung-Gŭn, Toi-Gye, Hwa-Rang, Ch'ung-Moo, Gwang-Gae, P'o-Ŭn, Kae-Baek, Yu-Sin, Ch'ung-Jang, Ul-Ji, Sam-Il, Ch'oi-Yong, Ko-Dang, Se-Jong, and T'ong-Il.*²⁶

The introduction to these patterns says: *Ch'ang Hon or 'Blue Cottage' is the authors pseudonym. The hallmark of this school is the combination of fast and slow, light and forceful movements together with extensive foot-work. The name, the number of movements as well as the diagrammatic representation of each pattern have a specific significance which symbolizes its namesake or relevance to same*²⁷ *historical event.*

²⁶ The spelling was probably changed to make the names phonetically more universal. When this change actually occurred, I have not been able to verify.

²⁷ This is not a typing error, but how its actually written.

In the same book, he lists the following Karate Katas: *Hei-an*, *Bat-Sai*, *En-Bi*, *Ro-Hai*, *Kouh-Shang-Kouh*, *Tet-Ki*, *Jit-Te*, *Han-Getsu* and *Ji-on*²⁸

The introduction to these kata describe the Sho-Rin and Sho-Rei systems that they come from. With Sho-Rin being characterized as light and speedy and suitable for a light person and the Sho-Rei as slow and forceful for muscle development and favoured by a student of heavier frame. Notice how the Ch'ang Hon patterns are a mixture (in definition) of both, hence General Choi took what he thought was good about both and combined them in the Ch'ang Hon Tul.

It is a popular misconception that the Ch'ang Hon patterns were created in order, from Chon-Ji onwards. The first official Ch'ang Hon patterns devised were actually *Ul-Ji* (4th degree), *Choong-Moo* (1st kup) and *Hwa-Rang* (2nd kup).

Other patterns were developed to a total of 20 and around the 1970's General Choi added the remaining four patterns: *Eui-Am*, *Moon-Moo*, *Yong-Gae* and *So-San* which brought the total of patterns in the Ch'ang Hon system to twenty four, as it remains today.

The printing of the Karate katas in his books was discontinued, which made this the point where Taekwon-do really broke away from its roots, as until this time, many instructors under the General remained learning both sets.

Officially, in the 1980's General Choi considered his patterns missed some important techniques, which he instituted into the set by replacing Ko-Dang tul with Juche tul.²⁹



The order of the patterns have changed over time, with some instructors teaching patterns at different levels to what is set today. This is because this is the way that they learned them. This can also be noticed when you read renowned Taekwon-do Master, Hee Il Cho's pattern books, which only go up to twenty patterns in total, as he left the General before the final four patterns were added and the books have never been updated. It is also interesting to note that originally, all the patterns were named after famous Korean historical figures except the first and last. The first pattern, '*Chon-Ji*' represents the creation of the world, therefore the creation of Korea and the last pattern, '*Tong-Ill*' represents the reunification of North and South Korea, the beginning

²⁸ See Appendix iii

²⁹ Another reason often mentioned for the change from Ko-Dang to Juche was the General Choi was trying to achieve either funding or support (or both) from the North Korean government so this was changed to appease them. The meaning of this patterns can be interpreted pretty much to the North Korean communist ideal, though as the cold war was on, and with the dispute between North and the South Korea the *official* line was much more acceptable. This pattern has also been renamed (in 2005) due to its North Korean connection, by one Taekwon-do organisation.

and the end so to speak. With the replacement to ‘*Juche*’ however, this changes the equation slightly, but I feel the names of the first and last patterns in the set were highly significant to General Choi and the Korean heritage and ideals.

In an interview conducted in 1999 General Choi was asked how long it took to research his patterns, to which he replied “*I began my research in March 1946 into what was to be named Taekwon-do on April 11, 1955. My research ended in 1983. The patterns represent my study of the Art in this period.*”³⁰

General Choi passed away on 15th June, 2002, leaving an art to be enjoyed, practiced and studied by millions of students around the world – I am simply one of them!



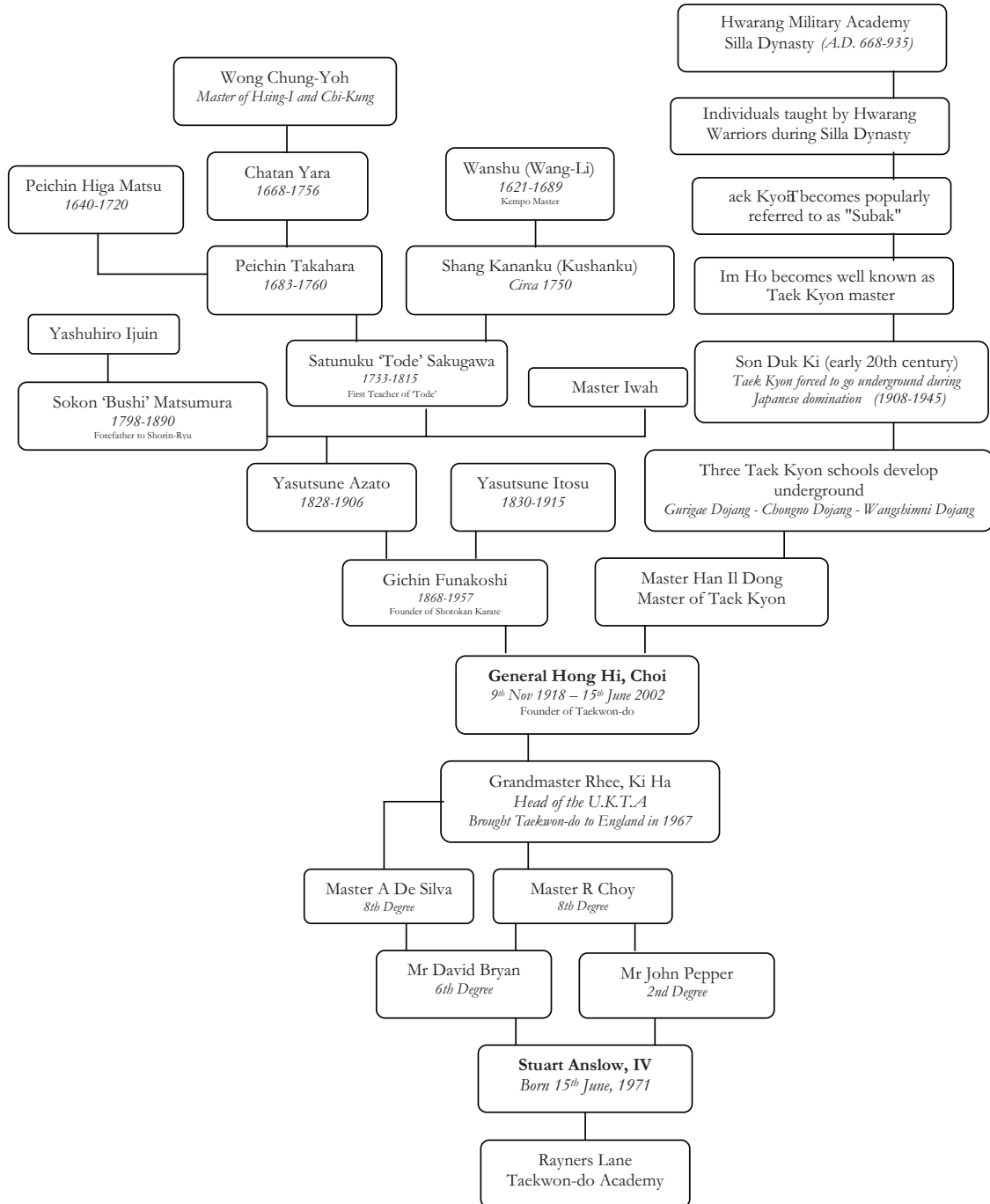
General Choi Hong Hi

1918 - 2002

Founder of Taekwon-do

³⁰ Interview by Maria Heron, (The Times), 1999

Taekwon-do Lineage





'Be not afraid of growing slowly, be afraid only of standing still'