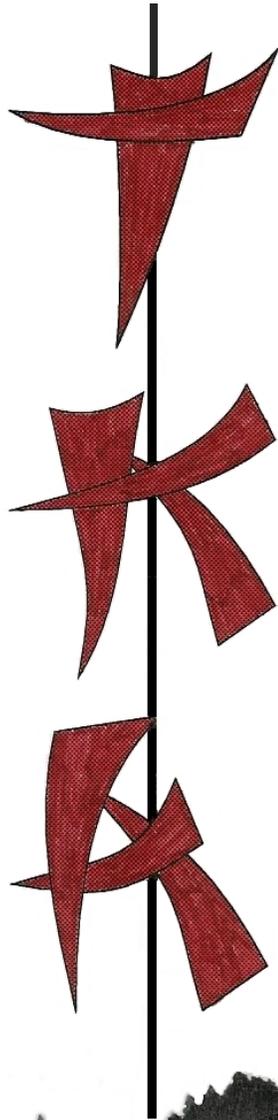


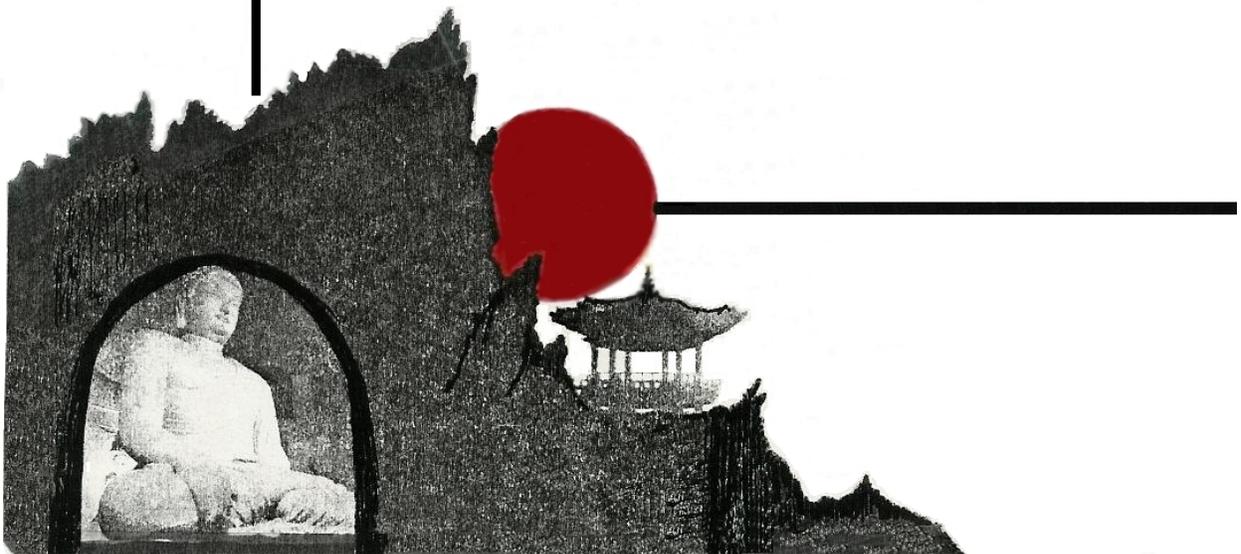
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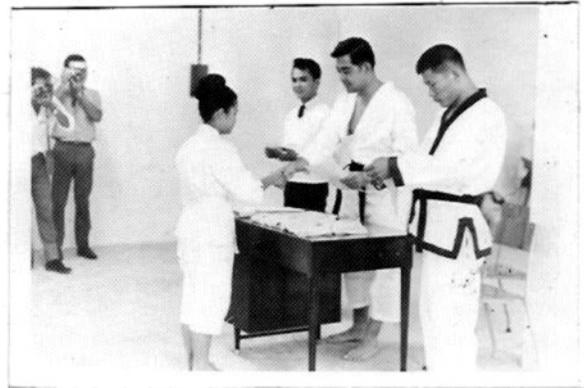
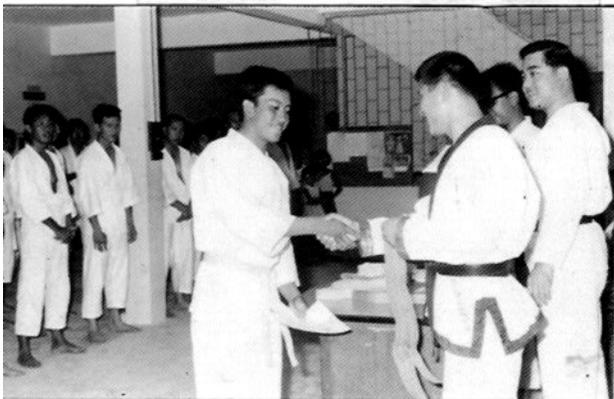


跆拳道

空手道

合氣道





**November 23, 1968
KUCHING
East Malaysia, Borneo
Southeast Asia**

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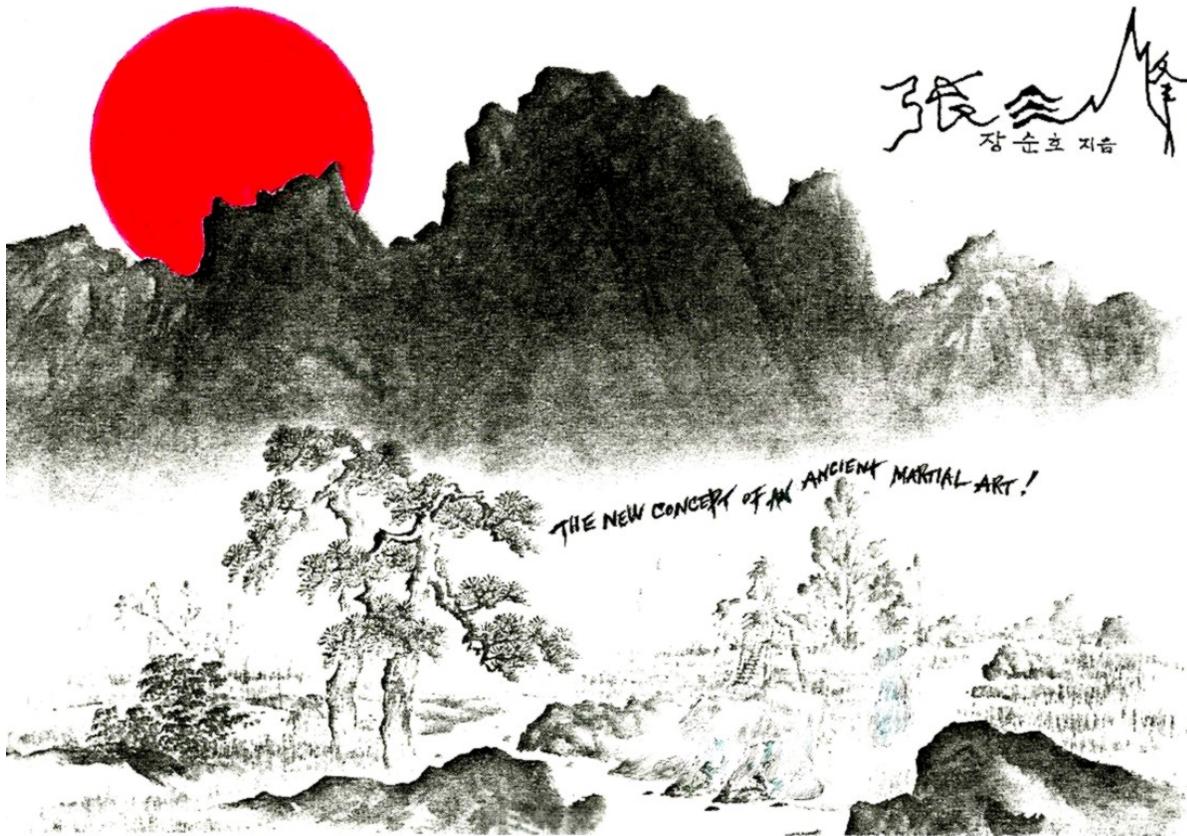
Taekwon-do

K

Karate

A

Aikido



張 山 作
장 순 호 지음

THE NEW CONCEPT OF AN ANCIENT MARTIAL ART!

Dedications

To the memory of my parents

AE-GI LEE and YOUNG-SUK CHANG

To the memory of my master

Great Grand Master JE-HWANG LEE, Ph.D.

Founder of Korea Yudo College

Seoul, Korea

To the memory of my master

Great Grand Master HWANG KI

Founder of Korean Tang Soo Do

To the memory of my master

Great Grand Master CHANG-JIN MOON, Gum Sool

사나히 한번 마음 먹어 뽑은 칼은 - 반드시 -
되 자를 없이는 칼집에 들어 갈수 없나니!
자신에 목이라도 처야하느니!



“If a man decides to pull out his sword, he must follow through with his intention. If he fails to follow through, his sword cannot be put back, unless he first cuts off his own head!”

Founder of T.K.A System

Paintbrush and calligraphy by Soon-Ho Chang



Soon-Ho Chang

Founder of T.K.A. System

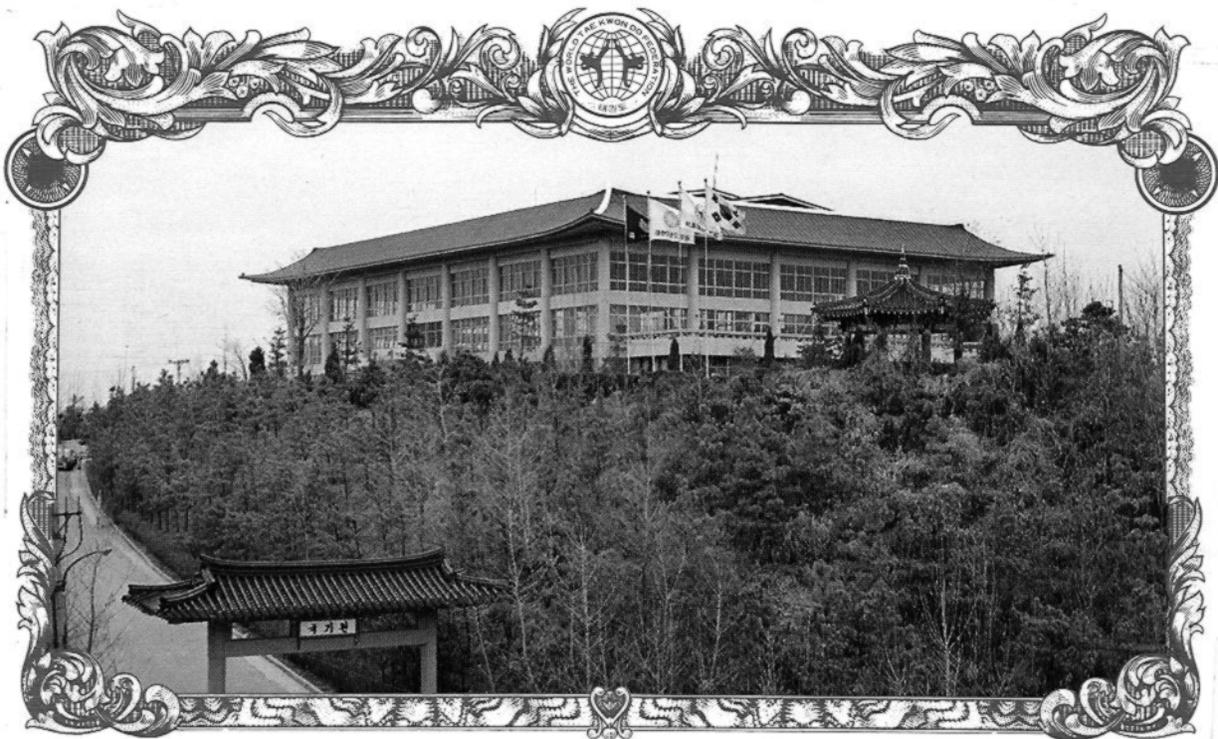
美國跆拳道合式研究院



T.K.A

U.S. T.K.A. System Institute

Soon-Ho Chang, President



WORLD TAEKWONDO FEDERATION (KUKKIWON)

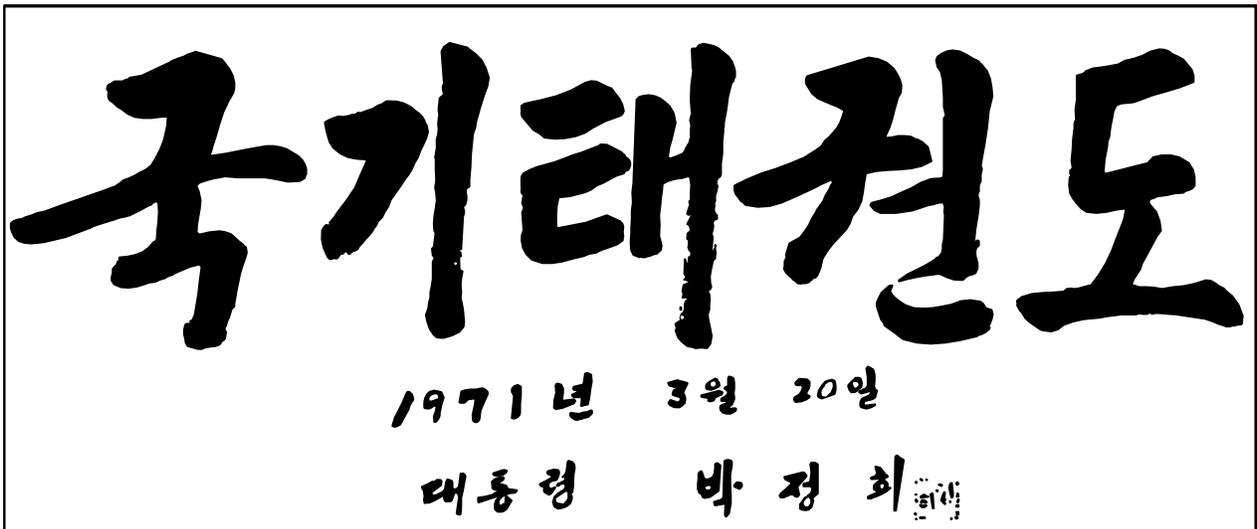
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跆拳道

Taekwondo



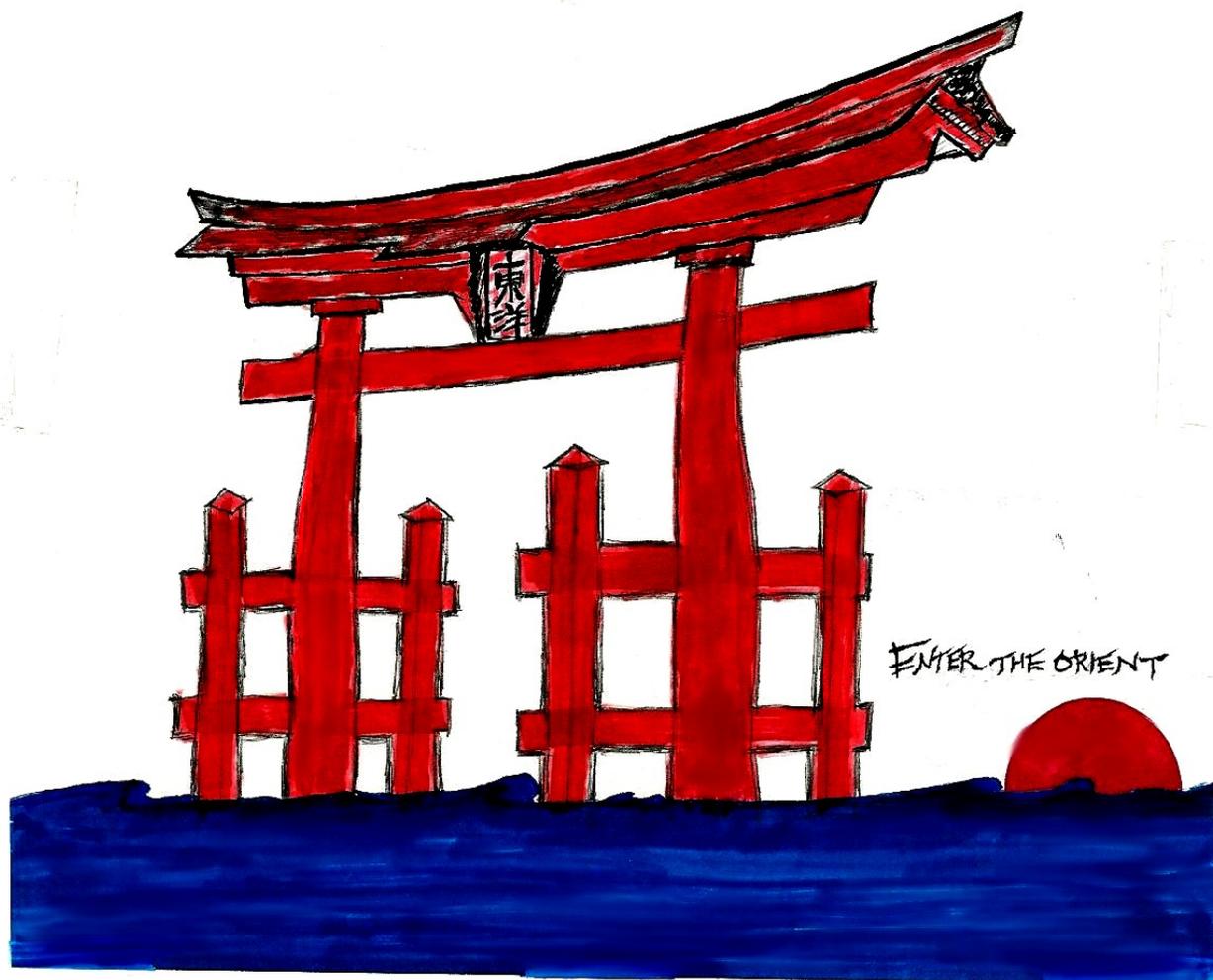
"A NATIONAL SPORT, TAEKWONDO"

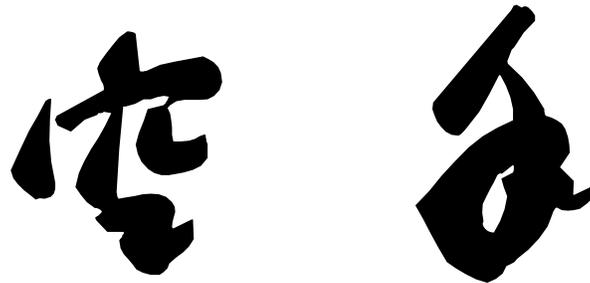
A scroll written and awarded by His Excellency President Park Chung Hee, the Republic of Korea.

Taekwondo is a physical expression of the human will for survival and an activity to fulfill the spiritual desires of man. Basically, all the actions in Taekwondo are developed from the human instinct for self-defense, reinforced with positive elements as needs arise, and ultimately reach the absolute state to overcome the ego and arrive at the moment of perfection, thus giving the sport a philosophical dimension.

The style is a combination of soft and hard styles which use both defensive and offensive movements from the Martial Arts originating in Korea.

東洋園内





Karate

Karate is the art of self-defense without weapons. It is said that one who masters its techniques can defend himself readily without resorting to weapons and can perform remarkable feats -- the breaking of boards, red and cement bricks, and stones, using fist, sword hand, and open bare hand. Some consider these miraculous and mysterious aspects of the martial arts to be the essence of Karate. In fact, true Karate places weight upon spiritual, rather than physical, matters. In daily life, one's mind and body are trained and developed in a spirit of humility, and in a critical time are devoted utterly to the cause of justice.

The style is a hard style which uses both defensive and offensive movements from the Martial Arts originating in Japan.



合氣道

Aikido

Aikido is in strict accord with the laws of nature, and full of the spirit of loving protection. For more than eighty years, this secret art of self defense had been available only to people of nobility in Japan. Since World War II, it has become available to the general public.

The goal in Aikido is to use an opponent's aggressive action against himself by directing the attacker's force in a circle, thereby neutralizing and gaining control of his movements. Aikido promotes strength and suppleness in the joints and limbs, through twisting, bending, and stretching. No weapons, kicks, or strikes with the hands are used.

The style is a soft (gentle) style which incorporates only defensive movements, originating from the Martial Arts used in Japan.



"Must Read!"

Notes To The Dedicated Student

You will notice that certain areas of this manual are left blank -- there is a good reason for this. Some things cannot be learned from a book, but only through a combination of demonstration and direct instruction. Factors such as speed, dynamics, timing, art of motion, power, weight shift, and grace cannot be adequately described with the printed word. In some cases, as with the Ki/power training and Katas, which include poomse techniques, attempting to learn from a book is not only ineffective but can actually be dangerous. Space is therefore provided in the manual for the student to express, in his or her own words, the techniques and movements taught by the instructor. The manual is then the student's own personal record of progress throughout his or her training in the art of T.K.A.



Grand Master Soon-Ho Chang (center, rear) with sons Ho-Tae, Ho-San, and Ho-Choong (left to right).

Preface

My life's work has been devoted to learning, practicing, competing, researching, and teaching Oriental Martial Arts in different countries throughout the world. I feel honored and privileged as a Master of these arts to be able to make a contribution to the great body of knowledge which has been preserved from ancient times and has evolved and grown to its present form today.

Although we do not live in a warrior-based society of the type that existed in the past, the principles of the Martial Arts are perhaps more relevant today than ever. Great opportunities exist today in work and leisure due to advances in science and the arts, and the freedom we enjoy in business and social interaction. Without physical and mental vigor, however, our dreams, desires, and good intentions may never be realized. An enlightening example of the value placed on good health comes to us from ancient China.

In China, during the Jin Dynasty, Emperor Jin offered half of his kingdom to anyone who could cure the weakness of his body and give him the strength and good health he had possessed as a young man. This offer was made when Emperor Jin was in his late thirties. Today, we know much about improving strength and stamina. In those days, however, Martial Arts were poorly organized, and the health benefits were not recognized. The various forms of Martial arts available today, such as Judo (founded - 1880's), Karate (1930's), Tang Soo Do, Aikido (1940's), Taekwondo (1960's), and Jeet Kun Do, have contributed much to the health, peace, and happiness of those who have had the benefit of such training.

I believe T.K.A. has a special contribution to make in our lives. These are the aspects which make T.K.A. different from all weaponless Martial Arts. First, it is a most thorough distillation of the best techniques from Taekwondo, Karate, and Aikido styles. Second, it is a unique system for imparting this knowledge. The T.K.A. system provides a clearly defined path to facilitate learning, while building mental and physical strength.

This official textbook has been prepared for you so that you may become acquainted with our philosophy of teaching and our systematic approach to the development of both the mind and body. The text is designed as a supplement to the fine instruction you will receive in T.K.A. class. I encourage you to read the textbook thoroughly and begin to understand the teaching of T.K.A.

Credits

With the third edition there have now been a number of contributors to the development of this book.

For the first edition, thanks go to Sabum-Nim Charles Wright and Kyo-Sa Kim Wright for assisting me with my English, and Cho-Kyo Brian Johnson for typing. Also thanks go to Grand Master and Ph.D. Ken Min for his help and knowledge.

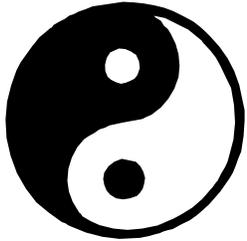
Thanks go again to Sabum-Nim Charles Wright for additional editing and layout work on the second and third editions. Thanks to Kyo-Sa Kim Wright for providing photography for the new Ki Training techniques.

Son, Balhang
장순후



The Purpose of T.K.A.

The purpose of T.K.A. is to form individuals who are physically and mentally progressive and productive, and who are aware of their physical, mental, and moral obligations to themselves and others. The ultimate goal of T.K.A. lies neither in victory nor in defeat, but in the perfection of the character of its participants.



Eaum (Yin) and Yang

Eaum and Yang can be described as the opposing forces in man and his universe. T.K.A. recognizes the balance of destruction and creativity, of hope and despair, and of good and evil within the individual. It provides a path to coordination of being through understanding of an individual's potential abilities, and helps the individual to perfect those abilities for use in positive and productive ways.

The student of T.K.A. is encouraged to utilize his talents to the maximum benefit of self and society. The student recognizes his own shortcomings and therefore develops a more realistic approach to life.



Literal Translation of T.K.A.

A short explanation of the component words which make up the word "T.K.A." will give a deeper understanding of the literal translation.

"T" stands for Taekwondo. Tae means smash, kick, and jump. Kwon means fist power. Do means art and the way of life.

"K" stands for Karate. Kara/Tang means empty. Te/Soo means hand.

"A" stands for Aikido. Ai means concentration and focus. Ki means power and force. Do means art and the way of life.



The Symbol of T.K.A.

BLACK BELT means one has total self-perfection of physical, mental, and artistry of technique and has mastered all techniques learned in each colored belt. For a student who has achieved black belt, his mind and body fully exercise his power of reasoning, imagination, and observation. All of these activities are transferable to the activities surrounding daily life. The sun stands for Eaum (Yin) and Yang.

The Definition of T.K.A.

Many people have asked what T.K.A. is and what it implies. T.K.A. is a martial art which utilizes the force of Taekwondo, Karate, and Aikido. The strategy incorporates hard and soft styles in both offensive and defensive movements, the Japanese art of Karate, the "Ki" power of Aikido, and the grace and fluidity of the throwing movements found in the ancient Martial Art techniques.

In Korean, "a T.K.A. person" can mean "The One's Knight!" The word implies the execution and sudden burst of energy directed at a particular target. Therefore, one can say that T.K.A. is an art that combines speed, force, and technique toward a certain target.

Quite often, the term "Art" is used to describe T.K.A. Art, in this case, means a method or technique utilized to demonstrate truth, perfection, elegance, and perseverance. Truth can be further interpreted to mean reality and virtue. The art is a reality which we face in our daily life. We can not escape it even if we want to. It is not a dream that cannot be seen or touched, or that disappears when we wake. The truth of the Art exists in the midst of our society, and its virtue is exercised in our daily lives.

The Art of T.K.A., therefore, should not be seen merely as a technique of fighting or a means of defeating an opponent. It should not be taken as a destructive weapon used to express hatred, jealousy, pride, or arrogance. Those who act with such motives are guilty of abuse and carelessness. They are only demonstrating their ignorance of the underlying principles and purposes of the Arts.

The knowledge of T.K.A. is unlimited. The more we learn, the more we realize how little we actually know. We may think that we know all there is to learn about a certain technique, but before we even finish saying it, we often find ourselves faced with a different version of the same technique which was totally unknown to us. The more our imperfection is revealed to us, the more we understand the deeper knowledge of the Arts. It is a life-long learning process seeking perfection. Although we never really reach the goal, we are always deeply

motivated and devoted to the pursuit of art, beauty, and happiness, tempered by humility and self-control. Progress in T.K.A. is measured day by day in our personal development, both mentally and physically, toward the goal of perfection.

Perfection implies beauty which has a significant role in T.K.A. There is grace and beauty in the proper execution of technique. If beauty is lacking, it is an indication of error in form, training, power, or accuracy. The beauty of T.K.A. is also known in the personality of the artist who demonstrates a real love and kindness, a deep sense of devotion and tolerance, and a sense of dignity and appreciation for his fellow man.

T.K.A. requires the individual to develop a more responsible personality. It demands of the individual daily physical exercise and an unlimited search for new techniques and their applications in a manner that is positive and beneficial to oneself and to others. If selfishness, hatred, dishonesty, anger, disrespect, or bigotry still persists in an individual after a period of time spent studying the Arts, then that individual will have to start all over again in order to find the real meaning of the Martial Arts.

T.K.A. Student Pledge

I shall respect the instructor and all senior ranks.

I shall conduct myself in a respectful manner.

I shall respect the teachings of T.K.A. and never misuse them.

I shall always respect the rights of others.

I shall strive for camaraderie and peace in the world.



Tenets of T.K.A.

Courtesy	Respect for other people.
Humility	Recognizing our shortcomings. Seeing our accomplishments in perspective relative to the accomplishments of others and the wonders of nature.
Integrity	A sense of wholeness, living a true life, adhering to one's principles without deviation.
Perseverance	Maintaining one's path and goals even in the face of adversity.
Self-Control	Mental and physical command. Being able to remain calm and collected under stress.
Indomitable Spirit	Knowledge that if you are traveling a true path, and have faith in what you are doing, you will achieve your goals.

To this day, we try to instill these qualities in our students so that they may see that T.K.A. is much more than just a physical discipline.

We expect our students to show respect for the history and teachings of T.K.A. at all times. This means that each and every student becomes an emissary of the Art. At no time should we do anything in our everyday life that is not representative of a true martial artist.

Like all martial arts, T.K.A. requires of its students a great deal of devotion and commitment. It demands continuous practice and a great sense of perfection. The student, therefore, should cultivate the following attributes:

- Willingness to learn,
- Determination to achieve a goal, physically and mentally,
- Willingness to practice alone on a daily basis outside of class,
- Complete cooperation with the instructor and other classmates.

The student undergoes certain disciplinary procedures during the class period. Complete obedience to the instructor is a must. Respect for higher ranks and bowing before entering the dojang is a requirement. Discipline should be the fundamental attitude and the most prominent characteristic observed in viewing a class. Rough-housing in the training area before and after class, excessive and loud talking, chewing gum, and whistling are absolutely prohibited. The emphasis on self-control in the training area will eventually develop and carry over into every facet of one's life.

In the Dojang, one learns of humility and obedience, respect and good manners. One observes leadership and commitment, friendship and unity. It is a training ground where one becomes physically tired, but mentally strong and energetic.

As in other sports, the first days are particularly hard and seem to be discouraging. We compare ourselves to the students at large. Students are obliged to use and exercise parts of the body that may have been dormant for years. The resulting pains and aches are normal. It is natural for the muscles to respond negatively to the unaccustomed movements of the student.

The first days become more challenging and more difficult as one tries to teach and train the muscles for a particular movement or exercise. To keep pace with the exercise is a burden which requires not only physical endurance, but mental strength as well. The obstacles of the first days become a strength as well. They become the building blocks by which the student develops and matures physically and mentally as a responsible martial artist.

The student is advised to develop slowly and adapt to new exercises. Students are encouraged to do their own best, but they must understand that each individual must proceed at his or her own pace. Personalized instruction is readily available at this or any stage of development for any aspect of training which causes difficulty to the student.

The new student will spend considerable time stretching and loosening up in the early stages of practice. One should also work on coordination and balance by repeatedly practicing basic kicking and blocking techniques. The basic forms are one of the best methods of learning coordination and concentration when practiced regularly and thoroughly. The student is encouraged to learn forms and practice them as often as possible.

Exercise should be enjoyable. Develop a daily program which is acceptable to your body and schedule. It is recommended that to maintain fitness, one should work out at least three times per week. To gain fitness, one should work out four to six times per week. The exercise should be at least fifteen minutes long. If one worked out 15 to 20 minutes a day, six days a week, it is better than a very strenuous workout only twice a week.

Warming up

Start with the upper body, using trunk rotations, side stretches, etc. Follow with power exercises, such as push-ups and sit-ups. Finish with the leg stretches.

When rotating the neck or spine, avoid snapping too sharply in order to prevent possible displacement of the vertebrae.

When stretching forward, bend at the waist to prevent stress on the lumbar region of the lower back. To aid in doing this, try stretching to touch your chin to your knee instead of touching your forehead to your knee.

Avoid ballistic (bounce) stretching. When you bounce, you risk pulling your muscles. Instead, use a slow, steady stretch.

Make sure to warm up properly before kicking to avoid pulling the major muscles in the leg. A pulled hamstring can take up to six weeks to heal.

Do not overdo. Progress gradually to the level you wish to achieve.

Meditation (Ban Sung)

Meditation is a relaxed state of mind developed through certain breathing and relaxation methods. When one is relaxed, the eyes should be closed to shut out distractions.

The brain releases four brain wave patterns:

- Beta, in which you are wide awake and active.
- Alpha, the desired meditation state.
- Theta, the daydreaming, almost sleep state.
- Delta, the state of deep sleep.

It is important to train your body to relax during stress, as tests have revealed a higher resistance to pain and anxiety when one is relaxed.

Each class begins with a moment of meditation used to clear the mind of any distractions and to focus energy toward the class ahead. Each class ends with a period of meditation during which time students can reflect on what has been learned while it is still fresh in their minds.

Meditation can best be described as relaxation. We assign no religious significance to it. It is used solely to relax and practice breath patterns. Learning to breathe properly is often neglected. Virtually everyone needs oxygen to function properly. Without proper breathing, we tire easily when working, playing, and exercising.

Ki Hap (Yell)

Literally translated, Ki means energy and Hap means to bring together.

When you yell, or exhale at the end of a technique, you accomplish several things. First, you flatten your diaphragm by expelling your air. If you are struck in the stomach as you are attacking, you will not have the wind knocked out of you. Second, you increase your power at impact. Studies taken with weight lifters indicated that they could lift as much as 15% more weight when they were allowed to yell as they lifted. Third, it has a psychological effect on your opponent, possibly freezing him for a split second and giving you the

element of surprise. This is what most soldiers are told to do as they attack as it adds to their opponent's stress. Last, it serves to control your own breathing and your own energy. Under stress, one has a tendency to hyper-ventilate, or breathe shallowly. A sharp yell will return control of your breathing, allowing you to maintain your oxygen supply and, therefore, maintain your strength.

Theory of Power

Concentration	Mental and physical focus
Reaction Force	Dynamic and static balance
Equilibrium	Control of balance and center of gravity
Breath Control	Exhaling on impact
Speed and Mass	Force equals mass times acceleration

Concentration

Mental:	Clearing the mind and focusing the mind on the technique.
Physical:	Being fluid and relaxed during the transition between techniques and rigid at completion of a technique. Applying the force onto the smallest target area and thereby concentrating the force and increasing its effect.
Spiritual:	Focusing all of one's energy at the point of impact using Ki Hap (Yell).

Reaction Force

According to Sir Isaac Newton, every force has an equal and opposite force. If you were to throw a baseball against a wall, it would return with an equal force. If you throw lightly, it only bounces a small distance. If you throw hard, it comes back faster and harder. Also, an object in motion tends to stay in motion until acted on by another force. This is why we use reciprocal action on our techniques. For instance, if you throw a back leg roundhouse kick, you have a tendency to keep moving forward. If, however, you pull back with your arms, you counteract the motion forward and maintain your balance.

Equilibrium

Proper balance is necessary for executing a technique properly. If one is unstable, the techniques become weaker. To maintain proper balance, one must control one's center of gravity. The higher the center of gravity, the easier one can be pushed off balance. This can be seen by the example of a low-slung sports car going around a curve at 100 mph, as opposed to a tall, narrow van doing the same. Because of a lower center of gravity, the sports car would be less likely to tip over.

Breath Control

Breath control is important in both defensive and offensive situations. One should exhale at the end of blocks, strikes, or kicks, so that if you are struck, the stomach is flat and the muscles are tensed in order to better absorb the blow.

Also, if one fails to breathe while fighting or performing any function, the body panics. One usually becomes overheated, begins to sweat profusely, and becomes lightheaded. If continued, the body collapses from a lack of oxygen, much like a car running out of gas.

Speed and Mass

Force equals mass (weight of striking object) times acceleration (how fast it is travelling). In other words, if you are striking with your hand and the weight of your hand cannot change, the only way to increase your power would be by increasing the speed from point A to point B. The same hand holding a heavy object would not have to go as fast to do the same amount of damage.

T.K.A. Skills

T.K.A. is a Martial Art of winning. We will assist the sincere student to win with spirit. Your dream joins with the force of our vision to create a vibrant intention which takes shape in the mind and is woven into the fabric of reality.

T.K.A. Dress



The uniform top is folded left side over the right side.



The belt is tied starting with the middle at your stomach.
The ends are wrapped around and tied in a square knot at the front.

Aikido Arts (Ki Hap Sool)

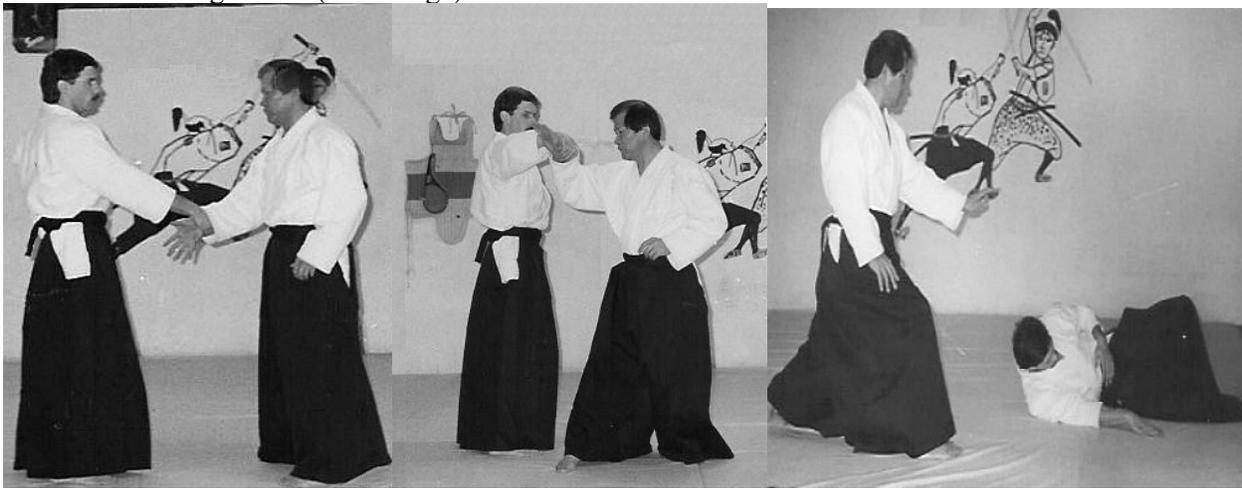
There are several thousand kinds of Arts (techniques) in Aikido and it would be impossible even to enumerate them here. It is, of course, not necessary to learn all of them, rather it will be enough for you to practice the fundamental Arts of Aikido and learn how to use your mind and body together correctly. Once you have learned the most basic techniques, you may then apply them to more advanced Arts by yourself. I have chosen the 10 most important and frequently used Arts in daily practice and will teach them in the Dojang.

Each technique begins with a specific type of attack from the Uke, followed by an application of a responding technique by the Tori.

1)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

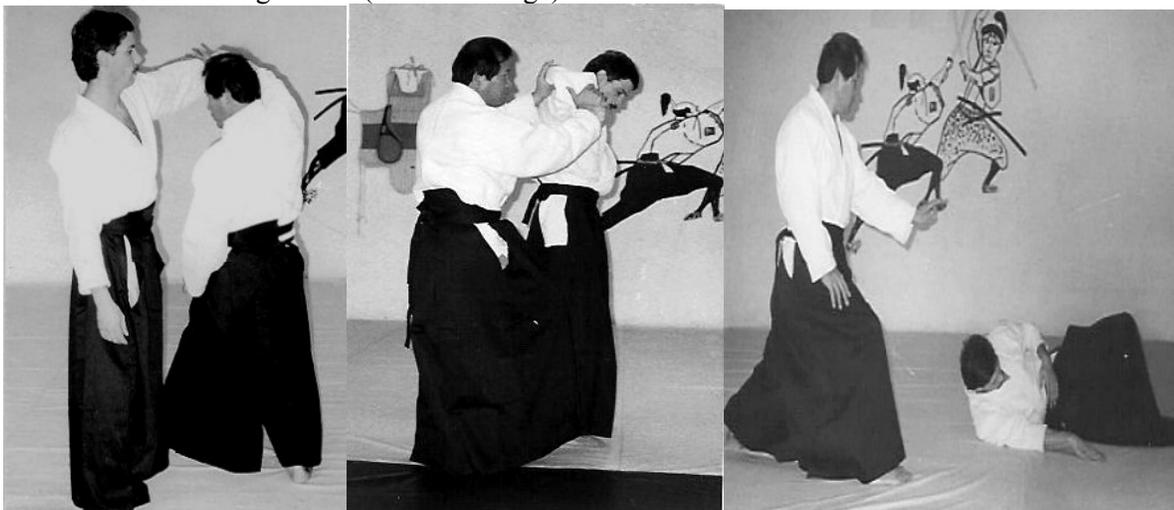
Tori: Entering Throw (Irimi Nage)



2)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

Tori: Reverse Entering Throw (Ura Irimi Nage)



(First picture shows opposite side for better view.)

3)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

Tori: Timing Throw (Kokyu Nage)



4)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

Tori: Kesa Nage (Scarf Throw)



5)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

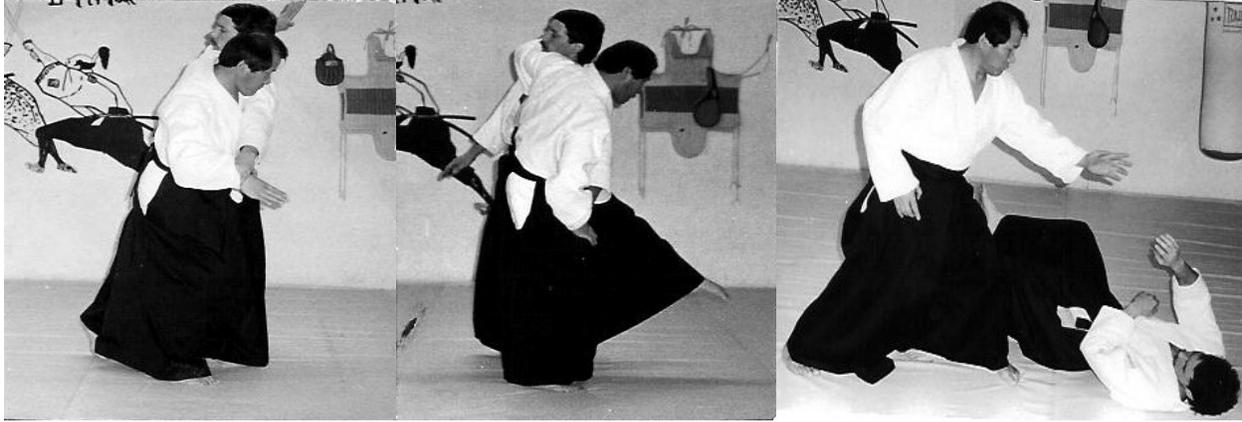
Tori: Outward Wrist Turn (Kote Gaeshi)



6)

Uke: Wrist Grab (Tekubi Mochi)

Tori: Major outer reaping (Osoto Gari)



7)

Uke: Cross Wrist Grab (Hantai Tekubi Mochi)

Tori: Inner Wrist Lock with Major outer reaping (Kote-Mawashi to Osoto Gari)



(First image shown reverse side for better view).

8)

Uke: Side Wrist Grab (Yoko Tekubi Mochi)

Tori: Back pivoting four corner throw (Tenkan Shiho Nage)



9)

Uke: Two-hand shoulder grab (Morote Kata Mochi)

Tori: Sacrifice throw (Uke Waza)



10)

Uke: Wrist Grab (Tekubi Mochi)

Tori: Wheel Throw (Kaiten Nage)



11)

Uke: Wrist Grab (Hantai Tekubi Mochi)

Tori: Second form (Nikkyo) / Inner wrist lock and takedown.



12)

Uke: Wrist Grab (Tekubi Mochi)

Tori: Outward Wrist Turn with Elbow Pin (Kote Gaeshi to Hiji Osae)



13)

Uke: Spearhand Attack

Tori: Outer Wrist Turn (Koto Gaeshi)



14)

Uke: Wrist Grab (Hantai Tekubi Mochi)

Tori: Wrist Twist (Sankyo Kote-Hineri)



Zhang-Sah Ki Training

Zhang-Sah Ki Training is comprised of three major technique groups: Holding, Choking, and Locking. English, Korean and Japanese names are presented respectively.

Holding techniques: Nurugi – Gatame waza

- 1) Scarf Hold: Kaseum Nurugi (가슴 누루기) – Hon kesa gatame (ほんけさがため)



- 2) Shoulder Hold: Eot Kae Nurugi (어깨누루기) – Kata gatame (かたがため)



- 3) Top Four Corner Hold: Ui Nurugi (위 누루기) – Kami shiho gatame (かてしほがため)



- 4) Modified Top Four Corner Hold: Wi Go Cheo Nurugi (위 고 처 누루기) –
Kuzure kami shiho gatame (くずれかみしほがため)



- 5) Side Four Corner Hold: Moro Nurugi (모로 누루기) –Yoko shiho gatame (よこしほがため)



Choking Techniques: Jorugi, Jime waza

- 6) Half Cross Lock: Oi Ship Ja Jorugi (외십자 조루기) – Kata juji jime (かたじゅじじめ)



7) Naked Lock: Menson Jorugi (맨손 조루기) – Hadaka jime (hadaka jime)



8) Single Wing Lock: Jukji Keoro Joreugi (죽지 걸어 조르기) – Kata ha jime (kata ha jime)



9) Sliding Lapel Lock: Ahna Joreugi (안아 조르기) – Okuri eri jime (okuri eri jime)



Locking Techniques: Geokki, Kansetsu-waza

- 10) Cross Arm Lock: Palkumchi Geokki (팔꿈치꺾기) –
Ude hishigi juji gatame (うでひしぎじゅじがため)



- 11) Entangled Armlock: Pal Eolgeo Beetulgi (팔 엮어 비틀기) –
Ude garami – (うでがらみ)



- 12) Top Armlock: Pal Eokae Dae Geokki (팔어깨대꺾기) –
Ude hishigi ude gatame (うでひしぎうで가ため)



- 13) Knee Armlock: Moo Reum Dae Pal Geokki (무릎대팔꺾기)
Ude hishigi hiza gatame (うでひしぎひざがため)



- 14) Entangled Leglock – Dari Beeteulgi (다리비틀기)
Ashi garami (あしがら미)



Breaking Techniques (Kyuk Pa Sool)



Ssang Yidan Ahp Chagi

Breaking is done primarily to demonstrate the theory of power. It should never be attempted as a way to impress your friends. In a step by step manner, each basic technique builds upon the previous ones, developing confidence in our knowledge and abilities. In order to break, one must clear one's mind of distractions. By concentrating mind, body and spirit into one single purpose, breaking is achieved.

One should not attempt to break without trained supervision. Breaking incorrectly can result in serious injuries. When your instructor feels you have enough experience, he will show you the proper way.

A) KINDS OF BREAKING (KYUK PA CHONG RYU)

Ahp Joomok Kyuk Pa	Forefist Breaking
Meh Kyuk Pa	Hammer Fist
Sonkal Kyuk Pa	Hand Knife Breaking
Son Keut Kyuk Pa	Spear Hand Breaking
Ahp, Yeop, Dwit Chagi Kyuk Pa	Front, Side, Back Kick Breaking
Bal Kal Kyuk Pa	Footknife Kick Breaking
Palkumchi Kyuk Pa	Elbow Breaking
Muri Kyuk Pa	Head Breaking

Note: Materials that can be used are stone, ice, cement, fire bricks, bottles and all kinds of wood.

1) Yeop Chagi



2) Ahp Joomok



3) Ahp Chagi



4) Sonkal



5) Ahp Dollyo Chagi



6) Yidan Dwit Chagi



7) Yidan Ahp Dollyo Chagi



8) Yidan Yeop Dollyo Chagi



9) Yidan Dwit Dollyo Chagi



10) Sonkal Keut

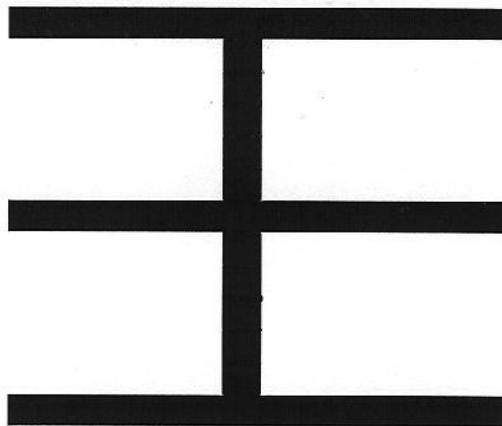


T.K.A. and its Forms (Poomse, Hyung/Kata)

As in all martial arts, T.K.A. teaches its students certain forms - *Hyung/ Kata, Poomse* or *Bon*. These forms vary in number and also in style. The main purpose of these forms is to sharpen the individual's concentration level and engage the mind totally in the execution and perfection of certain movements. One is said to master the forms when one is able to unite the body and mind in the performance of forms. The level of concentration is increasingly challenged by the increasing level of difficulty in the progression to the higher forms. In addition to learning concentration and control of one's mind, the forms establish fighting strategies and skills through which the student practices various stances, blocks, punches, choking and strangling, throwing, leaping, falling, strikes and kicks. They are the most effective way of developing strength, speed, technical precision and balance. The forms are also used as a measuring scale of one's devotion and commitment to the basic teachings of T.K.A. One is required to study and master a number of forms as one continues to learn and develop in T.K.A.

What are Poomse?

Poomse are Korean style Martial Arts Forms. There are twenty-four Poomse Forms, and all are based on this basic pattern:



The basic Poomse forms from Tae Kwon Do are called "Taegeuk." These forms were created to represent the most profound philosophical concepts from which oriental views of the world, cosmos, and life are derived. The Chinese character for Taegeuk is (太極): Tae (太) meaning "Bigness," and Geuk (極) meaning "Eternity." Combined, Tae and Geuk represent a lack of form, devoid of beginning or ending, yet everything comes from Taegeuk. The principles of Taegeuk are the basic principles of the JooYeok (also known as the I Ching from China) or Book of Changes, which is one of the leading books of Oriental philosophy. Out of the principle of Taegeuk there are eight primary philosophical concepts, each of which is designated by a Chinese character. Each concept is also represented by a number of lines. Accordingly, movement lines of these forms follow the lines of the symbol for each principle.

The vital points of these poomse are to make exact the speed of breath and action, and move the body weight properly while executing speedy actions. Thus, we can fully realize the main thought of Taegeuk.

Taegeuk Ill Jang (First Scene) - (18 Movements)

Taegeuk Scene 1 applies the principle of Keon (乾) of Palgwe, from the Book of Changes. Keon represents Heaven above and below, and is the Creative force in the universe. It represents Heaven and Light, where Heaven gives us rain and the Sun gives us light, thus making things grow. Keon is the beginning of all things on earth and the source of creation. It denotes the creative action of a person or sage, who through their power awakens and develops their higher nature. In relation to the Taegeuk Forms, it represents a starting point for the path of martial arts. It represents the unlimited potential of the new student to learn and grow. It contains basic walking and front stances to be fit for beginners. Punches are limited to middle punch, and there are two Apchagi (front snap kick) in the 14th and 16th actions.

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Taegeuk Yi Jang (Second Scene) - (18 Movements)

Taegeuk Scene 2 is a series of actions applying the principle of Tae (兌) of Palgwe. Tae represents joyousness based on strength and perseverance. It results in success through inner strength combined with gentleness. This is the state in which one's mind is kept firm and ostensibly appears gentle so that a smile and virtue prevail. These actions should be performed gently but with strength.

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Taegeuk Sam Jang (Third Scene) - (20 Movements)

Taegeuk Scene 3 concerns actions applying the principle of Ri (致) of Palgwe. This symbol represents fire and the Sun. What distinguishes man from animal is that man knows how to use fire. Fire provides man with light, warmth, enthusiasm and hope. RI also represents nature's radiance. Taegeuk Sam Jang's actions, accordingly, should be performed with variety and with passion. These actions are principally based upon low blocks, front kicks, and punches. Actions of hands, feet and body are successively used in defense. These actions help us attain briskness when we execute attacks.

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Taegeuk Sa Jang (Fourth Scene) - (20 Movements)

Taegeuk Scene 4 is a series of actions applying the principle of Jin (震) of Palgwe. Jin represents thunder and lightning which are objects of fear and trembling. This principle suggests that we should act calmly and bravely, even in the face of danger and fear. Doing so will result in the return of blue skies and bright sunlight.

Scene 4 actions include Sonkal Makgi, Jebipoom Mokchigi, Chireugi and Momtong Bakat Makgi. Bakat Makgi (outside block) is one of the more difficult actions of Momtong Makgi. Care must be taken in performing it, and when you execute Jebipoom, do not lift the lagging foot from the floor before completing the turning of the body. Try also to maintain good balance.

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Taegeuk Oh Jang (Fifth Scene) - (20 Movements)

Taegeuk Scene 5 is a series of actions applying the Seon (巽) principle of Palgwe. Seon represents wind in all of its forms. It can be fierce and destructive as is the case in a typhoon, storm or tornado, or it can be gentle as a spring breeze that caresses a weeping willow. Wind symbolizes a humble state of mind. Wind also symbolizes persistence; given time the wind can wear down a mountain. Actions in this form proceed sometimes as gently as a breeze, at other times as forcefully as a storm. At the beginning of the form, a sideways Mok Joomeok Naeryo Chigi (Hammerfist strike) is executed followed later by Palkoop Chigi (elbow strike).

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Taegeuk Yook Jang (Sixth Scene) - (23 Movements)

Taegeuk Scene 6 is series of actions applying the principle of Gam (坎) of Palgwe. This represents water, which is liquid and formless. The underlying principle is that we can overcome difficulties and hardship if we go forward with self-confidence. Flow through the problems like water, never ceasing and always remaining consistent.

Actions of this form, following the pattern of flowing water, pass over the disconnected parts by kicking. The form is characterized by Momtong Bakat Makgi and five actions in which Sonkal Eolgool Makgi is executed by twisting the body as in Jebipoom actions.

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Taegeuk Chil Jang (Seventh Scene) - (25 Movements)

Taegeuk Scene 7 is a series of actions applying the Gan(艮) principle of Palgwe. Gan symbolizes a mountain as well as the principle of stillness. We must know when we should wait and when we should take action. A mountain never moves and is stable, and as such we should not make hasty actions. It is also important to know the proper time to stop. This principle is well adapted to Tae Kwon-Do. Though fast actions seem fine, we should know when and where to stop. The reason why the Beom Seogi is included here is that it enables us to move freely.

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Taegeuk Pal Jang (Eighth Scene) - (24 Movements)

Taegeuk Scene 8 applies the Gon (坤) principle of Palgwe. Gon symbolizes the Earth, which is the source of all life. Things take life from it and grow on it, drawing limitless energy from it. The Earth is where the Creative force of heaven is embodied. The Earth is wordless; it hugs and grows everything. The eighth scene is the student's last round of training and a stepping stone to the way of a Dan-holder (Black Belt). Here you review and perfect fundamental techniques.

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Koryo/Korea (30 Movements)

Koryo is the name of an ancient dynasty (A.D. 918-1392) in Korea. The English word "Korea" is derived from the name of the "Koryo" Dynasty. Koryo's legacy to the Korean people is very significant. Koryo men invented metal type for the first time in the world (1234), more than two centuries before Johannes Guttenburg (1398?-1468), and also created the famous Koryo ceramics. Moreover, they showed great fortitude by persistently defeating the aggression of Mongolians who were sweeping the known Asian world at the time. The application of the spirit of Koryo men into the movements of Tae Kwon-Do is the Poomse "Koryo." Consequently, every motion of the Poomse "Koryo" is the presentation of the strong conviction and will with which Koryo men held in check the Mongolians, and therefore, it can be one's tool for cultivating in oneself the wisdom and unyielding spirit of a man of conviction.

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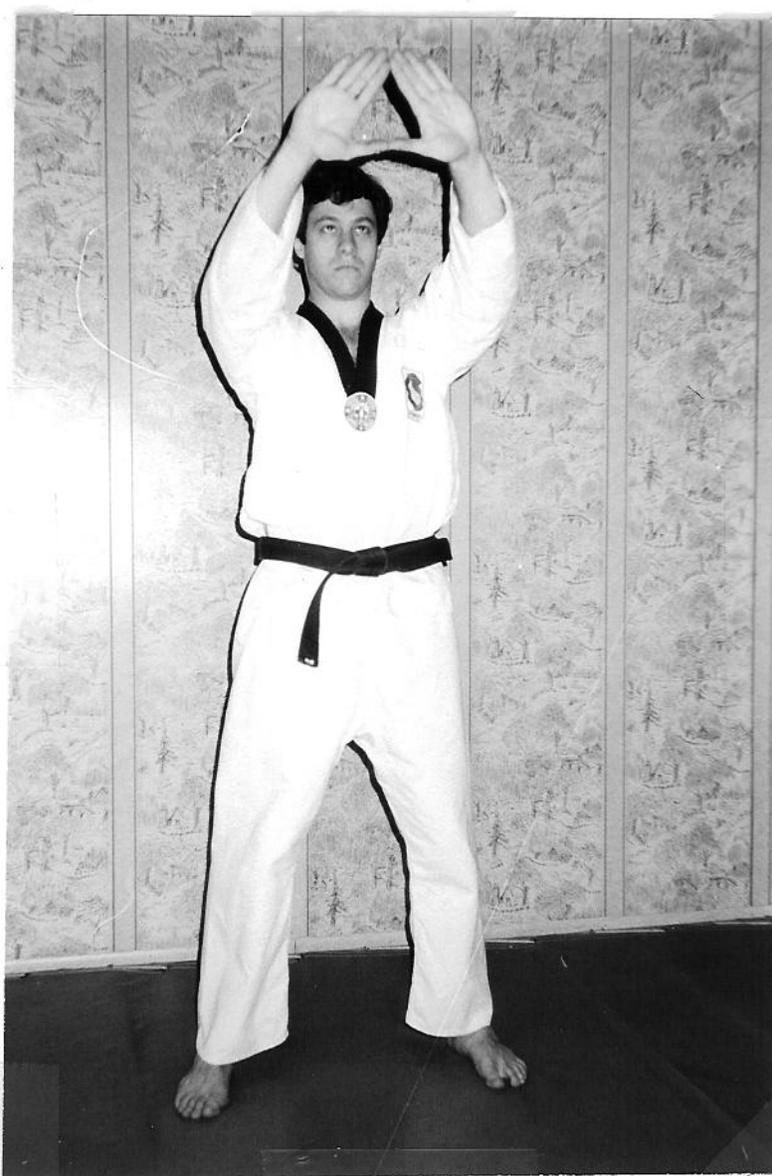
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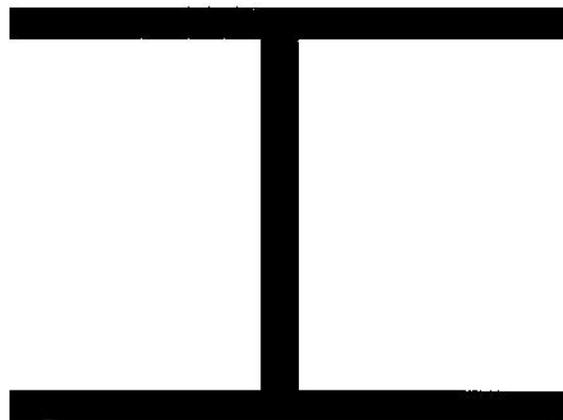
What Are Kata/Hyung?

Kata/Hyung are Japanese martial arts karate forms. Hyung are the same forms adapted to the Korean martial arts style Tang Soo Do. There are two different styles of Kata (Hyung), Shorin-Ryu (Solim-Ryu) and Shorei-Ryu (Soryung-Ryu). Shorin-Ryu Katas are very light and quick with rapid motions to the front and back, which may be likened to the swift flight of the falcon. These forms were designed with a slightly built person in mind. Shorei-Ryu were designed with a large framed and heavily built person in mind, and demonstrate power. In all there are 20 Katas.

Taikyoku (Gicho) (First Cause)

There are three Taikyoku katas: Shodan, Nidan, and Sandan. Since these forms are the easiest of the kata to learn, and consist of the most fundamental blocks and attacks, they are ideal for beginning students.

The katas described in this book are the result of many years of research into the Art of Karate. If they are practiced regularly, they will result in an even development of the body and in a sound ability to bear the body correctly. Moreover, the student who has gained proficiency in the basic techniques and understands the essence of the Taikyoku Kata will appreciate the real meaning of the maxim, "In Karate, there is no advantage in the first attack." It is for that reason they are named Taikyoku (Gicho).



Taikyoku Shodan (20 Movements)

Once this form is learned, the other Taikyoku forms will follow quite easily. For this reason, Taikyoku forms should be considered elementary as well as the ultimate forms. The pattern of movement of Taikyoku Shodan, Nidan and Sandan are in the shape of an **I**. The kata consist of twenty movements, and the beginner should take about forty seconds to complete each form.

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Taikyoku Nidan (20 Movements)

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Taikyoku Sandan (20 Movements)

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Heian (Peaceful Mind) – 平安

There are five Heian forms, containing a great variety of techniques and almost all of the basic stances. Having mastered these five forms, one can be confident that he or she is able to depend on theirself competently in most situations. The meaning of the name is to be taken in this context.

Heian Shodan (22 Movements)

There are twenty-two movements in this form to be completed in about one minute. The pattern of movement is an **I**, the same as in the previous Taikyoku kata.

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Heian Nidan (29 Movements)

At one time this form was Heian Shodan. The twenty-nine movements should be completed in about one minute. The lines of movement are that of Heian Shodan.

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Heian Sandan (27 Movements)

The twenty-seven movements should be completed in about a minute. The lines of movement are in the form of a **T**.

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Clark Murphy 1975 U.S. A.A.U Nationals (FIN / Gold) 1975 U.S.A. World Championship Team (FIN) 1976 U.S. A.A.U Nationals (FLY / Silver)	Joseph Salvino 1976 U.S. A.A.U Nationals (MIDDLE / Gold) 1979 U.S. A.A.U. Nationals (MIDDLE / Silver)	Grand Master	George Salvino 1975 U.S. A.A.U All-American (FEATHER) 1976 U.A. A.A.U Nationals (FEATHER / Silver)
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Heian Yodan (29 Movements)

There are a total of twenty-nine movements in this form, which should take about one minute to complete. The lines of movement are in the form of a plus-minus sign: **+**

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Heian Godan (28 Movements)

This form consists of twenty-eight movements which should be completed in about one minute. The lines of movement are in the form of a **T**.

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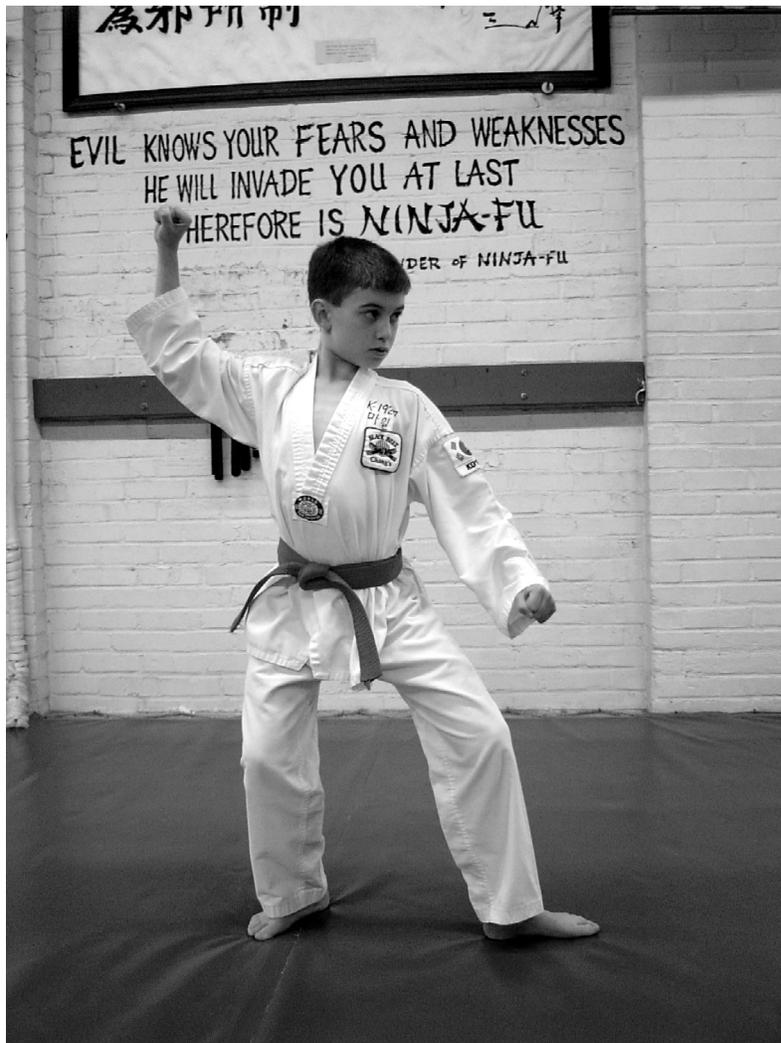
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Bassahi (To Penetrate a Fortress)

This form contains repeated switching of the blocking arms, motions that represent the feeling of shifting from a disadvantageous position to an advantageous one, a feeling implying a will similar to that needed to break through an enemy fortress.

There are a total of fifty movements in this kata, taking about one minute to complete. The lines of movement are in the form of a **T**.

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T.K.A Techniques

1. Hard & Soft Body Conditioning (Joon Bi Woon Dong)

A) Stretching Methods (1, 2, 3, 4, 5, 6, 7, 8)

- 1) Martial Arts Massages (1, 2, 3)
- 2) Frog Stand, Head Stand and Hand Stand
- 3) Concentration: Knuckle, Spear and Finger
- 4) "KI" Power Exercises

2. Break Fall & Leaping (Nakbop)

A) Nakbop (Falling and Leaping)

- | | |
|----------------------------|------------------------------------|
| 1) Jeon Bang Nakbop | Forward Falling (1, 2) |
| 2) Hoo Bang Nakbop | Backward Falling (1, 2, 3) |
| 3) Chik Bang Nakbop | Side Falling (1, 2) |
| 4) Jeon Bang Hejeon Nakbop | Forward Roll & Leaping (1,2,3,4,5) |
| 5) Hoo Bang Hejeon Nakbop | Backward Roll & Falling (1) |

3. Striking, Blocking & Kicking (Chireugi, Makgi and Chagi)

A) Chireugi (Striking and Punching)

- | | |
|-----------------------------|---------------------------------|
| 1) Ahp Joomok Chireugi | Fore-fist Strike |
| 2) Meh Joomok Chireugi | Hammer-fist Strike |
| 3) Deung Joomok Chireugi | Back-fist Strike |
| 4) Bam Joomok Chireugi | Middle Knuckle Fist Punch |
| 5) Pyung Joomok Chireugi | Four Knuckle Fist Strike |
| 6) Sonkal Chireugi | Outside Knife-hand Strike |
| 7) Yok Sonkal Chireugi | Reverse Knife-hand Strike |
| 8) Won Yok Sonkal Chireugi | Inside Circle Ridge Hand Strike |
| 9) Sonkal-Keut Chireugi | Spear Hand Strike |
| 10) Son Bahdock Chireugi | Heel-palm Strike |
| 11) Ahp Palkumchi Chireugi | Front Elbow Strike |
| 12) Dwit Palkumchi Chireugi | Back Elbow Strike |
| 13) We Palkumchi Chireugi | Upper Elbow Strike |
| 14) Muri Bakchigi | Head Strike |
| 15) Palkoop Chigi | Elbow Strike |

B) Makgi & Jobgi (Blocking & Intercept)

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|------------------------------|----------------------------|
| 1) Ha-Dan Makgi | Low Section Block |
| 2) Ahn Palmok Makgi | Inner Wrist Block |
| 3) Sang Sonkal Makgi | Double Knife-hand Block |
| 4) Sang Dan Makgi | High Section Block |
| 5) Bakat Palmok Makgi | Outside Forearm Block |
| 6) Hecho Makgi | Wedging Block |
| 7) Dollyo Makgi | Circular Block |
| 8) Hecho Sonkal Makgi | Spreading Knife-hand Block |
| 9) Sang Palmok Makgi | Double Forearm Block |
| 10) Yok Sonkal Makgi | Inner Knife-hand Block |
| 11) Son Bah Dock Makgi | Heel-palm Block |
| 12) Kyocha Palmok Makgi | X-Forearm Block |
| 13) Son Bah Dock Noolo Makgi | Pressing Heel-palm Block |
| 14) Mongdongyi Makgi | U-Shape (Staff) Block |
| 15) Sang-Dan Palmok Makgi | High Forearm Block |
| 16) Ha-Dan Palmok Makgi | Low Forearm Block |
| 17) San Makgi | W-Shape (Mountain) Block |
| 18) Kyocha Sonkal Makgi | X-Knife-hand Block |
| 19) Ban-Dal Cha Makgi | Half Moon Block |
| 20) Jebipoom Mokchigi | Open Hand Face Block |

C) Chagi (Kick & Smash)

- | | |
|-----------------------|------------------------------|
| 1) Ahp Cha Olligi | Front Rising Kick |
| 2) Ahp Chagi | Front Snap Kick |
| 3) Ahp Boudo Chagi | Front Thrust Kick |
| 4) Yeop Chagi | Side Thrust Kick |
| 5) Ahp Bandal Chagi | Outside-inside Crescent Kick |
| 6) Ahp Bandae Chagi | Inside-outside Crescent Kick |
| 7) Dollyo Chagi | Roundhouse Kick |
| 8) Dwit Dollyo Chagi | Back Spinning Kick |
| 9) Dwit Chagi | Back Snap Kick |
| 10) Tai Poong Chagi | Tornado Kick |
| 11) Yi-Dan Ahp Chagi | Flying Front Kick |
| 12) Yi-Dan Yeop Chagi | Flying Side Kick |
| 13) Yi-Dan Dwit Chagi | Flying Back Kick |

The Importance of Terminology

One of the unique aspects of the martial arts is its reach into culture and custom. This is reflected in the martial arts terminology. The student, through the study of terminology, is given the opportunity to catch a glimpse of fascinating and different cultures and customs. One not only comes to understand the ways in which this discipline is unique, but one also shares in its uniqueness through the gradual mastery of it. Terminology is a communication tool by which the student slowly learns to respect and imagine the depth of T.K.A. Through the study of terminology, the spirit of T.K.A. spreads and builds to unite its students as one and joins them to one discipline.

T.K.A. Terminology

Terminology Concept	Korean	Japanese
Martial Arts Student/Apprentice	Je Ja	Deshi
Assistant Instructor (Recommended by Kyo Sa, appointed by Sabum Nim, 1st/2nd Dan Black Belt)	Cho Kyo	Jo Kyo
Instructor (Recommended by Cho Sabum, appointed by Sabum Nim, 2nd/3rd Dan Black Belt)	Kyo Sa	Kyoshi
Assistant Master Instructor (Recommended by Sabum Nim, appointed by Kwan Jang Nim, 3rd/4th Dan Black Belt)	Cho Sabum	Jo Sensei
Master Instructor (Appointed by Kwan Jang Nim, 4th Dan Black Belt and up)	Sabum Nim	Sensei
Grand Master	Kwan Jang Nim	Shihan
Dan Holder (Black Belt and up)	Yudan Ja	Yudansha
Kup Holder (Red and Brown Belt and under)	Yukup Ja	Yukyusha
White Belt	Mookup Ja	Shirodo
Martial Arts School, Gymnasium	Dojang	Dojo
Attention position, heels together	Charyut	Gioske
Bow (pronounced Kun-yay)	Kyung-Nyeh	Rei
To the Flag	Kuki-yeh	Kokki Rei
Relax, at ease	She-yot	Yasume
Ready position (feet shoulder width apart)	Joonbi (Choombi)	Yoi
Eyes front, Return (usually to Joon-Bi stance)	Baro (Paro)	Yame
Yell	Kihap	Kiai
Stop	Keuman	Matte
Meditation	Bansong	Hansei
Sit Down	An-jou	Suwate
Stand Up	Ero-soh	Tatte
Change (switch)	Kyodae	Kodai
Begin	Shijack	Hajime
About Face	Duira Dora	Ushironi Mawari
Sparring, Free Fighting	Daeryun	Gumite
Form (Hyung, Kata)	Bon	Kata
Strike	Chireugi	Zuki
Block	Makgi	Uke

Terminology Concept	Korean	Japanese
Kick	Chagi	Geru
Falling Techniques	Nakbop	Ukemi
Throwing Technique	Mechigi	Nage waza
Grabbing Techniques	Nuruki	Gatame
Choking and Strangling	Zhoruki	Juji-jime
Tenets	Jung Shin	Zanshin
Courtesy	Yeh Ui	Reigi
Integrity	Yom Chi	Renchi
Perseverance	In Nae	Nintai
Indomitable Spirit	Paek Jul Bul Kul	Hyaku Setsu Fukutsu
Locking	Gahki	Kesetsu
Breaking	Kyukpa Kisool	Gekihajutsu
Knife	Kal	To
Sword	Gum	Ken
Chain	Swei Sa Syl	Kusari
Test/Examination	Sim Sa	Shiken
Competition	Shi Hap	Shiai
Low, Middle, High Section	Ha, Choong, Sang Dan	Gedan, Chudan, Jodan
Attack or Fight	Gong Kyuk	Tsuke te
Twisting	Beetlegi	Nejiru
Bamboo Sword	Jook Gum	Shinai
Wooden Sword used as practice weapon	Mok Gum	Bo-ken
Citation	Sahng	Sho
Chivalry, Way of Knighthood	Moo Do	Budo
Martial Artist, Knight	Moo Sa	Bushi
The Way of Martial Arts	Moo Sa Do	Bushido
Self Defense	Ho Shin Sool	Goshinjutsu

Techniques

Terminology Concept	Korean	Japanese
Stance	Seogi	Dachi
Hitting	Jireugi	Nukite
Thrusting, Stabbing	Chireugi	Zuki
Kicking	Chagi	Geru
Punching	Chigi	Zuke
Defending	Makgi	Uke-te
The resulting action	Poom	Hin
Movement of the body	Mom-Umjiggi	Taiundo

Stances

Terminology Concept	Korean	Japanese
Stance or posture	Seogi	Dachi
Stance with inside edge of feet touching	Moa-Seogi	Heisoku Dachi
Heels together, toes apart 22.5 degrees	Charyut Seogi	Gioske Dachi
Ready Stance (Pyeonhi Seogi)	Choonbi Seogi	Hachiji Dachi
Horse Stance	Gi Ma Seogi	Kiba Dachi
Walking Stance	Kuhnun Seogi	Aroku Dachi
Tiger Stance	Beom Seogi	Nekoa Dachi (Tora)
Front Stance	Ahp Seogi	Zenkutsu Dachi
Back Stance	Dwit Seogi	Kokutsu Dachi

Kicking

Terminology Concept	Korean	Japanese
Kick	Chagi	Geri
Front Kick	Ahp Chagi	Mae Geri
Side Kick	Yeop Chagi	Yoko Geri
Side Thrust Kick	Yeop Boudo Chagi	Yoko Geri Kekomi
Roundhouse Kick	Dollyo Chagi	Mawashi Geri
Mixture: Ap Chagi & Dollyo Chagi, half moon kick	Bandal Chagi	Mikazuki Geri
Side Hook Kick	Yeop Dollyo Chagi	Yoko Mawasae Geri
Flying	Yidan	Nidan
Flying Front Kick	Yidan Ahp Chagi	Nidan Mae Geri
Flying Side Kick	Yidan Yeop Chagi	Nidan Yoko Geri
Back	Dwit	Ushiro
Back Thrust Kick	Dwit Boudo Chagi	Ushiro Geri Kekomi
Flying Back Thrust Kick	Yidan Dwit Boudo Chagi	Nidan Ushiro Geri Kekomi

Defending

Terminology Concept	Korean	Japanese
Defending	Makgi	Uke te
High Block	Sang Dan Makgi	Jodan uke
Middle Section Block	Choong Dan Makgi	Chudan uke
Outside Middle Block	Choong Dan-An-Makgi	Soto uke
Low Block	Ha Dan Arae Makgi	Gedan uke
Knife Hand Block	Sonkal Makgi	Shuto uke

Parts Of The Body

Terminology Concept	Korean	Japanese
Arm	Pal	Ude
Hand	Son	Te
Palm	Batang Son	Teno hira
Fist	Joomeok	Kobushi
Fist with joint of middle finger thrust forward	Bam Joomeok	Ippon ken
Knife hand	Sonkal	Shuto
Head of knife hand	Sonkal Deung	
Sonkal deung with thumb bent deeply into palm	Pyonson keyut	
Wrist	Palmok	Tekuri
Elbow	Palkoomchi	Hiji
Leg	Dari	Ashi
Foot	Bal	Soku
Ball of the foot	Apchook	Ashisaki (Koshi)
Bottom of heel	Dwichook	Kakato
Achilles heel, back of heel	Dwikoomchi	Gagado
Foot knife	Balkal	Sokuto
Instep of the foot	Baldeung	Ashinosae
Knee	Mooreup	Hiza
Face	Eolgool	Kao
Trunk of body	Momtung	Mune
Lower body	Arae	Orosu Karada
Shoulder	Eot Kae	Kata
Waist	Huhri	Goshi
Wrist	Sonmok	Te Kubi

Counting

Terminology Concept	Korean	Japanese
1	Hana	Ichi
2	Tul	Ni
3	Set	San
4	Net	Shi (Yon)
5	Tasot	Go
6	Yasot	Roku
7	Ilgope	Shichi (Nana)
8	Yodol	Hachi
9	Ahope	Ku
10	Yol	Ju
11	Yol Hana	Ju Ichi
12	Yol Tul	Ju Ni
13	Yol Set	Ju San
14	Yol Net	Ju Yon
15	Yol Tasot	Ju Go
16	Yol Yosot	Ju Roku
17	Yol Ilgope	Ju Shichi
18	Yol Yodol	Ju Hachi
19	Yol Ahope	Ju Ku
20	Sumul	Niju
30	Solhun	Sanju
40	Makun	Yonju
50	Swin	Goju
60	Yesun	Rokuju
70	Il Hun	Shichiju
80	Yo Dun	Hachiju
90	Ahun	Kuju
100	Il Baek	Hyaku
First	I'll	Ichi-bamme
Second	Yi	Ni-bamme
Third	Sam	San-bamme
Fourth	Sa	Yon-bamme
Fifth	Oh	Go-bamme
Sixth	Yook	Roku-bamme
Seventh	Chil	Shichi-bamme
Eighth	Pal	Hachi-bamme
Ninth	Koo	Ku-bamme
Tenth	Ship	Ju-bamme

One-step Sparring

One-step sparring is controlled attack and defense training. One student simulates a street opponent by attacking with a single punch. The punch is to a predetermined target, and is combined with a forward step. (Note that one should position oneself far enough from a street opponent to force him to commit to a technique.) This attack is received first by movement out of range, forcing the opponent to be off balance. He is then open for a counter-attack. The counter-attack is a matter of preference depending upon the size and power of the opponent. The counter-attack should be of sufficient effectiveness to render further defense unnecessary.

It is a good idea to have several good defenses against different angles of attack. It is better to have a few good techniques that work all the time, rather than fifty that you can not perform effectively. Techniques should be practiced so often that they develop into an instinctual reaction, allowing you to respond instantly. You will be too late if you must stop and think. Remember, practicing in class should be done with control. The real battle is on the streets, not in the studio. If you hurt your classmates, they will not volunteer to help you.

Remember:

- Movement
- Block
- Counter

Research (Rehearsal) Sparring

Sparring is done to practice, without risk of severe injury, techniques you may be called upon to use on the street to defend yourself or your loved ones. Normal sparring will entail the same rules we use in the U.S.T.U. tournaments with minor modifications made by the instructors to accentuate different areas of your training.

To become proficient at sparring requires determination. The essence of sparring breaks down to basic elements. Timing is essential. If you throw the hardest kick possible and it is ten seconds too late, it will be of no use to you. You must learn when to block and when to attack.

Distance and balance are very important. You must be properly balanced when executing techniques. You may only get one chance to strike, so it must be delivered effectively.

Patience is essential. You must be able to wait for the proper moment when your technique will do the most good.

All the elements of the Theory of Power as well as the physical preparation will be addressed in your classes.

Classes also deal with your mental attitude while sparring. One of the most important things to remember is self-control. A person who can not control his or her own body and mind can not expect to control someone else's.

For a student to become good at sparring, he must learn to become one with the opponent, move as he moves, think as he thinks. A perfect match would be one in which no one is able to score a technique because both are so in tune with the other.

A common mistake is rushing in to score only to find oneself scored upon. It is not how many times the techniques land on your opponent, but rather how few techniques land on you. If you throw twenty techniques and get scored upon twenty times, then you are not successful. If, however, you throw twenty techniques without scoring, but are not scored upon, then you are successful. The key is self-defense, not getting hurt. That is what you should strive for.

Most beginners look at sparring as a competition, and in a way it is, but too often they let their egos get in the way. When you spar, you are asking your opponent to point out your weaknesses. So when a classmate scores a technique, thank him or her for helping you develop your defense. In the street, sometimes it is of little concern whether you win or lose, but a matter of staying alive. In class, however, make sure that you follow the recommendations of your senior ranks. Sparring is a personal thing. Some techniques may work for you, some may not, but you should try all the techniques and make your choice based on your own abilities.

Full Control Sparring

Remember that what you practice is what you will do when under pressure. The sparring in class is done nicely and done without emotional outburst. On the street, when faced with violent emotion, you may feel like fading and become scared. Violent emotion can give a person great bursts of energy, but violent energy is short-lived and ends in exhaustion. If you are in control of yourself, you will wait and block until the attacker has exhausted himself. At that time, you will emerge victorious.

Remember: Spar nicely, train hard, temper your spirit with control, and you will, with our qualified training staff, become proficient in defending yourself.

Legal Implications

Whenever we deal with the use of lethal force in a self defense situation, we must consider the legal ramifications of our actions.

While State statutes on the use of force vary, generally we can say that a person can use enough force to defend his or her person. The question is how much force is enough? You are entitled to defend yourself until that attacker stops his attack. Any more force beyond this point is usually called "Turn About." In other words, if a person stops his attack, you must stop your defense, or you become the aggressor and criminally liable for your actions. Each situation will be determined by intent. If the person has a weapon, such as a knife or a gun, and his intent is to do you bodily harm, you are entitled to more force. For younger students, if you are in school and someone calls you a sissy and pushes you, this does not call for excessive force, such as breaking his nose or legs.

Also for the older students, if you are in a tavern, or some such place, and a person asks you to step outside, if you agree, then you have waived your right to self-defense in a court of law.

You can use what you have learned, but with the proper restraints. Use what you know very sparingly and you will not have to worry. Most situations can be avoided by communication.

The Meaning Of Your Belt Colors

As you are already aware, there are different ranks, and each rank is distinguished by a different belt color. Each rank color signifies a stage in the unending cycle of life nature which is depicted on the last page of this text.

To give you a brief understanding of the different color belts, we shall begin with the white belt. The white belt signifies the hidden potentials of the beginner like a seed beneath the winter snow. Following the white is the yellow belt. This color represents the positive actions of the new student similar to the warmth of the late winter sun which melts the snow and allows the seed to germinate. Next is orange belt which represents spring. Then we have the green belt where the color indicates growth and development of the student as it depicts summer when growth and activity abound. By the brown belt, one observes maturity, in the same way as one is reminded of the fall season. As the leaves turn from brown to red, we tend to forget the dangers which lie ahead. The color is only superficial, for it is what is stored within that will decide survival for the completion of the cycle. Therefore, red belt signifies danger. Black is the color of mastery. No color added to black can change or improve it, and so it becomes the completion of an unending cycle which starts again from the beginning.

General Rules For The T.K.A. Student

Listed below are rules of personal conduct that every member of T.K.A should follow:

Every member should always seek truth and practice it.

Every member should promote the highest moral character through the training of T.K.A.

Every member should respect and obey his/her parents, teacher, and seniors.

Every member should love his/her country and contribute to his/her community.

Every member should develop both great confidence and humility and should practice it both inside and outside of class.

Every member should do his or her best to promote intellectual growth.

Every member should not hesitate to sacrifice himself/herself for justice.

Every member should do his/her utmost to develop T.K.A. as the most popular martial art in the world.

Every member should develop his/her endurance and be calm and humble in mind.

Every member should always remember that the ultimate purpose of T.K.A. is to promote both physical and mental health.

General Rules For Class And Proper Dojang Etiquette**Entering The Dojang**

Upon entering the Dojang or training area, students in the Dobok or in street clothes shall bow properly towards the flags and also to the instructor. This will be done without exception. Students do not have to wait for the instructor to acknowledge the bow if the instructor is busy.

Starting Class

The highest ranking grade holder (Yukupja) shall arrange the class according to rank, high ranking students always at the instructor's left hand side for each row.

All black belt holders (Yudanja) shall line up on the side at the front of class to the instructor's left.

During the salutation at the beginning and end of class, only the head instructor of the school shall take the place at the front center of the class. An exception would be a distinguished guest instructor that would be invited to accompany the head instructor at the front center of the class.

The highest ranking grade holder (Yukupja) will call the commands for salutation, including the salute to the flags, (Kukiyeh Daehaiyo Kyung-nyeh), and the salute to the instructor.

Face and bow to the instructor.

Optional - The instructor shall give the command for meditation.

During The Class

Proper respect and discipline shall be maintained at all times and T.K.A. ritual should be followed in a uniform manner.

When a student comes to class late, he/she should wait until he/she is recognized by the instructor, then approach him/her, bow, and get permission to join the class.

When a student must leave the class during training, he/she should first receive permission from the instructor.

The student should follow all class instruction explicitly.

Anything that would prevent the student from performing in class to his/her fullest ability should be discussed with the instructor prior to the start of class.

No jewelry is allowed to be worn during class.

There should be an absence of unnecessary noise in the Dojang. Students should remain silent, especially during forms and free-fighting.

Students seated on the sidelines should remain still so as not to disturb those on the floor. While seated, students should keep proper posture. A kneeling or seated position with legs crossed in front is acceptable.

Younger students must show respect to their seniors, regardless of rank.

Students and instructors are encouraged to use Korean terminology in the Dojang.

Profanity or any type of verbal or physical abuse to another student is not allowed.

Fingernails and toenails should be clipped and kept short to prevent injury to others.

Dismissing the Class

The highest ranking grade holder (Yukupja) shall arrange the class according to rank, high-ranking students always at the beginning of the instructor's left-hand side for each row.

All black belt holders (Yudanja) shall line up on the side at the front of the class to the instructor's left.

The instructor shall take his/her place at the front center of the class. Optional - The instructor gives the command for meditation.

The highest ranking grade holder (Yukupja) will call the commands for dismissal.

The salute to the flags.

Bow to the instructor.

Bow to the attending black belt Yudanjas.

Leaving the Dojang

When leaving the Dojang or training area, students shall bow properly to the flags.

The Dojang

In addition to those things mentioned earlier, the students should also observe these rules regarding proper etiquette in the Dojang:

No smoking or swearing inside the school.

No shoes, drink, food, or gum are allowed in the training area or any other restricted area in the school.

Replace all equipment to its proper place after use.

Help keep the school neat and clean at all times.

Do not litter inside or outside the school.

Salutation

Much importance is attached to the salutation. It is an integral part of T.K.A. While training, one should pay respect to one's instructor, senior members, and opponents. One should not lose self-control, patience, or composure. Always address your instructor and senior ranks properly. Before and after exercises or contests, the participants should turn around, adjust their dobok, and make a correct salutation to their partner, opponent, or instructor.

The Uniform (Dobok) and Belt

Members should exercise care to keep their dobok clean and pressed at all times. It is important to give a good impression of our art, and a neat appearance is important in this respect.

The lapels of the top should be crossed left over right. The belt is tied with a square knot in the front and its ends should be even in length.

The student should also note the difference between practice and occasion (such as a promotional examination). The traditional T.K.A. uniform is white with no trim, and the student will want to keep more towards tradition on the more formal occasions.

The uniform and belt should be worn properly before, during, and after class.

Any patches or insignia on the uniform should be arranged as follows: Your school insignia on the left lapel, the U.S.T.K.A. insignia on your right lapel, the Korean flag insignia on your left shoulder, and the flag of your native country on your right shoulder.

T.K.A. Belt/Ranking System and Requirements

<u>White Belt</u>	<u>10th KUB</u>
<u>Yellow Belt II</u>	<u>9th KUB</u>
<u>Yellow Belt I</u>	<u>8th KUB</u>
<u>Orange Belt II</u>	<u>7th KUB</u>
<u>Orange Belt I</u>	<u>6th KUB</u>
<u>Green Belt II</u>	<u>5th KUB</u>
<u>Green Belt I</u>	<u>4th KUB</u>
<u>Brown Belt II</u>	<u>3rd KUB</u>
<u>Brown Belt I</u>	<u>2rd KUB</u>
<u>Red Belt</u>	<u>1st KUB</u>
<u>Black Belt</u>	<u>1st Dan to 10th Dan</u>



**November 23, 1968
KUCHING
East Malaysia, Borneo
Southeast Asia**

WHITE BELT 10th KUB

A) General Requirements

- 1) Good character and maturity.
- 2) Pass the T.K.A. Qualification Test.
- 3) Attend classes regularly and practice outside of class.
- 4) Know and observe T.K.A. etiquette and hygiene.
- 5) Know and use the correct ways for sitting, standing, and kneeling.
- 6) Learn the fundamentals of Martial Arts.
- 7) Know the meaning of T.K.A. and the founder of the T.K.A. System.

FORM OF KUB/KYU PROMOTIONAL EXAM (9 TH KUB/KYU YELLOW II BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Low and Middle Block (*)	하단 과 중단 막기	A. B. C.	Children Over 7 Yrs. else just Low Block
Middle Punch	중단/몸통 지르기	A. B. C.	Solar Plexus
Front & Side Snap Kick	옆 과 앞차기	A. B. C.	Knee Joint & Groin
Front Rising & Swing Kick	앞올여서 돌리기	A. B. C.	
Front Jump Snap Kick	이 단 앞 차 기	A. B. C.	
Aikido / Uke & Tori. (*)	합氣道 #1	A. B. C.	Aikido #1
Zhang-Sah “Ki”	壯士 “氣” #1	A. B. C.	Zhang-Sah “Ki” #1
Kata (Taikyoku Shodan)	空手形 *基 初 一 部	A. B. C.	Karate Form
Poomse (Taeguk Ill Jang) (-)	태극太極 일장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #1	일 보 겨 루 기 #1	A. B. C.	Both Sides Over 10Yrs.
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용 어-원 어	A. B. C.	Korean & Japanese Children – Korean Only
Ki-Hap/Kiai (Yell)	기 합 능 력	A. B. C.	
Questions	질 문 응 답	A. B. C.	
Poom-Heang	品 行	A. B. C.	Discipline
Attendance	출 석	A. B. C.	

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / ____ / _____
Signature Date

- - Not required for Children
* - Alternate Child Requirement

Official Use Only: _____

Pre-Tested By: _____

Examiner: _____

Result: Pass _____ Fail _____

Date: ____ / ____ / ____

FORM OF KUB/KYU PROMOTIONAL EXAM (8 TH KUB/KYU YELLOW I BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam	Your favorite technique:
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Side Punch & Switch	역진	A. B. C.	
Crashing Foot Block	중단발로 막기	A. B. C.	Horseback riding stance
Front Thrust Kick	앞뺨어차기	A. B. C.	Face High
Side Thrust Kick	옆뺨어차기	A. B. C.	Chest High
Front Roundhouse Kick	앞돌여차기	A. B. C.	Sparring Stance Front Ft
Aikido / Uke & Tori #2 (*)	합氣道 #2	A. B. C.	Aikido #2
Zhang-Sah "Ki" #2	壯士 "氣" #2	A. B. C.	Zhang-Sah "Ki" #2
Kata (Taikyoku Nidan)	空手形 *基初二部	A. B. C.	Karate Form
Poomse (Taeguk Yi Jang) (-)	태극太極 이장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #2	일보겨루기 #2	A. B. C.	Both sides Over 10yrs.
Kyurugi/Gumite	자유겨루기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용어-원어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기합능력	A. B. C.	
Questions	질문응답	A. B. C.	
Poom-Heang	品行	A. B. C.	Discipline
Attendance	출석	A. B. C.	

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / ____ / _____
Signature Date

- - Not required for Children
* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: _____ / _____ / _____

FORM OF KUB/KYU PROMOTIONAL EXAM (7 TH KUB/KYU ORANGE II BELT)

School No. _____ Name _____ Birth Date / /

Address: _____ Phone: _____

Date started <u> </u> / <u> </u> / <u> </u>	Date of last exam <u> </u> / <u> </u> / <u> </u>	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Side Kick)	격 파 기(옆 차 기)	A. B. C.	Chest High
Double Rising Block	쌍 권 상 단 막 기	A. B. C.	Back Stance
Double Knifehand Block	쌍 수 도 막 기	A. B. C.	Back Stance
Front & Side Thrust Kick	앞&옆 뺨 어 차 기	A. B. C.	Chest High
Backfoot Roundhouse Kick	뒷 발 앞 돌 여 차 기	A. B. C.	Front Stance
Aikido / Uke & Tori #3 (*)	합氣道 #3	A. B. C.	Aikido #3
Zhang-Sah "Ki" #3	壯士 "氣" #3	A. B. C.	Zhang-Sah "Ki" #3
Kata (Taikyoku Sandan)	空手形 *基初三部	A. B. C.	Karate Form
Poomse (Taegeuk Sam Jang) (-)	태극太極삼장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #3	일 보 겨 루 기 #3	A. B. C.	Both sides Over 10yrs.
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용 어-원 어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기 합 능력	A. B. C.	
Questions	질 문 응 답	A. B. C.	
Poom-Heang	品 行	A. B. C.	Discipline
Attendance	출 석	A. B. C.	

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / _____ / _____
Signature Date

- - Not required for Children

* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: _____ / _____ / _____

FORM OF KUB/KYU PROMOTIONAL EXAM (6 TH KUB/KYU ORANGE I BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Fist)	격 파 기 (정 권)	A. B. C.	Hammerfist for Child & Lady
Double Fist Block	쌍 권 중 단 막 기	A. B. C.	Back & Front Stance
Spearhand Attack	관 수 중 단 공격	A. B. C.	Middle Section
Yidan Ahp Boudo Chagi	이 단 앞 뺨 어 차 기	A. B. C.	
Yidan Yeop Boudo Chagi	이 단 옆 뺨 어 차 기	A. B. C.	
Aikido / Uke & Tori #4 (*)	합氣道 #4	A. B. C.	Aikido #4
Zhang-Sah "Ki" #4	壯士 "氣" #4	A. B. C.	Zhang-Sah "Ki" #4
Kata (Heian Shodan)	空手形 (平安初段)	A. B. C.	Karate Form
Poomse (Taeguek Sa Jang) (-)	태극太極사장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #4	일보겨루기 #4	A. B. C.	Both Sides Over 10yrs.
Kyurugi/Gumite	자유겨루기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용어-원어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기합능력	A. B. C.	
Questions	질문응답	A. B. C.	
Poom-Heang	品行	A. B. C.	Discipline
Attendance	출석	A. B. C.	

1. Must have "B" or above to PASS.
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X _____ / ____ / _____
Signature Date

- - Not required for Children
* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: _____ / _____ / _____

FORM OF KUB/KYU PROMOTIONAL EXAM (5 TH KUB/KYU GREEN II BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Front Kick)	격 파 기(앞 차 기)	A. B. C.	
Dwit Boudo Chagi	뒤 뺨 어 차 기	A. B. C.	
Yeop Dollyo Chagi	옆 돌 여 차 기	A. B. C.	
Dwit Dollyo Chagi	뒤 돌 여 차 기	A. B. C.	
Front Crossing Kick	앞 내 려 찌 기	A. B. C.	Front Stance
Aikido / Uke & Tori #5 (*)	합 기 도 #5	A. B. C.	Aikido #5
Zhang-Sah "Ki" #5	壯 士 “氣” #5	A. B. C.	Zhang – Sah “Ki” #5
Kata (Heian Nidan)	空 手 形(平 安 二 段)	A. B. C.	Karate Form
Poomse (Taegeuk Oh Jang) (-)	태 극 太 極 오 장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #5	일 보 겨 루 기 #5	A. B. C.	Both sides Over 10 yrs.
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용 어-원 어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기 합 능 력	A. B. C.	
Questions	질 문 응 답	A. B. C.	
Poom-Heang	品 行	A. B. C.	Discipline
Attendance	출 석	A. B. C.	

1. Must have "B" or above to PASS.
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3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / ____ / ____
Signature Date

-- Not required for Children

* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: ____ / ____ / ____

FORM OF KUB/KYU PROMOTIONAL EXAM (4 TH KUB/KYU GREEN I BELT)

School No. _____ Name _____ Birth Date ___/___/___

Address: _____ Phone: _____

Date started ____/____/____	Date of last exam ____/____/____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Knifehand)	격 파 기 (手 刀/손 칼)	A. B. C.	
Yidan Ap Dollyo Chagi	이 단 앞 돌 여 차 기	A. B. C.	
Yidan Dwit Boudo Chagi	이 단 뒤 뺨 어 차 기	A. B. C.	
Tornado Kick	태 풍 차 기	A. B. C.	
Self Defense (Strangling)	호 신 술 (목 쪼 르 기)	A. B. C.	3 Techniques
Aikido / Uke & Tori #6 (*)	합 기 도 #6	A. B. C.	Aikido #6
Zhang-Sah "Ki" #6	壯 士 "氣" #6	A. B. C.	"Ki" Training #6
Kata (Heian Sandan)	空 手 形 (平 安 三 段)	A. B. C.	Karate Form
Poomse (Taeguek Yook Jang) (-)	태 극 太 極 육 장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #6	일 보 겨 루 기 #6	A. B. C.	Both sides Over 10 yrs.
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용 어-원 어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기 합 능 력	A. B. C.	
Questions	질 문 응 답	A. B. C.	
Poom-Heang	品 行	A. B. C.	Discipline
Attendance	출 석	A. B. C.	

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X _____ / ____ / _____
Signature Date

-- Not required for Children

* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: ____/____/____

FORM OF KUB/KYU PROMOTIONAL EXAM (3 RD KUB/KYU BROWN II BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Roundhouse Kick)	격 파 술 (앞 돌려차기)	A. B. C.	
Comb Kick: Hop Side & Back Thrust Both Sides	연결차기=이단 옆차고, 좌우 뒤뺀어 차기	A. B. C.	
Yidan Dwit Dollyo Chagi	이 단 뒤 돌 려 차 기	A. B. C.	
Yidan Yeop Dollyo Chagi	이 단 옆 돌 려 차 기	A. B. C.	
Self Defense (Waist 4)	호신 술(손목 4가지)	A. B. C.	
Aikido / Uke & Tori #7 (*)	합 氣 道 #7	A. B. C.	Aikido #7
Zhang-Sah "Ki" #7	壯 士 "氣" #7	A. B. C.	"Ki" Training #7
Kata (Heian Yodan)	空 手 形 (平 安 四 段)	A. B. C.	Karate Form
Poomse (Taeguek Chil Jang) (-)	태 극 太 極 칠 장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #7	일 보 겨 루 기 #7	A. B. C.	Both sides
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용 어-원 어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기 합 능 력	A. B. C.	
Questions	질 문 응 답	A. B. C.	
Poom-Heang	品 行	A. B. C.	Discipline
Attendance	출 석	A. B. C.	

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Signature Date

-- Not required for Children

* - Alternate Child Requirement

Official Use Only: _____

Pre-Tested By: _____

Examiner: _____

Result: Pass _____ Fail _____

Date: ____ / ____ / ____

FORM OF KUB/KYU PROMOTIONAL EXAM (2 ND KUB/KYU BROWN I BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam	Your favorite technique:
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Yidan DwitChagi)	격과술(이 단 뒤 차기)	A. B. C.	
Yidan Yeop Chagi	이 단 옆 차기	A. B. C.	
Yidan Ap Dollyo Chagi	이 단 앞돌여차기	A. B. C.	
Yidan Dwit Dollyo Chagi	이 단 뒤돌여차기	A. B. C.	
Yidan Dwit Chagi	이 단 뒤 뺏어차기	A. B. C.	
Aikido / Uke & Tori #8 (*)	합氣道 #8	A. B. C.	Aikido #8
Zhang-Sah "Ki" #8	壯士 "氣" #8	A. B. C.	"Ki" Training #8
Kata (Heian Godan)	空手道(平安五段)	A. B. C.	Karate Form
Poomse (Taeguk Pal Jang) (-)	태극太極 팔장	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #8	일보겨루기 #8	A. B. C.	
Kyurugi/Gumite	자유겨루기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용어-원어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기합능력	A. B. C.	
Questions	질문응답	A. B. C.	
Poom-Heang	品行	A. B. C.	Discipline
Attendance	출석	A. B. C.	

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Signature Date

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* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: _____ / _____ / _____

FORM OF KUB/KYU PROMOTIONAL EXAM (1 ST KUB/KYU RED BELT)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam	Your favorite technique:
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Flying Roundhouse Kick)	격파기(이단 앞 돌려차기)	A. B. C.	
Combination Kick – Hop Side & Back Spin Hook	응용 기술(뛰어옆차고 뒤 돌려 차기)	A. B. C.	
Combination Kick – Side Hook & Dbl RdH Kick	응용 기술(옆돌려차고 두번 앞 돌려 차기)	A. B. C.	
Combination Kick – Your Creation	창안 응용 기술	A. B. C.	
Self Defense (Boxing)	호신술(권투대결)	A. B. C.	
Aikido / Uke & Tori #9 (*)	합氣道 #9	A. B. C.	Aikido #9
Zhang-Sah “Ki” #9	壯士 “氣” #9	A. B. C.	“Ki” Training #9
Kata (Bassahi Dae)	空手道(바싸히대)	A. B. C.	Karate Form
Poomse (Koryo) (-)	품새 (高麗)	A. B. C.	Taekwondo Form
Ill Bo Kyurugi #9	일보겨루기 #9	A. B. C.	
Kyurugi/Gumite	자유겨루기	A. B. C.	Free Sparring/Fighting
Yong Uh (Terminology)	용어-원어	A. B. C.	Korean & Japanese
Ki-Hap/Kiai (Yell)	기합능력	A. B. C.	
Questions	질문응답	A. B. C.	
Poom-Heang	品行	A. B. C.	Discipline
Attendance	출석	A. B. C.	

1. Must have "B" or above to PASS.
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X _____ / ____ / _____
Signature Date

- - Not required for Children

* - Alternate Child Requirement

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: ____ / ____ / ____

FORM OF DAN SIM SA/SHIKEN (Cho/Sho – DAN * 1st Dan Black Belt)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Yidan Yeop Dollyo Chagi)	격파기(이단뒤옆여차기)	A. B. C.	
Combination Kick – Yidan Yeop & Yidan Dwit	응용기술	A. B. C.	
Combination kick – Yidan Y.D. & Yidan D.D.	응용기술	A. B. C.	
Creation/Combination Kick	창안응용기술차기	A. B. C.	Creation
Ho Shin Sool (wrestling)	호신술(레슬링상대)	A. B. C.	Goshinjutsu
Aikido / Uke & Tori #10 (*)	합氣道 #10	A. B. C.	
Zhang-Sah “Ki” #10	壯士 “氣” #10	A. B. C.	
Kata (Bassahi Dae)	空手道(바싸히)	A. B. C.	
Poomse (Koryo) (–)	품새 (高麗)	A. B. C.	
Ill Bo Kyurugi #10	일보겨루기#10	A. B. C.	<u>General Requirements</u> 1. Sound Moral character and maturity. 2. Regular practice and good TKA spirit. 3. Teaching exp. once a week (assistant). 5. Essay: <u>History of TaeKwonDo</u> (1 page) 6. Time in grade “Ill Kub” – 12 Months.
Kyurugi/Gumite	자유겨루기	A. B. C.	
Yong Uh (Terminology) – Korean/Japanese	용어(한국/일본어)	A. B. C.	
Questions	구두시험	A. B. C.	
Teaching (Cho-Kyo)	지도평가(조교)	A. B. C.	
Poom-Heang	品行버릇	A. B. C.	
Attendance	출석율	A. B. C.	

1. Must have "B" or above to PASS.
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X _____ / ____ / ____
 Signature Date

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 * - Alternate Child Requirement

Official Use Only: _____
 Pre-Tested By: _____
 Examiner: _____
 Result: Pass _____ Fail _____
 Date: ____ / ____ / ____

FORM OF DAN SIM SA/SHIKEN (Yi/Ni – DAN * 2nd Dan Black Belt)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Yidan Yeop Dollyo Chagi & Yidan Dwit Dollyo)	격 파 기 (이단 옆과뒤 돌려차기)	A. B. C.	
Creation Kicks	창안 응용 기술차기	A. B. C.	
Creation "Foot/Hand" Combination 12 Moves	창안 손발 병합 기술	A. B. C.	
Vital Points – (Front Face)	급소지르기(얼굴 #7)	A. B. C.	Creation
Ho Shin Sool – (Knife)	호신술-칼 상대	A. B. C.	Goshinjutsu
Aikido / Uke & Tori #11	합氣道 #11	A. B. C.	
Zhang-Sah "Ki" #11	壯士 "氣" #11	A. B. C.	
Kata (Kwan Ku)	空手道(공상군公相君)	A. B. C.	
Poomse (Keum Gang)	폼 새(금강金剛)	A. B. C.	
Ill Bo Kyurugi #11	일 보 겨 루 기 #11	A. B. C.	General Requirements 1. Sound Moral character and maturity. 2. Regular practice and good TKA spirit. 3. Pretest and Simsa for lower rank. Teaching expr. once a week 5. Essay: <u>History of Karate</u> (1 page) 6. Time in grade "Cho Dan" – 24 Months.
Kyurugi/Gumite	자 유 겨 루 기	A. B. C.	
Yong Uh (Terminology) – Korean/Japanese	용 어(한국/일본어)	A. B. C.	
Questions	구 두 시 험	A. B. C.	
Teaching – Cho Kyo	지도평가(조교)	A. B. C.	
Poom-Heang	品 行 버 릇	A. B. C.	
Attendance	출 석 율	A. B. C.	

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / _____ / _____
 Signature Date

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: _____ / _____ / _____

FORM OF DAN SIM SA/SHIKEN (Sam/San – DAN * 3rd Dan Black Belt)

School No. _____ Name _____ Birth Date ____/____/____

Address: _____ Phone: _____

Date started ____/____/____	Date of last exam ____/____/____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking (Spear-finger)	창 안 격 파 기	A. B. C.	
Creation Kicks	창안 응용기술차기	A. B. C.	
Creation "Foot/Hand" Combination 16 Moves	창 안 응 용 기 술 "손/발" 지르고 차 기 #16 갖이	A. B. C.	
Vital Points – (Side of Face)	급소지르기(옆 얼굴 #7)	A. B. C.	Creation
Ho Shin Sool – (Handgun)	호 신 술 (권총 상 대)	A. B. C.	Goshinjutsu
Aikido / Uke & Tori	합氣道 #12	A. B. C.	
Zhang- Sah Ki #12	壯 士 “氣” #12	A. B. C.	
Kata (Tekki Sho & Tekki Ni)	空手道(나이한 찌)	A. B. C.	
Poomse (Tae Baek)	품 새 (태백太白)	A. B. C.	
Ill Bo Kyurugi #12	일 보 겨 루 기 #12	A. B. C.	<u>General Requirements</u> 1. Sound Moral character and maturity. 2. Regular practice and good TKA spirit. 3. Pretest and Simsa for lower rank. Teaching expr. once a week 5. Essay: <u>History of Aikido</u> (1 page) 6. Time in grade "Yi Dan" – 36 Months.
Kyurugi/Gumite	자 유 대 련	A. B. C.	
Yong Uh (Terminology) – Korean/Japanese	용 어 (한국/일본어)	A. B. C.	
Questions	구 두 시 험	A. B. C.	
Teaching – Kyo Sa	지도평가(교사)	A. B. C.	
Poom-Heang	品 行 버 릇	A. B. C.	
Attendance	출 석 율	A. B. C.	

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / ____ / _____
 Signature Date

Official Use Only: _____
 Pre-Tested By: _____
 Examiner: _____
 Result: Pass _____ Fail _____
 Date: ____/____/____

FORM OF DAN SIM SA/SHIKEN (Sa / Yon – DAN * 4th Dan Black Belt)

School No. _____ Name _____ Birth Date ___ / ___ / ___

Address: _____ Phone: _____

Date started ____ / ____ / ____	Date of last exam ____ / ____ / ____	No. of Exam _____	Your favorite technique: _____
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TECHNIQUE	KOREAN	GRADE	COMMENTS
Breaking	창 안 격 파 기	A. B. C.	Creation
Creation Kicks	창안 응용기술차기	A. B. C.	
Creation “Foot/Hand” Combination 20 Moves	창안손발응용기술#20	A. B. C.	
Vital Points – All	급소지르기(몸앞)	A. B. C.	Creation
Ho Shin Sool – Creation	창 안 호신술	A. B. C.	Goshinjutsu
Aikido / Uke & Tori	합氣道 #13 & 14	A. B. C.	
Zhang-Sah Ki #13 & 14	壯士 “氣” #13 & 14	A. B. C.	
Kata (Gangaku & Tekki Sandan)	空手道형 (진또進退)	A. B. C.	
Poomse (Pyongwon)	품새 (평원 平原)	A. B. C.	
Ill Bo Kyurugi #13 & 14	일 보 겨 루 기 #13&14	A. B. C.	<u>General Requirements</u>
Kyurugi/Gumite	자 유 대 련	A. B. C.	1. Sound Moral character and maturity.
Yong Uh (Terminology) – Korean/Japanese	용 어(한국/일본어)	A. B. C.	2. Regular practice and good TKA spirit.
Questions	구 두 시 범	A. B. C.	3. Pretest and Simsa for lower rank.
Teaching – Cho Sabum	지도평가(조사범)	A. B. C.	Teaching expr. once a week
Poom-Heang	品 行 버 릇	A. B. C.	5. Essay: TBA (1 page)
Attendance	출 석 율	A. B. C.	6. Time in grade “Sam Dan” – 48 Months.

1. Must have "B" or above to PASS.
2. Must have Pre-Test PASS and Examination Fee \$ _____ with one copy of this form before testing.
3. I have signed here requesting a T.K.A. promotional SIM-SA/Exam.

X _____ / ____ / _____
Signature Date

Official Use Only: _____
Pre-Tested By: _____
Examiner: _____
Result: Pass _____ Fail _____
Date: ____ / ____ / ____

Spirit and Character

Conduct is an expression and an act of mind. Therefore, a martial artist needs not only physical skills, but also the proper mental attitude. Martial Art cannot be instantly created, but it can be developed. It can bring forth your maximum ability and can make you an outstanding individual. It is said that if you want to put an enemy to rout, first you use your spiritual strength to shoot through the enemy's heart, you will then easily knock the enemy down. Martial Art is developed and improved by virtue of years of training with earnest effort.

Let me tell you a short story. A man who walked over the hill under moonlight, shot an arrow, and killed a large tiger. The next day, he looked at the dead tiger; it was a rock, pierced by an arrow, lying on the ground. When he tried to shoot more arrows into the rock, the arrows broke and would not penetrate. The story demonstrates how much your spiritual power can control everything that exists around you.

The martial artist must first find tranquility of mind, and respect for life and our world. An understanding of the concepts of love and fidelity can then follow. Through patience and effort our skills and the constructive areas of our personality are developed. As our skills become superior, we become a model to others.

Hitherto, martial art was considered to be destructive of life, but through spiritual discipline, it evolved to embody the fundamentals supportive to life. Today health and vitality are established concepts of the martial arts.

Meaning of the Test

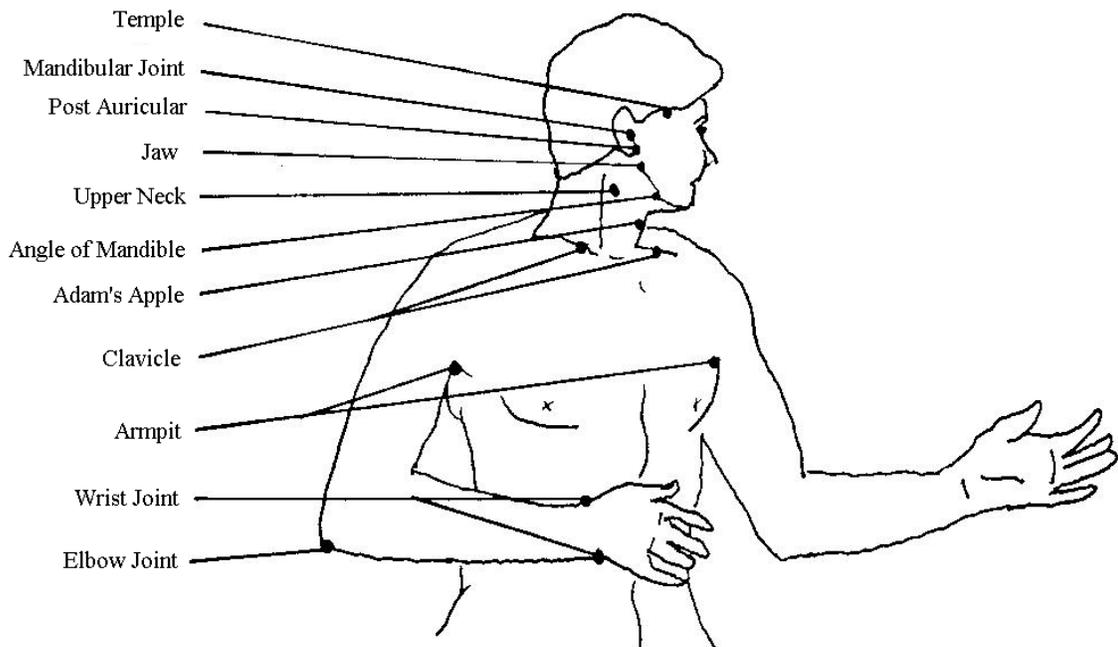
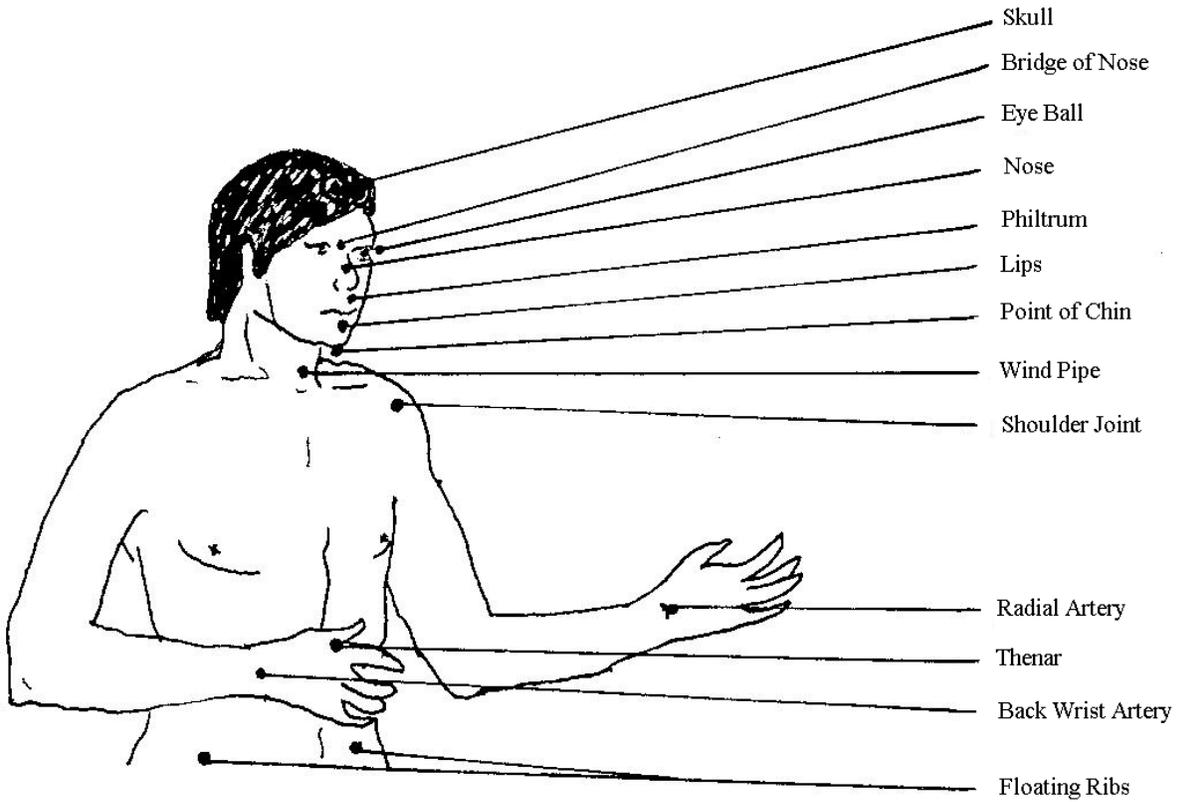
Tests are mile posts and tangible objectives. They show ability, and develop the will to achieve the objective. Striving to reach an objective requires patience and effort. To work without an objective is a waste of time and energy. When you advance to a higher rank, always give thanks to your Master and seniors. Finally, think back on the training and improvements you have made. Take your new belt with pride and remember the occasion.

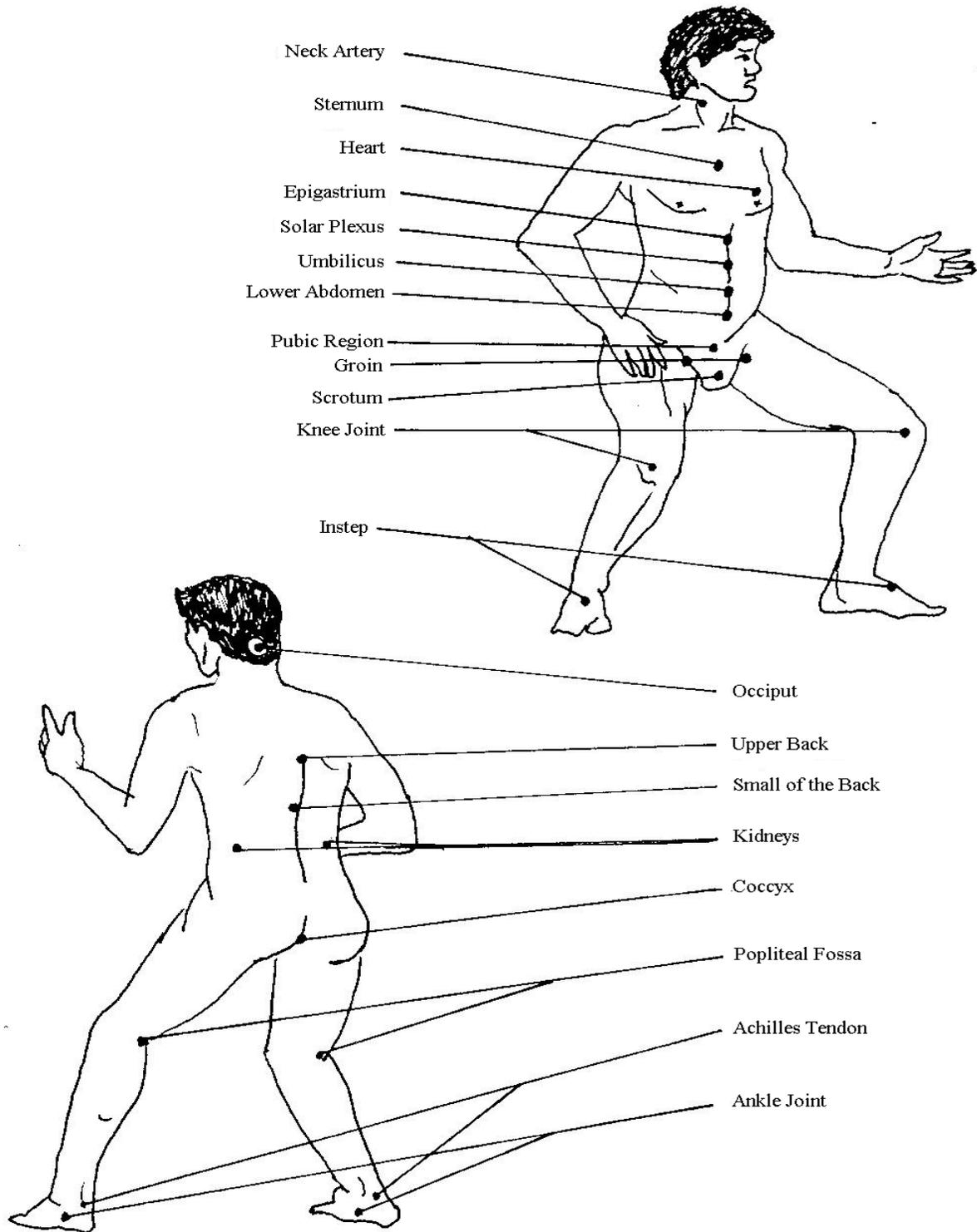
Vital Points

In T.K.A. it is important for the student to have a basic knowledge of the human body and its vital spots. Vital spots are those points or areas on the human body that are more vulnerable and sensitive to attack. Therefore all serious students of T.K.A. should familiarize themselves with the location and degree of vulnerability of each vital spot.



Vital Points:





Student Record

Special Awards:

Present Rank	Date Issued	Approved	Present Rank	Date Issued	Approved
Present Rank	Date Issued	Approved	Present Rank	Date Issued	Approved
Present Rank	Date Issued	Approved	Present Rank	Date Issued	Approved
Present Rank	Date Issued	Approved	Present Rank	Date Issued	Approved
Present Rank	Date Issued	Approved	Present Rank	Date Issued	Approved

Pledge of Acceptance in T.K.A.

2" x 2" Photo - must be taken within 3 weeks. Official seal added after 1st test is passed.

I am honored and proud to be accepted as a student of T.K.A. I fully understand the tenets of T.K.A. and pledge myself to secrecy, never to reveal the techniques and teachings without permission of Grand Master Soon-Ho Chang.

I hereby swear to live by the code of Paek Jul Bul Kul – to never give up or surrender.

_____ Date ___ / ___ / ___ U.S. T.K.A. Institute No. _____

Recommended by _____ Witnessed by _____