

Thesis for 8th Degree

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Foreword

The art of Taekwon-Do is not only a system of physical techniques but also a living language — a medium through which discipline, philosophy, and cultural heritage are expressed. From its origins in post-war Korea to its global dissemination under the guidance of General Choi Hong Hi, Taekwon-Do has continued to evolve as both a martial discipline and a moral practice. Its techniques, patterns, and terminology together form an integrated structure that embodies the spirit of the art: precision in movement, clarity in thought, and respect in conduct.

As an instructor and practitioner within the International Taekwon-Do Federation for many decades, I have observed that one of the greatest challenges facing students and teachers alike lies in mastering the **Korean terminology** that forms the foundation of Taekwon-Do instruction. The terminology is more than a set of foreign words; it represents the conceptual framework through which we understand our art. Each term carries historical, philosophical, and technical significance. To know the word is to understand the movement; to use it correctly is to honor the tradition.

The present work was born from that recognition. Over many years of teaching and studying, I found myself repeatedly turning to *The Condensed Encyclopedia of Taekwon-Do* — the fifth edition compiled and published by General Choi Hong Hi in 1999 — seeking clarification and consistency in the use of Korean terms. This encyclopedia, monumental in scope and detail, remains the definitive guide to the techniques, patterns, and philosophy of ITF Taekwon-Do. Yet, despite its extensive content, it lacks a comprehensive index or glossary that allows for efficient cross-referencing of terminology. The need for such a resource became increasingly evident, particularly for instructors striving for uniformity and accuracy across international settings.

This thesis therefore represents both a **scholarly undertaking** and a **practical contribution** to the ITF community. It aims to provide a structured and verifiable reference for the Korean terminology and techniques as they appear in the *Condensed Encyclopedia*. The first section offers a detailed index of terms — effectively a Korean-to-English table of contents — designed to aid in both linguistic and technical study. The second section analyzes the introduction of new techniques across the twenty-four official ITF patterns, offering a clear and systematic view of the technical progression inherent in the ITF curriculum.

The preparation of this thesis has been a process of both research and reflection. It required a methodical, page-by-page examination of the encyclopedia, alongside careful comparison with contemporary instructional practice. While it was never my

intention to alter or reinterpret the original work of General Choi, I have sought to illuminate its content more clearly, to make its rich material more readily available to current and future generations of practitioners. This project has reminded me that scholarship in martial arts is not confined to physical skill; it is equally an intellectual and moral discipline.

I am fully aware that no such undertaking can ever claim to be complete. Korean romanization remains an evolving convention, and the language of Taekwon-Do continues to grow as the art adapts to new pedagogical and competitive contexts. Nevertheless, I hope that this document will serve as a useful foundation — a reliable point of reference from which instructors, examiners, and students may further refine their understanding.

I wish to extend my gratitude to the instructors and colleagues of the International Taekwon-Do Federation who, through their questions, discussions, and shared pursuit of excellence, have inspired this research. Their dedication to preserving the authenticity of Taekwon-Do while advancing its practice is a constant reminder of the living nature of our art.

Finally, I express my deepest respect to **General Choi Hong Hi**, whose vision, discipline, and perseverance gave the world not only a martial art but a moral philosophy that continues to guide us. It is in that same spirit — of continual learning, accuracy, and integrity — that this thesis has been written.

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International Taekwon-Do Federation

Introduction

This thesis is divided into two main sections and is based upon an extensive examination of *The Condensed Encyclopedia of Taekwon-Do*, Fifth Edition, authored by General Choi Hong Hi and published by the International Taekwon-Do Federation (ITF) in 1999. This monumental work, representing more than four decades of technical and philosophical development, remains the most comprehensive single source of authoritative information on Taekwon-Do as taught within the ITF. The fifth edition, in particular, is often regarded as the final and most refined presentation of General Choi's lifetime study of the art, providing the foundation upon which subsequent generations of instructors and practitioners have built their technical understanding and teaching methodology.

The present thesis was conceived as both a **linguistic and technical study**. Its principal aim is to compile, systematize, and clarify the Korean terminology and associated techniques that appear throughout the *Condensed Encyclopedia*. In doing so, it seeks to provide an accessible reference that facilitates accurate communication, standardization, and comprehension within the international Taekwon-Do community. Language, as the vessel of instruction, tradition, and philosophy, plays a vital role in preserving the integrity of Taekwon-Do. However, despite the encyclopedia's scope, its internal indexing and presentation of terminology remain limited. This thesis therefore seeks to bridge that gap by presenting a structured, searchable framework for students, instructors, and examiners alike.

Context and Purpose

The *Condensed Encyclopedia of Taekwon-Do* contains 765 pages of material encompassing the entire technical and conceptual corpus of the ITF system. It covers patterns (tul), fundamental movements, sparring theory, moral culture, and the art's philosophical foundations. While it includes a table of contents and glossary, these sections are incomplete, making it difficult for practitioners to locate specific terms or to study systematically the linguistic evolution of Taekwon-Do vocabulary.

For the serious student of Taekwon-Do—particularly those pursuing higher degrees of black belt grading—understanding the precise Korean terminology for each movement, stance, and concept is indispensable. Yet, the challenge lies not only in learning vocabulary, but in interpreting its contextual meaning as used by General Choi. Over time, as Taekwon-Do has evolved and spread across cultural and linguistic boundaries, variations in translation and pronunciation have emerged. These variations can create ambiguity in both instruction and assessment.

This work was therefore undertaken to establish a **systematic and verifiable reference** for the terminology employed in the encyclopedia. It is my intention that this document serve as a reliable aid in teaching, translation, and technical analysis, while also contributing to the long-term preservation of authentic Taekwon-Do language.

Structure of the Thesis

The thesis consists of two major sections, each addressing a distinct yet complementary aspect of the study.

Part I: Korean Terminology and Technical Index

The first section, comprising approximately twenty pages, presents a comprehensive list of the Korean Taekwon-Do terminology found within the *Condensed Encyclopedia*. Each Korean term is accompanied by its English translation and by references to the page numbers where it first appears. In cases where a term or technique reappears later in the encyclopedia—especially when used in a different context, such as a distinct stance, angle, or method of execution—those occurrences are also recorded.

This systematic approach effectively transforms the section into a **Korean-to-English technical index** of the encyclopedia. It enables users to trace the appearance and application of each term with precision, enhancing both linguistic clarity and technical study. In practical terms, this index functions as a more complete table of contents, extending the usability of General Choi's book beyond its original format.

While an English-to-Korean counterpart could further support bilingual study, the scope of this thesis has been limited to the Korean-to-English format for reasons of length. Nevertheless, the collected data would allow for such an inverse index to be created with relative ease. Should the ITF Technical Committee find it of value, a future edition of this thesis can readily include that expansion. A revised and extended version is also planned for publication through *itfmasters.com*, ensuring that this resource remains accessible and open to continuous improvement.

Methodology

The compilation of this terminology required a meticulous page-by-page examination of the *Condensed Encyclopedia*. Every term was identified manually, recorded, and verified against its English translation where provided. Where multiple spellings or transliterations appeared, they were noted and compared with prevailing ITF usage. The aim was not to impose uniformity, but to faithfully represent the source material while acknowledging its internal variations.

This process revealed several challenges inherent in the study of Korean romanization. Differences in spelling—such as “Sonkal” and “Sonnal” for “knife-hand”—reflect evolving conventions in representing Korean phonetics in English. In such cases, the thesis retains the form most consistent with General Choi's own usage while noting significant variants.

Throughout this process, I endeavored to maintain a balance between linguistic accuracy and practical utility. As Taekwon-Do terminology is both technical and performative, it is shaped not only by language but by the way techniques are

physically expressed. This duality underscores the importance of contextual understanding: a term's meaning is inseparable from its execution.

Observations and Omissions in the Source Text

During this extensive review, several noteworthy omissions and inconsistencies were identified within the *Condensed Encyclopedia*. Some terminology commonly used in teaching and examination today—such as the commands for “turnaround” or “turnabout”—does not appear in the text. Likewise, the secondary Korean counting method (*Il, I, Sam, Sa, Oh, Yuk, Chil, Pal, Ku, Sip*), which many instructors employ in class for rhythm and variation, is only referenced indirectly and not documented as a discrete list.

In addition, modern competition terminology is underrepresented. For instance, the color designation “Hong” (Red) and related expressions used in match officiating are not included. Similarly, certain descriptive terms related to motion, such as *Natural Motion* and *Quick Motion*, are absent, despite their importance in differentiating tempo and rhythm within patterns. A particularly notable case is the term *Heaven Hand* (*Hanulson*), which is noted in the *Encyclopedia* but omitted from the terminology in the *Condensed Encyclopedia*.

These findings highlight that even foundational texts may not fully capture the living, evolving nature of martial art terminology. As instructional methods, tournament standards, and pedagogical priorities have developed since 1999, so too has the language of Taekwon-Do. Documenting these changes is essential to maintaining coherence between historical doctrine and contemporary practice.

Part II: Analysis of New Techniques in Patterns

The second section of this thesis, comprising nine pages, catalogues the introduction of new techniques within each of the 24 official Taekwon-Do patterns (*Tul*). Each pattern is presented with its name written in Hangeul, and when it is a new position, the ready stance name is also noted.

The analysis is organized into four columns:

1. The cumulative number of new techniques introduced at each belt level.
2. The sequential number of new techniques within the individual pattern.
3. The specific step at which each new technique occurs.
4. The Korean name of the technique.

This structure allows for an at-a-glance understanding of the technical progression throughout the ITF pattern system. For example, *Dan-Gun* introduces six new techniques and motions, while the full series of *Gup* patterns collectively introduces 89 distinct techniques. The complete system of 24 patterns incorporates a total of **288 unique techniques**, a figure that underscores the breadth and depth of technical material encoded in the ITF curriculum.

Supplementary tables are provided to cross-reference the various motion types, heights, and steps where each technique appears. This makes it possible to study the relationship between technique type and application context. Apart from *Natural Motion* and *Quick Motion*, which are not explicitly defined in the encyclopedia, all recognized motion types were successfully identified and recorded.

Educational and Practical Significance

Beyond its role as a linguistic catalogue, this thesis is intended as a **practical teaching and learning tool**. For instructors, it offers a structured framework for integrating Korean terminology into technical instruction, enabling more consistent communication and understanding across international borders. For students, it provides a means of verifying the correct terminology, spelling, and pronunciation of techniques, fostering both linguistic competence and technical knowledge.

Moreover, this compilation serves an archival purpose. As Taekwon-Do continues to evolve, there is a growing need to document not only the physical movements but also the vocabulary that defines them. Each Korean term carries cultural and philosophical significance; together, they reflect the spirit (*Do*) that underpins the art. Accurate terminology ensures that this connection between physical technique and moral culture is preserved for future generations.

From a pedagogical perspective, the thesis also encourages reflective practice. By correlating each technique with its occurrence in the encyclopedia and its context within patterns, practitioners can better understand the rationale behind technical sequences, transitions, and principles of motion. In this way, the document serves as both a linguistic reference and a conceptual map of Taekwon-Do's technical evolution.

Limitations and Future Work

As with any research of this nature, certain limitations must be acknowledged. Despite a thorough review process, it is possible that some omissions or transcription inconsistencies remain. Korean phonetics present inherent challenges when rendered in the Latin alphabet, and even within ITF materials, variation persists. Additionally, the *Condensed Encyclopedia* itself contains typographical discrepancies and occasional differences between text and illustration. These factors inevitably affect the precision of cross-referencing.

Future work may include the compilation of the English-to-Korean reverse index, as well as a comparative study between the *Condensed Encyclopedia* and later ITF publications or national manuals. It would also be valuable to examine the evolution of terminology as reflected in modern competition rules, instructor courses, and regional dialects of Taekwon-Do practice. Such work would further strengthen the continuity between the historical legacy of General Choi Hong Hi and the living art as it is practiced today.

Conclusion

In summary, this thesis represents a sustained effort to clarify, organize, and preserve the linguistic and technical foundations of Taekwon-Do as codified by its founder. The first section provides an extensive index of Korean terminology as it appears in *The Condensed Encyclopedia of Taekwon-Do*, thereby extending the usability of that monumental work and facilitating precise reference. The second section presents a detailed analysis of the new techniques introduced throughout the ITF patterns, illuminating the structured progression of skill acquisition within the system.

Together, these sections form a bridge between tradition and study, between linguistic scholarship and physical practice. While absolute completeness may remain elusive, it is my conviction that this work offers a valuable contribution to the ongoing academic and technical understanding of Taekwon-Do. It is both a reflection of the art's historical depth and a tool for its continued refinement.

It is my sincere hope that instructors, students, and examiners within the International Taekwon-Do Federation will find this thesis useful not only as a technical reference, but also as an affirmation of the discipline, precision, and cultural respect that lie at the heart of our art.

Korean	English	Page
<u>A</u>		
A-Bang	Toward A	425
Ahop	Nine	415
Aju jagun	Micro weight	736
An	Inner	97
An Balmok Gwanjol	Inner Ankle Joint	103
Angoo	Eyeball	108
Anjok hobok dari	Inner thigh	111
Anjong	Stabillity	55, 56
An Kyong Gol	Inner Tibia	104
Anmakgi	Inside Block	216
Annun So Anpalmok Hechyo Makgi	Sitting Stance Inner Forearm Wedging Block	500
Annun So Anpalmok Narani Makgi	Sitting Stance Inner Forearm Parallel Block	494
Annun So Ap Joomuk Noollo Makgi	Sitting Stance Forefist Pressing Block	467
Annun So Bakkat Palmok San Makgi	Sitting Stance Outer Forearm W-shape Block	452
Annun So Dung Joomuk Nopunde Yop Taerigi	Sitting Stance Back Fist High Side Strike	463
Annun So Dwipalkup Tulgi	Sitting Stance Back Elbow Thrust	467
Annun So Gutja Makgi	Sitting Stance 9-Shape Block	471
Annun So Jirugi	Sitting Stance Punch	380, 417
Annun So Kyocha Sonkal Ap Makgi	Sitting Stance X-Knife-Hand Front Block	472
Annun So Opun Sonkut Bakuro Yop Ghutgi	Sitting Stance Flat Fingertip Outward Side Cross-Cut	512
Annun So Palmok Ap Makgi	Sitting Stance Forearm Front Block	464
Annun So Sang Dung Joomuk Soopyong Taerigi	Sitting Stance Twin Back Fist Horizontal Strike	497
Annun So Sang Palmok Naeryo Makgi	Sitting Stance Twin Forearm Downward Block	521
Annun So Sang Sonbadak Chookyo Makgi	Sitting Stance Twin Palm Rising Block	496
Annun So Sang Sun Palmok Momchau Makgi	Sitting Stance Twin Straight Forearm Checking Block	507
Annun So Sonbadak Duro Makgi	Sitting Stance Palm Scooping Block	471
Annun So Sonbadak Miro Makgi	Sitting Stance Palm Pushing Block	460
Annun So Sonkal Najunde Yop Makgi	Sitting Stance Knife-Hand Low Side Block	497
Annun So Sonkal San Makgi	Sitting Stance Knife-Hand W-Shape Block	452
Annun So Sonkal Yop Taerigi	Sitting Stance Knife-Hand Side Strike	434
Annun So Sonkaldung Hechyo Makgi	Sitting Stance Reverse Knife-Hand Wedging Block	498
Annun So Sonkaldung Najunde Ap Makgi	Sitting Stance Reverse Knife-Hand Low Front Block	478
Annun So Sonkaldung Najunde Daebi Makgi	Sitting Stance Reverse Knife-Hand Low Guarding Block	469
Annun So Sonkaldung Narani Makgi	Sitting Stance Reverse Knife-Hand Parallel Block	494
Annun So Sonkaldung San Makgi	Sitting Stance Reverse Knife-Hand W-Shape Block	500
Annun So Soopyong Jirugi	Sitting Stance Horizontal Punch	466
Annun So Yopcha Olligi	Sitting Stance Side Rising Kick	425
Annun So Yop Jirugi	Sitting Stance Side Punch	382, 484
Annun So Yop Joomuk Yop Taerigi	Sitting Stance Side Fist Side Strike	509
Annun So Yop Sewo Jirugi	Sitting Stance Side Vertical Punch	508
Annun Sogi	Sitting Stance	72
Annun Junbi Sogi	Sitting Ready Stance	80
An Palja Sogi	Inner open stance	66
Anpalmok	Inner forearm	97
Anpalmok Yobap Makgi	Inner Forearm Side Front Block	453
Ansi Song	Ansi Song	17
Anuro Chagi	Inward Kick	277
Anuro Gutgi	Inward Cross-Cut	159
Anuru Makgi	Inward Block	197
Anuro Taerigi	Inward Strike	163

Apcha Busigi	Front Snap Kick	261, 428
Apcha Momchugi	Front Checking Kick	314
Apcha Olligi	Front Rising Kick	310, 424
Apcha Ollimyo Duruogi	Backward Stepping Kick	424
Apcha Ollimyo Nagagi	Forward Stepping Kick	424
Apmosup	Front view	65
Ap Jirumyo Chagi	Front Punching-Kick	280
Ap Joomuk	Forefist	87, 380
Apkumchi	Ball of the Foot	100
Ap Makgi	Front Block	205
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4	4	2	Gunnun So Ap Joomuk Kaunde Baro Ap Jirugi
5	5	2	Ilbo Omggyo Didigi
6	6	3	Orun Dwiro Omggyo Didimyo Dolgi
7	7	9	Niunja So An Palmok Kaunde Makgi
8	8	17	Gunnun So Omggyo Didimyo Jirumyo Nagagi Baro Ap Joomuk Kanunde Ap Jirugi
9	9	18	Apuro Omggyo Didimyo Dolgi
		18	Gunnun So Omggyo Didimyo Jillo Durogi Baro Ap Joomuk Kaunde Ap Jirugi
			Dwiro Omggyo Didimyo Dolgi
		Dan-Gun	단군
10	1	1	Niunja So Kaunde Sonkal Daebi Makgi
11	2	2	Gunnun So Ap Joomuk Nopunde Baro Ap Jirugi
12	3	9	Niunja So Sang Palmok Makgi
13	4	14	Gaesok Donjak
14	5	14	Gunnun So Bakat Palmok Baro Chukyo Makgi
15	6	18	Niunja So Sonkal Kaunde Bakuro Taerigi
		Do-San	도산
16	1	1	Gunnun So Bakat Palmok Nopunde Yop Makgi
17	2	2	Gunnun So Ap Joomuk Kaunde Bandae Jirugi
18	3	3	Gujari Dolgi
19	4	6	Gunnun So Sun Sonkut Kaunde Tulgi
20	5	7	Jappyosol Tae
21	6	7	Gunnun So Dung Joomuk Nopunde Yop Taerigi
22	7	13	Gunnun So Bakat Palmok Nopunde Hechyo Makgi
23	8	14	Ap Kumchi Kaunde Apcha Busigi
24	9	16	Barun Donjak
25	10	23	Annun So Sonkal Kaunde Yop Taerigi
26	1	Won-Hyo	원효 Moa Junbi Sogi A
27	2	2	Niunja So Sonkal Nopunde Anuro Taerigi
28	3	3	Gojung So Ap Joomuk Kaunde Baro Jirugi
29	4	7	Orun Guburyo Junbi Sogi A
30	5	8	Kaunde Yopcha Jirugi
31	6	19	Gunnun So Palmok Dollimyo Makgi
32	7	20	Ap Kumchi Najunde Apcha Busigi
33	8	27	Niunja So Palmok Kaunde Daebi Makgi
		Yul-Gok	율곡
34	1	1	Annun So Ap Joomuk Kaunde Jirugi
35	2	7	Gunnun So Anpalmok Kaunde Makgi
36	3	15	Gunnun So Sonbadak Kaunde Baro Golcho Makgi
37	4	16	Gunnun So Sonbadak Kaunde Bandae Golcho Makgi
38	5	17	Ierjin Donjak
39	6	24	Gunnun So Ap Palkup Bandae Taerigi
40	7	28	Niunja So Sang Sonkal Makgi
41	8	36	Kyocha So Dung Joomuk Nopunde Yop Taerigi
42	9	36	Twiggi Donjak
43	10	37	Gunnun So Doo Palmok Nopunde Makgi

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46	3	2	Najunde Yobap Cha Busigi
47	4	3	Dwitbal So Sonbadak Ollyo Makgi
48	5	8	Gunnun So Wi Palgup Bandae Taerigi
49	6	11	Gunnun So Sang Joomuk Sewo Jirugi
50	7	12	Gunnun So Sang Joomuk Dwijibo Jirugi
51	8	13	Gunnun So Kyocha Joomuk Chukyo Makgi
52	9	14	Niunja So Dung Joomuk Nopunde Yop Taerigi
53	10	21	Niunja So Bandae Jirugi
54	11	27	Nachuo So Sonbadak Babdae Noollo Makgi
55	12	27	Neurin Donjak
56	13	30	Moa So Kiokja Jirugi
57	14	31	Gojung So Digutja Makgi
		Toi-Gye	퇴계
58	1	2	Gunnun So Dwijibun Sonkut Najunde Tulgi
59	2	3	Moa So Dung Joomuk Yopdwi Taerigi
60	3	7	Gunnun So Kyocha Joomuk Noollo Makgi
61	4	12	Moa So Sang Yop Palkup Taerigi
62	5	13	Annun So Bakat Palmok San Makgi
63	6	13	Gureuneun Donjak
64	7	19	Niunja So Doopalmok Najunde Miro Makgi
65	8	20	Mori Butjaba
66	9	21	Moorup Ollyo Chagi
67	10	24	Gunnun So Opun Sonkut Nopunde Tulgi
68	11	28	Niunja So Dung Joomuk Yopdwi Taerigi
69	12	29	Kyocha So Kyocha Joomuk Noollo Makgi
70	13	31	Niunja So Sonkal Najunde Daebi Makgi
71	1	Hwa-Rang	화랑 Moa Junbi Sogi C
72	2	1	Annun So Sonbadak Miro Makgi
73	3	5	Niunja So Ollyo Jirugi
74	4	6	Mikulgi Donjak
75	5	7	Soo Jik So Sonkal Yop Naeryo Taerigi
76	6	18	Nopunde Dollyo Chagi
77	7	21	Niunja So Kaunde Baro Jirugi
78	8	25	Niunja So Yop Palkup Tulgi
79	9	26	Moa So An Palmok Yopap Nopunde Makgi
		Choong-Moo	충무
80	1	2	Gunnun So Sonkal Nopunde Ap Taerigi
81	2	9	Twimyo Yopcha Jurugi
82	3	10	Niunja So Bakat Palmok Najunde Makgi
83	4	13	Gunnun So Sonkal Dung Nopunde Ap Taerigi
84	5	15	Kaunde Dwitcha Jirugi
85	6	17	Kaunde Dollyo Chagi
86	7	24	Annun So Palmok Kaunde Ap Makgi
87	8	24	Annun So Dung Joomuk Nopunde Yop Taerigi
88	9	27	Niunja So Kyocha Sonkal Momchau Makgi
89	10	28	Gunnun So Sang Sonbadak Ollyo Makgi

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1	1	Kwang-Gae 광개 Narani So Hanulson	
2	2	2	Gunnun So Dwijibo Jirugi
3	3	4	Ibo Omggyo Didimyo Nagagi
4	4	6	Apuro Ibo Omggyo Didimyo Dolgi
5	5	8	Dwitbal So Sonkal Nopunde Daebi Makgi
6	6	10	Apuro Ibo Omggyo Didimyo Dolgi
7	7	10	Gunnun So Sonbadak Ollyo Makgi
8	8	12	Moa So Sonkal Najunde Ap Makgi
9	9	13	Bakuro Noollo Chagi
10	10	14	Yonsuk Chagi
11	11	16	Moa So Yop Joomuk Naeryo Taerigi
12	12	24	Gunnun So Doo Palmok Kaunde Makgi
13	13	25	Durogamyo Jajunbal
14	14	25	Gunnun So Bakat Palmok Najunde Bandae Makgi
		Po-Eun 포은	
15	1	2	Waebal Sogi
16	2	5	Annun So Kiokja Jirugi
17	3	6	Annun So Ap Joomuk Noollo Makgi
18	4	8	Annun So Kaunde Anpalmok Hechyo Makgi
19	5	9	Annun So Dwit Palkup Tulgi
20	6	12	Annun So Soopyong Jirugi
21	7	13	Kyocha So Palmok Najunde Ap Makgi
22	8	14	Niunja So Didutja Japgi
23	9	15	Moa So Sang Palkup Soopyong Tulgi
24	10	16	Annun So Dung Joomuk Yop Dwi Taerigi
25	11	18	Annun So Sonkaldung Najunde Daebi Makgi
		Ge-Baek 계백	
26	1	2	Najunde Bituru Chagi
27	2	7	Gunnun So Doo Bandalson Nopunde Makgi
28	3	9	Annun So Duro Makgi
29	4	11	Annun So Dung Joomuk Ap Taerigi
30	5	14	Nachuo So Opun Sonkut Nopunde Baro Tulgi
31	6	15	Nachuo So Opun Sonkut Nopunde Bandae Tulgi
32	7	20	Annun So Gutja Makgi
33	8	28	Orun Kyocha So Doo Palmok Nopunde Makgi
34	9	35	Niunja So Joongji Joomuk Kaunde Dwijibo Jirugi
35	10	38	Annun So Sonkal Najunde Daebi Makgi

II Dan Patterns

1	1	Eui-Am	의암 Moa Junbi Sogi D
2	2	1	Gunnun So Sonkal Najunde Anuro Makgi Gunnun So Bakat Palmok Nopunde Bandae Yop
3	3	2	Makgi
4	4	5	Gunnun So Kyocha Joomuk Naeryo Makgi
5	5	6	Gunnun So Sonkal Bandae Chookyo Makgi
6	6	7	Kyocha So Dung Joomuk Nopunde Yop Taerigi
7	7	9	Kaunde Bandae Dollyo Chagi
8	8	12	Gunnun So Nopunde Bandal Jirugi
9	9	13	Narani So Kaunde Dollyo Jirugi
10	10	27	Gunnun So Sonkal Kaunde Hecho Makgi
11	11	28	Gunnun So Sonkaldung Dollimyo Makgi
12	12	29	Dwitbal So Euhkallin Sonbadak Naeryo Makgi
13	13	31	Niunja So Sonkaldung Najunde Anuro Makgi
14	14	37	Nopunde Bandae Dollyo Chagi
15	15	38	Dwitbal So Palmok Kaunde Daebi Makgi
16	16	41	Niunja So Sonkal Najunde Bakuro Makgi
17	17	41	Ibo Omgyo Didimyo Durogi
		Choong-Jang	총장
18	1	1	Annun So Anpalmok Nopunde Yopap Makgi
19	2	4	Gunnun So Doo Songarak Nopunde Bandae Tulgi
20	3	5	Gunnun So Doo Songarak Nopunde Baro Tulgi
21	4	6	Gunnun So Dung Joomuk Ap Taerigi
22	5	9	Dwiwo Omgyo Didigo Mikulmyo Dolgi
23	6	12	Mom Nachugi
24	7	16	Niunja So Sonbadak Duro Makgi
25	8	19	Morup Apcha Busigi
26	9	24	Dwitbal So Sang Sonbadak Noollo Makgi
27	10	25	Gunnun So Bakat Palmok Nopunde Baro Ap Makgi
28	11	26	Niunja So Opun Sonkut Nopunde Bandae Tulgi
29	12	29	Niunja So Sondung Naeryo Taerigi
30	13	34	Gunnun So Dung Joomuk Yopap Taerigi
31	14	37	Niunja so Sonkaldung Najunde Daebi Makgi
32	15	38	Gunnun So Gutja Makgi
33	16	41	Gunnun So Sang Sonkal Soopyong Taerigi
34	17	42	Gunnun So Bandal Son Nopunde Bandae Taerigi
35	18	48	Moa So Sang Inji Joomuk Bandal Jirugi
36	19	50	Gunnun So Pyonjoomuk Nopunde Bandae Jirugi

37	1	Juche	주체 Sang Yop Palkup Narrani Junbi Sogi
38	2	1	Annun So Anpalmok Narani Nopunde Makgi
39	3	4	Waebal So Bakat Palmok Narani Nopunde Makgi
40	4	6	Kyocha So Dung Joomuk Yop Naeryo Taerigi
41	5	7	Kaunde Golcho Chagi
42	6	7	Yonssok Chagi
43	7	7	Nopunde Yopcha Jirugi
44	8	8	Annun So Opun Sonkut Bakuro Gutgi
45	9	9	Gunnun So Nopun Palkup Bandae Taerigi
46	10	10	Kyocha So Sonkal Dung Najunde Ap Makgi
47	11	12	Sonkal Twio Dolmyo Taerigi
48	12	25	Gokgaeng-i Chagi
49	13	26	Moa So Hanulson
50	14	27	Dwitbal So Sun Palkup Naeryo Tulgi
51	15	28	Gunnun So Bandalson Bandal Taerigi
52	16	31	Gunnun So Sang Sonkal Anuru Taerigi
53	17	32	Gunnun So Naeryo Jirugi
54	18	33	Niunja So Bakat Palmok Naeryo Makgi
55	19	33	Dwiro Ibo Omggyo Didimyo Mikulgi
56	20	34	Pihamyo Bandae Dollyo Chagi
57	21	37	Twimyo Sangbang Chagi
58	22	38	Sasun So Sang Sonbadak Chookyo Makgi
59	23	39	Dwitbal So Yop Palkup Tulgi
60	24	40	Guburyo Junbi Sogi
61	25	41	Niunja So Dung Joomuk Baende Soopyong Taerigi
62	26	42	Narani So Opun Sonkut Nopunde Anuru Gutgi
63	27	43	Twimyo Yonsok Jirugi
64	28	44	Gunnun So Sonkal Bandae Ap Naeryo Taerigi

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1	1	3	Gunnun So Sonkal Nopunde Bandae Yop Makgi
2	2	4	Kaunde Bituro Chagi
3	3	6	Annun So Sonkaldung Kaunde Hechyo Makgi
4	4	8	Niunja So Bakat Palmok Nopunde Bakuro Makgi
5	5	10	Niunja So Doo Joomuk Najunde Jirugi
6	6	14	Niunja So Sonkaldung Nopunde Daebi Makgi
7	7	16	Suroh Chagi
8	8	20	Sasun So Dwit Palkup Tulgi
9	1	Yoo-Sin	유신 Moosa Junbi Sogi B
10	2	1	Annun So Baegi
11	3	2	Annun So Giokja Jirugi
12	4	21	Gunnun So Kyocha Sonkal Chokyo Makgi
13	5	36	Niunja So Sonkaldung Nopunde Makgi
14	6	49	Gojung So Digutja Jirugi
15	7	52	Doro Chagi
16	8	52	Annun So Bakat Palmok Nopunde Bakuro Makgi
17	9	54	Annun So Sondung Soopyong Taerigi
18	10	55	Kaunde Bandal Chagi
19	11	64	Soojik So Yop Joomuk Naeryo Taerigi
		Choi-Yong	최영
20	1	2	Dwitbal So Joongji Joomuk Nopunde Jirugi
21	2	23	Gunnun So Sonkal San Makgi
22	3	29	Ibo Omgyo Didimyo Mikulmyo Dolgi
23	4	32	Narani So Sonbadak Kaunde Golcho Makgi
24	5	37	Nopunde Bandae Dollyo Goro Chagi

IV Dan Patterns

1	1	Yon-Gae	연개 Moosa Junbi Sogi A
2	2	1	Niunja So Sonkal Dung Najunde Daebi Makgi Gunnun So Ghin Joomuk Nopunde Bandae
3	3	2	Jirugi
4	4	4	Twimyo Sonkal Yop Taerigi
5	5	5	Niunja So Kyocha Joomuk Momchau Makgi
6	6	9	Gunnun So Sonkal Najunde Bakuru Makgi
7	7	23	Annun So Sonkal Dung San Makgi
8	8	25	Annun So Sang Son Palmok Momchau Makgi
9	9	26	Kyocha So Ap Joomuk Ollyo Jirugi
10	10	29	Kyocha So Dung Joomuk Naerio Taerigi
11	11	38	Dwitbal So Anpalmok Hori Makgi
12	12	39	Ninja So Sonkal Nopunde Baekuru Taerigi
13	13	46	Gunnun So Sonkal Dung Najunde Anuru Makgi
14	1	Ul-Ji	을지 Kaunde Kyocha Sondung Narani Sogi
15	2	1	Gunnun So Sang Yop Joomuk Soopyong Taerigi
16	3	4	Gunnun So Sonkal Nopunde Bandae Ap Taerigi
17	4	7	Annun So Ap Palkup Taerigi
18	5	13	Kyocha So Sang Palkup Soopyong Tulgi
19	6	21	Gunnun So Palmok Bandae Chookyo Makgi
20	7	23	Gunnun So Nopunde Bandae Jirugi
21	8	26	Gunnun Junbi Sogi
22	9	27	Twimyo Nopi Chagi
23	10	28	Gojung So Kyocha Sonkal Kaunde Makgi
24	11	29	Niunja So Kyocha Joomuk Noollo Makgi
25	12	30	Niunja So An Palmok Kaunde Hechyo Makgi
26	13	32	Gojung So Sonbadak Kaunde Miro Makgi
27	14	34	Dwiro Ibo Omgyo Didimyo Twigi
28	15	38	Niunja So Sonbadak Ollyo Makgi
		Moon-Moo	문무
29	1	4	Annun So Opun Sonkut Kaunde Tulgi
30	2	6	Kyocha So Sonkal Yop Taerigi
31	3	9	Waebal So Sonkal Bakuro Makgi
32	4	20	Nopunde Dwitcha Jirugi
33	5	25	Dwitbal So Sonbadak Naeryo Makgi
34	6	27	Annun So Yop Joomuk Kaunde Yop Taerigi
35	7	30	Annun So Sonkal Najunde Yop Makgi
36	8	31	Yopcha Milgi
37	9	43	Nopunde Bituro Chagi
38	10	50	Yopcha Momchoogi
39	11	50	Yopcha Tulgi
40	12	56	Kyocha So Najunde Jirugi
41	13	60	Gunnun So Bandalson Bandae Chookyo Makgi

V Dan Patterns

		So-San	서산
1	1	1	Dwitbal So Palmok Kaunde Daebi Makgi
2	2	2	Gunnun So Kaunde Sewo Jirugi
3	3	24	Gunnun So Dung Joomuk Bandae Ap Taerigi
4	4	28	Twimyo Apcha Bushigi
5	5	35	Gunnun So Sonkal Nopunde Anuro Taerigi
6	6	50	Apuro Ilbo Omgyo Didigo Mikulmyo Dolgi
7	7	52	Gunnun So Anpalmok Kaunde Bakuro Makgi
		Se-Jong	세종
8	1	9	Gojung So Palmok Nopunde Daebi Makgi
9	2	17	Sasun So Sang Sonbadak Nollo Makgi
10	3	19	Waebal So Palmok Bakuro Makgi
11	4	20	Gunnun So Sonbadak Baro Nollo Makgi, Slow motion
12	5	21	Waebal So Dung Joomuk Yopap Taerigi
13	6	22	Gojung So Yop Palkup Tulgi
14	7	23	Niunja So Sonkal Nopunde Daebi Makgi

VI Dan Patterns

1	1	Tong-Il	통일	Pogaen Sondung Narani Junbi Sogi
2	2	1		Gunnun So Sang Joomuk Kaunde Jirugi
3	3	3		Dwitbal So Palmok Kaunde Anuru Makgi
4	4	4		Gunnun So Sonbadak Najunde Anuru Makgi
5	5	7		Niunja So Sondung Nopunde Bakuru Taerigi
6	6	8		Anuru Sewo Chagi
7	7	11		Niunja So Sang Sonbadak Soopyong Makgi
8	8	12		Gunnun So Sonkaldung Nopunde Baro Yop Makgi
9	9	13		Gunnun So Sonkaldung Kaunde Bandae Yop Makgi
10	10	16		Naeryo Chagi
11	11	17		Niunja So Dung Joomuk Naeryo Taerigi
12	12	18		Bakuru Sewo Chagi
13	13	22		Dwitbal So Sonmokdung Ollyo Makgi
14	14	30		Gunnun So Homi Sonkut Nopunde Tulgi
15	15	35		Niunja So Sonkaldung Najunde Daebi Makgi
16	16	42		Annun So Backat Palmok Mikulmyo San Makgi
17	17	48		Gunnun So Mit Joomuk Ap Taerigi
18	18	51		Gunnun So Sonkal Dollimyo Makgi
19	19	52		Gunnun So Sonbadak Kaunde Miro Makgi
20	20	54		Moa So Sang Yopdwi Palkup Tulgi
21	21	55		Annun So Yop Jirugi

Number of new techniques for each belt level

No	Division
89	Gup Tul
35	1 Dan
64	2 Dan
24	3 Dan
41	4 Dan
14	5 Dan
21	6 Dan
288	Totally

Different steps used in the patterns

Steps		
Wen Omgio Didimyo Dolgi	Left Step Turning	Chon-Ji Step 1
Ilbo Omgio Didigi	Single Stepping	Chon-Ji Step 2
Orun Dwiro Omgio Didimyo Dolgi	Right Step-Turning	Chon-Ji Step 3
Jirumyo Nagagi	Forward Stepping Punch	Chon-Ji Step 17
Jillo Durogo	Backwards Stepping Punch	Chon-Ji Step 18
Gujari Dolgi	Spot Turning	Do-San Step 3
Ibo Omgio Didimyo Nagagi	Double Stepping Forward	Kwang-Gae Step 4
Apuro Ibo Omgio Didimyo Dolgi	Forward Double Step-Turning	Kwang-Gae Step 10
Durogamy Jajunbal	Backward Foot Shifting	Kwang-Gae Step 25
Sambo Omgio Didimyo Dolgi	Triple step turning	Choi-Yong Step 21-23
Apuro Ibo Omgio Didimyo Mikulmyo Dolgi	Forward Double Step Slide Turning	Choi-Yong Step 29

Different Motions used and named in the patterns

Motions		
Pontoguro Tonjak	Normal Motion	Chun-Ji Step 1
Yonsok Tonjak	Continuous Motion	Dan-Gun Step 14
Barun Tonjak	Fast Motion	Do-San Step 16
	Natural Motion	Yul-Gok Step 15
Yongyol Tonjak	Connecting Motion	Yul-Gok Step 17
Twiggi Tonjak	Jumping Motion	Yul-Gok Step 36
Neurin Tonjak	Slow Motion	Joong-Gun Step 27
Gureuneun Tonjak	Stamping Motion	Toi-Gye Step 13
Mikulgi Tonjak	Sliding Motion	Hwa-Rang Step 6
Mom Nachugi	Body Dropping	Choong-Jang Step 12
	Quick Motion	Moon-Moo Step 31
Jappyosul Tonjak	Releasing Motion	So-San Step 18