

PART FOUR

Tong-Il Moo-Do Bon

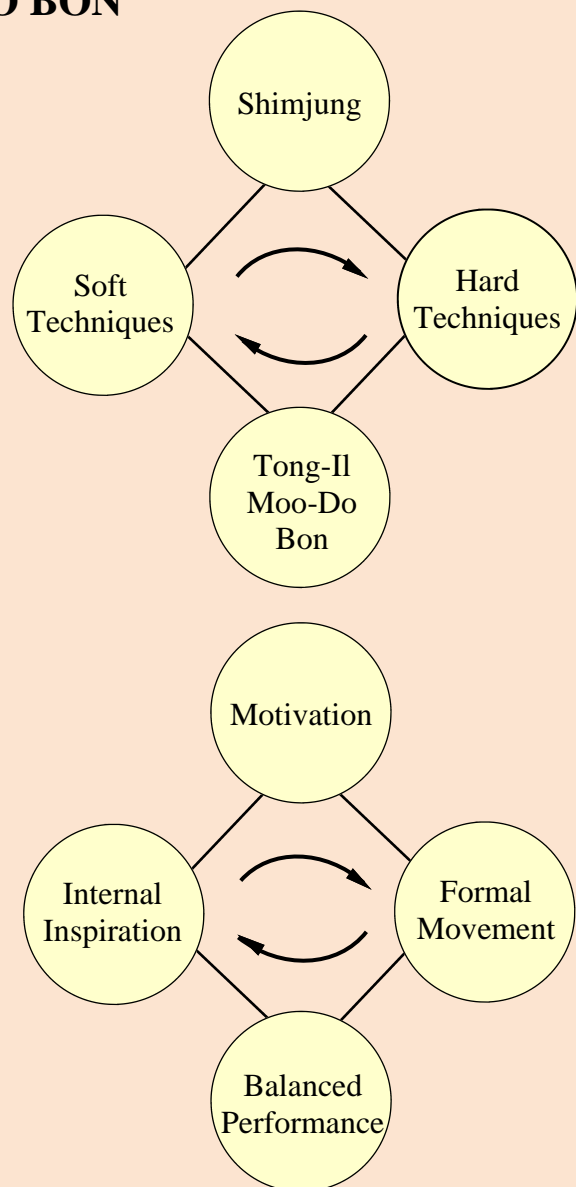
TONG-IL MOO-DO BON

Bon—or forms—are designed to arrange various fundamental movements together into a continuous motion. They establish a sequence of pre-patterned defensive and offensive movements in a fixed and logical order.

The technical objective of these forms is to enable the student to develop coordination of mind and body; to develop coordination of various hand and foot movements; and to develop sparring techniques.

A unique feature of Tong Il Moo Do forms is that many of them are integrations of hard and soft techniques. Thus, they contain the most logical combinations of blocking, kicking, and striking, as well as of falling and throwing techniques.

The internal objective of these forms is the impression and egression of central concepts and principles of life, relationship, and reality. Thus, the artful performance of Bon depends upon achieving a harmonious balance between internal inspiration and formal movement. Ultimately, this harmony depends upon the motivation of the artist.



To clearly explain both these dimensions of Tong Il Moo Do Bon, our description will indicate

- a) the Formal Theme which each Bon expresses,
- b) the Underlying Concept or Principle which inspired it, and
- c) the formal plan of Movement.

Inspired performance depends upon a grasp of the theme and concept of each Bon.

Technically, the following points are important:

- 1) The Bon should be performed with accuracy. They should begin and end at the same point.
- 2) Good balance and correct posture should be maintained while performing the Bon.
- 3) Each movement should be performed with the strength, speed, and rhythm conforming to each Bon.

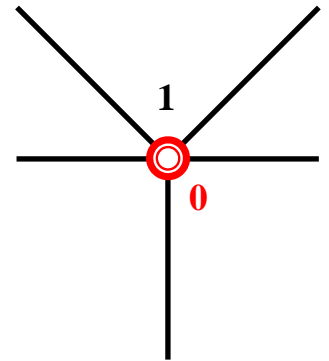
I. Pyung Hwa Eui Bon (평화 의 본) Form of Peace

Formal Theme

This form is very essential for all TIMD trainees from white to black belt. This form was composed of various essential circular movements.

Principles to master while performing Pyung Hwa Eui Bon:

- 1) Total relaxation
- 2) Deep breathing
- 3) Constant wave motion
- 4) Become one with circular motion.



Underlying Principle

Through the unity of mind and body, centered on True Love, true peace will be realized within ourselves. Then it will be expanded to the family, tribe, society, nation and world. This form is an expression of peace within ourselves as well as world peace.

0. JOONBI:

feet with heels together in V shape, 60 degrees apart; right palm over back of left hand

1. Breathing technique

Inhale as you bring your hands slowly upward in a big circular motion along either side of you, joining your forefingers and thumbs together in the form of a triangle above your head.

Exhale as you bring back your hands together so that both palms face out and bring them slowly downward simultaneously, kneel down with your right knee first and your left knee next.

Inhale as you raise with back of hands together slowly and form a triangle with forefingers and thumbs together above your head in the kneeling position

Exhale as you make a full bow with forefingers and thumbs together.

Inhale as you raise up with your right knee and your left knee next simultaneously raise hand with back of hands together slowly and form a triangle with forefingers and thumbs together above your head with heels together in, V shape 60 degrees apart.

Exhale as you bring your hands slowly downward in a big circular motion along either side of you into right palm over back of left hand.

2. 1) Step forward with your right foot front simultaneously RIGHT AND LEFT KNIFE-HAND CIRCULAR BLOCK from the bottom.

2) RIGHT AND LEFT KNIFEHAND CIRCULAR BLOCK From above.

3. 1) Step forward with your right foot in 45 degree angle, simultaneously RIGHT KNIFEHAND CIRCULAR FORE-ARM BLOCK (palm down) pivoting 360 degrees clockwise.

2) RIGHT KNIFEHAND CIRCULAR FORE-ARM BLOCK (palm up) and form LEFT BACKSTANCE

3) Put both feet together.

4.1) Step forward with left foot in 45 degree, simultaneously RIGHT KNIFEHAND INNER FOREARM BLOCK (palm down) pivoting 360 degrees counterclockwise .

2) RIGHT KNIFEHAND INNER FOREARM BLOCK (palm up) and form RIGHT BACKSTANCE.

3) Put both feet together.

5. 1) Bring your left hand slowly downward in a big circular motion clockwise with your right hand slowly moving upward in a big circular motion clockwise so that your right hand and left arms cross each other.

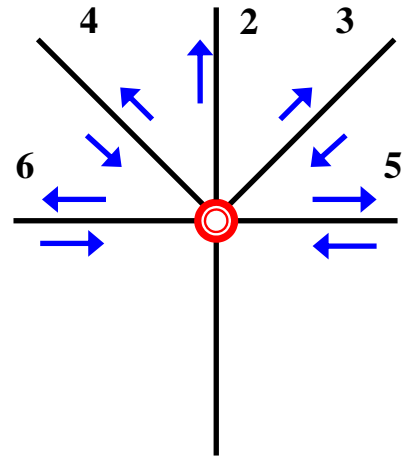
2) repeat this one more time.

During these movements, simultaneously cross both legs by bringing your right foot behind your left foot (right heel is off the ground).

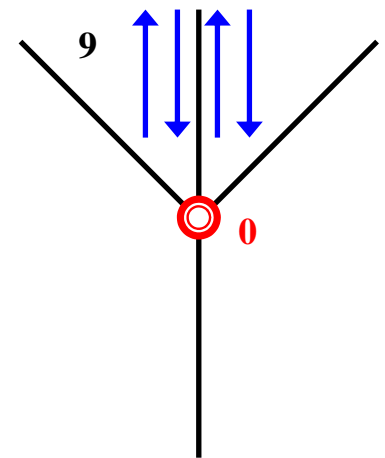
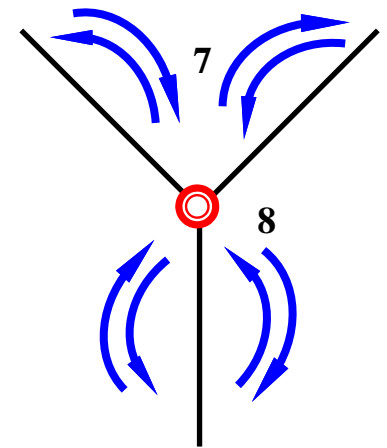
6. 1) Bring your right hand slowly downward in a big circular motion counterclockwise with your left hand slowly moving upward in a big circular motion counterclockwise so that your right and left arms cross each other.

2) Repeat this one more time.

During these movements, simultaneously cross both legs by bringing your right foot behind your left foot (right heel is off the ground).



7. 1) Parry with right forearm (hands down) with right leg forward.
2) Parry with left forearm (hands down) with left leg forward.
3) Check with right hand steeping back with left foot .
4) Check with left hand steeping back with right foot.
8. With both hands at waist level breathe in as you bring hands up to head level. Step forward with right foot breathing out as you cut down through your target. Step back and step forward pushing with your wrist.

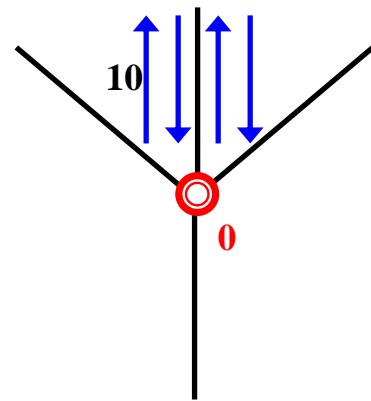


9. Knife edge (same hand / same foot)

- 1) Right over top (as a slice through something) with right leg followed by left leg. 2) Then back with left leg followed by right leg.
- 3) Right thrust (as if going through something) with right leg followed by left leg
- 4) Then back with left leg followed by right leg
- 5) Left over top (as a slice through something) with right leg followed by left leg
- 6) Then back with left leg followed by right leg
- 7) Left thrust (as if going through something) with right leg followed by left leg
- 8) Then back with left leg followed by right leg

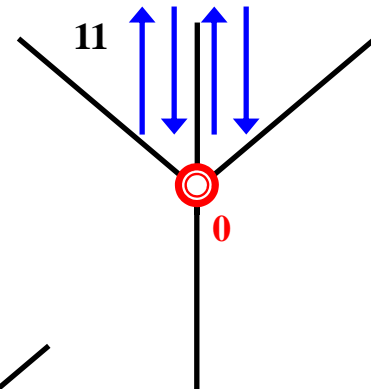
10. Push away (same hand / same foot)

- 1) Right hand: Pushing out and away
- 2) Coming full circle (palm up - overhead)
- 3) Strike to neck
- 4) Left hand: Pushing out and away
- 5) Coming full circle (palm up-overhead)
- 6) Strike to neck

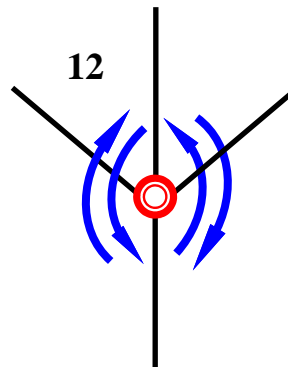


11. Circles(same hand / same foot)

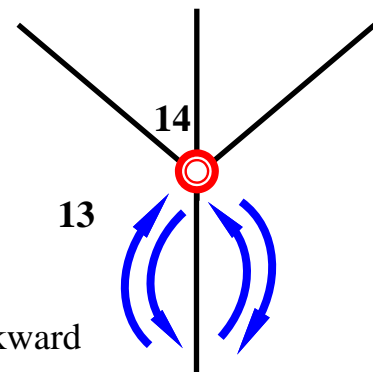
- 1) Right hand: Large circle out, step out/ step back
- 2) Small circle next to waist, step out/ step back
- 3) Left hand: Large circle out, step out/ step back
- 4) Small circle next to waist, step out / step back



12. 1) Left hand/ right foot to the front,
2) Push away palm out,
3) Turn palm up coming back.
4) Right hand/ left foot to the front,
5) Push away palm out,
6) Turn palm up coming back



13. 1) Left hand/ right foot to the sides,
2) Sweep with left hand and right foot at the same time,
3) Turning on your toes (do not come down until count).
4) Sweep with right hand and left foot at the same time,
5) Turning on your toes (do not come down until count).
6) Block (Circular Parrying with Hands) with left leg backward
7) Block (Circular Parrying with Hands) with right leg forward



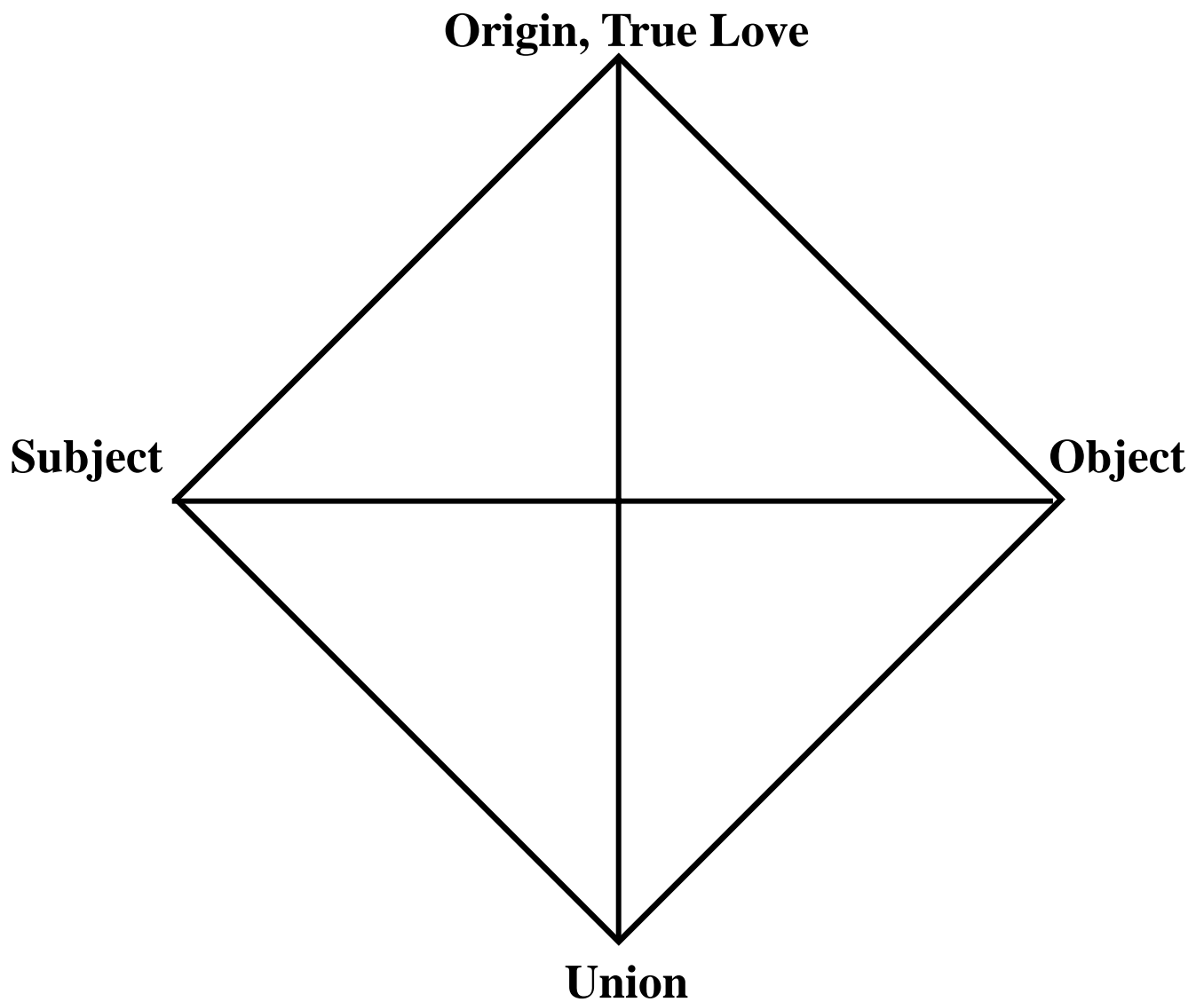
14. 1) With both hands at waist level breath in as you bring hands up to head level slowly.
2) With both hands at head level breath out as you bring hands down to waist level slowly.

0. BARO: Natural stance with both hands relaxed

II. Sawi Gidae Eui Bon (사위기대 의 본)

Form of the Four Position Foundation

< Diagram >



Sawi Gidae Eui Bon

A. Formal Theme

This form is for beginners and consist of three different forms:

SAWI GIDAE I, II, and III.

- Sawi Gidae **I** represents First Blessing(First Life Goal) Four Position Foundation
 - Sawi Gidae **II** represents Second Blessing(Second Life Goal) Four Position Foundation.
 - Sawi Gidae **III** represents Third Blessing(Third Life Goal) Four Position Foundation.
- * **SAWI GIDAE III** is performed by circular movement Hadan Konbang, Sandan Konbang.

It symbolize harmonious reciprocal relationship between mind and body, husband and wife and parents and children in a family as well as man and creation create each Four Position Foundation, First, Second, and Third Four Position Foundation respectively.

B. Underlying Principle

1. The Four Position Foundation

—This is the basic pattern of all True Love relationship, and thus the basis of goodness.

a) It contains four positions

Origin — Heart, True Love, the Center of relationship

Subject — the initiating element in the relationship

Object — the responsive element in the relationship

Union — the result of the relationship

b) It is formed in three stages

Origin; Heart, True Love the source of existence

Separation; the relationship of give and take action between created beings

Union; the final result of give and take action

c) Each position has three objects of relationship

Origin relates to Subject, Object, and Union positions

Subject relates to Origin, Object, and Union positions

Object relates to Origin, Subject, and Union positions

Union position relates to Origin, Subject, and Object

* Since four positions each have three object of relationship, there are twelve bonds of relationship in the Four Position Foundation.

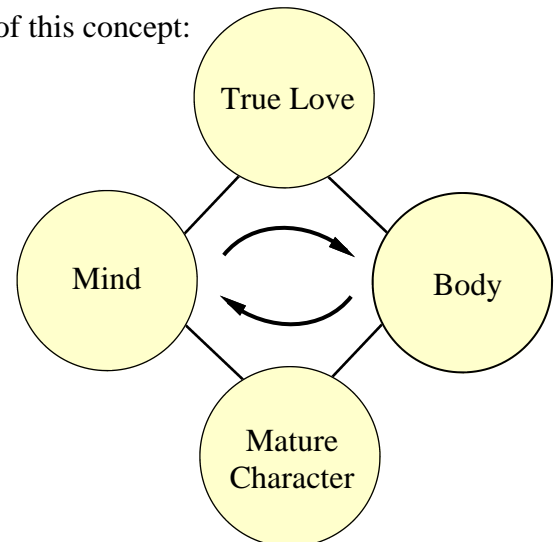
2. The Four Position Foundation and Man

In human relationship, there are three essential expressions of this concept:

a) First Life Goal - Mature Character (Four Position Foundation of Individual)

Rooted in heart and motivated by true love, our mind and body interact, promoting the steady development of mature character. A person who is united in thought, word and deed and consistently lives for the sake of the greater good can be said to have a mature character.

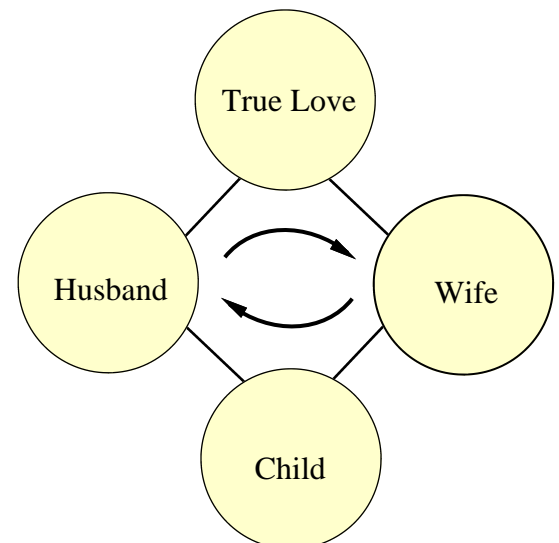
When our actions correspond to our words, then we can be relied upon and trusted.



b) Second Life Goal - Loving Relationships & Family (Four Position Foundation of Family)

Our second life goal is to attain full joy through experiencing all the dimensions of love in the family. The family is a universal institution, and in most civilizations, the familial experiences of birth, marriage and death are three most significant events in a person's life. The older people get, the more they tend to value family relationships.

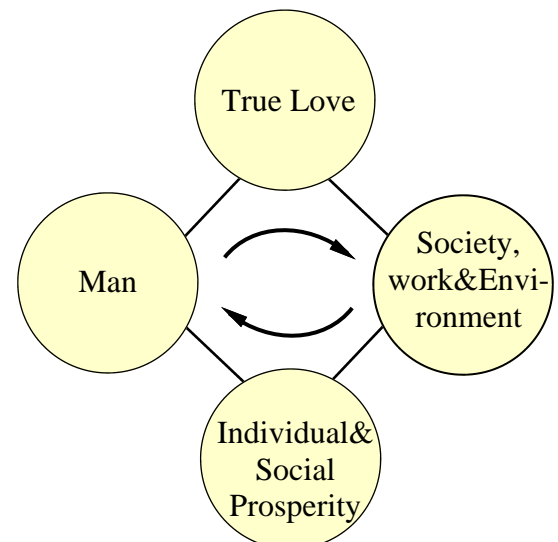
People have referred to the family as the basic cell of society or as the essential context for reproduction. The family is unique in its mission to educate the heart through the experience of love.



c) Third Life Goal - Contribution to Society (Four Position Foundation for Dominion)

Motivated by true love, people interact with society, their work, and the environment, leading to individual and social prosperity. For the individual who has fulfilled the first two life goals, society is an extension of the family, and so the community and environment are treated with respect and love.

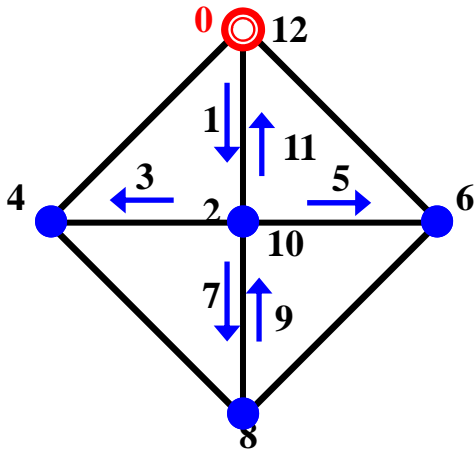
The third life goal concerns the human aspiration to develop one's potential for creativity or mastery in some field of endeavour in order to leave a legacy for future generations.



Contributing society may involve not only adding to material prosperity but improving the quality of life. Success in the third life goal needs the foundation of a mature character (first life goal) and loving relationships (second goal). Our mastery over the environment brings the deepest joy and satisfaction when it comes on the foundation of mastery over ourselves. True creativity is motivated by true love and promotes truth, beauty and goodness. True creativity springs from the heart, and creative impulse finds joy when the result resembles our own inner nature.

C. Movements

a) Sawi Gidae I

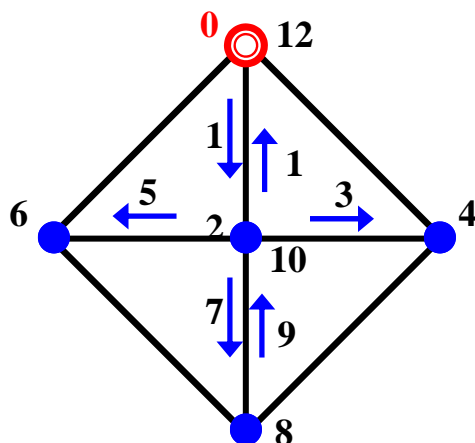


0. JOONBI: feet parallel, shoulder length apart, right palm over left fist.

1. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK
2. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH
3. bring the right foot even with the left foot and then step to the right into a LEFT BACK STANCE with a RIGHT INNER FOREARM BLOCK
4. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH
5. pivot 180° counterclockwise into a RIGHT BACK STANCE with a LEFT INNER FOREARM BLOCK
6. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH
7. pivot 90° clockwise stepping into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK
8. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH
9. bring the left foot on the midline between your feet pivot 180° clockwise into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK
10. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH
11. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH
12. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH and a SHOUT!

0. BARO: bring the left foot on the midline between your feet; swing your right foot back turning clockwise until your feet are parallel; assume the JOONBI position.

b) Sawi Gidae II

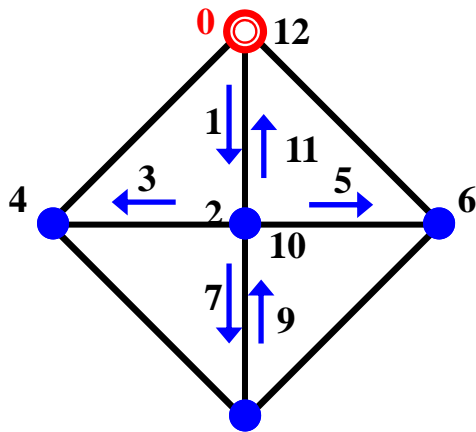


0. JOONBI: feet parallel, shoulder length apart, right palm over left fist.

- | | |
|---|--|
| <p>1. step forward with the left foot into a LEFT FRONT STANCE with a LEFT LOW SECTION BLOCK</p> <p>2. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH</p> <p>3. bring the left foot even with the right foot and then step to the left into a RIGHT BACK STANCE with a LEFT KNIFEHAND GUARDING BLOCK</p> <p>4. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH</p> <p>5. pivot 180° clockwise into a LEFT BACK STANCE with a RIGHT KNIFEHAND GUARDIN BLOCK</p> <p>6. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH</p> | <p>7. pivot 90° counterclockwise stepping into a LEFT FRONT STANCE with a LEFT LOW SECTION BLOCK</p> <p>8. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH</p> <p>9. bring the right foot on the midline between your feet pivot 180° Counter clock wise into a LEFT FRONT STANCE with a LEFT LOW SECTION BLOCK</p> <p>10. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH</p> <p>11. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH</p> <p>12. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH and a SHOUT!</p> |
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0. BARO: bring the right foot on the midline between your feet; swing your left foot back turning counterclockwise until your feet are parallel; assume the JOONBI position

c) Sawi Gidae III (Circular movements)



0. JOONBI: right leg front and circular ready position

1. Step forward with right leg with HADAN KONGBANG
2. Step forward with left leg with SANGDAN KONGBANG
3. Step to right with right leg with HADAN KONGBANG
4. Step forward with left leg with SANGDAN KONGBANG
5. Left leg move to back and Turn around counter-clockwise with HADAN KONGBANG
6. Step forward with right leg with SANGDAN KONGBANG



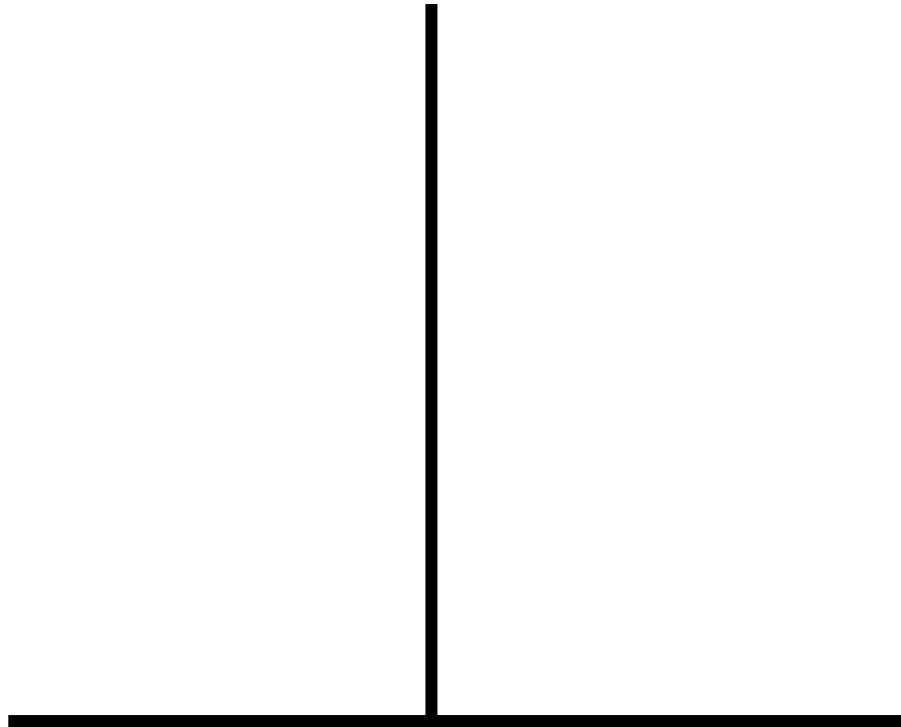
7. Step right leg to right with HADAN KONGBANG
8. Step forward with left leg with SANGDAN KONGBANG
9. Turn around clockwise with HADAN KONGBANG
10. Step forward right leg with HADAN KONGBANG
11. Step forward with left leg with SANGDAN KONGBANG
12. Step forward left leg with SANGDANG KONGBANG punch to stomach.

0. BARO: Bring the right foot on the midline between your feet; swing your left foot clockwise until your feet are parallel; assume the JOONBI position

III. Wonhwa Eui Bon (원화 의 본)

Form of Harmony

< Diagram >



A. Formal Theme:

The diagram symbolizes the vigorous spirit of achievement which characterizes a harmonized personality. Turning kicks are performed at the beginning and end of the form to signify the circular harmony of give and take action.

This form consists of 38 movements. The number "3" symbolizes completion or perfection, and the number "8" symbolizes a new beginning.

B. Underlying Principle

*WONHWA:

When a subject and object form a Four Position Foundation through give and receive action, circular movement develops.

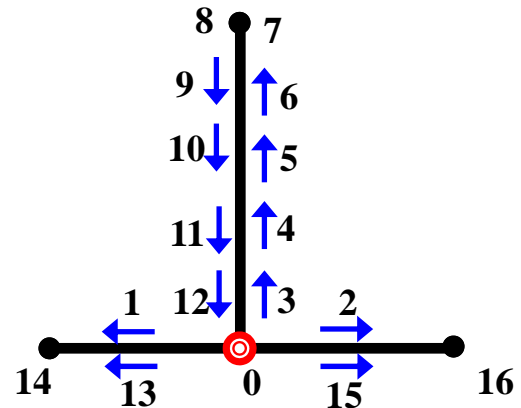
Thus, circular movement is a manifestation of the harmonious nature of give and receive action between subject and object.

Wonhwa Eui Bon

C. Movement

0. JOONBI: feet parallel, shoulder length apart; right palm over left fist

1. turn the left foot to your left forming a RIGHT BACK STANCE with a LEFT INNER FOREARM BLOCK RIGHT TURNING KICK
2. without stepping down, pivot 180° clockwise and move into a LEFT BACK STANCE with a RIGHT INNER FOREARM BLOCK LEFT TURNING KICK
3. without stepping down, turn 90° counterclockwise into a LEFT FRONT STANCE LEFT FRONT LOW SECTION BLOCK RIGHT PUNCH
4. step forward with the right foot into a RIGHT FRONT STANCE RIGHT FRONT LOW SECTION BLOCK RIGHT RISING BLOCK DOUBLE PUNCH (left-right)
5. LEFT FRONT SNAP KICK stepping down into a LEFT FRONT STANCE DOUBLE PUNCH (left-right)
6. RIGHT FRONT SNAP KICK stepping down into a RIGHT FRONT STANCE DOUBLE PUNCH (left-right)
7. bring right foot in front of left foot and pivot 270° counterclockwise RIGHT REAR FOOT STANCE with a LEFT KNIFEHAND GUARDING BLOCK LEFT TURNING KICK
8. bring the left leg down and form a LEFT REAR FOOT STANCE with a RIGHT KNIFEHAND GUARDING BLOCK RIGHT TURNING KICK
9. step forward with the left foot into a LEFT FRONT STANCE LEFT RISING BLOCK RIGHT PUNCH



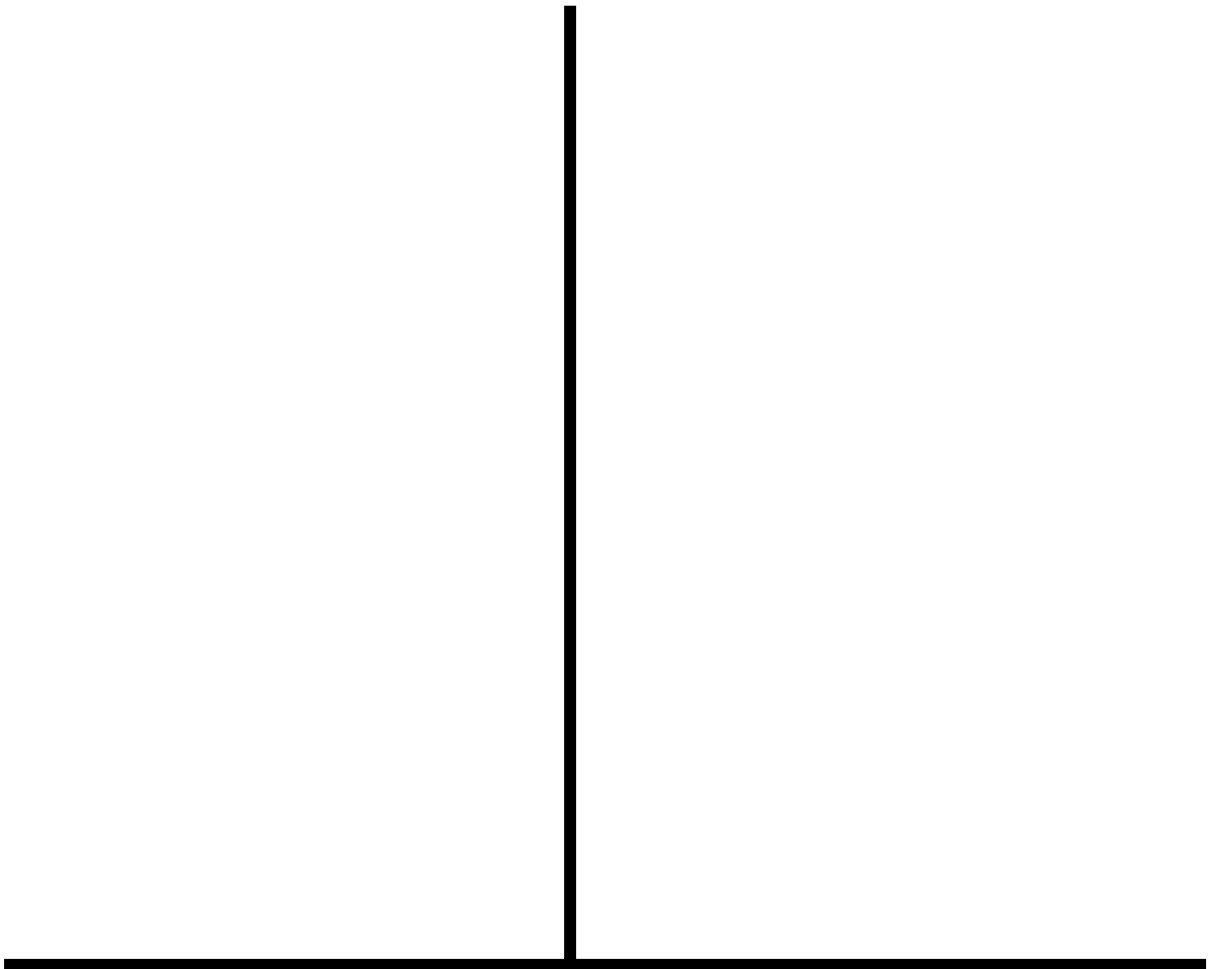
10. step forward with the right foot into a RIGHT FRONT STANCE RIGHT RISING BLOCK RIGHT FRONT LOW SECTION BLOCK DOUBLE PUNCH (left-right)
11. LEFT FRONT SNAP KICK stepping down into a LEFT FRONT STANCE DOUBLE PUNCH (left-right)
12. RIGHT FRONT SNAP KICK stepping down into a RIGHT FRONT STANCE DOUBLE PUNCH (left-right)
13. pivot 270° counterclockwise into a RIGHT BACK STANCE LEFT REVERSE KNIFEHAND BLOCK RIGHT TURNING KICK
14. stepping down into a LEFT BACK STANCE RIGHT BACKFIST STRIKE
15. pivot 180° clockwise into a LEFT BACK STANCE RIGHT REVERSE KNIFEHAND BLOCK LEFT TURNING KICK
16. stepping down into a RIGHT BACK STANCE LEFT BACKFIST STRIKE

0. BARO: return to JOONBI position

IV. Sunghwa Eui Bon (성화 의 본)

Form of Harmonious Youth

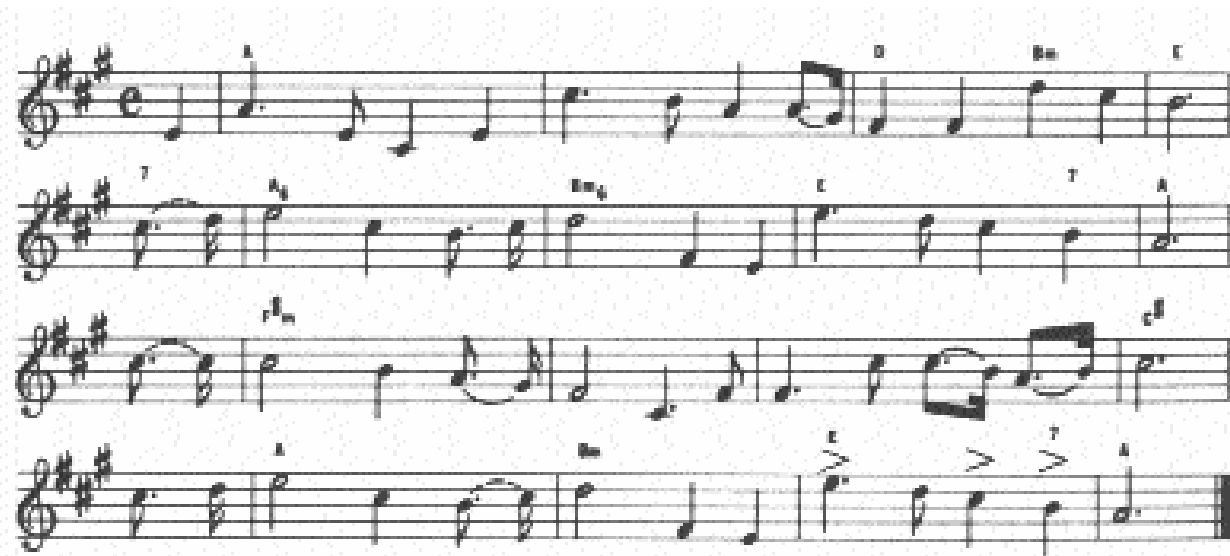
< Diagram >



Sunghwa Eui Bon

A. Formal Theme

The diagram symbolizes the vigorous spirit of achievement which characterizes a harmonized personality. This Bon is similar in theme and movement to Wonhwa Eui Bon, however it is specially adapted to the following march:



B. Underlying Principle

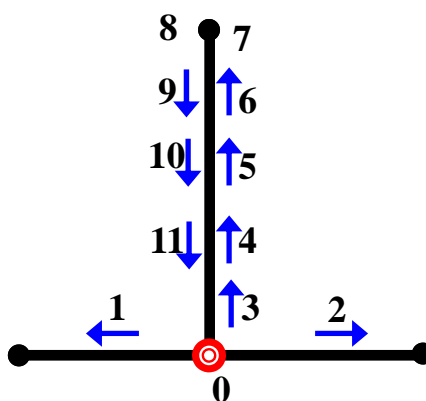
Wonhwa is the harmonious nature of ideal relationship, especially as it occurs in the circle of giving and receiving.

Thus, harmony is the ideal state of natural existence. Its achievement is man's desire and goal, and its maintenance and defense demand man's individual and collective strength of will to goodness.

True harmony is realized by a give and receive of that which is good. This is one principle. However, it is proper to defend harmony by repulsing that which is evil (and which would disrupt or destroy natural harmony). This is a supporting law or principle. That give and take action may be reinforced by repulsion is evident in the mineral world: The harmonious give and take of opposite charges is supported by the phenomenon of repulsion between like charges.

Sunghwa Eui Bon

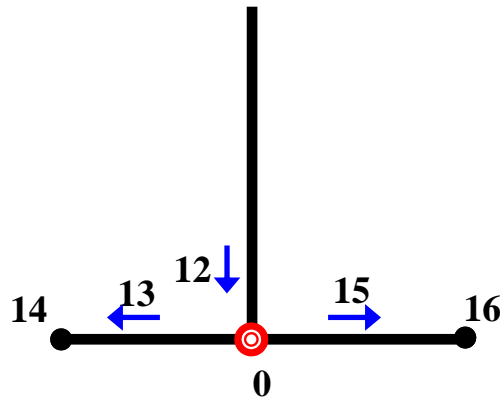
C. Movement



0. JOONBI : feet parallel, shoulder length apart; right palm over left fist

1. turn the left foot to your left forming a RIGHT BACK STANCE with a LEFT INNER FOREARM BLOCK RIGHT TURNING KICK
2. without stepping down, pivot 180° clockwise and move into a LEFT BACK STANCE with a RIGHT INNER FOREARM BLOCK LEFT TURNING KICK
3. without stepping down, turn 90° counterclockwise into a LEFT FRONT STANCE LEFT FRONT LOW SECTION BLOCK RIGHT PUNCH
4. step forward with the right foot into a RIGHT FRONT STANCE RIGHT FRONT LOW SECTION BLOCK RIGHT RISING BLOCK DOUBLE PUNCH (left-right) move right knifehand in front of your forehead and bring down your left hand to cover your groin area; swing your arms sideways in a clockwise CIRCLE BLOCK RIGHT KNIFEHAND RISING BLOCK LEFT KNIFEHAND LOW SECTION BLOCK
5. extend your left arm and FRONT SNAP KICK hitting your palm with your left shin LEFT KNIFEHAND RISING BLOCK RIGHT KNIFEHAND STRIKE
6. RIGHT FRONT SNAP KICK LEFT INWARD FIST STRIKE to nose LEFT KNIFEHAND LOW SECTION BLOCK to groin and simultaneous RIGHT PALM HEEL STRIKE to chin
7. bring right foot in front of left foot and pivot 270° counterclockwise RIGHT REARFOOT STANCE with a LEFT KNIFEHAND GUARDING BLOCK LEFT LOW SIDE KICK LEFT TURNING KICK
8. bring the left foot down and form a LEFT REARFOOT STANCE with a RIGHT KNIFEHAND GUARDING BLOCK RIGHT LOW SIDE KICK RIGHT TURNING KICK
9. step into a LEFT FRONT STANCE LEFT RISING BLOCK RIGHT PUNCH
10. step forward with the right foot into a RIGHT FRONT STANCE RIGHT RISING BLOCK RIGHT FRONT LOW SECTION BLOCK DOUBLE PUNCH (left-right) move right knifehand in front of your forehead and bring down your left hand to cover your groin area; swing your arms sideways in a clockwise CIRCLE BLOCK RIGHT KNIFEHAND RISING BLOCK LEFT KNIFEHAND LOW SECTION BLOCK
11. extend your left arm and FRONT SNAP KICK hitting your palm with your left shin LEFT KNIFEHAND RISING BLOCK RIGHT KNIFEHAND STRIKE

Sunghwa Eui Bon



12. RIGHT FRONT SNAP KICK
LEFT KNIFEHAND LOW SECTION BLOCK
to groin and simultaneous
RIGHT PALM HEEL STRIKE to chin
13. pivot 270° counterclockwise into a
RIGHT BACK STANCE
LEFT REVERSE KNIFEHAND BLOCK
RIGHT TURNING KICK
14. step down into a
LEFT BACK STANCE
RIGHT BACKFIST STRIKE to the face
SLOW LEFT MIDDLE PUNCH
FAST LEFT MIDDLE PUNCH
15. pivot 180° clockwise into a
LEFT BACK STANCE
RIGHT REVERSE KNIFEHAND BLOCK
LEFT TURNING KICK
16. step down into a
RIGHT BACK STANCE
LEFT BACKFIST STRIKE to the face
SLOW RIGHT MIDDLE PUNCH
FAST RIGHT MIDDLE PUNCH (shout)

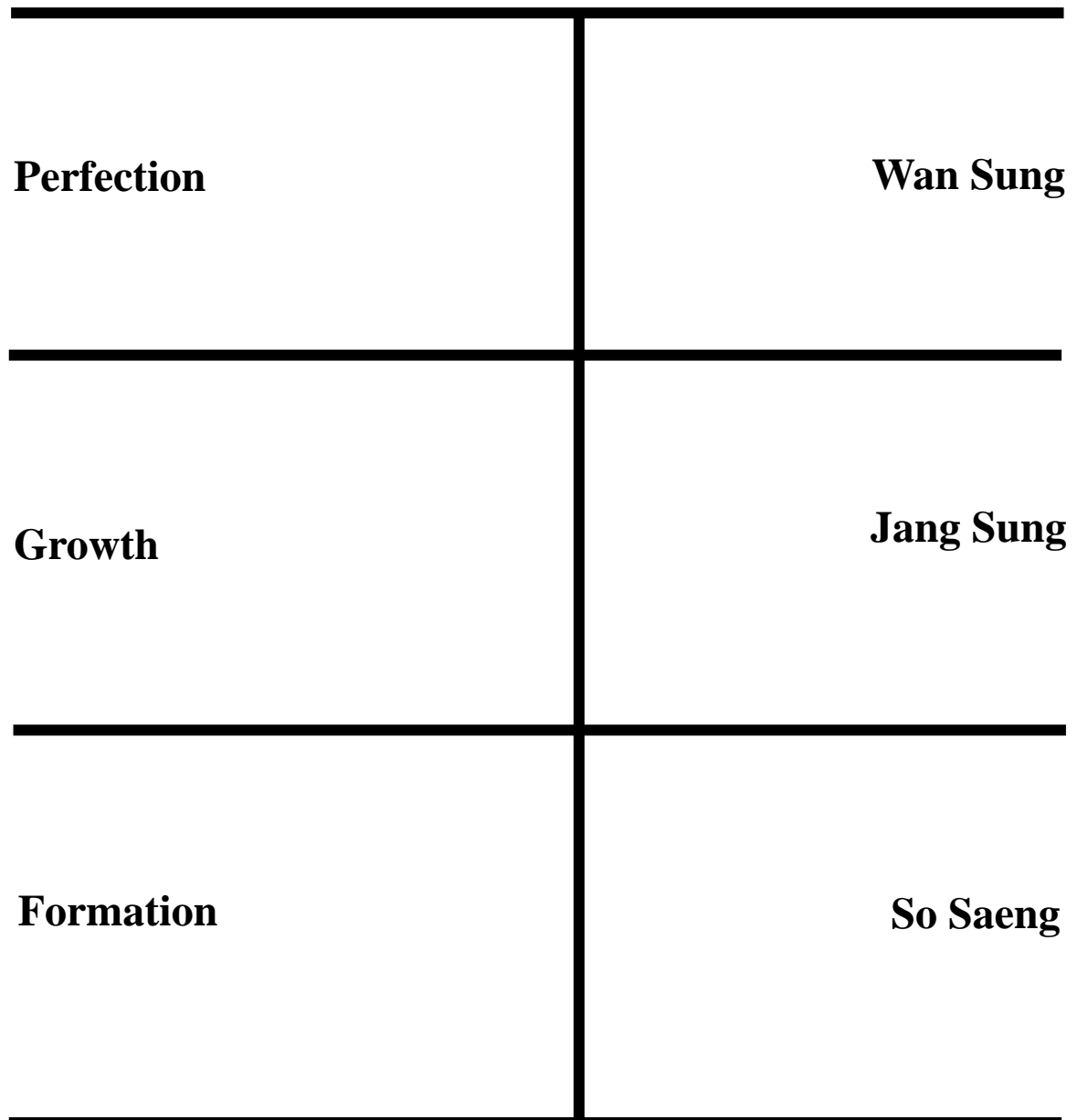
0. BARO: feet parallel; shoulder length apart;
right palm over left fist.



V. Samdange Eui Bon (삼단계 의 본)

Form of the three stages

< Diagram >



Samdange Eui Bon

A. Formal Theme

In order for any creature to be perfected, it must pass through three orderly stages of growth: Formation (So Saeng), Growth (Jang Sung), and Perfection (Wan Sung). Each of these three stages can be further subdivided into three substages.

Along the vertical line, there are three sets of techniques, each set corresponding to one of the three stages of growth. Within each set, three different techniques represent the three substages of each stage of growth.

This form consists of 70 movements. The number 70 is formed when 10 (symbolizing union with god) is multiplied by 7 (symbolizing the union of Heaven and earth).

B. Underlying Principle

This principle states that all things must pass through three stages of growth in order to reach completion or perfection.

Therefore, in order for any created being to reach perfection, it must complete a gradual growth process of three orderly stages: "formation," "growth," and "completion."

The number three appears throughout the mathematical principles of the natural world: primary colors, states of matter, points of stability, etc.

In human spiritual development, there are three stages in its ascent to perfection: the "form" stage, the "life" stage, and the "divine" stage.

Finally, human history itself has three stages of development. These correspond to three Providential ages, and upon the completion of these, a new era of civilization begins.

Samdange Eui Bon

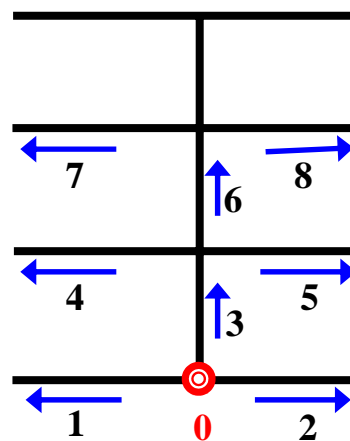
0: JOONBI: feet parallel; shoulder length apart;
right palm over left fist.

1. step 90° to your left with your left foot
and assume a RIGHT BACK STANCE
with a LEFT KNIFEHAND guarding block
RIGHT MIDDLE PUNCH (feint)
LEFT PUNCH to the face
slide your right foot to your left foot
and step forward with your left foot
executing a LEFT PUNCH to the face
(feint)
RIGHT MIDDLE PUNCH

2. pivot 180° clockwise into a
LEFT BACK STANCE with a
RIGHT KNIFEHAND GUARDING
BLOCK
LEFT MIDDLE PUNCH (feint)
RIGHT PUNCH to the face
slide your left foot to your right foot
and step forward with your right foot
executing a RIGHT PUNCH to the face
(feint)
3. face forward along the vertical line
bring your right foot to your left foot
simultaneously shouting SO SAENG
LEFT TURNING KICK
RIGHT REVERSE SIDE KICK
RIGHT OUTWARD KNIFEHAND STRIKE
(shout)

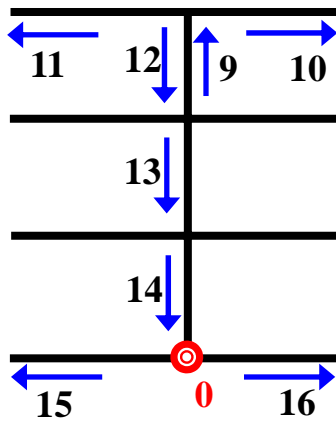
4. slide your left foot to your right foot
and step to the left with your left foot as-
suming a
RIGHT BACK STANCE with hands in a
READY FIGHTING POSITION
HOPPING LEFT TURNING KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH

5. pivot 180° clockwise into a
LEFT BACK STANCE with hands in a
READY FIGHTING POSITION
HOPPING RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
LEFT MIDDLE PUNCH



6. face forward along the vertical line
bring your right foot to your left foot
simultaneously shouting JANG SUNG
LEFT SIDE KICK RIGHT BACK
TURNING
KICK RIGHT BACKFIST STRIKE
(shout)
7. slide your left foot to your right foot
and step to the left with your left foot as-
suming a
RIGHT BACK STANCE with hands in a
READY FIGHTING POSITION
HOPPING LEFT SIDE KICK (feint)
snap around any block into a
LEFT TURNING KICK
8. pivot 180° clockwise into a
LEFT BACK STANCE with hands in a
READY FIGHTING POSITION
HOPPING RIGHT SIDE KICK (feint)
snap around any block into a
RIGHT TURNING KICK
RIGHT BACKFIST STRIKE

Samdange Eui Bon



9. face forward along the vertical line
bring your right foot to your left foot
simultaneously shouting WAN SUNG
LEFT TURNING KICK
RIGHT REVERSE TURNING KICK
after stepping down on your right foot,
step forward with your left foot and spring
from it
JUMPING RIGHT SIDE KICK (shout)

10. move counterclockwise and assume a
RIGHT BACK STANCE with a
LEFT KNIFEHAND GUARDING BLOCK
slide your right foot to your left foot
and step forward with your left foot execut-
ing a LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT INNER EDGE STRIKE

14. LEFT TURNING KICK
RIGHT REVERSE TURNING KICK
bring up your left knee
and spring from your right foot
JUMPING RIGHT TURNING KICK

11. pivot 180° clockwise into a
LEFT BACK STANCE with a
RIGHT KNIFEHAND GUARDING
BLOCK
slide your left foot to your right foot
and step forward with your right foot execut-
ing a
RIGHT BACKFIST STRIKE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE

15. move counterclockwise and assume a
RIGHT BACK STANCE with a
LEFT KNIFEHAND GUARDING BLOCK
RIGHT MIDDLE PUNCH (feint)
LEFT PUNCH to the face
LEFT PUNCH to the face (feint)
RIGHT MIDDLE PUNCH
HOPPING LEFT TURNING KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT INNER EDGE STRIKE

12. face your original starting position
bring your right foot to your left foot
LEFT TURNING KICK
RIGHT REVERSE SIDE KICK
RIGHT OUTWARD KNIFEHAND
STRIKE

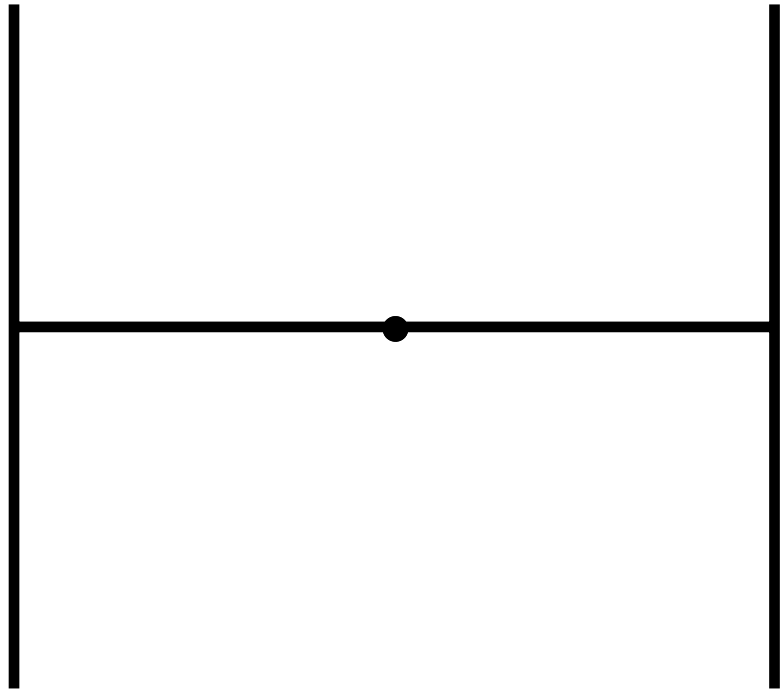
16. pivot 180° clockwise into a
LEFT BACK STANCE with a
RIGHT KNIFEHAND GUARDING BLOCK
LEFT MIDDLE PUNCH (feint)
RIGHT MIDDLE PUNCH to the face
RIGHT MIDDLE PUNCH to the face (feint)
LEFT MIDDLE PUNCH
HOPPING RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE (shout)

13. LEFT SIDE KICK
RIGHT BACK TURNING KICK
RIGHT BACKFIST STRIKE

0: BARO: feet parallel; shoulder length apart; right palm over left fist.

VI. Cham Gajung Eui Bon (참 가정 의 본) Form of True Family

< Diagram >



A. Formal Theme

The movements form the letter "H," which stands for "home." The form represents the idea of the natural ideal community of men. The left and right directions from the origin symbolize one's spiritual responsibility to, respectively, one's friends and neighbors, and to one's own family. Wheel strikes at the end of the form represent 360° of circular movement. This circle symbolizes the complete realization of such a true community. The shouted words "Gajung Gyohoi Nae Jung Chak Ji" are an affirmation of the will to achieve this ideal community.

The form can be performed in two ways:

- 1) Individually-perform movements to the right side and then to the left side.
- 2) In pairs-couples perform the right and left sides in unison with each other.

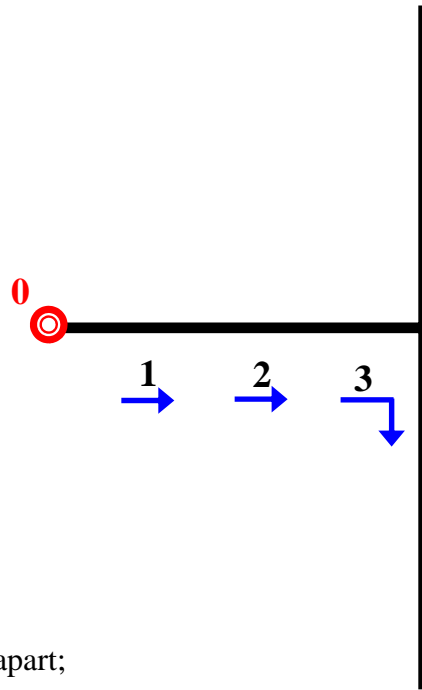
B. Underlying Principle

The home is the environment for the cultivation of the soul, and, as such, the family therein is the building block of the community and the greater society.

In the natural order of existence, there is no division between the spiritual and domestic life of the community. As man himself is an integrated being of soul and body, the home is a spiritual as well as a material entity.

Cham Gajung Eui Bon (Right)

C. Movement

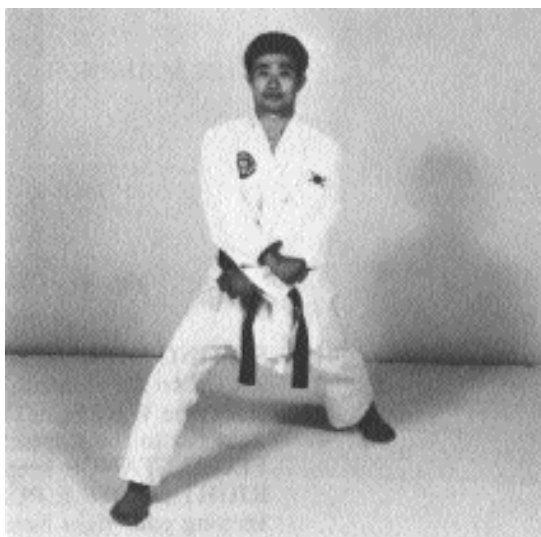
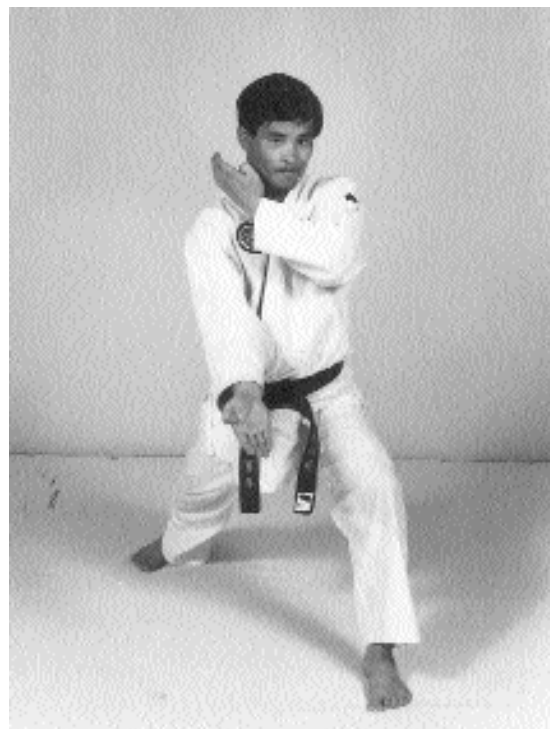
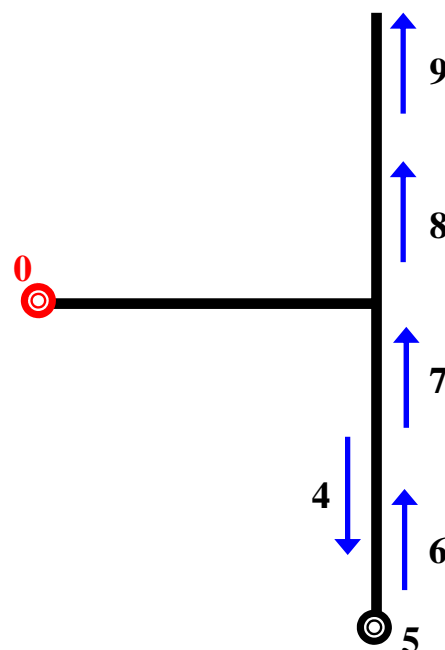


0. JOONBI: feet with heels together in V shape, 60° apart;
right palm over left hand.

- 0R.** facing forwards, step to your right into a SITTING STANCE
RIGHT MIDDLE PUNCH to the solar plexus shouting GA-
LEFT MIDDLE PUNCH to the solar plexus shouting JUNG
- RIGHT PALM HEEL STRIKE to the face shouting GYO-
LEFT PALM HEEL STRIKE to the face shouting HOI
- RIGHT HANDTHRUST to the stomach shouting NAE
LEFT HANDTHRUST to the stomach shouting JUNG
- RIGHT LOW OVERTURN PUNCH to the stomach shouting CHAK
LEFT LOW OVERTURN PUNCH to the stomach shouting JI
- 1R.** facing to your right, move your right foot to your right
and form a LEFT BACK STANCE
bring both hands to your waist, palms up
TWIN FOREARM BLOCK
LEFT KNIFEHAND INWARD BLOCK
pulling right hand in front of left shoulder
RIGHT MIDDLE PUNCH
- 2R.** LEFT FRONT SNAP KICK stepping down into a LEFT FRONT STANCE
LEFT MIDDLE SPEARFINGER
- 3R.** bring your right foot to your left foot, turn right
and form a LEFT BACK STANCE and execute a RIGHT OUTER FOREARM BLOCK

Cham Gajung Eui Bon (Right)

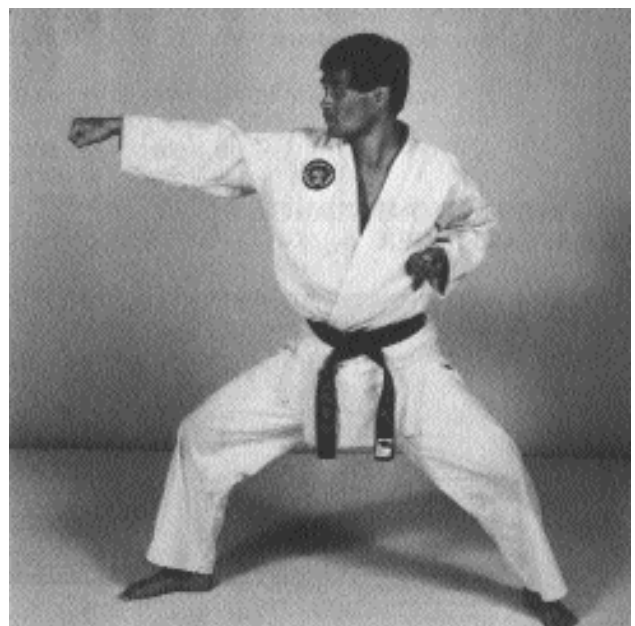
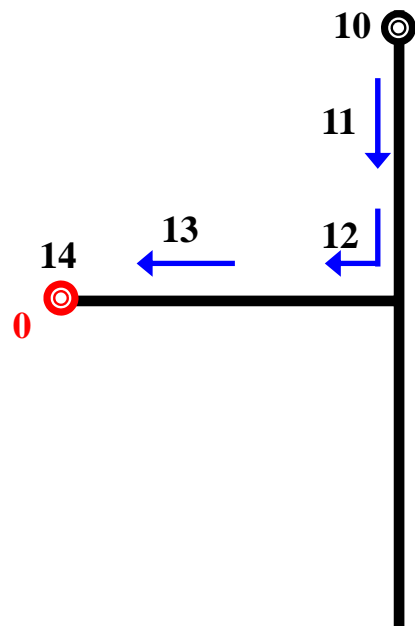
- 4R.** LEFT SIDE KICK
RIGHT REVERSE SIDE KICK
RIGHT OUTWARD KNIFEHAND STRIKE (shout)
- 5R.** face your left and form a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
step to your left front forming a LEFT FRONT STANCE
RIGHT LOW SPEARFINGER to the groin (slow)
bringing your left hand to your right shoulder;
bring back your left foot to your right and
form a RIGHT BACK STANCE
LEFT LOW SECTION FOREARM BLOCK with simultaneous
RIGHT HIGH BACKFIST STRIKE (fast)
- 6R.** step forward into a RIGHT FRONT STANCE
RIGHT MIDDLE SPEARFINGER
- 7R.** LEFT FRONT SNAP KICK stepping down into a
LEFT FRONT STANCE
FRONT CROSSFIST BLOCK (right hand over left)
TWIN VERTICAL PUNCH to the face



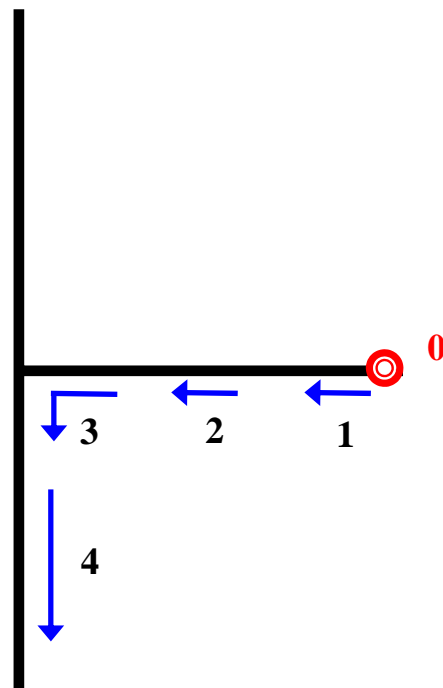
- 8R.** step forward into a RIGHT FRONT STANCE
RIGHT SPEARFINGER STRIKE to the eyes and
LEFT INWARD KNIFEHAND STRIKE with simul-
taneous RIGHT RISING BLOCK
- 9R.** LEFT FRONT SNAP KICK stepping down into a
LEFT FRONT STANCE
RIGHT MIDDLE PUNCH
LEFT MIDDLE PUNCH

Cham Gajung Eui Bon (Right)

- 10R.** balancing on your left leg,
(CROSSING BLOCK in front of your chest)
RIGHT SIDE KICK to the knee
RIGHT HEEL STAMPING KICK onto the instep
(ending in a SITTING STANCE) and
bring your right foot back and form a LEFT BACK
STANCE as you execute a
RIGHT BACKHAND BLOCK (shout)
- 11R.** LEFT TURNING KICK
RIGHT REVERSE TURNING KICK stepping down into a
LEFT BACK STANCE
RIGHT BACKFIST STRIKE (shout)
- 12R.** pivoting 270° counterclockwise, step into a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
LEFT LOW SECTION KNIFEHAND GUARDING BLOCK
- 13R.** HOPPING LEFT SIDE KICK stepping down into a RIGHT BACK STANCE
LEFT OUTWARD KNIFEHAND STRIKE
- 14R.** SITTING STANCE WHEEL STRIKE
(right fist to the face; left fist to the stomach)
shouting GA
clockwise WHEEL STRIKE
(left fist to the face; right fist to the stomach)
shouting JUNG
FIXED STANCE keeping your left hand ex-
tended,
swing 90° clockwise RIGHT MIDDLE
PUNCH shouting GYO
keeping your right hand extended, swing 180°
counterclockwise
LEFT MIDDLE PUNCH shouting HOI
- 0. BARO:** bring your right foot to your left foot;
feet with heels together in V shape, 60° apart;
right palm over left hand.



Cham Gajung Eui Bon (Left)



0. JOONBI: feet with heels together in V shape, 60° apart;
Left palm over right hand.

- 0L.** facing forwards, step to your left into a SITTING STANCE
LEFT MIDDLE PUNCH to the solar plexus shouting **GA-**
RIGHT MIDDLE PUNCH to the solar plexus shouting **JUNG**
- LEFT PALM HEEL STRIKE to the face shouting **GYO-**
RIGHT PALM HEEL STRIKE to the face shouting **HOI**
- LEFT HAND THRUST to the stomach shouting **NAE**
RIGHT HAND THRUST to the stomach shouting **JUNG**
- LEFT LOW OVERTURN PUNCH to the stomach shouting **CHAK**
RIGHT LOW OVERTURN PUNCH to the stomach shouting **JI**
- 1L.** facing to your left, move your left foot to your left and form a RIGHT BACK STANCE
bring both hands to your waist, palms up TWIN FOREARM BLOCK
RIGHT KNIFEHAND INWARD BLOCK pulling left hand in front of right shoulder
LEFT MIDDLE PUNCH
- 2L.** RIGHT FRONT SNAP KICK stepping down into a RIGHT FRONT STANCE
RIGHT MIDDLE SPEARFINGER
- 3L.** bring your left foot to your right foot, turn left and form a RIGHT BACK STANCE
and execute a LEFT OUTER FOREARM BLOCK
- 4L.** RIGHT SIDE KICK
LEFT REVERSE SIDE KICK
LEFT OUTWARD KNIFEHAND STRIKE (shout)

Cham Gajung Eui Bon (Left)

5L. face your right and form a LEFT BACK STANCE
RIGHT KNIFEHAND GUARDING BLOCK
step to your right front forming a RIGHT FRONT STANCE
LEFT LOW SPEARFINGER to the groin (slow) bringing your right hand to your left shoulder
bring back your right foot to your left and form a LEFT BACK STANCE
RIGHT LOW SECTION FOREARM BLOCK with simultaneous LEFT HIGH BACKFIST STRIKE (fast)

6L. step forward into a LEFT FRONT STANCE
LEFT MIDDLE SPEARFINGER

7L. RIGHT FRONT SNAP KICK stepping down into a RIGHT FRONT STANCE
FRONT CROSSFIST BLOCK (right hand over left)
TWIN VERTICAL PUNCH to the face

8L. step forward into a LEFT FRONT STANCE
LEFT SPEARFINGER STRIKE to the eyes and
RIGHT INWARD KNIFEHAND STRIKE with simultaneous LEFT RISING BLOCK

9L. RIGHT FRONT SNAP KICK
stepping down into a
RIGHT FRONT STANCE
LEFT MIDDLE PUNCH
RIGHT MIDDLE PUNCH

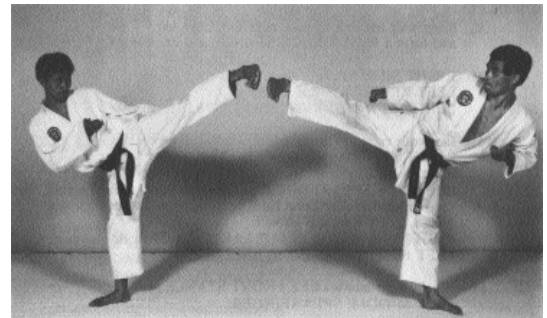
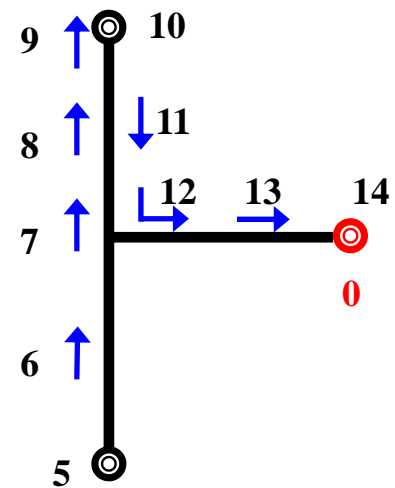
10L. balancing on your right leg,
(CROSSING BLOCK in front of your chest)
LEFT SIDE KICK to the knee
LEFT HEEL STAMPING KICK
onto the instep (ending in a
SITTING STANCE)
and bring your left foot back and form
a RIGHT BACK STANCE
as you execute a
LEFT BACKHAND BLOCK

14L. SITTING STANCE clockwise
WHEEL STRIKE
(left fist to the face; right fist to the stomach)
counterclockwise WHEEL STRIKE
(right fist to the face; left fist to the stomach)
keeping your right hand extended, swing 90° counterclockwise
FIXED STANCE LEFT MIDDLE PUNCH
keeping your left hand extended, swing 180° clockwise
RIGHT MIDDLE PUNCH

11L. RIGHT TURNING KICK
LEFT REVERSE TURNING KICK
stepping down into a
RIGHT BACK STANCE
LEFT BACKFIST STRIKE (shout)

12L. pivoting 270° clockwise, step into a
LEFT BACK STANCE
RIGHT KNIFEHAND GUARDING BLOCK
RIGHT LOW SECTION KNIFEHAND
GUARDING BLOCK

13L. HOPPING RIGHT SIDE KICK
stepping down into a LEFT BACK STANCE
RIGHT OUTWARD
KNIFEHAND STRIKE



shouting **GA**

shouting **JUNG**

shouting **GYO**

shouting **HOI**

BARO: bring your right foot to your left foot;
feet with heels together in V shape, 60° apart; left palm over right hand.

VII. Tong Il Eui Bon (통일 의 본)

Form of Unity

< Diagram >



A. Formal Theme

The diagram symbolizes unity. There are eight directions of multiple counter-attack movements representing unity on all levels: the individual, family, clan, tribe, nation, world, cosmos, and finally, cosmic union with the Principle of Harmony.

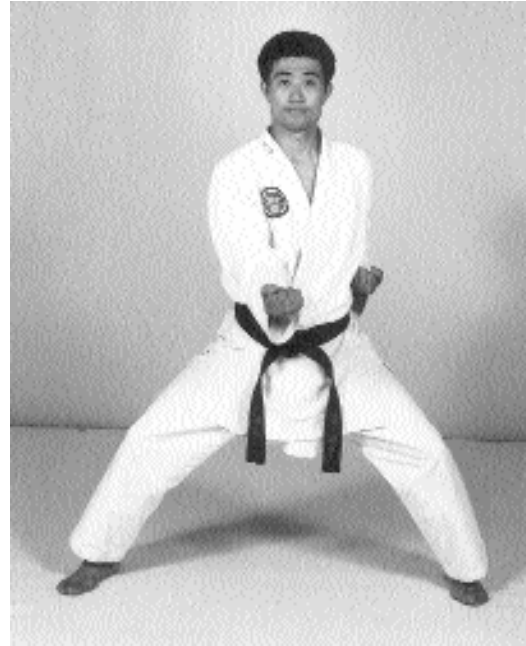
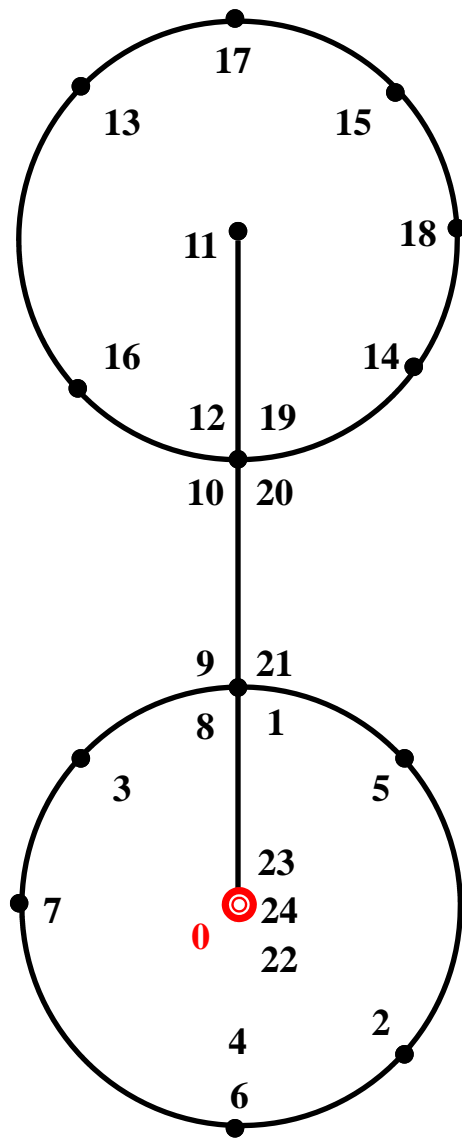
The seven counter-attacking movements symbolize overcoming and dispelling one's inner barriers—evil elements, selfishness, disunity—on each level. The 8th movement reflects the exhilarating feeling of union with the Principle of Harmony.

B. Underlying Principle

Harmonious unity is the original, natural state of existence. In humanity, unity must be achieved on all levels: individual (mind-body), family, clan, tribe, nation, world, cosmic, and finally, with the Principle of Harmony.

Thus, inner barriers should be dispelled, union with the Principle of Harmony attained, and this should find expression in devotion to the well-being of others.

Love is the highest virtue and the sacred bond bringing two or more things into harmonious oneness. Thus, the united world is the world of one heart, and one family under the Principle of Harmony.



0. raise both hands vertically and stretch them above your head, joining your forefingers and thumbs together in the form of a triangle; spring your hands open to each side of you and slowly bring them downward in a big circular motion until they are in front of you

step to your right into a SITTING STANCE
RIGHT PALM HEEL STRIKE to the face
LEFT PALM HEEL STRIKE to the face

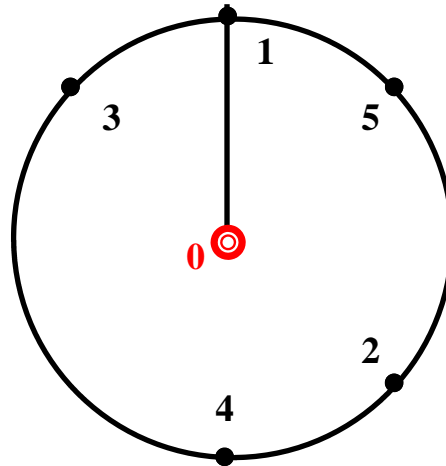
shouting **TONG**
shouting **IL**

RIGHT HAND THRUST to the stomach
LEFT HAND THRUST to the stomach

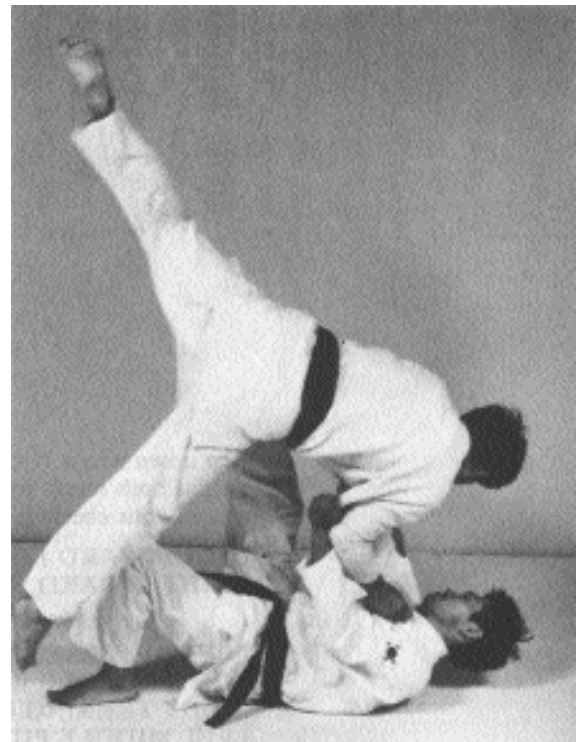
shouting **TONG**
shouting **IL**

RIGHT LOW OVERTURN PUNCH to the stomach
LEFT LOW OVERTURN PUNCH to the stomach

shouting **TONG**
shouting **IL**



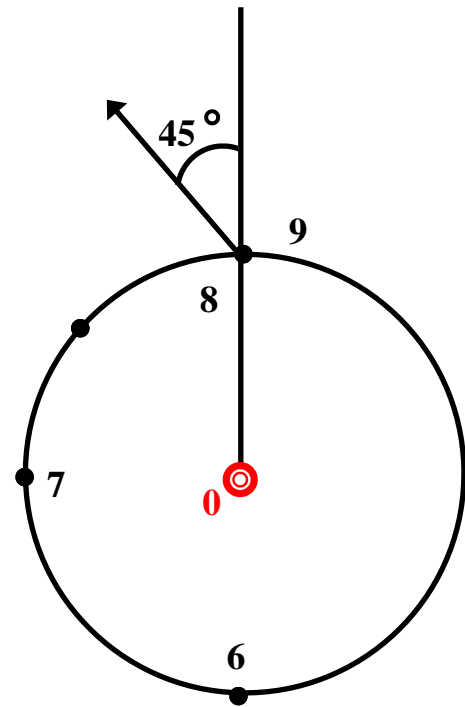
1. bring your right foot on the vertical midline
between your feet and step back with your left foot
into a LEFT BACK STANCE
RIGHT INWARD OUTER FOREARM BLOCK
HOPPING RIGHT TURNING KICK to the face
2. RIGHT BACK SIDE KICK to the stomach
3. JUMPING LEFT FRONT SNAP KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT INNER EDGE STRIKE
take a left half-step forward
LEFT KNIFEHAND RISING BLOCK
grab opponent's sleeve (left hand) and lapel
(right hand)
STOMACH THROW (*picture*)
stand up immediately into a
RIGHT BACK STANCE
still facing in the direction of the attack
4. pivot 135° counterclockwise on your right foot into a
RIGHT BACK STANCE
LEFT BACKFIST STRIKE
HOPPING LEFT TURNING KICK to knee and then face
JUMPING RIGHT REVERSE HOOK KICK
5. LEFT SIDE KICK
DOUBLE MIDDLE PUNCH (right-left)
RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE
BODY DROP



6. from you kneeling position after the throw execute a
LEFT TURNING KICK and a LEFT SIDE KICK
stand up into a RIGHT FIGHTING STANCE
still facing the direction of attack

7. step over your fallen opponent
LEFT KNIFEHAND OUTER EDGE BLOCK
JUMPING LEFT REVERSE CRESCENT KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT KNIFEHAND INNER EDGE STRIKE

8. pivot 90° clockwise
LEFT CRESCENT KICKING BLOCK
LEFT SIDE KICK
DOUBLE MIDDLE PUNCH (right-left)
JUMPING RIGHT PUNCH landing on your left foot



9. step down into a NATURAL STANCE facing 45° left of the center line
extend both hands forward: inhale as you bring them back to either side of
your chest; exhale as you bring both hands downward to your waist

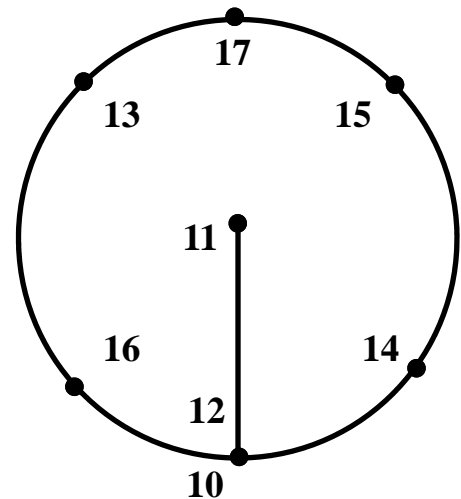
LEFT INWARD FOREARM BLOCK
RIGHT INWARD FOREARM BLOCK

shouting **TONG**
shouting **IL**

LEFT REVERSE SIDE KICK
RIGHT MIDDLE PUNCH
RIGHT TURNING KICK
LEFT MIDDLE PUNCH
LEFT HOOK KICK
LEFT BACKFIST STRIKE to the face
RIGHT MIDDLE PUNCH

step back with your left foot into a RIGHT BACK STANCE
LEFT OUTWARD KNIFEHAND STRIKE
step back with your right foot into a RIGHT BACK STANCE
LEFT LOW SECTION FOREARM BLOCK and
RIGHT HIGH BACKFIST STRIKE
RIGHT ELBOW STRIKE to the chest
RIGHT BACKFIST STRIKE to the face
LEFT MIDDLE PUNCH
RIGHT PUNCH to the face
bring hands slowly into a READY FIGHTING POSITION

10. jump into a LEFT BACK STANCE with hands in a
READY FIGHTING POSITION
LEFT LOW TURNING KICK
LEFT TURNING KICK
JUMPING RIGHT REVERSE SIDE KICK
stepping down into a LEFT BACK STANCE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE
step to your rear into a RIGHT BACK STANCE
RIGHT ELBOW STRIKE to the stomach with shout
11. RIGHT FORWARD FALL
KNEELING RIGHT SIDE KICK
KNEELING LEFT TURNING KICK in the opposite
direction
12. stand up in a RIGHT BACK STANCE facing the direction from which you came
LEFT INWARD FOREARM BLOCK
RIGHT BACK TURNING KICK to the face
13. RIGHT BACK SIDE KICK to the stomach
14. JUMPING LEFT FRONT SNAP KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT INNER EDGE STRIKE
take a left half-step forward
LEFT KNIFEHAND RISING BLOCK
grab opponent's sleeve (left hand) and lapel (right hand)
STOMACH THROW
stand up immediately into a RIGHT BACK STANCE still facing
in the direction of the attack
15. pivot 135° counterclockwise on your right foot into a
RIGHT BACK STANCE
LEFT BACKFIST STRIKE
HOPPING LEFT TURNING KICK to knee and then face
JUMPING RIGHT REVERSE HOOK KICK
16. LEFT SIDE KICK
DOUBLE MIDDLE PUNCH (right-left)
RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE
BODY DROP
17. from your kneeling position after the throw execute a
LEFT TURNING KICK and a LEFT SIDE KICK

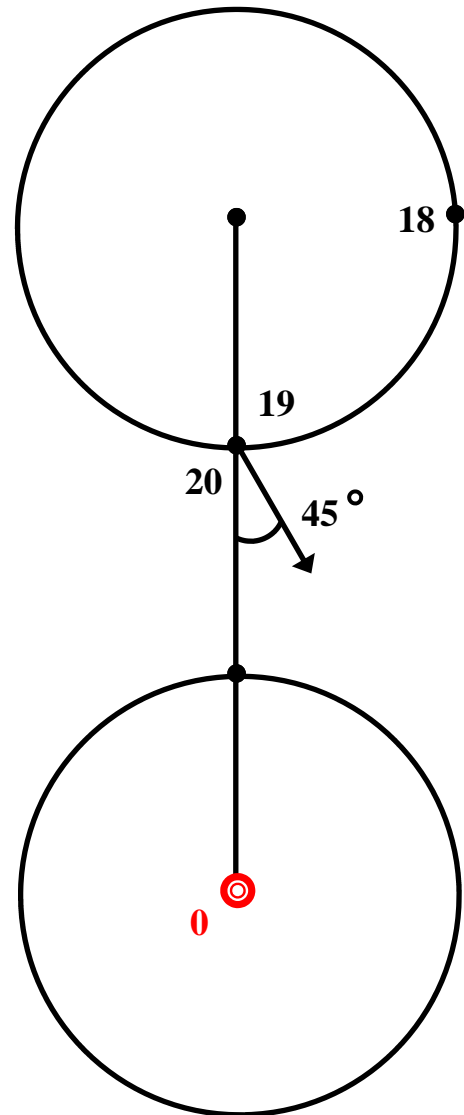


18. step over your fallen opponent
LEFT KNIFEHAND OUTER EDGE BLOCK
JUMPING LEFT REVERSE CRESCENT KICK
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH
LEFT INNER EDGE STRIKE
19. pivot 90° clockwise
LEFT CRESCENT KICKING BLOCK
LEFT SIDE KICK
DOUBLE MIDDLE PUNCH (right-left)
JUMPING RIGHT PUNCH landing on your left foot
20. step down into a NATURAL STANCE facing 45° left of
the center line extend both hands forward: inhale as you
bring them back to either side of your chest; exhale as
you bring both hands downward to your waist

LEFT INWARD FOREARM BLOCK
shouting **TONG**
RIGHT INWARD FOREARM BLOCK
shouting **IL**

LEFT REVERSE SIDE KICK
RIGHT MIDDLE PUNCH
RIGHT TURNING KICK
LEFT MIDDLE PUNCH
LEFT HOOK KICK
LEFT BACKFIST STRIKE to the face
RIGHT MIDDLE PUNCH
step back with your left foot into a
RIGHT BACK STANCE
LEFT OUTWARD KNIFEHAND STRIKE

step back with your right foot into a
RIGHT BACK STANCE
LEFT LOW SECTION FOREARM BLOCK and
RIGHT HIGH BACKFIST STRIKE
RIGHT ELBOW STRIKE to the chest
RIGHT BACKFIST STRIKE to the face
LEFT MIDDLE PUNCH
RIGHT PUNCH to the face
bring hands slowly into a
READY FIGHTING POSITION



21. jump into a LEFT BACK STANCE with hands in a READY FIGHTING POSITION
LEFT LOW TURNING KICK
LEFT TURNING KICK
JUMPING RIGHT REVERSE SIDE KICK
stepping down into a LEFT BACK STANCE
LEFT MIDDLE PUNCH
RIGHT INNER EDGE STRIKE
step to your rear into a RIGHT BACK STANCE
RIGHT ELBOW STRIKE to the stomach with shout

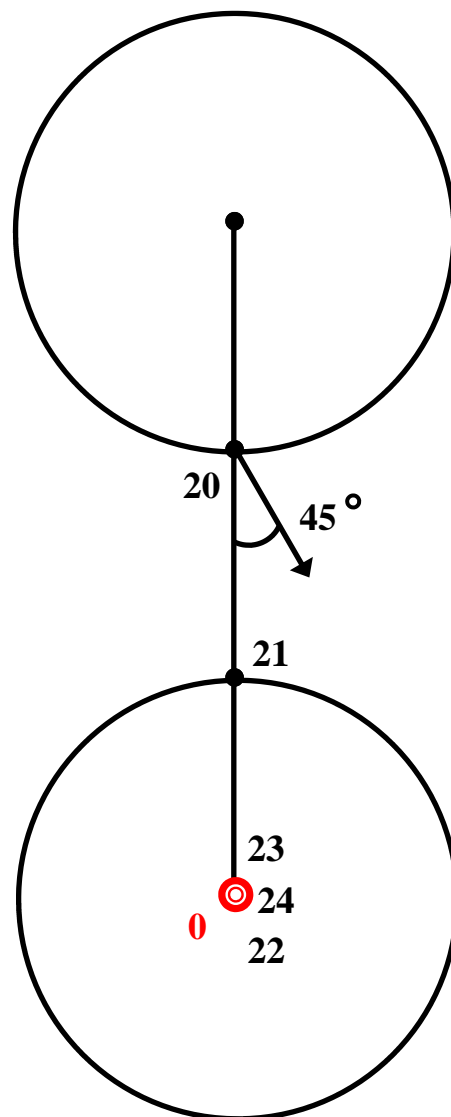
22. RIGHT FORWARD FALL
KNEELING RIGHT SIDE KICK
KNEELING LEFT TURNING KICK in the opposite direction

23. stand up in a RIGHT BACK STANCE
facing the direction from which you came
JUMPING RIGHT PUNCH landing on your left foot

24. step down into a NATURAL STANCE

TWIN VERTICAL PUNCH to the face
shouting **CHUN**
swing 90° clockwise
RIGHT MIDDLE PUNCH
shouting **JU**
swing 180° counterclockwise
LEFT MIDDLE PUNCH
shouting **TONG**
swing 90° clockwise
TWIN VERTICAL PUNCH to the face
shouting **IL**

bring both hands over your head with forefingers and thumbs together in the form of a triangle; bring your hands slowly downward in a big circular motion along either side of you and simultaneously bring your feet to-



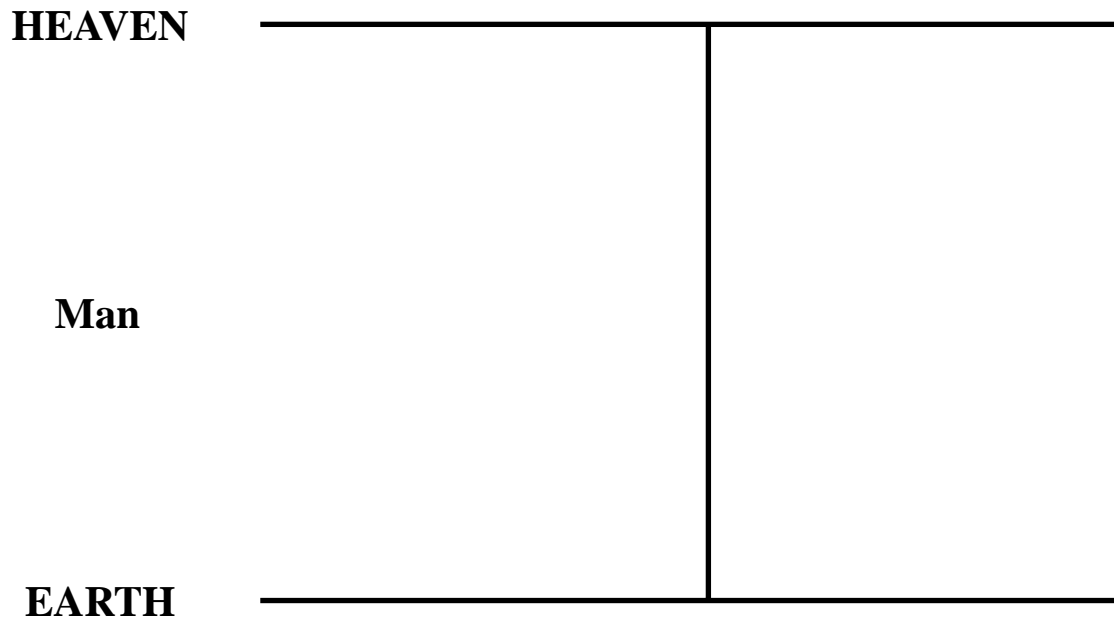
0. BARO: feet with heels together in V shape, 60° apart;
right palm over back of left hand

NOTES:

VIII. Chang Jo Eui Bon (창조 의 본)

Form of Creation

< Diagram >



A. Formal Theme

The diagram respectively symbolizes Heaven, Man, and Earth. In this scheme of creation, the Principle of Harmony is the absolute center, while man is its relative center. He is the intermediary through which Heaven and Earth are connected.

However, for man to merit this position of cosmic authority, he must first strive for personal perfection. Thus, the words "Jah Ah Joo Gwan" mean "Dominion over Self," and represent man's union with Heaven. On this basis, he is properly qualified to assert dominion over the universe, which is the meaning of "Chun Joo Joo Gwan." These words are vigorous affirmations of man's responsibility to fulfill the Ideal scheme of Creation.

B. Underlying Principle

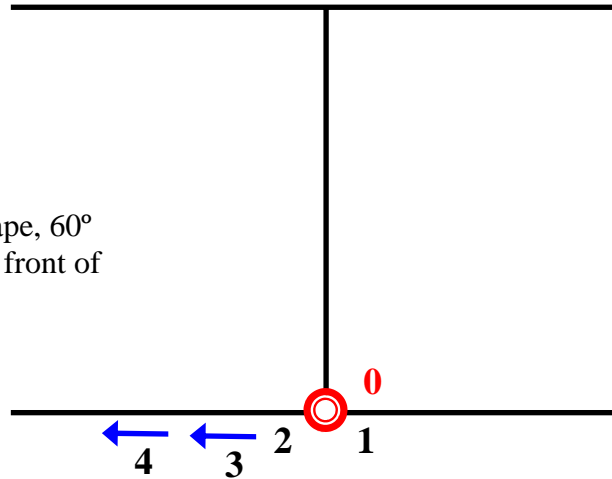
Creation is the process of the Principle of Harmony expressing itself through substantial forms. These expressions take two forms: Created things of nature are symbolic representations of the Divine, while man is its direct expression.

Thus, the perfected human spirit is called "divine" and its heart is objective to the Principle of Harmony. Secondly, such a personality becomes the subject or "center" of the cosmos. Thirdly, he is the mediator between Heaven and Earth.

Through perfect man, the proper scheme of heart's dominion in Creation is fulfilled.

Chang Jo Eui Bon

- 0. JOONBI:** feet with heels together in V shape, 60° apart right palm over left fist in front of forehead.



1. bring down your hands to the center of your chest (solar plexus) and slowly expand them side-wards, bring your hands downward along your side in a circular motion and bring them together right palm over left hand

step to your right into a NATURAL STANCE

TWIN UPPER OUTER FOREARM BLOCK fast)

bring both hands to your chest;

step forward with your right foot and form a

LEFT CAT STANCE

ROCK PUSH (slow movement, left hand above right at about chin level)

2. bring your right foot back and return to the NATURAL STANCE
right hand at waist level (palm up)
left hand by right shoulder (palm down)
counterclockwise CIRCLE BLOCK

step forward with your left foot and form a

RIGHT CAT STANCE simultaneously

bring your right hand to your upper chest and your left hand to your waist

PALM HEEL STRIKE to face (right) and groin (left)

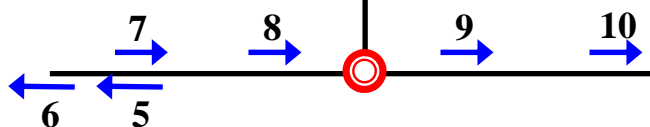
3. bring your left foot back and return to the NATURAL STANCE
right hand by left shoulder (palm down)
left hand at waist level (palm down)
face your left, step forward with your left foot and form a
RIGHT BACK STANCE
LEFT SEMICIRCLE BLOCK
RIGHT MIDDLE PUNCH
LEFT PUNCH to the face

4. pivoting 180° counterclockwise on your left foot, step into a
SITTING STANCE
TWIN MOUNTAIN BLOCK

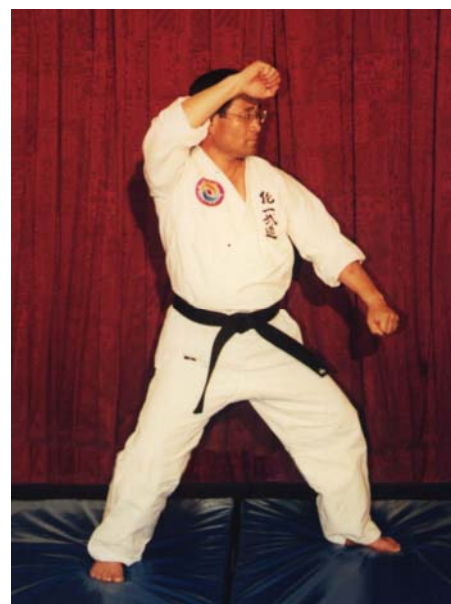


Chang Jo Eui Bon

5. moving your right foot, form a
LEFT BACK STANCE
move your hands counterclockwise simultaneously;
right hand upward and then downward to form a
RIGHT LOW SECTION FOREARM
BLOCK
left hand downward and then
upward to form a LEFT RISING BLOCK

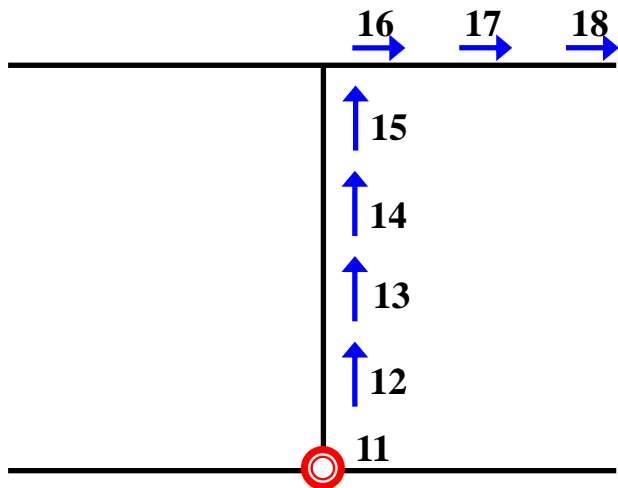


6. bring your right foot back and form a
LEFT REAR STANCE
simultaneously pull your hands back to your left hip
RIGHT SIDE KICK
step down into a RIGHT FRONT STANCE
LEFT MIDDLE PUNCH
RIGHT PUNCH to the face
7. pivoting 180° clockwise on your left foot, step into a
LEFT BACK STANCE
right hand at waist level(palm down)
left hand by right shoulder(palm down)
RIGHT SEMICIRCLE BLOCK
LEFT MIDDLE PUNCH
RIGHT PUNCH to the face
8. pivoting 180° clockwise on your right foot, step into a
SITTING STANCE
TWIN MOUNTAIN BLOCK
9. moving your left foot, form a RIGHT BACK STANCE
move your hands clockwise simultaneously;
left hand upward and then downward to form a
RIGHT RISING BLOCK (*picture*)
10. bring your left foot back and form a
RIGHT REAR STANCE
simultaneously pull your hands back to your right hip
LEFT SIDE KICK
step down into a LEFT FRONT STANCE
RIGHT MIDDLE PUNCH
LEFT PUNCH to the face

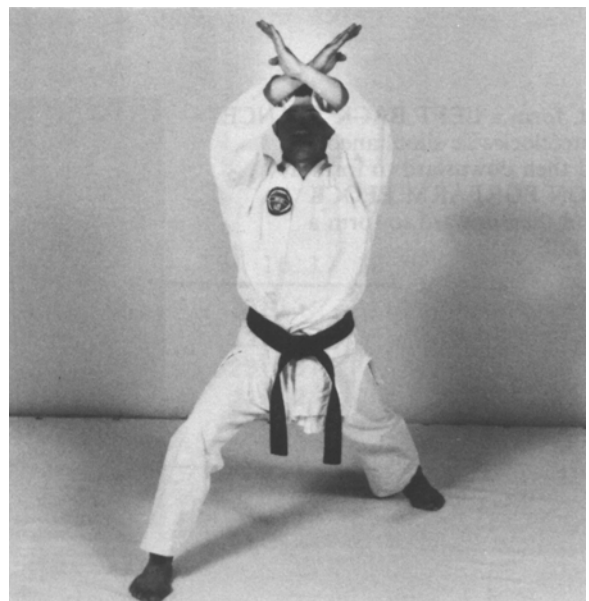


Chang Jo Eui Bon

11. pivot 90° counterclockwise on your right foot facing to your front step into a LEFT FRONT STANCE LOW CROSS FIST BLOCK (right over left) HIGH CROSS PALM BLOCK (right over left) rotate palms at wrists and pull both hands quickly to your right hip MIDDLE DOUBLE PUNCH (right/left)

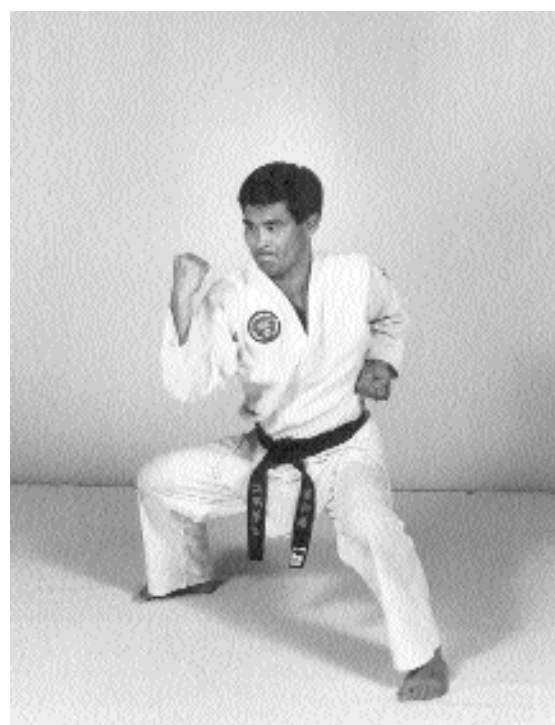
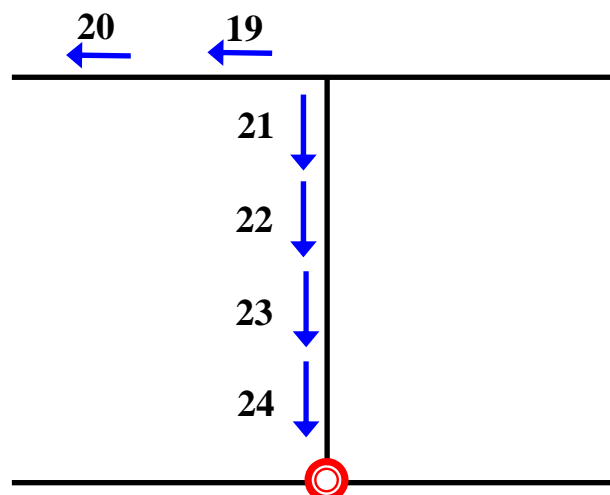


12. move your left foot back to form a RIGHT BACK STANCE
LEFT LOW SECTION KNIFEHAND BLOCK (palm open) with simultaneous HIGH RIGHT INNER EDGE BLOCK
13. step to your right front
RIGHT REVERSE OUTER EDGE BLOCK
RIGHT REVERSE JUMPING CRESCENT KICK
step down into a LEFT BACK STANCE momentarily holding right foot at the level of your knee
step down and simultaneously execute a
RIGHT KNIFEHAND GUARDING BLOCK (slow)
14. pivoting on your left foot and bringing your right foot one step back form a RIGHT BACK STANCE RIGHT RISING BLOCK with simultaneous LEFT LOW SECTION BLOCK (slow)
15. LOW RIGHT TURNING KICK (feint) HIGH RIGHT TURNING KICK step down into a LEFT BACK STANCE RIGHT BACKFIST STRIKE LEFT MIDDLE PUNCH
16. pivoting on your right foot, rotate 270° counterclockwise stepping into a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
17. LEFT RISING BLOCK
RIGHT PALM HEEL STRIKE to the chin (slow)
RIGHT PALM HEEL STRIKE to the chin (fast)
18. RIGHT FRONT SNAP KICK
step down into a RIGHT FRONT STANCE
LEFT INWARD FIST STRIKE to nose
RIGHT MIDDLE PUNCH

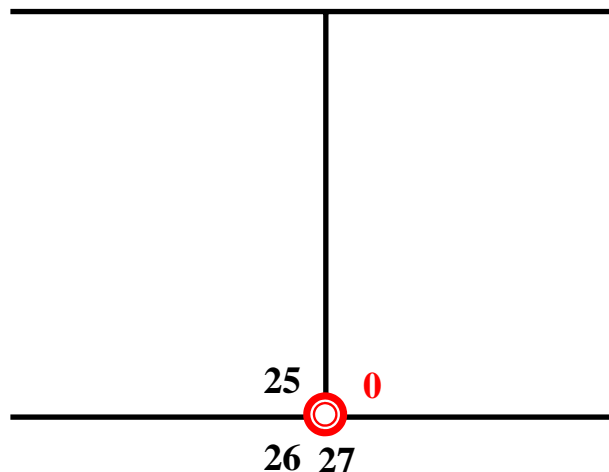


Chang Jo Eui Bon

19. pivot 180° clockwise on your left foot into a
LEFT BACK STANCE with simultaneous
RIGHT BACKHAND BLOCK
LEFT CRESCENT KICK to right palm
LEFT SIDE KICK stepping down into a
LEFT FRONT STANCE
RIGHT ELBOW STRIKE to the left palm
RIGHT BACKFIST STRIKE
(pulling left hand back)
20. step back with your right foot, form a
SITTING STANCE
left hand by your right shoulder,
right hand up bent
90° at the elbow
RIGHT ELBOW STRIKE with **SHOUT**
21. pivoting 180° counterclockwise on your right foot, face the origin;
right hand by left shoulder, left hand parallel at waist level:
- RIGHT LOW OUTER FOREARM BLOCK with simultaneous
LEFT HIGH INNER FOREARM BLOCK shouting **JA**
LEFT LOW OUTER FOREARM BLOCK with simultaneous
RIGHT HIGH INNER FOREARM BLOCK shouting **AH**
with both hands execute a clockwise pushing-pulling movement
RIGHT ADVANCED FOOT SWEEP shouting **JOO**
with both hands execute a counterclockwise pushing-pulling movement
LEFT ADVANCED FOOT SWEEP shouting **GWAN**
22. step forward into a LEFT FRONT STANCE cross hands at chest (right over left)
LOW TWIN OUTER EDGE BLOCK (palm open)
HIGH TWIN INNER EDGE BLOCK (palm open)
reach for opponent's head with both hands (slow)
pull downward
RIGHT KNEE STRIKE to head with shout (fast)
23. step down into a LEFT BACK STANCE
RIGHT KNIFEHAND GUARDING BLOCK
step forward to your left front
LEFT REVERSE OUTER EDGE BLOCK
RIGHT REVERSE JUMPING HOOK KICK
Land in RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
24. bring your right foot to your left foot
LEFT HOOK KICK (feint)
LEFT TURNING KICK
step down into a RIGHT BACK STANCE
LEFT BACKFIST STRIKE
RIGHT MIDDLE PUNCH



25. grab opponent's sleeve with your right hand and step forward with your left foot
LEFT SHOULDER THROW
TWIN ELBOW STRIKE to the sides
bring both hands to your chest;
step forward with your left foot and form a RIGHT CAT STANCE
ROCK PUSH (slow movement, right hand above left at about chin level)



26. bring your left foot back and return to the NATURAL STANCE
right hand by left shoulder (palm down)
left hand at waist level (palm up)
clockwise CIRCLE BLOCK
step forward with your right foot and form a LEFT CAT STANCE simultaneously
bringing your left hand to your upper chest and your right hand to your waist
PALM HEEL STRIKE to face (left) and groin (right)

27. slide to the left into a SITTING STANCE
LEFT ELBOW STRIKE with simultaneous
RIGHT PUNCH (over shoulder to face)
slide to the right into a SITTING STANCE
RIGHT ELBOW STRIKE with simultaneous
LEFT PUNCH (over shoulder to face)
RIGHT MIDDLE PUNCH
LEFT MIDDLE PUNCH

shouting **CHUN**

shouting **JOO**
shouting **JOO**
shouting **GWAN**

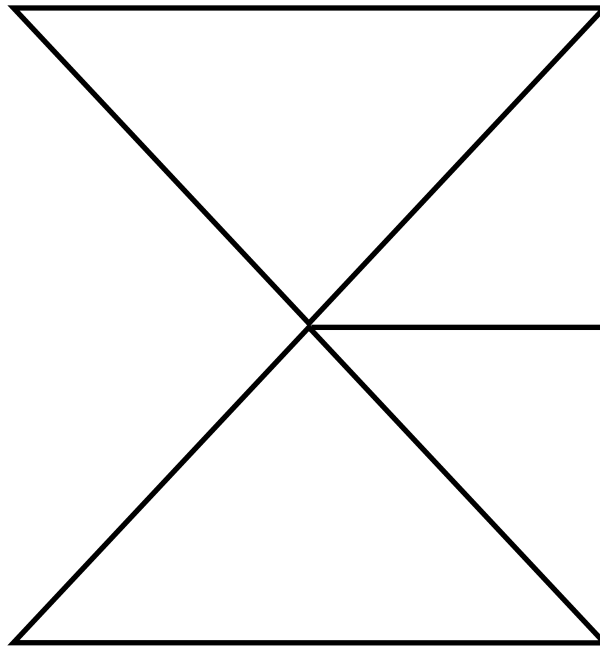
0. **BARO**: feet with heels together in V shape, 60° apart; right palm over left fist in front of forehead



IX. Chun Seung Eui Bon (천승 의 본)

Form of Victory of Heaven

< Diagram >



A. Formal Theme:

This form expresses the ultimate victory of good over evil.

There are ten sets of attacking movements, and four throwing movements. Ten is the number signifying completion or perfection, while four symbolizes the presence of True Family on earth.

Thus, this form celebrates the Day of Victory of Heaven, and it is characterized by dynamic combinations of fighting movements.

B. Underlying Principle

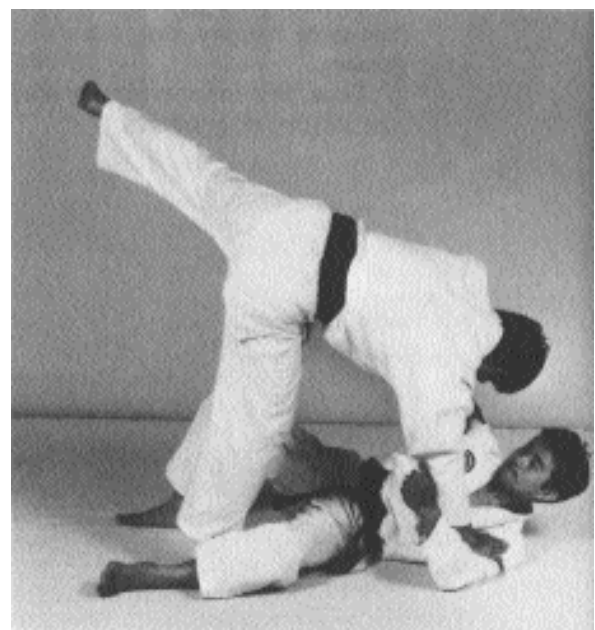
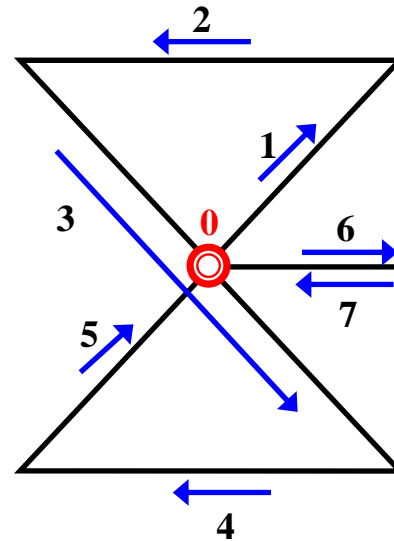
History is the record of struggle between the forces of good ("Heaven") and the forces of evil.

As the central created being, man is in the position to affect the outcome of this struggle. If he strives for goodness, or succumbs to evil, he affects the course of his own history. In the same manner, the collective decisions of a people affect social, national, and world history.

Thus, this form expresses man's absolute determination to recreate history, and to secure the victory of goodness.

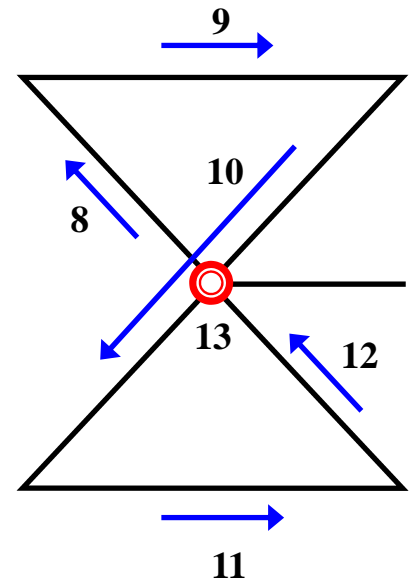
Chun Seung Eui Bon

0. **JOONBI:** two fists in front of your chest
1. step into a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
shouting **CHUN SEUNG**
escape by lowering your position and attack
RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
SPINNING LEFT BACKFIST KICK
HOPPING LEFT SIDE KICK
DOUBLE PUNCH (right-left)
JUMPING LEFT OUTWARD CRESCENT KICK
2. move diagonally to the right with simultaneous
RIGHT KNIFEHAND GUARDING BLOCK
LEFT SIDE KICK
RIGHT BACK SIDE KICK
DOUBLE PUNCH (right-left)
JUMPING RIGHT FRONT SNAP KICK
DOUBLE PUNCH (right-left)
RIGHT SHOULDER THROW
3. FLYING RIGHT SIDE KICK
4. LEFT BACKFIST STRIKE
RIGHT REVERSE PUNCH
RIGHT FRONT SNAP KICK and TURNING KICK
LEFT REVERSE PUNCH
LEFT TURNING KICK
JUMPING RIGHT REVERSE TURNING KICK
JUMPING LEFT TURNING KICK
5. RIGHT SIDE KICK
RIGHT BACKFIST STRIKE
LEFT REVERSE PUNCH
LEFT TURNING KICK
JUMPING LEFT INWARD CRESCENT KICK
DOUBLE PUNCH (left-right) and LEFT RIDGE
HAND
LEFT SIDE THROW
6. RIGHT FORWARD FALL
7. LEFT FORWARD FALL
LEFT SIDE KICK and
REVERSE TURNING KICK
from your prone position



Chun Seung Eui Bon

8. step into a LEFT BACK STANCE
RIGHT KNIFEHAND GUARDING BLOCK
shouting **CHUN SEUNG**
escape by lowering your position and attack
LEFT TURNING KICK
LEFT BACKFIST STRIKE
SPINNING RIGHT BACKFIST STRIKE
HOPPING RIGHT SIDE KICK
DOUBLE PUNCH (left-right)
JUMPING RIGHT OUTWARD CRESCENT KICK
9. move diagonally to the left with simultaneous
LEFT KNIFEHAND GUARDING BLOCK
RIGHT SIDE KICK
LEFT BACK SIDE KICK
DOUBLE PUNCH (left-right)
JUMPING LEFT FRONT SNAP KICK
DOUBLE PUNCH (left-right)
LEFT SHOULDER THROW
10. FLYING LEFT SIDE KICK
11. RIGHT BACKFIST STRIKE
LEFT REVERSE PUNCH
LEFT FRONT SNAP KICK and TURNING KICK
RIGHT REVERSE PUNCH
RIGHT TURNING KICK
JUMPING LEFT REVERSE TURNING KICK
JUMPING RIGHT TURNING KICK
12. LEFT SIDE KICK
LEFT BACKFIST STRIKE
RIGHT REVERSE PUNCH
RIGHT TURNING KICK
JUMPING RIGHT INWARD CRESCENT KICK
DOUBLE PUNCH (right-left) and RIGHT RIDGE HAND
RIGHT SIDE THROW
13. CIRCULAR PUNCH shouting **CHUN**
HIGH TWIN FIST PUNCH shouting **SEUNG**



0. BARO

NOTES:

X. Cham Sarang Eui Bon (참사랑 의 본)

Form of True Love

A. Formal Theme:

Using advanced self defense technique students learn to master circular motion. This form is composed of eleven techniques which express True Love.

B. Underlying Principle

True Love is living for the sake of others, a totally unselfish way of life. This requires discipline and self control with no desire to harm others. Circular motion applied correctly will enable the student to control his attack without inflicting permanent injury.

O: JOONBI

1. Bow
2. Parry a lunge with back of hand; stepping back with right hand on attackers neck and direct downward, using attacker's momentum, throw in circular motion down
3. Parry with left hand and take down using circular motion (Fall)
4. Shoulder grab from back, turn take down with grab to hair and throat.
5. Parrying, cross one leg over and sweep, repeat other side.
6. Parry two hand grab out ward with both hands. Followed by two palm strike to waist, with palm to chin push back.
7. Right hand is grabbed, bring up to two finger control.
8. Back right pocket is grabbed with your right hand grab his hand turning and twisting, bring left foot up and down on back of knee. Elbow strike to the face pressing down onto the floor.
9. Your left hand is grabbed; with your right hand grab his wrist, pushing your left hand down pressing back and up his fingers in an lock, turn go under and throw.
10. Right hand is grabbed; with your left hand reach over and put your thumb to his, bring up in a circular motion to your right side, your right hand moves down to his elbow pushing down.
11. Right front shoulder is grabbed, reach with your left hand, grabbing his and pin to your shoulder. Bring right arm up and grab your on collar. Step toward his left foot, pressing down with your right elbow for a wrist lock.
12. Turn in opposite direction and with left hand parry punch coming to your face swift right hand place on his chest coming up to eyes. Your left hand presses on the lower back.
13. Step forward with right leg and bow.

O. BARO

XI. Wang Kwon Eui Bon (왕권 의 본)

Form of Kingship

< Diagram >

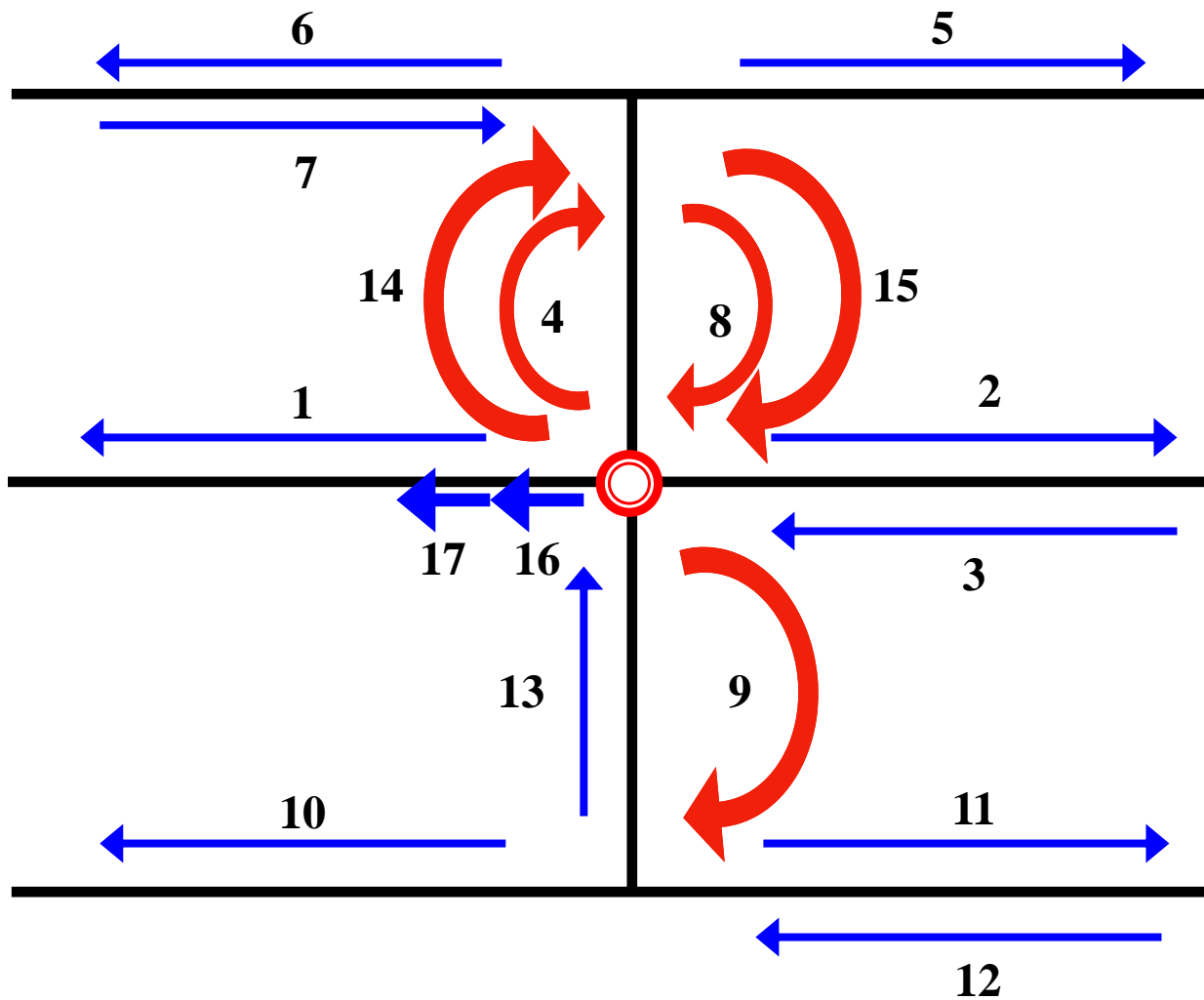


A. Formal Theme:

In this form, trainees do techniques and moves that draw “王” (the kingship symbol.) This form centers on the Coronation Ceremony for the Kingship of Heaven and symbolizes the unfolding age of Heaven's realm of kingship.

B. Underlying Principle

There are 17 different techniques used in this form, and these symbolize the adding together of the numbers in the day, the month and the year of the Coronation Ceremony for the Kingship of Heaven, which took place on 13.01.2001 (13 and 4 = 17). All the moves symbolize and represent Heaven's liberation, joy and authority. There are four kinds of jumping kick techniques, which symbolize the entire (joun-che), overall (joun-bahn), full authority (joun-kwon) and almightiness (joun-neung) of Heaven and also the natures of Heaven's true love: absolute, unique, unchanging and eternal. They also symbolize the realm of the age of the Fourth Adam.



*** 4 kinds of jumping kicks are:**

Jumping turning kick => **No.4**

Jumping reverse turning kick => **No.8**

Jumping front snap kick => **No.9**

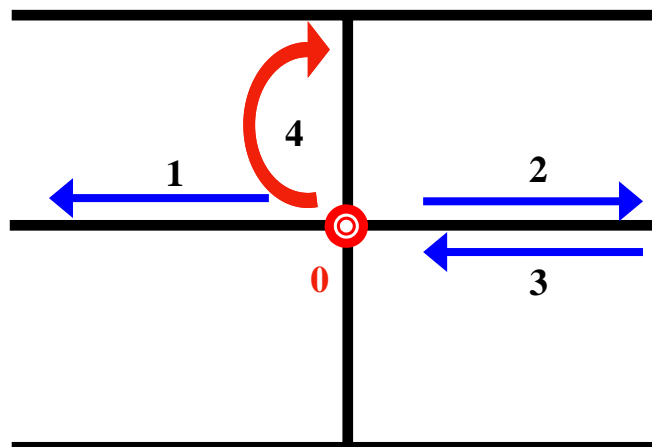
Jumping reverse crescent kick => **No. 14, 15**

Wang Kwon Eui Bon

0. JOONBI: feet with heels together in V shape, 60 ° apart; right palm over back of left hand

Inhale as you bring your hands slowly upward in a big circular motion along either side of you, joining your forefingers and thumbs together in the form of a triangle above your head

Exhale as you make a full bow with forefingers and thumbs together.



Inhale as you rise up with your right knee first and your left knee next simultaneously raise hands with back of hands together slowly and form a triangle with forefingers and thumbs together above your head with heels together in V shape, 60 ° apart

Exhale as you bring your hands slowly downward in a big circular motion along either side of you into right palm over back of left hand

1. (3 techniques)

- a) step forward with your left foot into a LEFT FRONT STANCE
RIGHT KNIFEHAND INNER FOREARM BLOCK with your left palm up turning your face to the right
- b) step forward with your right foot pivoting 180 ° clockwise followed by your left foot simultaneously bring your left hand with palm down in a big circular motion clockwise
- c) pivoting 270° counterclockwise step forward with your left foot simultaneously bring your right hand with palm down in a big circular motion counterclockwise

2. (3 techniques)

- a) LEFT KNIFEHAND BLOCK in a circular motion
- b) step forward with the right foot, RIGHT KNIFEHAND STRIKE in a circular motion
- c) pivot 90° counterclockwise on your right foot, RIGHT HADAN HEJYONG KONGBANG (RIGHT SHOULDER THROW) with your left foot forward

3. (2 techniques)

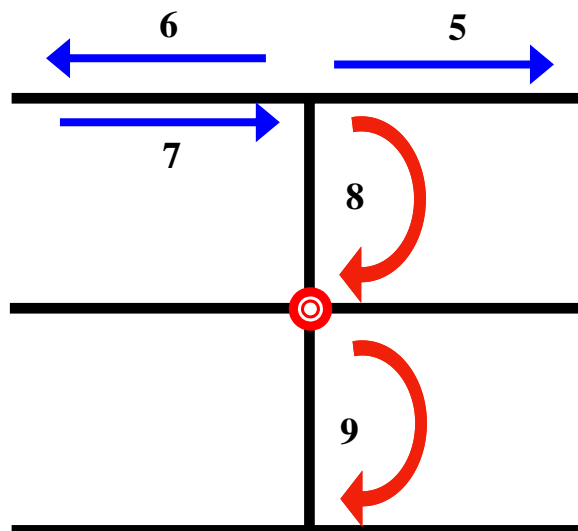
- a) step forward with your right foot first then your left foot into the kneeling position with your right knee bring down slowly your left hand with palm down simultaneously bring up slowly your right hand with palm up clockwise in a big circular motion
- b) extending your left hand forward with palm down, continuously bring slowly your right hand upward clockwise in a big circular motion into RIGHT OVERTURN PUNCH against your left palm (shout)
inhale as you pivot on your left foot 90° clockwise into feet with heels together in V shape, 60 ° apart simultaneously raise both hands over your head with forefingers and thumbs together in the form of a triangle

4. (6 techniques)

- a) exhale as you bring your hands slowly downward in a big circular motion along either side of you and step forward with your left foot crossing both arms with palms up
- b) inhale as you bring your left foot back into a NATURAL STANCE simultaneously bring back both hands with palms facing out to either side of your chest
exhale as you step forward with your left foot simultaneously execute PALM HEEL PUSH to both side of chest

Wang Kwon Eui Bon

- c) lift up your left knee and smash both your palms against it
- d) jump with your right leg simultaneously cross your arms in front of your chest and bring your hands quickly upward and downward in a big circular motion along either side of you land down with your right foot forward and left foot slightly bent simultaneously bring your right open hand above your left open hand in front of your chest with your right foot forward
- E) Jumping right Turning kick
- f) HADAN HEJYONG KONGBANG (shout)



5. (3 techniques)

- a) bring your left foot to your right foot, turn right and form a LEFT BACK STANCE simultaneously bring your left hand slowly downward in a big circular motion clockwise with your right hand slowly moving upward in a big circular motion clockwise so that your right and left arms cross each other bring your right open hand at your chin level and left open hand at your chest level with palms facing out
- b) slide to the right into a LEFT BACK STANCE simultaneously bring your left hand quickly downward in a big circular motion clockwise and your right hand quickly upward in a big circular motion clockwise crossing each other
- c) repeat b)

6. (2 techniques)

- a) face to your left, and pivot 90° counterclockwise on your left foot step forward with your right foot RIGHT HOOK PUNCH against your left palm
- b) pivoting 270° counterclockwise on your right foot, RIGHT ELBOW STRIKE against your left palm

7. (5 techniques)

- a) pivot 270° clockwise on your right foot simultaneously bring your right knifehand upward in a big diagonal circular motion
- b) LEFT HADAN HEJYONG KONGBANG with your right foot forward
- c) step back with your right foot into RIGHT HADAN HEJYONG KONGBANG
- d) step back with your left foot into LEFT HADAN HEJYONG KONGBANG
- e) step back with your right foot into RIGHT HADAN HEJYONG KONGBANG

8. (3 techniques)

- a) RIGHT FRONT SNAP KICK simultaneously hit your right shin with your left palm
- b) LEFT INNER CRESCENT KICK against your right palm
- c) JUMPING RIGHT REVERSE TURNING KICK

9. (3 techniques)

- a) JUMPING FALL
- b) JUMPING RIGHT FRONT SNAP KICK (shout)
- c) RIGHT HADAN HEJYONG KONGBANG with your left foot forward pivoting 180° clockwise on your right foot, bring your right open hand quickly upward in a big circular motion clockwise, consecutively your left open hand quickly upward in a big circular motion clockwise, consecutively your right open hand quickly upward in a big circular motion clockwise lower your body with your left leg bent and your right leg stretched hit against floor with your right palm and left arm stretched to the other side

Wang Kwon Eui Bon

10. (1 technique)

step forward to your left with your left foot simultaneously rotate palms at wrist and bring both hands of right over left in a big circular motion counterclockwise lower your body into kneeling position with your right knee

11. (1 technique)

sitting on your right heel, BACK FALL, into KNEELING RIGHT SIDE KICK

12. (1 technique)

facing to your front, in the position of kneeling down with your right knee, bring the right hand upward clockwise in a big circular motion into RIGHT OVERTURN PUNCH against your left palm (shout)

inhale as you pivot 90° on your left foot clockwise into feet with heels together in V shape, 60° apart simultaneously raise both fists over your head with fists next to each other

13. (3 techniques)

- a) exhale as you bring your fists slowly downward in a big circular motion along either side of you inhale as you bring back both fists overturned to either side of your chest exhale as you step forward with your right foot simultaneously TWIN OVERTURN PUNCH to stomach
- b) LEFT INNER CRESCENT KICK against your right palm
- c) RIGHT REVERSE TURNING KICK

14. (1 technique)

JUMPING RIGHT REVERSE CRESCENT KICK

15. (1 technique)

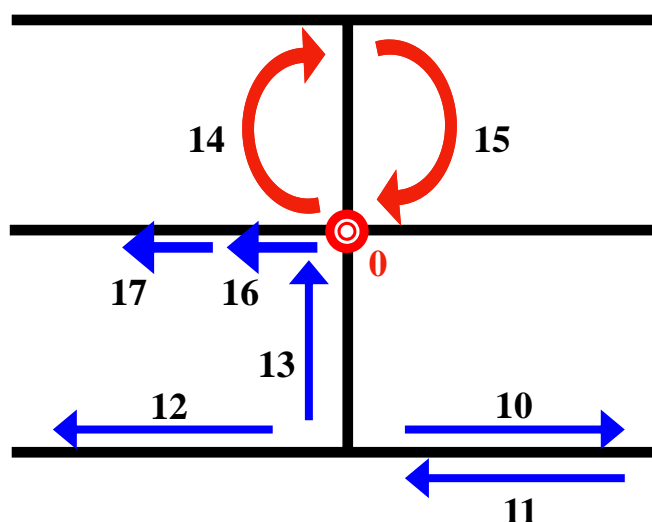
pivot 90° clockwise on your left foot
JUMPING LEFT REVERSE CRESCENT KICK

16. (1 technique)

pivoting 90° clockwise into a NATURAL STANCE,
exhale as you step forward with your right foot simultaneously bring slowly your right hand with palm inward in a big horizontal circular motion counterclockwise and your left hand with palm inward in a smaller horizontal circular motion clockwise
inhale as you step back with your right foot into feet parallel to each other simultaneously bring back both hands to either side of your chest with palms up

17. (1 technique)

exhale as you step forward with your right foot simultaneously extend your right hand with palm up forward above your head and bring your left hand with palm up under the elbow of your right arm step back with your right foot into feet with heels together in V shape, 60° apart, right palm over back of left hand
inhale as you bring your hands slowly upward in a big circular motion along either side of you, and both hands over your head with forefingers and thumbs together in the form of a triangle exhale as you bring back of hands together and bring them slowly downward



0. BARO: feet with heels together in V shape, 60° apart; right palm over back of left hand

NOTES: