

INDEPENDENT TANG SOO DO ASSOCIATION

독립 당수도 협회



YU GUP JA TRAINING MANUAL

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A Message from Sa Bom Nim Gene Garbowsky, Kwan Jang Nim, Independent Tang Soo Do Association

As a member of the Independent Tang Soo Do Association, I hope that you will come to realize the benefits of training in Tang Soo Do. As you may know, I have been teaching this Martial Art to hundreds of students over the past 30 years. I truly believe that every man, women, and child can benefit in many ways from practicing Martial Arts and Tang Soo Do.

What are Martial Arts? It is the name given to the traditional systems of self-defense that have been practiced in Eastern and Western societies for thousands of years. Masters of the ancient Martial Arts ultimately discovered that mastery of the body comes through mastery of the mind. Therefore, the practice of Martial Arts is a way to a more fulfilling life. It is a path to freedom from self-confinement and the ultimate goal to mental and physical harmony.

Martial Arts training can absolutely change a person physically, psychologically, and emotionally in a very positive way. Regular physical activity energizes the body, and since martial arts are based on natural law, the body can quickly reach top conditioning.

Once physical changes develop, they soon lead to the mental and emotional improvements that many seek through the martial arts. Increased strength, loss of body fat, and improved coordination can all lead to an improved self-image.

However, progress can be a difficult journey. It requires hard work and determination.

Through the martial arts, children and adults learn how to handle hard work and how to go forward when one would rather give up. This is the greatest value of martial arts and it is a journey and an education that can change your life and last a lifetime!

Warm Regards,



**Master Gene Garbowsky
6th Dan Tang Soo Do
Kwan Jang Nim
Independent Tang Soo Do Assoc.**



Sa Bom Nim Garbowsky

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History of Tang Soo Do

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Tang Soo Do is a Korean martial art and thus can trace its lineage back almost 2,000 years. The ancestral Martial Arts of Korea can be traced back to the period when Korea was divided into three kingdoms:

Goguryeo was founded in 37 BC in northern Korea. The Silla Dynasty was founded in 57 BC in the southeast peninsula. The third kingdom, Paekche was founded in 18 BC.

After a long series of wars, the Silla Dynasty united the three kingdoms in 668 AD. During this period, the primitive martial arts were very popular as a method of self-defense in warfare. This is evident in the many mural paintings, ruins, and remains, which depict Tang Soo Do practice in those days. Among the three kingdoms, the Silla Dynasty was most famous for its development of martial arts. A group of young aristocrats who were called "Hwa Rang Dan" was the major force behind the development of the art. These warriors were instrumental in unifying the Korean peninsula under the new Silla Dynasty (668 AD - 935 AD). Many of the early leaders of that dynasty were originally members of the Hwa Rang Dan. Most Korean martial arts trace their spiritual and technical heritage to this group. In fact, the names of some martial arts such as Hwa Rang Do or Hwa Soo Do, still reflect this origination.

The united Silla Kingdom was ultimately overthrown by a warlord, Wang Kun, in 918 AD. The new kingdom, "Koryo", lasted for 475 years (918 AD - 1392 AD). In 1392, the Yi Dynasty succeeded the Koryo kingdom. The Yi Dynasty remained intact for 500 years. During the 1000 year period of the Koryo Kingdom and the Yi Dynasty, Tang Soo Do became very popular within the military. The art also became very popular with the general public. During this period, Tang Soo Do was referred to as Kwon Bop, Tae Kyun, Soo Bahk, Tang Soo and others. The first complete Martial Arts book was written at this time. This most important book is called "Mooyae Dobo Tangji". It was written in 1790 and contained illustrations that substantiated the theory that Tang Soo Do (formally called "Soo Bahk Ki") had quickly developed into a very sophisticated art of combat techniques.

Tang Soo Do, as it exists today, is comprised of a combination of three major styles: Yang Tai Chi Chuan, Northern China and Southern China Kung Fu, combined with the Okinawan/Japanese discipline of Karate. In fact, Tang Soo Do is the Korean pronunciation of the Hanja characters 唐手道 which is translated as "Way of the T'ang (China) Hand. In Japanese these characters mean Karate-do. Currently, Japanese Karate-do is written as 空手道. The Japanese pronunciation of both sets of characters is the same, but the newer version means "Way of the Empty Hand" rather than "Way of the T'ang Hand".

Virtually every Tang Soo Do School either affiliated with a large organization such as South Hills Karate Academy can trace it's lineage back to the Moo Duk Kwan¹ (Institute of Martial Virtue). The Moo Duk Kwan, one of five original schools or "Kwans", was founded around 1945 by Grandmaster Hwang Kee and it's history is very unique. The original Kwans and their founders were the Chung Do Kwan (LEE, Won Kuk), Jidokwan (CHUN, Sang Sup), Chang Moo Kwan (YOON, Byung In), Moo Duk Kwan (Hwang Kee), and Song Moo Kwan (ROH, Byung Jick). Most of these schools called the Martial Art they were teaching Tang Soo Do or Kong Soo Do. Around 1953, shortly after the Korean War, four more annex Kwans formed. These 2nd generation Kwans and their principle founders were; Oh Do Kwan (CHOI, Hong Hi & NAM, Tae Hi), Han Moo Kwan (LEE, Kyo Yoon), Kang Duk Kwan (PARK, Chul Hee & Hong Jong Pyo) and Jung Do Kwan (LEE, Young Woo).

In 1955, these Kwans were ordered to unify by South Korea's President Syngman Rhee. A governmental body selected a naming committee's submission of "Taekwondo" as the name. In 1959, the Korean Taekwondo Association (KTA) was formed in an attempt to unify the dozens of the kwans as one standardized system of Taekwondo. The first international tour of Taekwondo, by General CHOI, Hong Hi, and NAM, Tae Hi founder of the Oh Do Kwan (founded 1953-54), and 19 black belts, was held in 1959. Despite this unification effort, the kwans continued to teach their individual styles. The Korean government ordered a single organization be created, and on September 16, 1961, the kwans agreed to unify under the name Korea Tae Soo Do Association (which changed its name back to the Korean Taekwondo Association when Choi became its president in August 1965). History tells us that the Moo Duk Kwan pulled out of the unification efforts to remain independent and to distance itself from the sporting aspects of Taekwondo.

In 1995 the Moo Duk Kwan changed the name of the system taught in their organization to Soo Bahk Do, no longer using the name of Tang Soo Do. Whereas Tang Soo Do has been associated with the Moo Duk Kwan since 1945, schools who are not chartered members of the Moo Duk Kwan are no longer permitted to refer to the style of Martial Art as Tang Soo Do Moo Duk Kwan. This has not stopped the development of Tang Soo Do. Tang Soo Do continues to evolve and grow, and in the last two decades has emerged as one of the most popular Martial Arts in the world today. True martial arts lovers desired to continue the pursuit of traditional martial arts because Taekwondo had to abandon many valuable aspects of true martial arts to become a competitive sport. Tang Soo Do practitioners strive to maintain traditional values of respect, discipline, self-control, self-improvement, etiquette, and ultimately live a healthy and harmonious life, physically and mentally.

The Association can trace its lineage back to the original Moo Duk Kwan through its instructor Master Gene Garbowsky (ITF#26272), back through his two previous instructors, Kwan Jang Andrew Ah Po (#10187), founder of The Tang Soo Do Martial Way Association, as well as Master Garbowsky's original instructor, Kwan Jang Nim Chun Sik Kim (#915), founder of the International Tang Soo Do Federation¹.

The Independent Tang Soo Do Association offers instruction in other disciplines as well. These include, grappling arts, kick boxing, boxing, and others. The primary focus includes:

- ◆ **Traditional Tang Soo Do (Karate) Techniques**
- ◆ **Self-defense (Ho Sin Sool)**
- ◆ **Traditional Tang Soo Do Forms (Hyung)**
- ◆ **Bunhae Ki Sul (Application of Hyung Techniques)**
- ◆ **Traditional Sparring Techniques (Dae Ryun)**
- ◆ **Weapons Training**
- ◆ **Boxing Techniques**
- ◆ **Kick Boxing Skills**
- ◆ **Strength Training Exercises**
- ◆ **Meditation and other advanced relaxation techniques**

About Kwan Jang Nim Gene Garbowsky

Master Gene Garbowsky began his martial art career in the early 1980s by training in the techniques and traditions of Korean Tang Soo Do. During the 1990s while attending Penn State University, he also added to his martial arts resume by training in Tae Kwon Do, Judo, Japanese Shotokan Karate, Kick Boxing and Boxing. Master Garbowsky has owned and operated professional martial arts studios at Penn State University (State College), PA, North Huntingdon, PA and Pittsburgh, PA. He has trained literally thousands of students in Tang Soo Do from ages 4 to over 70 years of age! Many of his students have gone on to be top karate competitors across the United States.

Since this time Master Garbowsky has had an opportunity to train, practice and attend seminars with some of the most notable Tang Soo Do Grandmaster and Master in the United States today.



Kwan Jang Nim Ah Po awards Master Garbowsky O-Dan rank (October,2008)

1. *note: South Hills Karate Academy is not affiliated in any way with the Moo Duk Kwan. The information is provided as an historical account of Tang Soo Do. Despite prior association, South Hills Karate Academy is in no way associated with the International Tang Soo Do Association, Grandmaster Chun Sik Kim or the Tang Soo Do Martial Way Association and Grandmaster Andy Ah Po.

In October of 2007, South Hills Karate Academy held its **1st Dan Testing Championship** of Tang Soo Do. World renowned Tang Soo Do Grandmaster Andy Ah Po founder of the Tang Soo Do Martial Way Association, at the request of Master Garbowsky, conducted this historic event. At this event, which was deemed the "2007 Tang Soo Do Fall Weekend in Pittsburgh", Grandmaster Ah Po conducted three special clinics for Tang Soo Do Ko Dan Ja and Yu Dan Ja in the Pittsburgh area. It was after this visit that Master Garbowsky was accepted by Grandmaster Ah Po as a direct student and Ko Dan Ja member in the Tang Soo Do Martial Way Association.



Master Garbowsky (right) and Master Kevin Watson, 7th Dan Shito-Ryu Karate Do Demonstrate Sam Soo Shik Deh Ryun

In October, 2008 Master Garbowsky was awarded 5th Dan (Oh Dan) by Grandmaster Andy Ah Po at the 2nd Annual Fall Weekend in Pittsburgh event. This was after an extensive evaluation and testing procedure that involved four days of intensive evaluation by Kwan Jang Nim Ah Po during Master Garbowsky's trip to Sacramento in January of 2008.

In January 2012 at the urging of various other heads of Tang Soo Do organizations in the United States Master Garbowsky founded the **Independent Tang Soo Do Association**. His primary goals are to bring together various Tang Soo Do organizations and to provide his students with an internationally recognized organization that helps to foster the original teachings of the late Great Grandmaster Hwang Kee. This is accomplished by tapping into the instruction and teaching he received from his two instructors and fostering the Tang Soo Do concept of Ryu Pa.



Master Garbowsky (center) Demonstrates E-Dahn Ka Whe Cha Gi "Flying Scissor Kick"

Master Garbowsky holds a Bachelor of Science Degree from the Pennsylvania State University (1992).

Summary of Master Garbowsky's Achievements

- ◆ 1986 Began teaching Tang Soo Do in Pittsburgh at the age of 16 years old
- ◆ 1988 Awarded first Dan (Black Belt) (Dan# 26272) by International Tang Soo Do Federation
- ◆ 1991 Head Tang Soo Do Instructor and co-owner, State College Martial Arts Academy, State College, PA
- ◆ 1991 Penn State Judo
- ◆ 1992 USA Karate Team Member
- ◆ 1993 Head Instructor, Pittsburgh and owner of CS Kim Karate, Irwin, PA
- ◆ 1994 ITF "Forms Competition", World Championship Runner-Up
- ◆ 1994, 1995, 1996, 1997 Outstanding Demonstration Awards
- ◆ 1995 Maryland State Invitational Karate Championships "Grand Champion", Eagle Classic
- ◆ 2000 Awarded Masters Degree by the International Tang Soo Do Federation
- ◆ 2005 Opened South Hills Karate Academy at 4500 Clairton Blvd. Pittsburgh, PA 15236
- ◆ 2006 NAKF Tournament Forms "Grand Champion"
- ◆ 2008 Awarded 5th Dan Master Rank by the Tang Soo Do Martial Way Association
- ◆ 2005-2009 expanded South Hills Karate Academy to over 160 full-time students
- ◆ 2009 Opened 2nd location for South Hills Karate Academy in Elizabeth, PA
- ◆ 2009 Trained and promoted 12 students to Cho-Dan ranking and 2 to Ee-Dan ranking in the Tang Soo Do Martial Way Association
- ◆ 2011 Opened new location for South Hills Karate Academy and the new MartialFit Training center providing students of the art of Tang Soo Do both top quality instruction in Tang Soo Do and well as strength and fitness training
- ◆ 2011 Promoted 4 students to the Cho-Dan rank
- ◆ 2011 Franchised South Hills Karate Academy, Elizabeth location
- ◆ 2012 Founded the Independent Tang Soo Do Association



South Hills Karate Academy's 2nd Dan Classing Examination

Back Row: Masters, C. Terrigno, A. Preston, S. Preston, J. Dove, G. Petroski, Kwan Jang Nim Ah Po, S. Propst, J. Ennis, K. Watson, G. Garbowsky 2nd
Row: J. Weir, R. Diffendal, K. Garbowsky, B. Maxwell, C. Durney, D. Wilson, C. Wilson, D. Hafer **Kneeling:** C. Durney, E. Garbowsky, D. Pruni, C. Vickless, E. Irson, D. Pruni

The Independent Tang Soo Do Association

In January 2012, Sa Bom Nim Garbowsky (Dan# 26272) founded The Independent Tang Soo Do Association.

The primary objectives of the Association are to preserve and promote the original and traditional techniques, practices, philosophy, and principles of the martial art known as Tang Soo Do, and to create a training environment that not only focuses on intense physical training, discipline, and respect (Moo Do), but which also fosters creativity and character development (Ryu Pa) by recognizing the human need to achieve "freedom" through the development of the human spirit (Moo Do Shim Gung).

As a martial artist you will receive a number of benefits as a member of the Association. The Association will provide the foundation for its members to gain an in-depth understanding into Tang Soo Do philosophy, fostering a well-rounded, quality-based program inclusive of the many aspects of Tang Soo Do. In addition, it will encourage growth of the spirit of martial arts within each of its members. However, it serves to achieve this by adding to member schools' already established curriculum and not forcing a particular Tang Soo Do curriculum upon Association members as this would be in violation of the late Great Grandmaster Hwang Kee's spirit of Ryu Pa. However, it is expected that Association members maintain the highest level of proficiency.



This is achieved by providing learning and sharing opportunities through seminars and clinics, Tang Soo Do competitions, and Gup and Dan Shim Sa among Association studio members and their instructors and students. A higher level of proficiency in Tang Soo Do can be achieved through technical instruction and guidelines for each member school.

The Association will remain a member-friendly organization and will strive to provide the highest quality services to its members including training opportunities, consultation and valuable products. Additionally, studio members have access to Gup and Dan certificates, testing materials, and manuals that will add to the studio owners Association experience.

Flag of The Independent Tang Soo Do Association

The Kwan Gi represents the Independent Tang Soo Do Association's rich martial arts heritage. The background **being midnight blue** represents the Korean culture and origin of Tang Soo Do. In traditional Tang Soo Do, midnight blue represents the Yu Dan Ja (black belt) ranking instead of the known 'black belt' that is used in other martial arts systems. Additionally in Korean culture this color signifies maturity and success. Therefore the background color is a representation of our Yu Dan Ja members and their success and unity in the art of Tang Soo Do.

獨立唐手道協會 is the hanja or Chinese characters for Independent Tang Soo Do Association. This is a direct translation from English. Independent Tang Soo Do Association can also be written as 中立唐手道協會 meaning to be separate from others or standing alone or apart.



The **red, white, and blue stars** represent the **United States of America**. Sa Bom Nim Garbowsky felt it important to have the United States represented in the Kwan Gi as so many Tang Soo Do schools and organizations have found success here in America teaching Tang Soo Do. Additionally if you study the history of Tang Soo Do, you will find that it really spread from the US service men who were stationed in Korea during the mid to late 1950s who when they returned to the US started teaching and spreading Tang Soo Do.

The **gold** throughout the flag represents justice as does the **gold fist**. In addition, the **gold fist** represents our tie to the original Moo Duk Kwan founded by Grandmaster Hwang Kee. The **berries** on the **laurel leaves** represent the fruit we obtain through training. There are eight on each side also representing the eight key concepts of Tang Soo Do. The **laurel leaves** themselves represent life and our growth in Tang Soo Do and as an individual.

The **um/yang** symbol represents the Tao (Do) and the dualities of nature and life. On each side of the symbol you find the **Chinese characters for "Moo and Do"** or Martial Way. These characters together represent the concept of conflict resolution both internally and externally.

All South Hills Karate Academy members are to wear the Association patch on the right sleeve, just below the hem on the dobalk.

Association Student Guidelines

As with the tradition first set by the Moo Duk Kwan in 1945, every student must display proper respect and discipline. Each student must also adhere to the three principles of the Independent Tang Soo Do Association:

The Association's Core Principles

- **Respect**
- **Discipline**
- **Strength**

Respect refers to the respect that is developed and fostered through the training of Tang Soo Do. It is the respect that every member at South Hills Karate Academy has for others as well as themselves. Discipline is necessary for success in Tang Soo Do and life. Without discipline one can easily lose control of themselves and their life. Strength refers to both physical and mental strength.



Membership in the Association comes with serious responsibility and that is to represent the Art and the School in only the best possible manner. Students who fail in this regard will be asked to revoke their membership. Remember that Tang Soo Do is a classical martial art and not a sport. It is an intellectual activity designed to foster physical, mental, and spiritual health.

Students must strive to separate themselves from average people by developing strong moral character, humility, and respect for others. The **Ten Articles of Faith** must be practiced and followed and each student must realize that they are living examples of Tang Soo Do and the brotherhood that exists between all martial art styles.

Tang Soo Do Ten Articles of Faith

1. *Be loyal to your country.*
2. *Be obedient to your parents.*
3. *Be loving between husband and wife.*
4. *Be cooperative between brothers.*
5. *Be faithful between friends.*
6. *Be respectful to your elders.*
7. *Be faithful between teacher and student.*
8. *Know the difference between good and evil.*
9. *Never retreat in battle.*
10. *Always finish what you start.*

The Purpose Of The Independent Tang Soo Do Association

The purpose of the association is to promote the original and traditional techniques, practices, philosophy, and principles of the martial art known as Tang Soo Do and to create a training environment that not only focuses on intense physical training, discipline, and respect (Moo Do), but which also fosters creativity and character development (Ryu Pa). This is accomplished by recognizing the human need to achieve "freedom" through the development of the human spirit (Moo Do Shim Gung).



The Association's Responsibilities of Students

1. Look and listen to learn.
2. Practice until you are both physically and mentally challenged.
3. Make positive changes by taking yourself outside of your comfort zone.
4. Develop a higher level of conscious awareness.
5. Create Ryu Pa.

The Independent Tang Soo Do Association's Responsibilities of Dan (Midnight Blue Belts) Members

- ◆ Maintain Tang Soo Do protocol and etiquette. Tang Soo Do protocol and etiquette has a long tradition starting with those of the Moo Duk Kwan. Failure to adhere to these would result in a degradation of the art. It is also the Dan's responsibility to pass these on to junior ranks.
- ◆ Remember that you are always a student. Continue to develop skills needed to become a future leader in the dojang and the Association to further promote, perpetuate, and enhance the martial art of Tang Soo Do.
- ◆ Conduct yourself in a manner that is worthy of being Dan member and remember that junior students and others are always watching you and hold you in high regard and to a higher standard.
- ◆ Always continue your training and study the history and traditions of Tang Soo Do and participate in as many dojang and Association events as possible.
- ◆ Remain loyal to your instructor and the Association as this is the highest level of Moo Do Shim Gong (Spirit of the Martial Arts). This also ensures the purity of the martial art as well as our identity as an Association.

The Rules of the Dojang

Martial arts training begins with learning how to respect the tradition of the art and the school. With membership in any organization there are rules that must be followed and adhered to. The following “Rules of the Dojang” must be followed without question.

Entering the Dojang

Students should salute the flags and bow to the senior Black Belts and the Master Instructor immediately upon entering the Dojang (training room). This should be done without exception. Students do not have to wait for Black Belts or the Master Instructor to acknowledge their bows. At first students feel awkward using the bow. This is understandable but once students realize that the bow acknowledges respect, a respect between people that is much deeper than any handshake or other form of acknowledgment, it will become second nature.

Starting the Class

The instructor will stand at the front of the class. All others students will line up behind the instructor according to rank and seniority right to left. Lines will be evenly numbered and form with seniors to the right. Note:

After class has been lined up properly, the instructor or highest ranking member will start class by calling the following commands:

Cha Ryut	Attention
Kuk Gi Ba Rae	Salute to the Flags
Ba Ro	Return
Ahn Jo	Sit
Muk Nyum	Meditation and mind preparation
Ba Ro	Return

The highest ranking member in class will then call the class to attention and bow to the instructor. The following Korean commands are used:

Kwan Jang Nim Ke Kyung Yet	Bow to Grand Master
Sa Bom Nim Ke Kyun Yet	Bow to the Master Instructor
Kyo Sa Nim Ke Kyung Yet	Bow to the Instructor
Yu Dan Ja Ke Kyung Yet	Bow to Dan(s), Bow to Dan Instructor
Yu Gup Ja Ke Kyung Yet	Bow to Gup Instructor

Class Time Rules

During class, proper respect and discipline must be maintained at all times.

1. If a student comes to class late, he or she will wait at the Dojang entrance until the instructor acknowledges them. They will then approach the instructor, bow, and ask for permission to join class.

Note:

Students should make every attempt possible to arrive early for class. This way proper respect will be paid to the instructor and there will be sufficient time for warm-up exercises.

2. **Under no circumstance is a student to leave class without permission.** To do so will show disrespect to the instructor and the other students. Students must gain the permission of the instructor in order to leave class for any reason. To return, students must stand at attention at the entrance of the Dojang, until welcomed back in by the instructor.

3. Questions to the instructor or senior members should be preceded by a bow. If a student is seated, he or she should raise their hand, and wait to be acknowledged by the instructor.

4. A chain of command should be followed for questions outside of class. If a senior Gup is unable to answer a question, a Dan member should be approached. The Master Instructor should be approached only as a last resort.

5. Members should keep a posture that is conducive to good health, while they are seated on the floor. This means sitting with the legs crossed, back straight, and hands on the knees. Seated members should also pay the utmost attention to seniors who are performing. A lot can be learned by watching those who are more advanced. Talking while seated is not allowed.

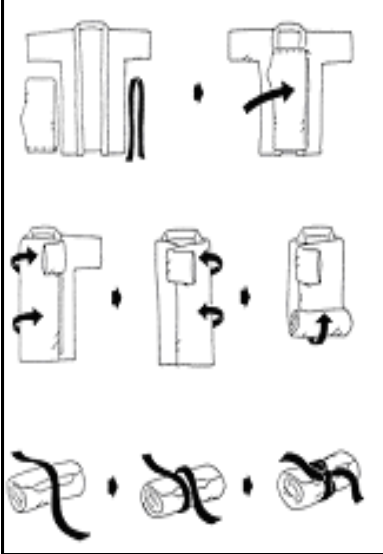
6. Students should never ask their instructor to teach them something new. This is disrespectful. Place trust in your instructor's knowledge and experience.

7. Master Garbowsky should always be addressed as Kwan Jang Nim. Black Belt (Dan) Members should be addressed as either "sir" or "ma'am". It is also acceptable to address Dan Members with Mr., Miss, Ms., or Mrs. followed by their last name. Studio instructors should be called either "Sa Bom Nim" (Master Instructor) or "Kyo Sa Nim" (Instructor Under Master).

8. The instructor may, upon discretion, ask students who do not obey the above class guidelines to remove themselves from class.

The Tang Soo Do Uniform

How to Fold the Do Balk



It is important to give a good impression of our art. Therefore a neat appearance is essential at all times. Members should take care to clean their uniforms and keep them well-pressed. They should also not wear them in public, except for special events. Clothing should not be worn underneath the dobalk either, except in the case of females, who are allowed to wear a t-shirt. The belt should be tied around the waist with rank displayed outward, from the left side.

Why do we wear the traditional Tang Soo Do dobalk? The answer to this question is based on tradition and philosophy. First, the word "do" means "way of life" and the word "balk" means "clothing". By definition, this makes the dobalk clothing for Tang Soo Do training. Its whiteness symbolizes purity and reverence for life. The belt is a symbol of our accomplishments in Tang Soo Do, both physically and spiritually. The uniform should always be kept in good condition, with proper patches and trim displayed. The belt should never

be placed on the ground. **The Independent Tang Soo Do Association Patch is displayed on the right sleeve. Individual school patches should be displayed on the left side of the dobalk over the heart.**

Practicing Outside of the Dojang

Students learn basic moves in class. These moves or techniques should be practiced diligently until they are perfected including practice outside of the dojang. Students should take what they learn in class and work to perfect their techniques. Students should practice outside of the dojang in order to assure that they have learned the techniques fully. Practicing outside of the dojang should include the practice of basic techniques, hyung, one-step sparring and if a training partner is available, free-sparring.

In addition to practicing the techniques of Tang Soo Do, students are reminded to work on flexibility and strength training in order to improve the overall health of the body and to help improve performance in Tang Soo Do.

Students are also encouraged to learn about the history and different training philosophies of Tang Soo Do.



Master Garbowsky with Grandmaster
D.A. Giacobbi

The Role of Flexibility

During warm-ups and class we talk about the benefits of stretching and the entire concept of flexibility as it relates to general health and martial arts.

When using the legs/feet for striking we want to be primarily concerned with dynamic flexibility or flexibility in motion. In general there are three kinds of flexibility:

1. **Dynamic**—Flexibility in motion through a full range. Kicking above waist level is a display of dynamic flexibility.
2. **Static passive**—The ability to assume and hold a stretched position using your weight (splits), or using strength not coming from the stretched limbs, such as lifting and holding a leg with your arm or by other external means.
3. **Static active**—The ability to assume and hold an extended position using only the muscles of the stretched limb. An example is kicking the leg and holding it at a certain level.



**Dynamic Flexibility!
Master Garbowski trains with a student.**

When training to achieve greater flexibility and as a general rule for training the following sequence of stretches will yield the best results:

- 1. Warm Up - loosen the joints, rotate arms and shoulders.**
- 2. Dynamic Stretches - leg raises to the rear, side, and front. For best results, do these in the morning and before training.**
- 3. Main Training - this is the class or training portion of the workout.**
- 4. Static passive - should be done at the end of training, seldom before!**

The Belt System of The Association

<u>RANK</u>	<u>BELT</u>	<u>STRIPES</u>	<u>TRIM</u>
10th GUP	White	None	None
9th GUP	Yellow	None	None
8th GUP	Orange	None	None
7th GUP	Orange	1 Green	None
6th GUP	Green	None	Green
5th GUP	Green	1 Red	Green
4th GUP	Green	2 Red	Green
3rd GUP	Red	None	Red
2nd GUP	Red	1 Blue	Red
1st GUP	Red	2 Blue	Red
1st Pre-test	Red	3 Blue	Red
2nd Pre-test	Red	4 Blue	Red
1st DAN	Midnight Blue	None	Midnight Blue

All stripes on Gup rank belts and Dan rank belts are to be on one end of the belt only. Stripes are to be worn on the left side.

The red stripe for 4th Dan (Master) and above runs through the middle of the belt. Orange and yellow belts shall not have trim on uniform jackets. Green and red belt Gup ranked students shall have their uniform jackets trimmed in the color of their belt on the lapel only. Dan members shall have trimmed uniform jackets, which include lapel, sleeve cuffs and all around the bottom border.

Belt Color Meanings

The belt colors of Tang Soo Do each have a specific meaning. Each color signifies rank and symbolizes the various stages of physical and spiritual development. In Tang Soo Do's early beginnings there were traditionally only four colors used within the 10 Gup rank system. Over the years additional colors have been added. Each color can be compared to the changes of seasons. In addition, the four traditional colors have an element and an animal associated with each belt color.



White Belt

The first belt that every student receives upon starting their journey in Tang Soo Do is the white belt. The white belt represents the season of winter. During winter months the snow covers the ground, hiding life below. Trees and plants appear to be lifeless, however they are very much alive. Thus the white belt represents the hidden potential of the beginning Tang Soo Do student. The tiger is the animal that symbolizes the white belt. Just as the tiger is an aggressive hunter, beginner students often approach their training and fighting with aggressive offensive techniques. The element for white belt is metal. This is significant

upon beginning their training most beginners might feel hard and rigid in performing their techniques.

Yellow Belt

Yellow represents the later winter months and progress in Tang Soo Do. Students are beginning to see the fruits of their labor and are beginning to gain confidence in their skills.

Orange Belt

The orange belt represents early spring and the student's continued advancement in Tang Soo Do. Students are beginning to be aware of their bodies and the skills they are gaining. They are also starting to realize their potential and what their art has to offer them.

Green Belt

Green represents the color of spring. Spring represents new life. The green belt signifies growth in Tang Soo Do spirit and loyalty to the Tang Soo Do brotherhood. The animal for green belt is the dragon. Dragons have a very symbolic and almost mystical meaning in oriental cultures. The dragon was feared, but respected. It was considered to be fierce and quick, more so than the tiger, but not as graceful as a bird. The element for green belt is wood.

Red Belt

The season for red belt is summer. It represents an active spirit and strong loyalty to art and instructor. This is developed through intense training along with confidence in technique. The animal for red belt is the bird. The element for red belt is fire. Fire is a moving, growing, flexible element. It can burn wood and melt metal. This is symbolic of the Red Belt's progression in rank and seniority among other students. They have put a lot of time and energy into their Tang Soo Do training, and have developed the knowledge and ability to help teach white, yellow, orange, and green belts.

Black (Midnight Blue) Belt

The infamous Midnight Blue Belt is the last change of color in the Tang Soo Do belt system. Its element is water and its animal is the turtle. It is the most significant rank advancement as is reflected in the full trim of the uniform top. Many traditional Tang Soo Do/Soo Bahk Do schools use a dark midnight blue colored belt for Dan ranks, rather than the more common black belt. Other than being the tradition of the Moo Duk Kwan, there are numerous reasons for this. Historically, it is thought that the Hwa Rang Dan warriors of ancient Korean wore a very similar outfit to the uniform that we wear today, which was trimmed in a dark blue. In addition, the color black symbolizes death and finality. It is the only color which does not change when more color is added to it. Black is always black, it cannot be altered. On the other hand, one can add more color to midnight blue to make it darker. This is significant because the training of a Tang Soo Do Black Belt is never final. A true Black Belt never stops learning, training or improving their technique. Thus, the midnight blue belt is seen only as a new beginning, where a student may continue to learn and refine their technique, and begin to gain greater insight into their art. The solid midnight blue belt is worn for 1st through 3rd Dans, with white stripes on the left end of the belt to indicate rank. For 4th Dan (master level) and above, a midnight blue belt with a red stripe all the way through the center is worn.

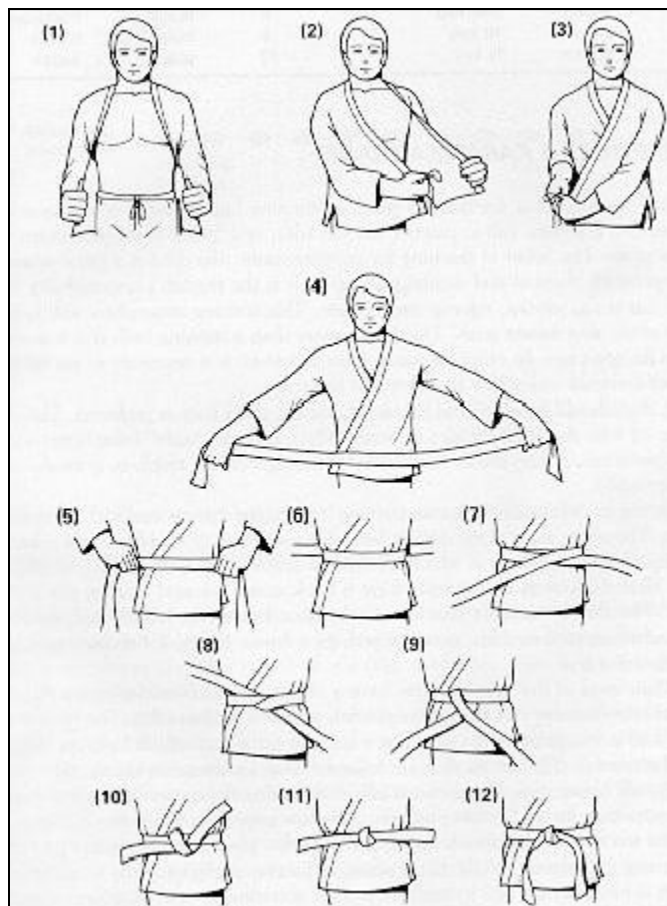
How To Tie The Belt or Dee (Korean)

There are a few ways to properly tie your belt or Dee (Korean). The diagram below shows how to properly fasten or tie your Dobalk as well as the Dee. The method for tying the belt shown in the diagram below is the generally accepted beginner method.

Regarding the Dobalk or uniform, the left side should always be on top of the right side as depicted in the diagram.

How to tie your belt:

1. Fold your belt in half to find the center.
2. Holding the belt with both hands in front of your body, place the center of the belt at the center of your waist.
3. Wrap the belt around your waist, crossing it behind you, and bringing the two ends in front of your body again.
4. Cross the belt in front of you.
5. Tuck the end of the belt that is in your right hand completely under the section of belt around your waist and pull that end straight up, while pulling the end in your left hand straight down.
6. Using the two ends of the belt, tie a square knot.
7. The ends of your belt should be even in length after the belt is tied. When tied, any rank stripes on the belt should be on your left side.



Tang Soo Do Terminology and Culture

General Terminology

Tang Soo Do	The name of the art we study
Independent Tang Soo Do	The name of our association
Soo Bahk Do	Ancient name of the Martial Art of Korea Founded by Kwan Jang Nim Hwang Kee
Kwan Jang (Nim)	Grandmaster, the title for the head of The Martial Way Association (Currently Kwan Jang Nim Andy Ah Po)
Sa Bom (Nim)	Master Instructor, Master Garbowsky's title
Kyo Sa (Nim)	Certified Instructor
Nim	A term of respect similar to "Sir" or "Honorable"
Sun Beh	Senior Member
Hu Beh	Junior Member
Dan	Degree, holder of Midnight Blue (Black) Belt
Gup	Grade, holder of Color Belt under Midnight Blue
Ko Dan Ja	Senior Dan holder
Yu Dan Ja	Dan holder
Yu Gup Ja	Gup holder
Kwan Won	Student member
Cho Bo Ja	Beginner
Do Jang	Training hall (studio)
Do Bok	Training suit (uniform)
Dee	Belt
Kwan Gi	The flag of a style (Martial Way Association) or school (South Hills Karate Academy) of Tang Soo Do
Gi Cho	Basic
Hyung	Form
Deh Ryun	Sparring
Ho Shin Sul	Self-defense (techniques)
Soo Gi	Hand techniques
Jok Gi	Foot techniques
Chi Gung	Extension of energy
Neh Gung	Internal power, breathing throughout a technique, or internal control in exercise
Weh Gung	External power, breathing at the end of a technique, or external control in exercise
Neh Ga Ryu	The internal way/method
Weh Ga Ryu	The external way/method
Choong Ga Ryu	The combination way/method
Shim Gung	Spiritual power or control in exercise
Mahk Kee	Block
Kong Kyuk	Attack, strike
Pyung	Balanced, calm, peaceful
Ahn	Safe, secure, confident, comfortable
Ha Dan	Lower part
Choong Dan	Middle/center part
Sang Dan	High part



Ahp	Front
Yup	Side
Dwi	Back
Cha Gi	Kick
Ki Hap	Yell, vocal exhalation, spirit unification
Shi Sun	Focus of eyes or direction of line of sight, focus of mind
Choong Shim	Balance
Chung Kwon	Forefist
Kap Kwon	Backfist
Soo Do	Knife hand
Yuk Soo Do	Ridge hand
Kwan Soo	Spear hand
Jang Kwon	Heal of palm
Podo	Snapping
Son Mok	Bent wrist
O Rin Jok	Right
Wen Jok	Left
Choong Jok	Center
Jindo	Advancing & retreating
Gahten Bahl	Multiple techniques without placement or reset
Ja Seh	Stance
Tae Kuk Gi	Name of the South Korean Flag
Sook Gi	Water energy
Wah Gi	Fire energy
E-Dan	Jumping
Kyok Pah	Breaking
Hwa Rang	Often translated as "Flower Knights", an elite group of warriors in the times of the ancient Korean dynasties, 10'th Century
Ton Jon (Tan Jin)	Center Of gravity
Ki Se	Poise [of ones energy/character]
Gi Cho Gi So	Basic action



Basic Stances (Gi Cho Ja Seh)

Choon Bee Ja Seh	Ready stance
Chun Gul Ja Seh	Front stance
Bahl Cha Gi Ja Seh	Kicking stance
Hu Gul Ja Seh	Back stance
Fu Gul Ja Seh	Cat stance
Kee Mah Ja Seh	Horse riding stance
So Ko Rip Ja Seh	Side stance (50/50 even weight distribution)
Kyo Cha Rip Ja Seh	Cross-Legged stance
Che Ha Dan Ja Seh	Low stance with rear leg bent and front leg straight, with only the heel on the floor



Commands In Training

Tulio / Turo	Reverse
Ku Ryung	Count
Ku Ryung E Mah Chi So	By the count
Ku Ryung Sam Gup	By the set
Ku Ryung Up Shi	Without count, all the way through
Chay Ryut / Chariot	Attention
Kyung Ret	Bow
Choon Bee	Ready
Shi Jok	Begin
Ba Ro	Return
Shio/Sho	Relax (rest)
Tora	Turn
Dwi Ro Tora	Turn to the rear
Bal Cha Gi Choon Bee	Ready for kicking
Deh Ryun Ja Seh	Ready for defense (sparring)
Bahl Pakhwa	Shift sides
Bahl Kyo Deh	Switch legs
Ahn Jo / Chak Suk	Be seated
Yuk Suk	Stand up
Sam Kwan	Reverse center punch, front kick, center punch (appears in Chil Sung Ee Ro Hyung)
Dasi	Again/repeat
Choong Gan Jaseh	Intermediate position



Commands In Starting and Closing Class

Cha Ryut	Attention
Kuk Gi Ba Rae	Salute the flag
Ba Ro	Return
Ahn Jo / Chak Suk	Sit
Il Soot	Stand/standing
Muk Nyum	Meditation
Shio	Return
Cha Ryut	Attention
Kwan Jang Nim Ke Kyung Ret	Bow to Grand Master
Sa Bo Nim Ke Kyung Ret	Bow to Master Instructor
Yu Dan Ja Ke Kyung Ret	Bow to Dan(s), Bow to Dan Instructor
Yu Gup Ja Ke Kyung Ret	Bow to Gup Instructor
Sang Ho Kan E Kyung Ret	Bow to Partner (To Each Other)
Shim Sah Kwan Nim Ge	
Kyung Ret	Bow to Judge/Examiner
Kahn Sam Nee Dah	Thank You



Basic Techniques (Hand)

Pahl Put Kee	Basic punching from horse stance
Ha Dan Mahk Kee	Low defense
Choong Dan Kong Kyuck	Middle punch
Sang Dan Kong Kyuck	High punch
Sang Dan Mahk Kee	High defense
Ahneso Phakuro Mahk Kee	Inside to outside defense
Pahkeso Ahnuro Mahk Kee	Outside to inside defense
Wheng Jin Kong Kyuck	Side punch, horse stance
Chun Gul Ssang Soo Mahk Kee	Two-handed block, front stance
Hu Gul Ssang Soo Mahk Kee	Two-handed block, fighting stance
Ssang Soo Ha Dan Mahk Kee	Two fist low x-block, front stance
Ssang Soo Sang Dan Mahk Kee	Two fist high block x-block, front stance
Yuk Soo	Knife-hand defense and reverse punch
Hu Gul Ha Dan Mahk Kee	Low block, back stance
Hu Gul Sang Dan Mahk Kee	High block, back stance
Ha Dan Soo Do Mahk Kee	Low knife-hand block, back stance
Choong Dan Soo Do Mahk Kee	Middle knife-hand block, back stance
Sang Dan Soo Do Mahk Kee	High knife-hand block, back stance
Hu Gul Yup Mahk Kee	Side block, back stance
Kwan Soo Kong Kyuck	Spear-hand attack, front stance
Yuk Jin Kong Kyuck	Reverse punch, back stance
Yuk Soo Do Kong Kyuk	Ridge-hand strike
Sang Jin Kong Kyuk	Three-finger strike (to the eyes)
Chung Kwon Kong Kyuk	Fore-fist strike
Kwon Do Kong Kyuk	Hammer-fist strike
Il Ji Kwan Soo	One-finger spear-hand strike
Bahn Jul Kwan Soo	Knuckle spear-hand, all four second-knuckles strike
Yoo Kwon	Soft fist, using knuckles of first and second fingers strike
Jip Ke Son	Plier-hand web of thumb strike
Jang Kwon	Palm heel strike
Sohn Mok Deung	Upper wrist strike
Pahl Mok	Inner or outer side of wrist strike

Basic Techniques (Kicking)

Ahp Podo Oil Ri Gi	Front stretch kick
Ahp Cha Nut Gi	Front snap kick
Yup Cha Gi	Front side kick
Yup Podo Oil Ri Gi	Side stretch kick
Dull Ryo Cha Gi	Roundhouse kick
Dwi Cha Gi	Back snap kick
Dwi Dull Ryo Cha Gi	Back spinning kick
Ahneso Phaku Ro Cha Gi	Inside/outside crescent kick
Phakeso Ahnero Cha Gi	Outside/inside crescent kick
Yup Hu Ri Gi	Side hook kick
Ahp Me Ro Cha Gi	Front pushing kick
Moo Roop Cha Gi	Knee kick
Peet Cha Gi	Reverse roundhouse kick



Bahl Bah Dahk Euro Mah Kee

Bahl Yup Euro Mahk Kee

Ahp Bahl Cha Gi

E-Dan

E-Dan Ahp Cha Gi

E-Dan Yup Cha Gi

E-Dan Dull Ryo Dwi Hu Ri Gi

E-Dan Ahneso Phaku Ro Cha Gi

E-Dan Phakeso Ahnero Cha Gi

E-Dan Dwi Cha Gi

E-Dahn Ka Whe Cha Gi

Outside to inside kick block

Outer edge of foot block

Term to be used with any defensive kick using front foot

Jumping

Jump front kick

Jump side kick

Jumping spinning heel kick

Jumping spinning inside to outside crescent kick

Jumping spinning outside to inside crescent kick

Jumping back kick

Jump scissor [split] kick

Sparring (Deh Ryun)

Sam Soo Shik Deh Ryun

Il Soo Shik Deh Ryun

Ja Yu Deh Ryun

Jua Deh Ryun

Wah Deh Ryun

Bong Deh Ryun

Kyo Deh

Da Soo In Deh Ryun

Took Soo Deh Ryun

Dan Do Deh Ryun

Sil Cheh Deh Ryun

Gun Nuhn Deh Ryun

Shi Jok

Go Mahn

Three-step sparring

One-step sparring

Free sparring

Sparring in sitting position

Sparring in lying down position

Stick sparring

Change positions

Sparring against multiple opponents

Special sparring

Short-knife sparring

Full contact sparring

Non-contact sparring

Begin

Stop (temporary)



Anatomy

Pahl

Bahl (Korean)/Jok (Chinese)

Chu Mok

Mok

Hu Ri

Da Ri

Soo (Chinese)/Sohn (Korean)

Pahl Koop

Moo Roop

Tuck

Eema

Ko Wahn

Dan Jun

Myung Chi

In Choong

Ip

Arm

Foot

Fist

Neck

Waist

Leg

Hand

Elbow

Knee

Chin

Forehead

Groin

Abdomen

Solar plexus

Filtrim, area between mouth and nose

Mouth



Bahl Bah Dak Mit
Bahl Yup Koom Chi
Bahl Ahp Koom Chi
Bal Deung
Bal Dwi Koom Chi

Bottom of the foot
 Outer edge of the foot
 Ball of the foot
 Instep
 Heel

Numbers and Counting

Counting

Han Na	One
Dool	Two
Set	Three
Net	Four
Da Sot	Five
Ya Sot	Six
Il Goop	Seven
Yo Dol	Eight
Ah Hope	Nine
Yohl	Ten
Yohl Hana	Eleven
Yohl Dool	Twelve
Yohl Set	Thirteen
Soo Mool	Twenty
Soh Roon	Thirty
Mah Hoon	Forty
Shwin	Fifty
Ye Soon	Sixty
Ir'Hoon	Seventy
Yo Doon	Eight
Ah Hoon	Ninety
Paek	Hundred
Ch'Ohn	Thousand
Mahn	Ten Thousand
Shi'Mahn	Hundred Thousand

Numerals

Il	1st
E	2nd
Sam	3rd
Sa	4th
Oh	5th
Yuk	6th
Chil	7th
Pahl	8th
Ku	9th
Ship	10th
Shibil	11th
Shibi	12th
Shipsam	13th
Iship	20th
Samship	30th
Saship	40th
Oship	50th
Yukship	60th
Chilship	70th
Pahlship	80th
Kuship	90th
Paek	100th
Ch'Ohn	1,000th
Mahn	10,000'h
Shi'Mahn	100,000th



Tang Soo Do's Eight Key Concepts

Yong Gi	Courage
Chung Shin Tong Il	Concentration
In Neh	Endurance
Chung Jik	Honesty
Kyum Son	Humility
Him Cho Chung	Control of power
Shin Chook	Tension and relaxation

Characteristics of Tang Soo Do

1. It is natural and reasonable to practice Tang Soo Do as a martial art.
2. It combines civil and military arts which are strong and submissive.
3. It is good practice for mental and physical well being.
4. You can practice anywhere and it is inexpensive.
5. You can practice as an individual or group.
6. Anyone can learn with a little effort and faith.
7. It develops your body and sense of balance.



Matters That Demand Special Attention In Tang Soo Do

1. Purpose of training should be enhancement of the mental and physical self.
2. Sincerity is necessary.
3. Effort is necessary.
4. Consistent schedule during practice.
5. Do one's best when training.
6. It is necessary to train in the basic spirit of Tang Soo Do.
7. Regularly spaced practice sessions.
8. Obey without objection the word of instructors or seniors; look and learn.
9. Don't be overly ambitious.
10. Pay attention to every aspect of your training.
11. Pay attention to the order of training.
12. Get step-by-step instruction for new forms and techniques.
13. Try to conquer idleness.
14. Cleanliness is desired before and after practice.



The Five Requisites and Ten Points of Emphasis on Physical Development

Five Requisites

1. Contact With Natural Surroundings
2. Contact With Diverse Physical Conditions
3. Suitable Nourishment
4. Suitable Exercise
5. Suitable Rest

Ten Points of Emphasis

1. Vocal Exhalation For Thoracic Strength (Ki Hap)
2. Visual Focus (Shi Sun)
3. Continuous Balance During Movement
4. Flexibility Of The Body
5. Correct Muscle Tone For Maximum Power
6. High And Low Speed Technique
7. Exactness Of Technique
8. Adjustment For Proper Distance
9. Proper Breathing For Endurance
10. Conditioning Of The Hands And Feet



The Five Requisites and Eleven Points of Emphasis on Mental Training

Five Requisites

1. Oneness with Nature
2. Complete Awareness Of Environment
3. Experience
4. Conscience
5. Culture

Eleven Points of Emphasis

1. Reverence For Nature
2. Physical Control (Ki Hap)
3. Courtesy
4. Modest Heart
5. Thankful Heart
6. Self-Sacrifice
7. Cultivation of Courage
8. Chastity
9. Strong Inside and Mild Outside
10. Endurance
11. Reading Ability



Traditional Hyung of Tang Soo Do

At the heart of Tang Soo Do is hyung (Korean) or forms. They must be the foundation of training in Tang Soo Do. The hyung that we practice in Tang Soo Do allow us to share techniques and traditions with many famous Tang Soo Do stylists of the past and present. We can trace this history back hundreds of years to our forms' Okinawan roots. Many martial artists have used these hyung as a method of obtaining the Way (Do Korean/Japanese/Tao Chinese).

Each hyung represents an archived library of effective self-defense techniques. Often the application of each move within hyung is not well understood within many Korean dojangs unless the effort has been made to study the origins and history of the form. One should strive to understand and practice at least one bunhae (bunkai Japanese) motion for each action in a hyung. Most of the original applications do not involve the basic kicks and punches, which are often given as an interpretation, but rather grabs, breaks, pressure points, and close-in fighting. The elaborate nature of these actions (symbolized by individual hyung motions) are challenging even for Dan (black belts) ranks to know, practice, and execute proficiently. Once a bunhae is understood it should be drilled with partners, like we often practice free sparring and Ill Soo Shik (one step sparring) combinations at high speed, and in repetition. Many Ill Soo Shik practiced at South Hills Karate Academy already utilize bunhae from the hyung.

The “Um-Yang” (Yin-Yang Chinese) nature in hyung is noted in such opposites as fast/slow, hard/soft & still/movement. For example, at the end of a given combination in hyung, one should pause before moving to the next direction to create a separation of events (i.e. often hyung are hurried, and students do not pause long enough before changing directions; the pause creates the moment and contrast to movement and speed). You will notice more advanced practitioners perform hyung in this manner.

Hyung demands that techniques are executed with precision and power. It trains the body to strike from different stances and different angles, as in fighting or self-defense scenarios. Hyung trains one to move quickly and to use precise and stable stances for the execution of solid techniques. Without this ability, one will be unable to control an opponent during battle. Furthermore, if one cannot execute precise and powerful techniques in hyung, it will definitely not happen in the heat and chaos of having to defend oneself. As students advance, hyung must begin to feel natural as if becoming “one” with the movements.

Finally it is important to understand the characteristic of the hyung being practiced. There are three styles of martial arts that each hyung individually are characterized by. These are:

1. **We Ga Ryu (外家流) or hard external style**
2. **Ne Ga Ryu (内家流) or soft internal style**
3. **Choong Ga Ryu (中家流) combination style or both hard and soft style**

Important Points in Practicing Hyung

1. Each hyung needs to be practiced in the fixed order.
2. Each movement needs to be understood and practiced diligently. The movement must be made correctly. The real application of each bunhae must be drilled.
3. The speed of each hyung needs to be regarded. Some are fast, and some are slow and require concentration.
4. The movements must follow a certain rhythm. All movements are interconnected. Usually the end of one is the beginning of another movement.
5. While each form has a specific rhythm, certain points need to be made regarding execution. These are:
 - ◆ Correct use of power
 - ◆ Use of the Hu Ri or waist
 - ◆ Smoothness in relation to speed of execution
 - ◆ Flexibility of the body in relation to expansion and contraction of muscles
 - ◆ Understanding of the use Ho Hup or proper breath control

Points to Improve Learning and Practicing Hyung

1. Do not try all the movements quickly. Each movement requires its own speed and position.
2. Lower the hips and assume a solid stance.
3. Practice proper breathing technique. Breath in before the execution and exhale upon execution.
4. Move the body as a complete unit.
5. Know the connection between hyung and fighting.
6. Practice repeatedly.



Different Forms of Hyung Practice

1. Slow and relaxed without concentration
2. Fast without concentration
3. Real speed and power as one would use the techniques in combat
4. Slow with contraction of each muscle group to strengthen the body
5. Slow and relaxed with deep breathing as in Tai Chi
6. Reverse training
7. Repeating certain sections of a hyung over and over
8. Practicing hyung with closed eyes

Independent Tang Soo Do Association Hyung Set

The following forms are those practiced by the Independent Tang Soo Do Association. Where appropriate the history of the form, as well as additional information is provided. It is highly recommended that students research the hyung on their own to foster a deeper understanding of the forms practiced.

Beginner Hyung

Kee Cho Hyung Il Bu 基初型一部

Kee Cho Hyung Ee Bu 基初型二部

Kee Cho Hyung Sam Bu 基初型三部

Early versions of these hyung have been dated at 1923 and added to the Tang Soo Do syllabus around the early 1940s. These hyung are Grandmaster Hwang Kee's interpretations of Gichin Funakoshi's Taikyoku forms. The forms were created because the Pyung Ahn hyung were deemed too advanced for beginning students. Although simple, they set the basis for all future hyung.

Hyung Set Required for 1st Degree Black Belt

Pyung Ahn Cho Dan 平安初段

Pyung Ahn Ee Dan 平安二段

Pyung Ahn Sam Dan 平安三段

Pyung Ahn Sa Dan 平安四段

Pyung Ahn Oh Dan 平安五段

Anko Itosu, noted by Grandmaster Hwang Kee as Mr. Idos in his writings on Tang Soo Do, developed the Pyung Ahn hyung around 1830. Itosu was born in the Shuri region of Okinawa and was a person of exceptional martial art skills. The literal translation of Pyung means peaceful and calm. Ahn is translated as well balanced. It is believed that the martial artist, after practice of the Pyung Ahn hyung, will be equipped to handle themselves in any self-defense situation, thus developing a feeling of peace and balance. The animal representation of the Pyung Ahn hyung is the turtle.



Sa Bom Nim Garbowsky performing traditional Tang Soo Do Hyung, "Kong Sang Kong Dai" in competition May 2000

Passai Dae 拔塞大

The history of the Passai hyung is relatively obscure. What is certain is that the hyung seem to be derived from Chinese boxing styles. The opening move of Passai Dae starts with the right fist covered by the left hand. This is a common hand gesture in China, hence the reason it is believed to have Chinese origins. The characters representing the form can be interpreted as “extract from a fortress” or “remove an obstruction”. This is thought to be in reference to the power from which the form should be executed, emphasizing energy generation from the waist. The suffix Dae means “large or greater.” There are two Passai hyung. Passai So is required at Ee Dan or 2nd Degree black belt level.

Naihanchi Cho Dan 內步進初段

This form is considered to be one of the most important forms of classical martial arts. It is characterized by a formal opening and side to side movements from the horse stance. Although unlikely, many feel the form was developed to simulate fighting with ones back against a wall. Whilst the hyung is linear, moving side to side, the techniques can be applied against attackers at any angle. The side to side movements in a low stance build up the necessary balance and strength for fast footwork and body shifting. Some researchers believe the form is a non-ballistic two-man grappling exercise. There are three forms in the series and the other two Naihanchi forms (Ee Dan and Sam Dan) are not learned until black belt. The form also appears to have its origins from Chinese martial arts.

Optional Hyung Before Black Belt

Chil Sung Ill Ro 七星一路形

Chil Sung Ee Ro 七星二路形

Chil Sung Sam Ro 七星三路形

The late Great Grandmaster Hwang Kee, founder of the Tang Soo Do martial art system and the Moo Duk Kwan (Institute of Martial Virtue), developed two form sets from his study of the Muye Dobo Tong Ji 武藝圖譜通志. The two form sets he created were the Chil Sung and Yuk Ro hyung sets. Chil Sung translated means “seven stars” which draws a parallel to the ancient travelers who used seven stars to guide their way. So too can the martial artist use the seven Chil Sung hyung (seven total) as a guide in their martial arts career. Our hyung curriculum includes some of the Chil Sung and Yuk Ro hyung and others as optional and as an additional learning opportunity.

1st Degree Black Belt Hyung

Jin Do (Chinto) 鎮東

Naihanchi Ee Dan 內步進初段

Chil Sung Sa Ro 七星三路形 (Optional)

Yuk Ro Cho Dan (Du Mon) 六路初段 (Optional)



2nd Degree Black Belt Hyung

Ro Hai (Lo Hai) 鷺牌

Naihanchi Sam Dan 內步進三段

Chil Sung O Ro 七星四路形 (Optional)

Kong Sang Koon So 公相君小 (Optional)

3rd Degree Black Belt Hyung

Kong Sang Koon Dae 公相君大

Sip Soo 十手

Passai So 拔塞小

Chil Sung Yuk Ro 七星六路形
(Optional)

The Kong Sang Koon hyung is said to date to the 1700s. The form is one of the most widely practiced forms in martial arts and is commonly reserved for advanced practitioners. The form itself was named after a Chinese martial artist of reputed fame and is said to be a collection of the best techniques in martial arts. Kong Sang Koon Dae is the original form. Kong Sang Koon So was created some time after the formulation of the original.



So it means “lesser” as it does with the Passai Hyung. Kong Sang Koon So, although not as physically demanding as Dae, is a very dynamic form and it is not widely practiced in Tang So Do circles today.

4th Degree Black Belt Hyung

Wang Shu 腕秀

Ssi San / Seisan 十三

Chil Sung Chil Ro 七星七路形 (Optional)

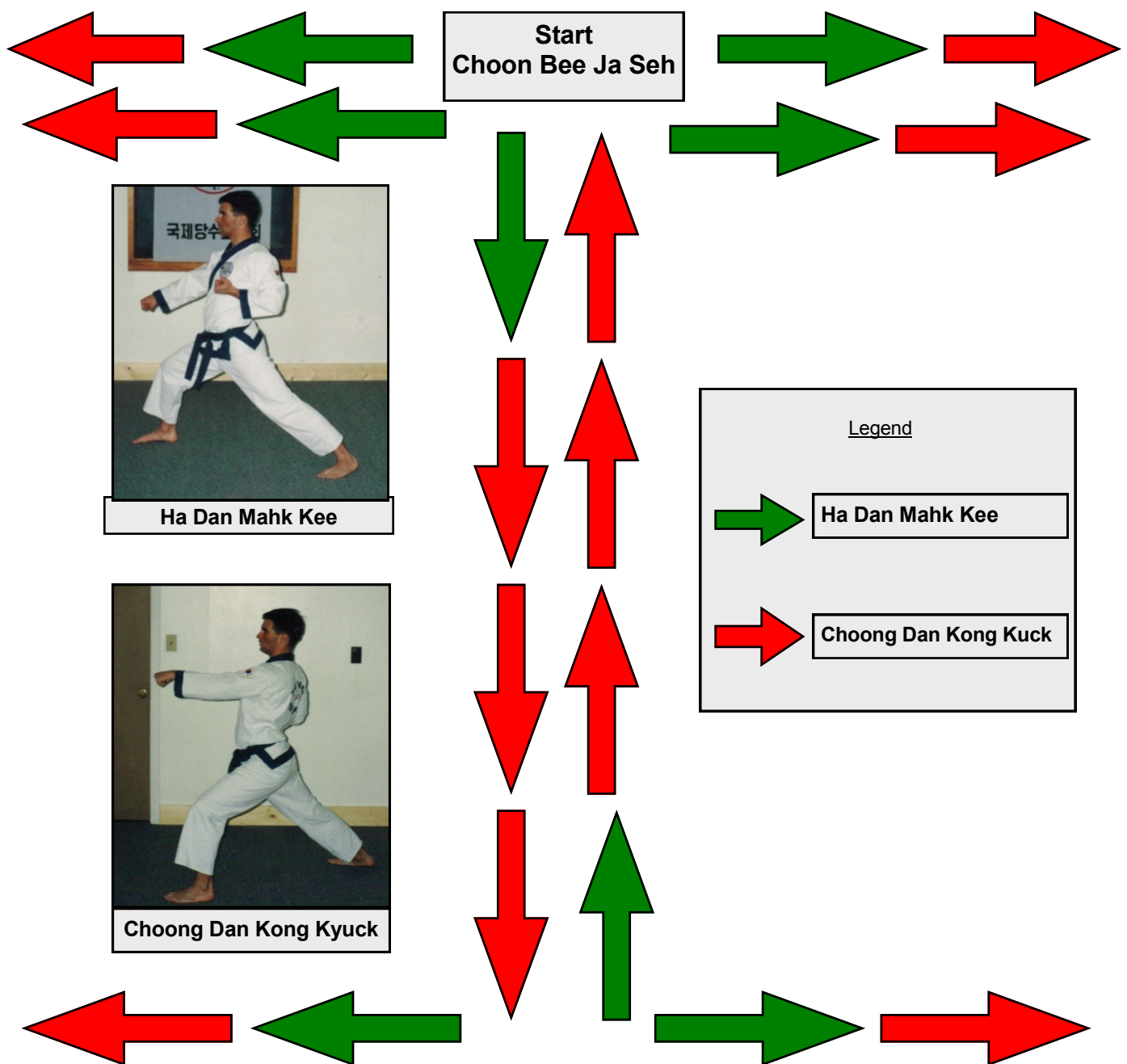
Yuk Ro Sa Dan (Yang Pyun) 六路四段 (Optional)

Kicho Hyung III Bu

As mentioned, the practice of forms enhances our balance, power, focus, timing, and speed. The beginning forms start out very basic and become more advanced as one progresses through the ranks of Tang Soo Do. Kicho Hyung III Bu is the first form of Tang Soo Do, and as such, is very simple. This basic pattern is utilized in increasingly complex patterns as new forms are learned.

The form contains only two techniques, Ha Dan Mahk Kee and Choong Dan Kong Kyuck put together in a particular sequence of 22 movements.

Kicho Hyung II Bu Diagram



Bunhae Ki Sul

分解術 / 분해 기술

Practical Application of Technique

Bunhae Ki Sul is the **'practical application of the techniques and concepts of the traditional Tang Soo Do Hyung in a combative setting.'** In the Tang Soo Do community the practice of Bunhae Ki Sul is unique to the Independent Tang Soo Do Association. This statement is made because of the belief that the techniques contained in the Tang Soo Do Hyung are not widely practiced in a practical application setting. In the traditional Japanese martial art systems the term Bunkai is generally used. 'Bunhae' in Korean means to break down or analyze and 'Ki Sul' means technique.

The practice of Hyung or Kata in Japanese is common and traditional Tang Soo Do shares many of its hyung with other martial arts systems. The forms we practice can be found in Shotokan Karate, Isshin Ryu and Shito Ryu Karate-do systems, not to mention some of the older Chinese styles of fighting. Many people practice the forms, but few practice them in way that lets the practitioner understand how to utilize the techniques in any practical combative setting. If you study the writings of past Karate-do masters you will find that they placed an exceptional amount of emphasis on the practice of hyung. There must have been a reason why! That reason is that the form set of Tang Soo Do or Karate-do contains a complete and very effective fighting style!

Forms training has always been the foundation of Tang Soo Do. In order to understand the concepts in hyung, a study of the history and development of modern Karate-do is essential. The majority of our Tang Soo Do hyung have their origins in Okinawa. In 1901 the great Karate master Anko Itosu, referred to as Mr. Idos by the late Grandmaster Hwang Kee, successfully campaigned to get karate into the Japanese school system. He believed the original techniques contained in the forms were too dangerous to teach and he changed the techniques to suit his audience. Another important point is that the names of the techniques were purposely mislabeled. So a 'downward/low block' or an 'inside to outside block' isn't necessarily the actual application of the technique. When studying Bunhae Ki Sul, be sure that the name or label of the technique doesn't mislead you.

In addition, you must understand that the majority of karate schools today practice their art in a way that was 'watered down' in order to hide the true intent of the techniques from the majority of practitioners. That's not to say that the practice of forms does not have a purpose without understanding the techniques. It does and that it solely for health benefits such as the increase of strength and flexibility. But even Itosu himself wrote that "You must decide whether your forms training is for cultivating health or for its practical use and application."

In conclusion, if you want to get the most out of your Tang Soo Do training, you need to understand that the hyung of Tang Soo Do are a record of highly effective fighting techniques and concepts that were refined over many years. These techniques were obscured from the average student of the martial arts for many different reasons.

What follows are some examples of Bunhae Ki Sul from the traditional hyung of Tang Soo Do. This is not all-encompassing since it is up to the individual practitioner to study, practice, and perfect the techniques contained in the hyung in a dynamic and combative setting. Additionally, it is important to remember that individual techniques in hyung often have multiple applications!

Bunhae Ki Sul Techniques

Kee Cho Hyung III Bu (Form #1)

◆ Opening Sequence

Utilizing the low block, seize and control the opponent's lead arm to throw the opponent off-balance. Follow with a stepping punch to the head or to the kidneys. Be sure to step behind the opponents front leg.

◆ 180-Degree Turn and Low Block

Grab the opponent and pull them over your front leg for a take down. This is the purpose of the turning low block.

◆ 90-Degree Turn and Low Block

From the 'clinch' where the opponent has grabbed you, the chamber technique for the low block can be used as an elbow strike to the opponent's jaw. Utilize the 90-degree turn and low block to throw the opponent off-balance and take him down. Follow with a finishing technique.

◆ 270-Degree Turn and Low Block (top of the 'I' pattern)

Following the third center punch, step behind the opponent's leg and grab the opponent and execute a 'floating hip throw'.



Note: Multiple techniques in hyung teach that either the technique repeated has significant importance or that the technique is repeated in multiple succession against an attacker or opponent.

Additionally, techniques are practiced in most hyung from both sides, giving you options should the opponent take an opposite-sided stance or even an unorthodox fighting stance.

Kee Cho Hyung Ee Bu (Form #2)

Many of the practical applications from form #1 are repeated in form #2. In addition to them are the following:

◆ Opening Sequence

Utilizing the low block, seize and control the opponents lead arm to throw the opponent off-balance. The high punch in form #2 builds on form #1 by teaching that you still punch the opponent in the head by executing the high punch. Be sure to step behind the opponents front leg.

◆ The High Blocks

The high blocks have multiple applications. They can be utilized as a high defense against a high strike. Additionally, the high block chamber can be used as a defense against a grab from an opponent in a clinch. Use the chamber to off-balance the opponent and then use the blocking motion as a strike to the opponents jaw or carotid sinus.



Kee Cho Hyung Sam Bu (Form #3)

◆ Opening Sequence

Utilizing the inside to outside block, seize and control the opponent's lead arm. This is accomplished by using the back hand from the chambering of the technique and creating a 'trap' of the opponents lead arm. Utilize the blocking motion to strike the carotid sinus, jaw, or back of the head.

◆ Side Punches

Utilization of the side punch creates a clear opportunity to shoot to the side of the opponent. At the third side punch, utilize the 270-degree turn as a 'hip throw.' Maximize the efficiency of the throw by using the turning inside to outside block to maintain a secure grip.

◆ 270-Degree Turn and Low Block (top of the 'I' pattern)

Following the third center punch, step behind the opponent's leg and grab the opponent and execute a 'floating hip throw'.

Note: Multiple techniques in hyung teach that either the technique repeated has significant importance or that the technique is repeated in multiple succession against an attacker or opponent.

Pyung Ahn Cho Dan (First Pyung Ahn Form)



Many of the practical applications from Pyung Ahn Cho Dan are repeated from form #1, # 2, and #3 in addition to teaching the following:

◆ Retracting Low Block and Hammer Fist

The 4th move in Pyung Ahn Cho has multiple applications. This can be used as a wrist release from a same side wrist grab, followed by a hammer fist strike or back knuckle strike, followed by a stepping punch. The technique can also be used in much the same manner as the high blocks in form #2 as well as Pyung Ahn Cho Dan. Use the motion to throw the opponent off-balance from the clinch and follow with the hammer strike.

◆ Low Knife Hand Blocks

When applying the low knife hand blocks at the end of Pyung Ahn Cho Dan, it is important to remember that the 'defense' is in the initial chambering before the actual execution of the block. Defend an attacker's punch by bringing the hands up to the chamber position. The first low knife block is used to redirect the attacker's limb. The 2nd low knife block is the actual strike to the attacker's groin or mid-section. It becomes apparent why the second low knife hand block is delivered at a 45-degree angle. It is the angle at which you are in relation to the opponent .

Pyung Ahn Ee Dan (Second Pyung Ahn Form)

◆ Opening Sequence

Contains a drawing block and simultaneous punch to the attacker's jaw. Follow with an upper cut. Maintain control of the opponent and deliver a forearm smash to the attacker's jaw.

◆ Middle Knife Hand Blocks

The middle knife blocks can not only be utilized as defensive technique, but as both a defensive block and a strike to an opponents carotid sinus.

◆ The Back Center Line Techniques



Used to seize the initiative or as a defense against a front hand punch. This is the interpretation of the clearing technique following the previous 45-degree knife hand technique. This technique sets the opponent up for the techniques that follow.

The reverse inside to outside block can be utilized as a controlling technique. We discussed how difficult it is to use an inside to outside block as a blocking technique against any kind of strike by an aggressor. It is virtually impossible, so there must be a true reason or it wouldn't be in the form!

This is followed by taking the opponent down and finishing with a reverse punch and a dropping elbow technique, which is a more practical application of the last reverse inside to outside block.

Pyung Ahn Sam Dan (Third Pyung Ahn Form)

◆ Opening Sequence

The opening sequence has multiple applications. The techniques with the alternating simultaneous downward block and inside to outside block can be used as a wrist release and a strike to the jaw. This motion from these techniques can also be used as an arm lock.

◆ The 180-Degree Turn with Hands on Hips

This technique is used as a head lock, followed by a throw.



◆ **The Outside To Inside Kick Sequence**

Strike at the attackers knee with the outside to inside kick. This will turn the opponent. Follow with an elbow strike to the head. The back knuckle has multiple applications including a strike, arm bar, and even a head lock.



◆ **The Step Up (Circle) After the Punch**

This technique takes the opponent off-balance by sweeping the front leg (the circle step). The next technique is a throw which is set up by the off-balancing technique.



Pyung Ahn Sa Dan (Fourth Pyung Ahn Form)

◆ **Opening Sequence**

This sequence has multiple applications. The technique can simply be used as a defense against a back hand strike and a simultaneous strike to the opponent's carotid sinus.



◆ **High Block and Knife Strike - Front Kick Sequence**

Defend against an incoming high strike from the opponent and strike to opponents neck. Push the head down and deliver a knee strike / front snap kick. Finish with a dropping elbow strike to the back of the opponents neck. This is the purpose of the jumping back knuckle strike.



◆ **Turning Open Hand, Front Kick, Punch Sequence**

Although this has multiple applications, the first technique can be used as a release from a lapel grab with both hands from the opponent. Follow with a front kick to the opponent's groin. The two punches (execute the punches while maintaining your grip on the opponent's wrists) are used to unbalance the opponent and to set up for a finish technique.



Pyung Ahn Oh Dan (Fifth Pyung Ahn Form)

◆ **Opening Sequence**

The sequence has multiple applications. The techniques can be used to remove the opponent's defense and follow with a strike to the kidney or head. Bringing the hands to the side is a take down using the opponents head.

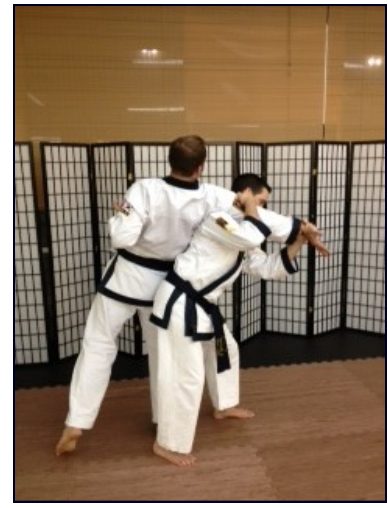
◆ **High Block and Knife Strike - Step and Punch Sequence**

Defend against an incoming high strike from the opponent and strike to the opponent's neck. Pull the opponent's hand down and deliver an open hand knife strike to the head. The step and punch sets up the next sequence.



◆ **Inside Outside Block - Turning Back Outside Inside Kick**

Hook the right arm under the attacker's shoulder. Use the left arm to pull the attacker's arm and execute a hip throw taking the opponent to the ground. Finish with a stomp to the attacker.



◆ **Outside to Inside Kick - Elbow Strike**

Seize the attackers lead arm and execute an outside to inside kick to the knee. This will turn the opponent and set them up for an elbow strike to the back of the head.

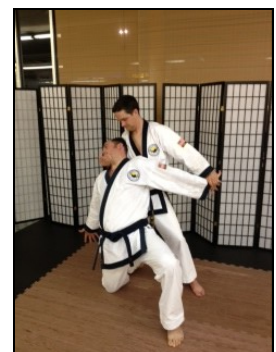
◆ **Groin Strikes - Low Block/Inside Outside Block**

These techniques are simple groin strikes. Additionally the technique can be applied by moving behind the opponent and controlling the jaw. Execute the technique as in the form .



The purpose of this section was to give the average practitioner a basic understanding of the purpose of the traditional hyung of Tang Soo Do. The complete form set ,including the basic forms (the Pyung Ahn Forms), as well as the advanced forms (including the Naihanchi Hyung, Passai, Chinto and others) are the ‘fighting style’ of modern karate-do systems including Tang Soo Do.

Many of the techniques contained in the Pyung Ahn Forms can be found in the more advanced forms. Again, it is up to the individual student to find practical applications contained in their required hyung. **As a general rule of thumb, remember that “there are no wrong answers when looking at practical application of techniques, rather there are some answers that are better than others.”**



Gup Combinations

10th Gup White Belt through 4th Gup Green Belt

Adult Students (Children Optional)

At the heart of South Hills Karate Academy's curriculum are the Hyung set , Gup Combinations, Sam Gup Dae Ryun, Dae Ryun, and Bunhae Ki Sul (분해/分解), and for children, long distance sparring.

The 12 Gup Combinations (10th Gup White Belt - 4th Gup Green Belt)

Adults Only

Gup Combinations

- #1** Low block followed by a reverse punch in front stance with a kihap
- #2** Front snap kick followed by a high back knuckle strike with a kihap
- #3** High block followed by a reverse elbow strike with a kihap
- #4** Turning side kick followed by a high block with a kihap
- #5** Side block from cat stance followed by a front snap kick with the front leg, set into a hugul jaseh with a kihap
- #6** Round kick with the back leg followed by a side block in a hugul jaseh with a kihap
- #7** Step forward into horse stance and execute an outside to inside block followed by an elbow strike with the same arm with a kihap
- #8** Step and side hook kick, followed by a back knuckle strike from the horse stance with a kihap
- #9** From fighting stance, back leg front snap kick, followed by a turning side kick, set into a fighting stance with a kihap
- #10** From fighting stance, back leg round kick, followed by a back hook kick, set into a fighting stance with a kihap
- #11** Step into horse stance and execute a back knuckle defense, followed by a step in front side kick, set into a horse stance with a kihap
- #12** Back kick followed by a back knuckle strike and finish in a horse stance with the back knuckle strike extended with a kihap

Advanced Red Belt Combinations

3rd Gup Red Belt up to Cho Dan (1st Degree Black Belt)

Adults and Children

The **6 Advanced Red Belt Combinations** combine the 12 beginner combinations into advanced training combinations.

Advanced Combinations

- Cho Dan Sam Gup - Combination #1** Step left leg first into front stance and low block from front stance, reverse punch, back leg front snap kick, back fist, reverse punch
- Ee Dan Sam Gup - Combination #2** Step left leg front stance and high block from front stance, reverse elbow strike, knee strike, turning side kick, high block, reverse elbow strike
- Sam Dan Sam Gup -Combination #3** Step left leg and side block from fighting stance, front leg front snap kick, back leg round with the ball of the foot, side block, yuk jin (reverse punch from cat stance)
- Sa Dan Sam Gup - Combination #4** Step forward into horse stance and execute an outside to inside block followed by an elbow strike with the same arm. Step and side hook kick, followed by a back knuckle strike from the horse stance
- Oh Dan Sam Gup - Combination #5** From fighting stance, back leg front snap kick, followed by a turning side kick, back leg round kick, followed by a back hook kick
- Yuk Dan Sam Gup - Combination #6** Step into horse stance and execute a back knuckle defense, followed by a step-in-front side kick, follow with a back kick, followed by a back knuckle strike and finish with a reverse punch

Sam Gup Dae Ryun

Advanced Combination Sparring Requirements

3rd Gup Red Belt - Cho Dan (1st Degree Midnight Blue)

Applicable To Cho Dan Sam Gup (Combination #1)

<u>Number</u>	<u>Challenger Action</u>	<u>Defender Action</u>
#1	Start from the right leg back low block position. Step forward with a middle punch to the solar plexus.	Execute the entire advanced combination #1. Defend with a low block and counter with a middle punch to the solar plexus, a front snap kick to the solar plexus followed by a back knuckle strike to the temple and a reverse punch to the solar plexus.

Applicable To Ee Dan Sam Gup (Combination #2)

<u>Number</u>	<u>Challenger Action</u>	<u>Defender Action</u>
#2	Start from the right leg back low block position. Step forward with a middle punch to the solar plexus.	Defend with a high block and counter with a reverse elbow strike to the jaw followed by a soo do strike to the back of the neck. Pull the defender in and execute a knee kick to the midsection. Set the kicking foot down and with the right leg execute an Ahp Podo Oil Ri Gi action to sweep the challenger's front leg. With the challenger on the ground, execute a reverse punch to the face.

Applicable To Sam Dan Sam Gup (Combination #3)

<u>Number</u>	<u>Challenger Action</u>	<u>Defender Action</u>
#3	Start from the right leg back low block position. Step forward with a middle punch to the solar plexus. Additional action: upon completion of the defender's round kick, execute a reverse punch.	Defend with a side block from the cat stance position and execute a front leg middle kick to the ribs followed by a round kick with the ball of the foot to the challenger's solar plexus. Defend against the challenger's reverse punch using a side block motion and counter with a reverse punch to the solar plexus from the cat stance position.

Applicable To Sa Dan Sam Gup (Combination #4)

<u>Number</u>	<u>Challenger Action</u>	<u>Defender Action</u>
#4	Start from the right leg back low block position. Step forward with a middle punch to the solar plexus.	Defend with an outside to inside block from the horse stance and counter with an elbow strike (same arm) to the solar plexus. Using the side hook kick with the right leg, sweep the challenger's front foot and take the challenger to the ground. Finish with a back knuckle strike to the face.

Applicable To Oh Dan Sam Gup (Combination #5)

Number

Challenger Action

Defender Action

#5

Start from the right leg back low block position. Step forward with a middle punch to the solar plexus.

Step back with the left leg into a sparring stance and defend by executing a front snap kick, a turning side kick to the ribs with the left leg followed by a round kick to the head. Finish with a back hook kick and return to a sparring position.

Applicable To Yuk Dan Sam Gup (Combination #6) - Note the Defender Starts the Action

Number

Challenger Action

Defender Action

#6

Start from the right leg back low block position. Step forward with a high punch. **Additional action: step back with the right leg into a sparring stance.**

Step back with the left leg into a horse stance and execute a back knuckle defense . Follow with a right leg side kick to the ribs. Follow with a back kick with the left leg back kick followed by a left hand back knuckle strike. Finish with a reverse punch to the ribs.

Children's Long Distance Sparring

11 Years Old and Younger

10th Gup White Belt through 4th Gup Green Belt

Both Partners start by stepping back with the right leg into a comfortable fighting stance.

A. Each combination begins as the practitioner executes a low block with the left hand in a full front stance followed by reverse punch with the right hand (front stance) followed by the kicking techniques described below.

B. Each combination ends with the practitioner executing a reverse middle punch and a high punch in front stance.

1. Right leg front snap kick followed by a back leg round kick.
2. Right leg round kick followed by a back leg round kick.
3. Right leg round kick, back leg round kick, back snap kick.
4. Right leg round kick, back leg round kick, jump front snap kick.
5. Right leg round kick, jump side kick, back kick.
6. Right leg round kick, back leg round kick, back snap kick, back snap kick.
7. Right leg outside to inside crescent kick followed by a jump back kick.
8. Right leg inside to outside crescent kick, skipping front leg round kick, finish with a back crescent kick.

Gup Testing Requirements

White Belt to Yellow Belt 10th Gup to 9th Gup

Basic Hand and Foot Techniques

Ahp Podo Oll Ri Gi	Front stretch kick
Choong Dan Pal Pa Kee	Center punching practice
Sang Dan Mahk Kee	High block
Ha Dan Mahk Kee	Low block
Ahneso Phakuro Mahk Kee	Inside to outside block
Choog Dan Kong Kyuck	Middle punch
Ahp Cha Gi	Front kick (middle and high)
Dull Ryo Cha Gi	Round kick

Combination Requirement

Gup Combination	Combination #1
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Form Requirements

Kicho Hyung Ill Bu	Basic form #1
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Bunhae Ki Sul (Practical Application)

1-2 Practical Combative Applications from Kicho Hyung Ill Bu

Children

Long Distance Sparring	#1 (Children)
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Dae Ryun

Free Sparring	One-on-one
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Terminology/History

Dobalk	Uniform
Dojang	Training center
Sa Bom Nim	Master Instructor (4th Degree-7th Degree)
Tang Soo Do	The art that we study (China Hand Way)
Origin of Tang Soo Do	Korea

In Neh (Endurance)

10 push ups

Yellow Belt to Orange Belt 9th Gup to 8th Gup

Basic Hand and Foot Techniques

All hand and foot techniques required for 9th Gup

Hu Gul Yup Mahk Kee	Side block, fighting stance
Choong Dan Soo Do Mahk Kee	Middle knife hand block, fighting stance
Ha Dan Soo Do Mahk Kee	Low knife hand block
Tora Yup Cha Gi	Side kick from back leg
Dwi Cha Gi	Back kick
E Dan Ahp Cha Gi	Jump front kick

Combination Requirement

Gup Combination	Combination #2
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Kyok Pa (Breaking)

Downward Soo Do strike
Reverse punch

Children
Adults (Women have option of palm strike)

Terminology/History

All terminology required for 9th Gup and 8th Gup

“Pyung Ahn” from hyung

Pyung” meaning Balanced, Calm, Peaceful / “Ahn” meaning Confident, Comfortable

In Neh (Endurance)

10 push ups
10 crunches
10 body weight squats

**Orange w/Stripe to Green Belt
7th Gup to 6th Gup**

Basic Hand and Foot Techniques

Choong Dan Ssang Soo Mahk Kee

Two fist middle block

Choong Dan Soo Do Mahk Kee

High knife hand block

Sang Dan Soo Do Mahk Kee

High knife hand block

Kwan Soo Kong Kyuk

Spear hand strike

Chun Jin Pahkeso Ahnuro Cha Gi

Outside/Inside crescent kick, advancing

Yup Cha Nut Gi

Side kick

Dull Ryo Cha Gi

Roundhouse kick

Yup Huri Hi

Side hook kick

Combination Requirement

Gup Combination

Combination #5

Gup Combination

Combination #6

Form Requirements

Pyung Ahn Cho Dan

First Pyung Ahn Form

Pyung Ahn Ee Dan

Second Pyung Ahn Form

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from Pyung Ahn Cho Dan
and Pyung Ahn Ee Dan

Children

Long distance sparring

#4 (Children)

Dae Ryun

Free sparring

One-on-one

Kyok Pa (Breaking)

Elbow strike or step side kick

Children

Elbow strike or step side kick

Adults

Terminology/History

At the request of the testing board

In Neh (Endurance)

12 Push ups
12 Crunches
12 Body weight squats

**Green Belt to Green w/Stripe
6th Gup to 5th Gup**

Basic Hand and Foot Techniques

Ha Dan Sang Soo Mahk Kee	Two fist low X block
Choong Dan Sang Soo Mahk Kee	Two fist middle block
Sang Dan Sang Soo Mahk Kee	High X block
Hand Combinations	At the request of the examiner
Dwi Huri Gi	Spinning heel kick
Kicking Combinations	At the request of the examiner

Combination Requirement

Gup Combination	Combination #7
Gup Combination	Combination #8

Form Requirements

Pyung Ahn Ee Dan	Second Pyung Ahn form
Pyung Ahn Sam Dan	Third Pyung Ahn form
Chil Sung Ee Ro (Optinal)	Second Chil Sung form

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from Pyung Ahn Ee Dan
and Pyung Ahn Sam Dan

Children

Long distance sparring	#5 (Children)
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Daerun

Free sparring	One-on-one
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Kyok Pa (Breaking)

Flying side kick	Children
Flying side kick	Adults

Terminology/History

At the request of the testing board

In Neh (Endurance)

15 Push ups
15 Crunches
15 Body weight squats

**Green w/Stripe to Green w/Two Stripes
5th Gup to 4th Gup**

Basic Hand and Foot Techniques

Hand Techniques	At the request of the examiner
Kicking Techniques	At the request of the examiner

Combination Requirement

Gup Combination	Combination #9
Gup Combination	Combination #10

Form Requirements

Pyung Ahn Sam Dan	Third Pyung Ahn Form
Pyung Ahn Sa Dan	Fourth Pyung Ahn Form

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from Pyung Ahn Sam Dan
and Pyung Ahn Sa Dan

Children

Long distance sparring #6 (Children)

Daerun

Free sparring One-on-one

Kyok Pa (Breaking)

Jump front snap kick Children

Jump front snap kick Adults

Terminology/History

At the request of the testing board

In Neh (Endurance)

20 Push ups

20 Crunches

20 Body weight squats

**Green w/Two Stripes to Red Belt
4th Gup to 3rd Gup**

Basic Hand and Foot Techniques

At the request of the testing board

Combination Requirement

Gup Combination Combination #11

Gup Combination Combination #12

Form Requirements

Pyung Ahn Sa Dan Fourth Pyung Ahn Form

Pyung Ahn Oh Dan Fifth Pyung Ahn Form

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from Pyung Ahn Sa Dan
and Pyung Oh Dan

Children

Long distance sparring #1 - #8 (Children)

Daerun

Free sparring One-on-one

Kyok Pa (Breaking)

Back hook kick Children

Back hook kick Adults

Terminology/History

At the request of the testing board

In Neh (Endurance)

10 Pahl Put Ki Basic punches from horse stance

10 Push ups

10 Crunches

10 Body weight squats

**Red to Red w/One Stripe
3rd Gup to 2nd Gup**

Basic Hand and Foot Techniques

At the request of the testing board

Combination Requirement

Advanced Combination Advanced Combination #1 and #2

Form Requirements

Pyung Ahn Oh Dan Fifth Pyung Ahn form

Passai Dae Second Passai form

Chil Sung Il Ro (optional) First Chil Sung form

Sam Gup Dae Ryun - Combination Sparring

Applicable to

Cho Dan Sam Gup Combination #1

Ee Dan Sam Gup Combination #2

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from Pyung Ahn Oh Dan
and Passai Dae

Daerun

Free sparring One-on-one

Kyok Pa (Breaking)

360 Jump back kick

Terminology/History

At the request of the testing board

In Neh (Endurance)

15 Pahl Put Ki Basic punches from horse stance

15 Push ups

15 Crunches

15 Body weight squats

**Red w/Stripe to Red w/Two Stripes
2rd Gup to 1st Gup**

Basic Hand and Foot Techniques

At the request of the testing board

Combination Requirement

Advanced Combination Advanced Combination #3 and #4

Form Requirements

Passai Dae Second Passai form

Naihanchi Cho Dan First Naihanchi form

Chil Sung Sam Ro (optional) Third Chil Sung form

Sam Gup Dae Ryun - Combination Sparring

Applicable to

Sam Dan Sam Gup Combination #3

Sa Dan Sam Gup Combination #4

Bunhae Ki Sul (Practical Application)

1-2 Practical Combative Applications from Passai Dae
and Naihanchi Cho Dan

Dae Ryun

Free sparring One-on-one

Kyok Pa (Breaking)

360 Jump back kick

Terminology/History

At the request of the testing board

In Neh (Endurance)

20 Pahl put ki

Basic punches from horse stance

20 Push ups

20 Crunches

20 Body weight squats

**Red w/Two Stripes to Red w/Three Stripes
1st Gup to 1st Pre-test**

Basic Hand and Foot Techniques

At the request of the testing board

Combination Requirement

Advanced Combination

Advanced Combination #5 and #6

Form Requirements

Ki Cho Hyung Ill Bu through Pyung Ahn Oh Dan (continuous)

Passai Dae

Naihanchi Cho Dan

Chil Sung Hyung (any optional Chil Sung form that has been learned)

Sam Gup Dae Ryun - Combination Sparring

Applicable to

Sam Dan Sam Gup

Combination #5

Sa Dan Sam Gup

Combination #6

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from any of the required hyung

Dae Ryun

Free sparring One-on-one

Kyok Pa (Breaking)

Running jump round kick

Terminology/History

Specific knowledge of Tang Soo Do Moo Do Kwan culture, philosophy, etiquette, and terminology

In Neh (Endurance)

Pahl Put Ki

Basic punches from horse stance for 1 minute. Must meet 120 repetitions.

**Red w/Three Stripes to Red w/Four Stripes
1st Gup to 2nd Pre-test**

Basic Hand and Foot Techniques

This portion of testing to be conducted in Korean only

Ha Dan Mahk Kee
Sang Dan Kong Kyuk
Choong Dan Kong Kyuk
Sang Dan Mahk Kee
Ahneso Phakuro Mahk Kee
Wheng Jin Kong Kyuk
Hugul Yup Mahk Kee
Ha Dan Soo Do Mahk Kee
Choong Dan Soo Do Mahk Kee
Chun Gul Ssang Soo Mahk Kee
Ha Dan Mahk Ko, Tuel Oh Sang Dan Kyong Kyuk
Sang Dan Mahk Ko, Tuel Oh Pal Koop Kong Kyuk
Ahp Cha Go, Tuel Oh Sang Dan Kong Kyuk
Ha Dan Mahk Ko, Ahneso Pahkero Mahk Ko, Tuel Oh Choong Dan Kong Kyuk
Sang Dan Mahk Ko, Tuel Oh Ha Dan Mahk Ko, Wheng Jin Kong Kyuk
Wheng Jin Kong Kyuk, Hu Jin Hu Gul Yup Mahk Kee
Ee Dan Ahp Cha Go, Tuel Oh Choong Dan Kong Kyuk

Combination Requirement

All Advanced Combinations Combinations #1 - #6

Form Requirements

Ki Cho Hyung Ill Bu through Pyung Ahn Oh Dan (continuous)
Passai Dae
Naihanchi Cho Dan
Chil Sung Hyung (any optional Chil Sung form that has been learned)

Il Soo Sik (One Step Sparring)

Applicable to Combinations #1- #6

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from any of the required hyung

Dae Ryun

Free sparring One-on-one

Kyok Pa (Breaking)

Speed Break (hand or foot) or Jump Back (Adults 2 boards/Children 1 board)

Terminology/History

Specific knowledge of Tang Soo Do Moo Do Kwan culture, philosophy, etiquette, and terminology

In Neh (Endurance)

Pahl Put Ki Basic punches from horse stance for 1 minute. Must meet 120 repetitions.

**Red w/Four Stripes to Midnight Blue
1st Gup to Cho-Dan**

General Requirements

- ◆ Good knowledge and ability in all lower rank requirements
- ◆ Assist in teaching and carrying out class responsibilities with ability to conduct formal classes with the approval of Sa Bom Nim Garbowsky
- ◆ Excellent general knowledge of Tang Soo Do philosophies and an ability to explain the relationship between forms, mental discipline, and spiritual growth

Basic Hand and Foot Techniques

This portion of testing to be conducted in Korean only

Ha Dan Mahk Kee

Sang Dan Kong Kyuk

Choong Dan Kong Kyuk

Sang Dan Mahk Kee

Ahneso Phakuro Mahk Kee

Wheng Jin Kong Kyuk

Hugul Yup Mahk Kee

Ha Dan Soo Do Mahk Kee

Choong Dan Soo Do Mahk Kee

Chun Gul Ssang Soo Mahk Kee

Ha Dan Mahk Ko, Tuel Oh Sang Dan Kyong Kyuk

Sang Dan Mahk Ko, Tuel Oh Pal Koop Kong Kyuk

Ahp Cha Go, Tuel Oh Sang Dan Kong Kyuk

Ha Dan Mahk Ko, Ahneso Pahkero Mahk Ko, Tuel Oh Choong Dan Kong Kyuk

Sang Dan Mahk Ko, Tuel Oh Ha Dan Mahk Ko, Wheng Jin Kong Kyuk

Wheng Jin Kong Kyuk, Hu Jin Hu Gul Yup Mahk Kee

Ee Dan Ahp Cha Go, Tuel Oh Choong Dan Kong Kyuk

Combination Requirement

All Advanced Combinations

Combinations #1 - #6

Form Requirements

Ki Cho Hyung Ill Bu through Pyung Ahn Oh Dan (continuous)

Passai Dae

Naihanchi Cho Dan

Chil Sung Hyung (any optional Chil Sung form that has been learned)

Il Soo Sik (One Step Sparring)

Applicable to Combinations #1- #6

Bunhae Ki Sul (Practical Application)

1-2 practical combative applications from any of the required hyung

Dae Ryun

Free sparring

One-on-one

Kyok Pa (Breaking)

Three station break

(1 hand and 2 foot techniques)

In Neh (Endurance)

Pahl Put Ki

Basic punches from horse stance for 1 minute. Must meet 120 repetitions.

Essay Requirements

Two Written Essays (500-1000 words total)

1. Discuss the meaning, history, and techniques of the Passai Dae hyung
2. Discuss the topic "What Tang Soo Do Means to Me"