

BASIC TECHNIQUES

It is most important to learn and have mastery of the basic techniques. Basic techniques are the foundation of the art. When one constructs a building, he starts by laying a strong foundation. The taller the building he wishes to construct the stronger the foundation must be. If you want to learn many advanced Tae Kwon Do techniques and make your building of knowledge tall, you must thoroughly know the basic techniques for a strong foundation. In the long-run, laying a strong foundation is the shortest way to achieve your goal.

I. WARMING-UP EXERCISES

Basic warming-up exercises are very important and should never be overlooked. Your body must be warm and loosened-up to prevent pulling muscles and injuring yourself.

1. Neck
2. Arms
3. Back
4. Waist
5. Stomach
6. Legs
7. Wrists
8. Ankles

II. STANCES

Stances are keystone techniques and must be learned well. In any art or sport the position in which you hold your body effects the results of your movements. We can easily compare Tae Kwon Do to golf in this aspect. Your stance in golf controls the direction of the ball, the distance it travels and the accuracy of where it lands. In Tae Kwon Do your stance also greatly effects the results you want. Each stance has its own advantage by lending better flexibility, stability, or power. You must understand the advantage of each stance individually and their relationships in combination. They are all somewhat different and all equally important. Since Tae Kwon Do is an art, the stance has other functions. In ballet the stances express emotions and beauty. The stance is both the cause and the effect. A good stance helps all your movements to be graceful and powerful at the same time, the stance itself is an expression of power and beauty. The stance should express your inner confidence and calmness.

1. Natural stance
2. Ready stance
3. Horse-riding stance
4. Front stance
5. Back stance

III. PUNCHING

When the time comes to apply punching techniques we must use them properly and effectively. Focus and power are the most important aspects of punching.

The number of times you practice your punch is less important than the way you practice. Practice with maximum effort (power) and concentration. Think about what you are doing. Constant repetition is a must.

1. Holding a good fist
2. Basic punching techniques
3. Punching from horse-riding stance
4. Punching from front stance
5. Punching from back stance (reverse punch) forward or backward

IV. DEFENDS

TAE KWON DO IS a defensive art. Good punching and kicking can be useless if you are unable to defend your opponents attacks. Without an effective defense you may never have the opportunity to use your counter-attacks.

1. Raising block (high)
2. Down block (low)
3. Hand-knife block (mid-section)
4. Inward middle block
5. Circle block
6. Palm block (high)

V. KICKING

It is important to use bodily weapons at the proper times. We must know when to use our hands and when to use our feet. For some targets, especially those in the lower body such as knees, shins, and groin, hand techniques are ineffective. They must be used even at short distances for maximum effectiveness. Kicking techniques supply more power and distance which you may need in other situations. It is not always advantageous to use foot techniques, although they are more difficult to master in Tae Kwon Do because they display power and grace and are a measure of your proficiency in the art.

- | | | |
|---------------------|--------------------------|--------------------|
| 1. Front kick | a. front kick stretching | b. front snap kick |
| 2. Side kick | a. side kick stretching | b. side kick |
| 3. Round-house kick | | |

PHYSICAL LAWS GOVERNING POWER

NEWTON'S 1st LAW - Inertia - a body in motion, uniform, or at rest will stay that way until acted upon by an external force.

Inertia is the property of a body which tends to resist a change in its state of rest or motion

Mass is a quantitative measure of inertia

NEWTON'S 2nd LAW - When a body is acted upon by a constant force, its resulting acceleration is proportional to the force and is inversely proportional to the mass. The acceleration takes place in the direction of the acting force

NEWTON'S 3rd LAW - for every action force there is an equal and opposite reaction force. The action force and reaction force act on different bodies. Whether a body is at rest or in a state of motion, the state of that body depends upon the forces acting on it and not upon the force it exerts on something else.

$$F = \text{Mass} \times \text{Acceleration}$$

MECHANIC - Kinematics -- kinds of motion

Velocity -- rate of change of position (speed)

$$\text{Average velocity} = \frac{\text{distance}}{\text{time}}$$

DYNAMIC - deals with causes of change in motion

1. Statics -- bodies in equilibrium
2. Kinetics -- changes in motion brought about by one or more unbalanced forces

VECTOR - measurable quality that has magnitude and direction

1. Displacement
2. Velocity
3. Acceleration
4. Force

SCALAR - measurable quality with magnitude only

Volume, area, density, mass

speed, not specifying direction of travel when talking about the path of travel but not direction use

Speed

when the speed of a body changes there is acceleration or deceleration

Acceleration

final velocity minus initial velocity overtime



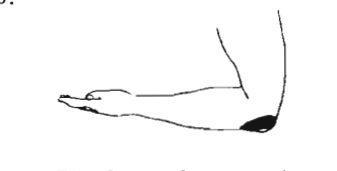




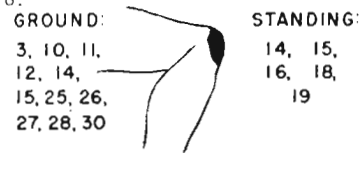
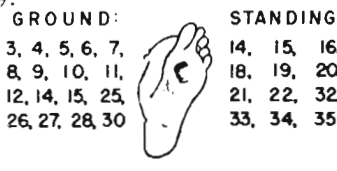
EFFECTS OF EXERCISE ON CARDIOVASCULAR SYSTEM

1. Tone muscles - - move blood
2. Avoidance of obesity
3. Capillarization
4. Number of red blood cells increased - - carry more O_2
5. Heart muscle hypertrophy
6. Stimulation of circulation
7. Develops collateral circulation
8. Decreased exercising heart rate for X amount of activities
9. Quicker recovery rate
10. Lowers resting heart rate and resting blood pressure
11. Stimulates thyroid to burn cholesterol
12. Serves as outlet for tension and stress

KARATE

Judo Atemiwaza

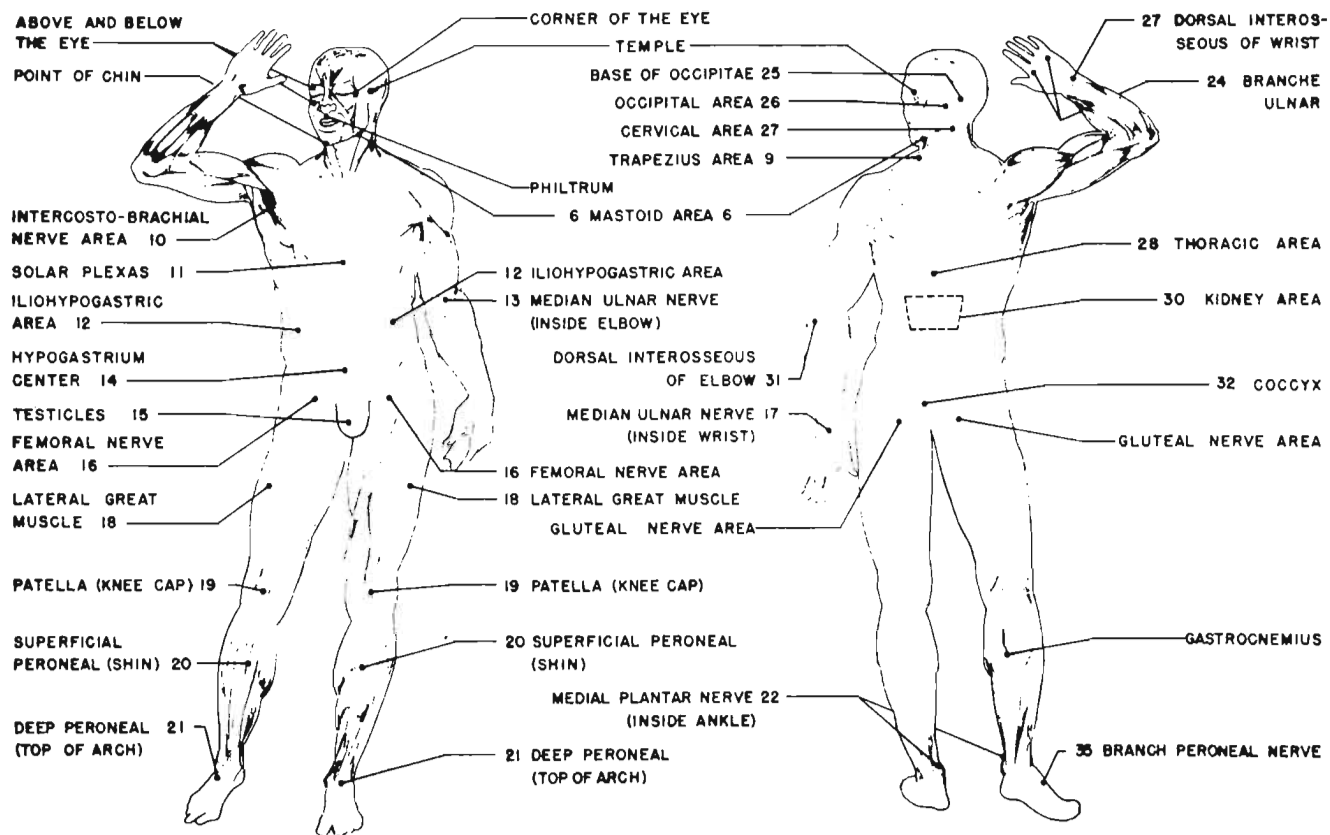
SENSITIVE POINTS STRIKING CHART

<p>1.</p>  <p>STIFF FINGER THRUST - NUKITE 1, 2, 8, 10, 11, 12, 13, 14, 15</p>	<p>2.</p> <p>IEISHO KAKUTO</p>  <p>HEEL OF HAND BLOW 3, 4, 5, 25</p>	<p>3.</p>  <p>ELBOW BLOW - EMPI 3, 4, 8, 10, 11, 12, 14, 15</p>
<p>4.</p>  <p>KNUCKLE JAB - KEN 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 23, 24, 26</p>	<p>5.</p>  <p>EDGE OF HAND BLOW - SHUTO 1, 2, 3, 4, 6, 7, 8, 9, 12, 13, 25, 26, 27, 30, 31</p>	<p>6.</p>  <p>FIST BLOW - SEIKEN 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 14, 15, 25, 26, 27, 28, 30</p>
<p>7.</p> <p>HAISOKU</p>  <p>KAKATO HEEL BLOW STANDING: 14, 15, 16, 19, 20, 21, 32 GROUND: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 15, 26, 28, 27, 30</p>	<p>8.</p> <p>GROUND: STANDING:</p>  <p>3, 10, 11, 14, 15, 12, 14, 16, 18, 15, 25, 26, 19 27, 28, 30</p> <p>KNEE BLOW - HIZA</p>	<p>9.</p> <p>GROUND: STANDING:</p>  <p>3, 4, 5, 6, 7, 14, 15, 16, 8, 9, 10, 11, 18, 19, 20, 12, 14, 15, 25, 21, 22, 32, 26, 27, 28, 30 33, 34, 35</p> <p>FOOT BLOW - KOSHI</p>

Seiken-choku-zuki -- fore fist straight punch
Shuto-uchi-zuki -- knife hand punch
Empi-uchi -- elbow strike
Hizi Geri -- knee kick
Mae Geri -- front kick
Age-uke -- rising block

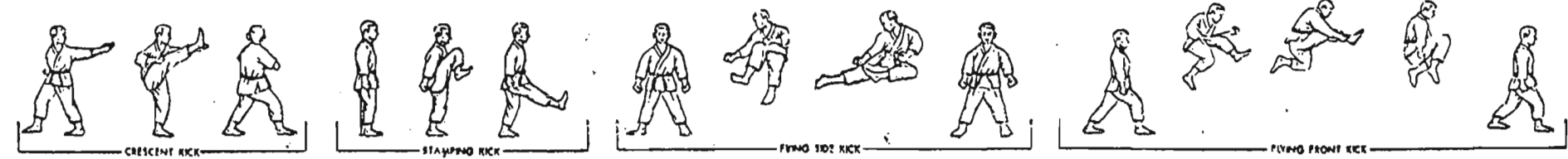
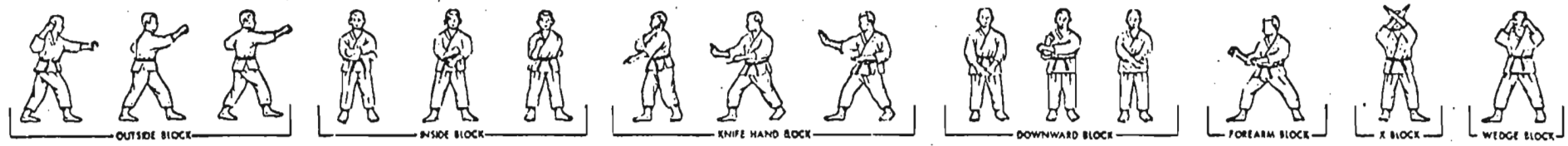
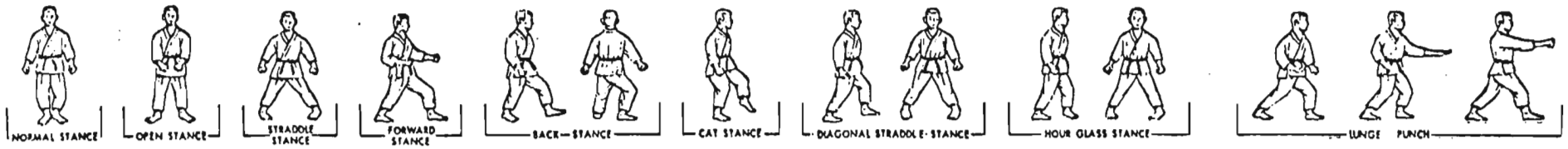
Gedan barai -- downward block
Hachiji-Dachi -- open leg stance
Kokutsu-Dachi -- back stance
Kiba-Dachi -- straddle leg stance
Zenkutsu-Dachi -- forward stance
Neko-Ashi-Dachi -- cat stance

SENSITIVE POINTS STRIKING CHART

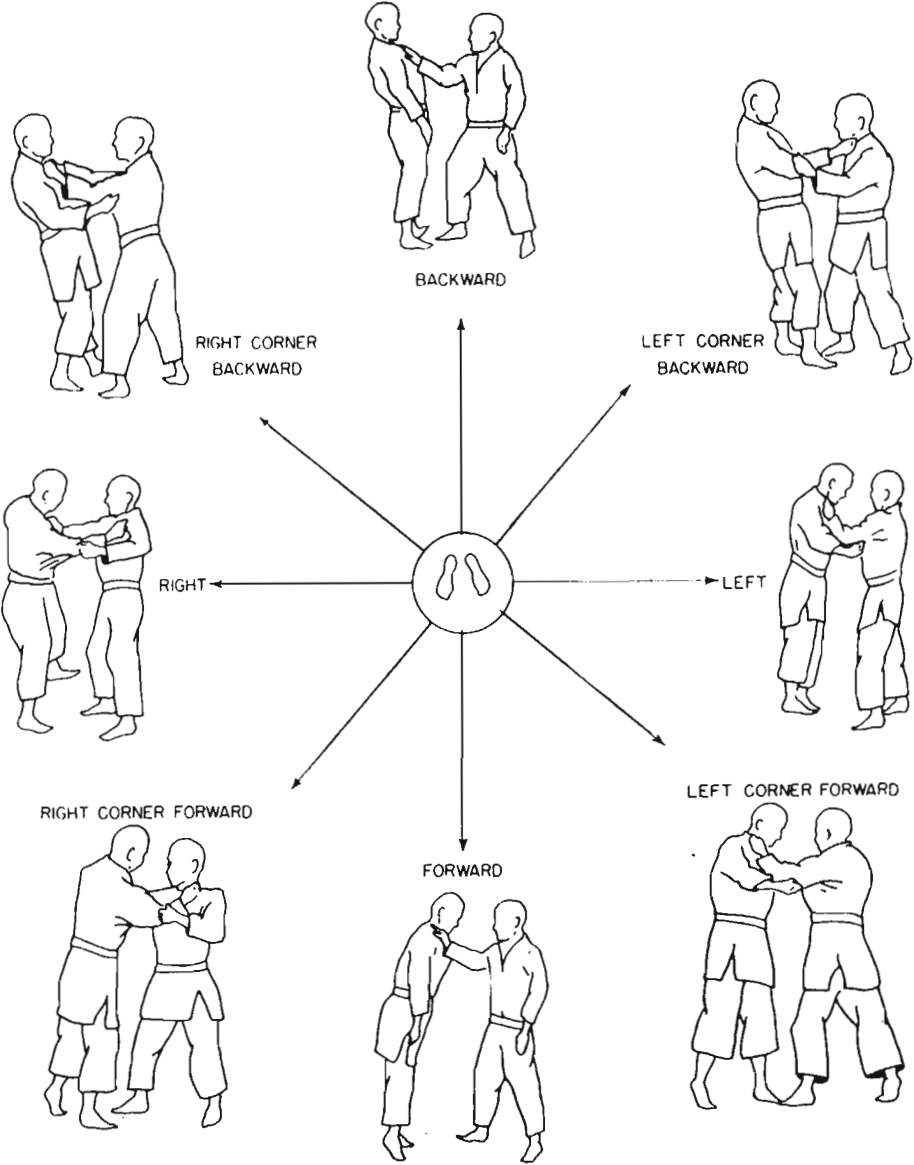


空手基本技說明圖

BASIC TECHNIQUE



THE TECHNIQUE OF OFF-BALANCING



OFF-BALANCE POSITIONS

STANCES

Stances determine the methods of balancing and moving the body. The high stances, with the feet close together, facilitate quick movements and rapid shifts of balance. The low stances, with feet wide apart, provide maximum stability and great power.

All stances have their use and the proficient practitioner will not cling to any favored stance in the wrong instance. The primary study of the correct application of each stance is the practice of the form (hyung, kata).

Basic primary stances have three spacings. With the feet relatively close together the "back" stance is the "cat" stance, and with the feet wide apart it is called the "fixed" stance. The narrow "horse" stance is called the "ready" stance and with the wide spacing is termed the "fixed" stance. Nearly all stances can be formed accordingly.

The stance is termed right or left depending on which foot bears the highest percentage of the body weight. For example, in the back stance the stance is designated from the rear foot, but in the front stance the opposite is true.

Understanding the language of the stances is important as it is one of the esoterics of written martial arts instruction.

READY STANCE * CHUNBI

Feet should be placed slightly less than shoulder width apart and on the same line.

When using for formal greeting of black belts or chief instructor the fists should be closed and the arms straight and rigid a little forward from the side. This form is also used for attention to instruction.

When bowing in and out and at other times the hands are open as though holding an egg and are hanging straight directly at the side.

FORWARD STANCE * CHUNGOOLSE

Feet should be shoulder width apart and approximately 3 feet apart in length. Distance will vary with the height of the student.

This stance is primarily used for attacking to the front and for stepping forward. It provides maximum stability in the direct forward line but is unstable to the side. Stance is called right or left depending upon which foot is forward.

BACK STANCE * HOOGOOLSE

Feet should be approximately 2 feet apart front to the rear. 60% of the weight should be on the rear foot. The feet form an L position. The rear foot has a tendency to point rearwards but should not be allowed to do so.

This stance provides safety to attack, mobility, and the use of the front leg without a noticeable shift in balance.

HORSE STANCE * KIMASE

Feet should be approximately 3 feet apart in width and on the same line. Toes should be pointed in and the knees bowed out and placed over the feet so that a line could be dropped from the inside of the knee that would touch the inside of the foot.

This stance is very strong and is used to lower the body to achieve maximum leverage. It is used to practice drills and is the distancing criteria by which all other stances are formed. It is used principally in the CHULGI forms.

X STANCE

This stance is formed by assuming the back stance and turning the body 3/4 turn against the front leg without lifting the feet. Stance also may be formed by stepping backward from a backstance without changing the body facing or moving the rear foot. It may be formed in the same manner by stepping to the front.

CRANE STANCE

Stance is formed by standing on one leg and placing the free foot into the knee notch of the standing leg. This stance is for balance and is used to set up and initiate a forceful kick or rapid change of body facing.

PUNCHING

The forefist attack is perhaps the most basic technique in all the martial arts. It is utilized from boxing to the AtemiWaza of Judo.

To execute the punch effectively, the fist must be formed to preclude injury to the hand, and the wrist must be tightened to withstand twisting. The hand and forearm are straight in the line of the thrusting motion, with the waist and large muscles of the trunk and body cooperating and initiating the action.

All excellent punchers spend a great deal of time training on the striking equipment (Kwan-Go or MakiWaza).

It is absolutely essential to train properly on this equipment, as the outcome of a critical situation may depend on just one blow.

Some talk is heard that hand training will destroy the hands and will impede their dexterity. This is not true if a careful, gradual, and supervised program is followed. The possibility of damage to bone and tendon structure has been probed for the last 2000 years. The author personally has performed countless repetitions on the equipment and still has the dexterity to be an accomplished violinist.

Bag work is important also, as the bag can simulate the human body and makes possible the practice of combination punching.

The wrist should be taped or supported to prevent accidental and potentially permanent injury, and the striker should wear gloves exclusively designed for the bag to prevent damage to the equipment.

There are basically three concepts of delivering a blow with the hand: The hand may be considered as a club, descending on and driving through the target much as a sledge hammer might crush a rock.

The hand may be considered as a whip, snapping with speed and power at the last instant to create a shock effect similar to that created by a bull-whip expert at the end of the strike slash.

The hand may be considered as a dagger, stabbing through and penetrating the body.

The vital area open for attack determines the method. Once the method is selected, the practitioner must choose the hand weapon that will give the smallest striking area and will not collapse under an all-out blow.

The primary source of instruction is form (hyung or kata). Board and brick breaking is sometimes useful to increase the practitioner's awareness of destructive capacity. (Most instructors recommend intensive training on the equipment rather than extensive breaking practice.)

Hand training should only be started under the direct guidance and supervision of an expert. The teacher should plan a progressive workout system for each individual. The student must adhere to this schedule set out for him and should not attempt to proceed at a faster pace than planned. Remember, the object is hand conditioning, not hand damaging.

For technical purposes the areas of defense and attack are divided into three categories:

1. HIGH SECTION (HS)
2. MIDDLE SECTION (MS)
3. LOW SECTION (LS)

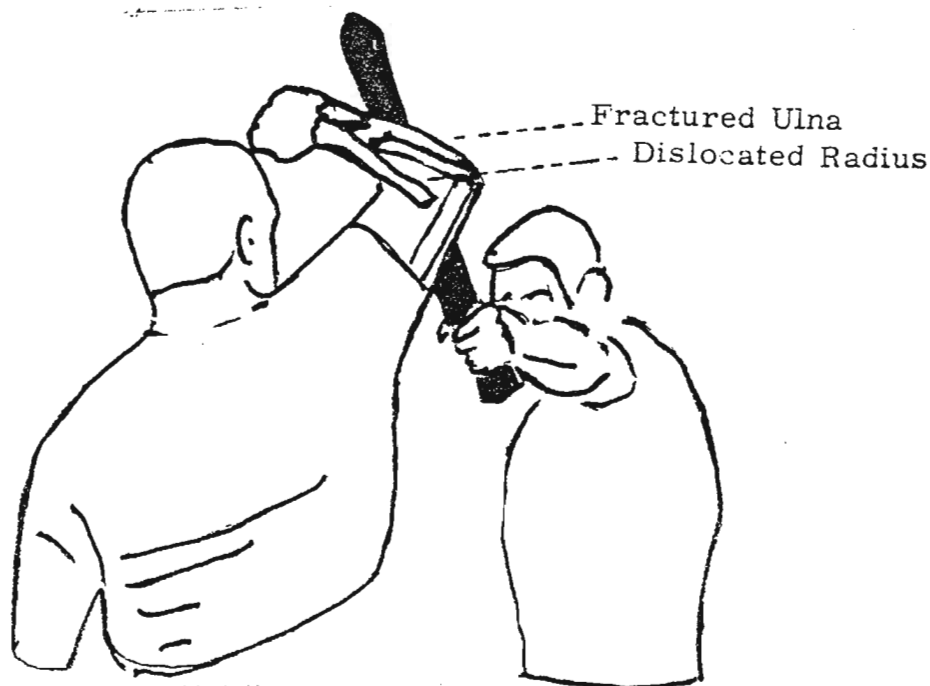
The motions the arm makes are considered as follows:

1. INSIDE DEFEND (ID) - The elbow moves from the outside toward the center of the torso.
2. OUTSIDE DEFEND (OD) - The elbow moves away from the body outwards.
3. RISING BLOCK - The blocking arm rises.
4. DESCENDING BLOCK - The blocking arm descends

Any weapon and part of the limb structure may be used to accomplish a blocking action but the generally recommended weapons are the arm areas indicated:

1. OUTER FOREARM (OF) - The ULNA side of the arm
2. INNER FOREARM (IF) - The RADIUS side
3. OPEN HAND (OH)
4. CLOSED FIST (CF)

The performance of a strong blocking action is dependent on the strength and ability of the blocking arm to absorb a direct blow. In simulated combat, the student is induced to believe his block is functional. This is permitted at a low level for the purpose of perfecting the actual physical motion. However, the advanced student should not be deluded in such a manner and should not consider the block to be functional unless he has inured and strengthened the defending weapon to the extent that it will not collapse under the attackers blow. The injuries that can be sustained might precipitate a severe beating or even the death of the defender in a real situation. (See illustration below)



4

BLOCKING METHODS: MEDIUM CLUB

DEMONSTRATING THE SIX QUARTERS

In order to prepare yourself for the greatest efficiency in practical self-defense, you should train yourself to think of attacks in types or groups of attacks. If you needed to learn a specific defense for every single, specific attack, you would have to learn an enormous variety of techniques.

Most common attacks have this element in common: your assailant must reach out for you, whether it be to punch, grab, choke, push, pull, slap, etc.

THINK OF YOUR OWN BODY AS BEING DIVIDED INTO SIX QUARTERS. Draw an imaginary line down the middle of your body vertically and one across your upper chest horizontally and across the center of your abdomen horizontally. This gives you two upper quarters, left and right, two middle quarters, and two lower quarters, left and right. Your assailant will direct his attack to one of the six quarters in most of the forward attacks. Practice stopping blows first with one hand and then the other. Right-handed persons will prefer left-handed blows, but for highest proficiency, you should practice using both hands.

Learn to sweep up and away when blows are directed to your upper quarters, sweep sideways to the left and right when blows are directed to the middle quarters, and down and away when blows are directed to your lower quarters. Using a padded, very light stick, you can build up quick reaction and proper responses by working with a partner who will begin slowly, simulating various attacks. At first concentrate on making the right response. As you continue to practice, have your partner speed up his attacks until you gain ability to respond properly and quickly.