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Ch'ang Hon Taekwon-do Hae Sul

Real Applications To The ITF Patterns

Vol: 1



*Saju Jirugi
Saju Makgi
Chon-Ji
Dan-Gun
Do-San
Won-Hyo
Yul-Gok
Joong-Gun
Toi-Gye*

Stuart Paul Anslow

Ch'ang Hon Taekwon-do Hae Sul

Real Applications To The ITF Patterns



Taekwon-do & Korean Martial Arts Magazine Series

The following PDF file contains excerpts from the book

Ch'ang Hon Taekwon-do Hae Sul: *Real Applications To The ITF Patterns*

It features parts of the book itself, as well as extracts for a series in Taekwon-do & Korean Martial Arts Magazine (now Combat magazine). The articles are edited for the magazine but are sections from the book.

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To obtain a copy of the book please visit www.raynerslanetkd.com or purchase at online bookstores such as Amazon.co.uk or Amazon.com

This PDF features the following:

- **Articles from Taekwon-do & Korean Arts Magazine from the book**
 - Various pages from the book
 - Books Table of Content
- **Forewords by Yi, Yun Wook & Ian Abernethy**
 - Readers Views of the book
 - Martial Art Magazine Reviews
 - Interview with the Author

"Stuart Anslow, has maintained the tradition of excellence with his standardized Taekwon-do curriculum. His persistence, perseverance, and passion in Taekwon-do well exceeds even the spirit of some of the pioneer Korean Taekwon-do masters I have known."

"This excellent book, one of its kind, provides revelations to the Chang Hon Tuls and is an epitome of Mr. Anslows work over the years. They are the "lost techniques" from the first generation Taekwon-do Grandmasters. This book in essence brings back the "lost legacy" of Gen. Choi's Chang Hon Taekwon-do."

"I know of neither Western nor Korean author who has gone this far to publish a book on Chang Hon Taekwon-do tul/pattern analysis ... " - Yi, Yun Wook, Taekwon-do Instructor

*"Ch'ang Hon Taekwondo Hae Sul should be in the library of all practitioners of ITF Taekwondo.
Read on, learn and enjoy!" - Iain Abernethy*

This ground breaking first book studies the history and development of the Ch'ang Hon (ITF) Taekwon-do patterns as devised, taught and developed by the founder of Taekwon-do General Choi, Hong Hi.

Ch'ang Hon Taekwon-do Hae Sul is an in-depth study of the Ch'ang Hon Taekwon-do patterns, their history, their roots, Taekwon-do's evolution, its genetic make up, its differences with other martial arts and the techniques and movements which define the system, detailing for the first time since its inception, realistic interpretations for the patterns Chon-Ji, Dan-Gun, Do-San, Won-Hyo, Yul-Gok, Joong-Gun and Toi-Gye, as well as Saju Jirugi and Saju Makgi.

Over 17 chapters, covering some 350 pages, with over 1,600 photographs, the patterns are examined, dissected and rebuilt to help both students and instructors understand the applications that are really contained within the Ch'ang Hon patterns, many of which were previously unknown and undocumented.

Learn what the techniques and combinations of each of the Ch'ang Hon patterns are actually for, in step by step photographic detail, and how to turn your patterns into a realistic way of training actual self defence techniques that work and turn them into something much more than they are practiced today.

Along the way, the reader is treated to a fascinating insight into the history of the Ch'ang Hon patterns as well as Taekwon-do itself, with many of its previously unknown, undocumented or understudied principles revealed. Read what helped to shape the art which became so feared on the battlefield of Vietnam that enemy soldiers were told not to engage the Korean soldiers, whether armed or not, due to their knowledge of Taekwon-do.

A historical study of Taekwon-do and its patterns, a training manual and an encyclopaedia of realistic applications make this book a must read for all those that study and practice Taekwon-do.

A milestone for the development of Taekwon-do.

"I know of neither a Western nor a Korean author who has gone this far to publish a book on Chang Hon Taekwon-do tul/pattern analysis" - Yi, Yun Wook

"Ch'ang Hon Taekwon-do Hae Sul should be in the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy" - Iain Abernethy



Foreword by Yi, Yun Wook

I have met many practitioners of various martial arts since I started Taekwon-do some 30+ years ago. I was trained by some of the best of the military Taekwon-do drill instructors under the direct auspices of General Choi, Hong Hi, the founder of Taekwon-do. I realized what Taekwon-do excellence was from these instructors: Solid basic foundations from the beginning. They were found in force flowing in the basic moves; in the tuls (patterns); in choreographed three-step up to multiple attacker free sparring; in hosinsul (self-defense); and destruction techniques. The standardized Taekwon-do curriculum of basics, patterns, sparring, hosinsul, and destruction all carried equal weight. The standardized curriculum were executed by applying the distinct theory of power only Ch'ang Hon Taekwon-do offered.



Destruction: Two x 5 cm (2 inches) thick concrete edgings without spacers

Over the years, things have changed. People opted for getting the next belt with less effort. Riding on the same bandwagon, unscrupulous "masters" often used quick sales pitch to make profits for this popular martial art called Taekwon-do. The quality instructors decreased as instructors ready-for-profit would forego many basic moves essential for the strong foundation of Taekwon-do. More students flocked to the lesser quality instructors for ease of effort. Excellence in Taekwon-do waned as only "tag kicking" became the rage in the sports arena and less skilled unscrupulous instructors joined in the foray of self-marketing.

The philosophy of these "masters" of "why bother teach unnecessary moves that gets in the way of quick profits?" further allowed essential basic techniques to disappear at a horrendous rate. Some "masters" even made "absolutely no-contact rules" in Taekwon-do (less insurance, more students, and quick promotion fees). In traditional Taekwon-do, there are at least 7 basic elbow strikes TIMES several angles based on 3 dimensional space and your target. You trained your elbows over and over on different angles and targets, with training equipment and partners. The same training is applied to all the other techniques in Taekwon-Do. The techniques eventually became part of your survival instinct; the true essence of the martial art.

The effectiveness of this type of training proved itself during the Vietnam War. Even 3rd degree black belts and higher ranks in watered down Taekwon-do nowadays would not know how and when to apply what elbow strikes. Or worse, come to realize "that many" elbow strikes or target practice training regimen for each different elbow strike, even existed. Another disconcerting point in present day Taekwon-do is lack of respect towards other martial arts. There is no one superior martial art. They all complement each other. True practitioners of any martial art respect other martial arts. False "Taekwon-do masters" set out to disrespect other arts and eventually brought disrespect to Taekwon-do itself.

Stuart Anslow, has maintained the tradition of excellence with his standardized Taekwon-do curriculum. His persistence, perseverance, and passion in Taekwon-do well exceeds even the spirit of some of the pioneer Korean Taekwon-do masters I have known. Moreover, he has the insatiable curiosity to learn as a student. He wants nothing less than excellence when teaching

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Taekwon-do. He practices what he preaches. His performance in tournaments (how many instructors nowadays actually attend tournaments to compete against others along with their students?), his students performance in tournaments, his website, and his discussions with me over the years well attest to this fact.

This excellent book, one of its kind, reveals what is hidden in Ch'ang Hon tuls and is an epitome of Mr. Anslow's culmination of perfection and excellence over the years. Many techniques and applications in Ch'ang Hon tuls faded away as Taekwon-do transitioned from a military martial art into a civilian martial art. The only ones who still knew the actual applications were spread out among the first generation Taekwon-do Grandmasters who were under General Choi.

This book is a compilation of Mr. Anslow's quest to find the lost techniques. The techniques and applications he has in this book are what Mr. Anslow's research found (along with his own studies), and sourced together what numerous 1st generation Korean Taekwon-do Grandmasters originally taught, but have since stopped teaching - the true applications. They are the "*lost techniques*" from the first generation Taekwon-do Grandmasters. This book in essence brings back the "*lost legacy*" of Gen. Choi's Ch'ang Hon Taekwon-do.

I know of neither a Western nor a Korean author who has gone this far to publish a book on Ch'ang Hon Taekwon-do tul/pattern analysis with such passion in Taekwon-do as Mr. Stuart Anslow. I am already looking forward to Volume 2 with great anticipation.

- 李演郁 (*Yi, Yun Wook*)



Mr. Yi, Yun Wook is a Taekwon-do Instructor with over 30 years experience whom first received martial art lessons from his father; a retired General and Korean War veteran, who was a graduate of the Korean Military Academy and studied Judo, Shito-Ryu Karate, Okinawan Karate and Tang Soo Do, he was also a Taekwon-do instructor in the military when it was being formulated and finally named "Taekwon-do".

Mr. Yi, Yun Wook has trained under some of the most awesome and legendary instructors in Taekwon-do (listed in order of training):

- Grandmaster Lim, Won Sup of Sweden, former military Taekwon-do instructor during the Vietnam War and member of the elite instructor group to North Korea led by General Choi. Head of AMEA.¹
- Master Nhumey Tropp of Seattle, Washington, USA trained by Grandmaster C. K. Choi, 1st generation Taekwon-do Grandmaster.²
- Grandmaster J. H. Kim of Boston, Massachusetts, USA trained by General Choi, founder of Taekwon-do.³
- Grandmaster Lee, Myung Woo former military Taekwon-do instructor during the Vietnam War, now of Master Lee's Black Belt Academy in Mill Creek, Washington, USA.
- Grandmaster Hee IL Cho of Honolulu, Hawaii, USA. Member of the 1st graduating class of military Taekwon-do instructors by General Choi to be sent overseas. Head of AIMAA.⁴

¹ <http://www.amea.nu/maineng.htm>

² <http://www.seattlemartialarts.com>

³ <http://www.tkd-boston.com>

⁴ <http://www.aimaa.com>

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Foreword by Iain Abernethy

In recent years we have seen an ever growing number of martial artists re-evaluating all aspects of their training. Whereas once people would practise without ever questioning or testing the information received, today's martial artist wants to fully understand their art. They want to know why the techniques are performed as they are, they want to understand how to correctly apply the techniques, they want to understand the origins and development of their art, and they want to know how to bring it all together to make the art work.

This new questioning approach to the martial arts has brought innumerable benefits to all the martial arts and their practitioners. For practitioners of traditional systems, a key benefit has been the growing number of people reevaluating the role of Kata, forms and patterns. In many modern schools the forms are used as physical exercise, art for art's sake, an internal quest for perfection, or even as a "refuge" for those who wish to avoid the martial side of the arts. But is that all they have to offer? Surely, as a key part of the martial arts, they must have a combative function?



As a karateka, it always seemed obvious to me that there must be a reason why the formulators and developers of karate insisted that kata were the key to the art. The formulators of karate were fighting men who would have had little time for activities that didn't directly enhance fighting skill. It is my view that the kata are wholly about recording combative methods and all other "uses" for kata – worthwhile as some of them may be – are modern "spin offs" and not what the kata were created for.

My own training and research led me to the conclusion that it is within the kata that the true martial art is found. Study of the kata reveals the close-range strikes, chokes, strangles, throws, grappling, limb-control, locks and a whole host of combative methods that make karate a holistic and pragmatic art. Without an understanding of kata, all the modern martial artist has left is a hollow shell of the original art and the techniques of modern sport. Many others have shared my experience and interest in the combative applications of the kata is growing all the time. People are simply no longer content to practise a "partial art".

I've written four books on kata application and made around 20 DVDs on the subject. One of the great things about producing such material is that they have brought me into contact with many other martial artists who have also written, or are writing, books to share their approaches to kata application. For me, it's really exciting to see all this great information being openly shared and made so widely available!

Due to the rise in a questioning approach to the martial arts, and the increasing availability of information, there has never been a better time for those who practise kata to understand just

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what they were created for and how the information recorded in them can be extracted and used in combat.

My own martial background is firmly grounded in traditional karate. To the uninitiated, karate is considered to be a single martial art with a uniform way of doing things. The reality, however, is that “karate” is a coverall term for a wide range of combative systems originating from Okinawa. Whilst the traditional karate systems have a great deal in common, they also have many differences.

One of the key differences between the many karate systems is the kata that they use and the way in which those kata are performed. Thankfully, there are many experienced karateka, from a wide range of the styles, exploring kata application. This has meant that there is a good amount of quality information available on almost all karate systems, karate kata and their many variations. However, sadly there is still relatively little information available on the application of the Taekwon-do patterns. Taekwon-do practitioners who have an interest in the application of the patterns sometimes therefore find themselves having to adapt the karate applications to fit their forms. This is obviously not ideal.

Karate and Taekwon-do have some common ground (the Shotokan karate system being one of Taekwon-do's roots) and therefore the information available on the karate kata will have some relevance to the motions in the Taekwon-do forms. However, Taekwon-do has its own unique forms, and its own unique way for performing the movements that make up those forms. It is for that reason that books such as this one are so very important. Books like this one have a great deal to offer Taekwon-do practitioners as they will allow them to access parts of their art which would otherwise remain locked away within the patterns. Stuart Anslow is to be congratulated for sharing his approach to Taekwon-do patterns in this way. By doing so, he is doing a great service to Taekwon-do practitioners and the art itself.

Reading through the pages of this book makes it abundantly clear just how much thought, time and effort Stuart Anslow has put into examining the ITF patterns. Not only does this book detail applications for the motions within these patterns, it also explores the background to each form and, perhaps most importantly, it also details the thought process that gave rise to the applications shown. Stuart has a clear and engaging writing style and the book is beautifully presented. I feel certain that this book will have Taekwon-do practitioners looking at their patterns from a new angle and with renewed enthusiasm. *Ch'ang Hon Taekwon-do Hae Sul* should be in the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy!

Jain Abernethy 2006

5th Dan Karate

(British Combat Association and Karate England).

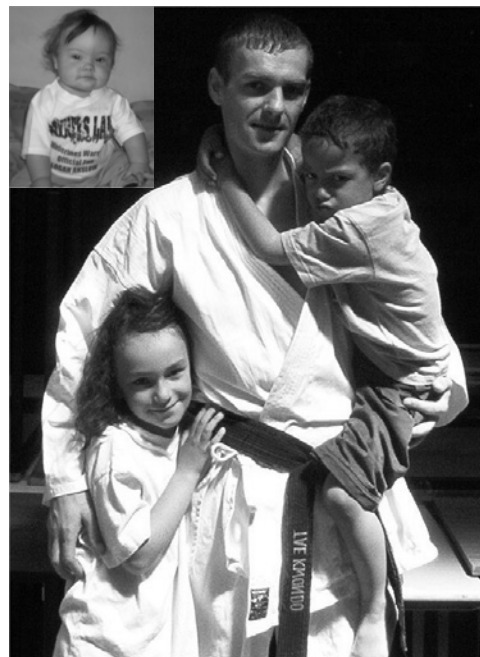


About The Author

Stuart Anslow received his black belt in the art of Taekwon-do in 1994 and is now a 4th degree.

He is Chief Instructor of the renowned Rayners Lane Taekwon-do Academy, which was established in 1999 and is based in Middlesex, UK.

During his martial arts career, Stuart has won many accolades in the sporting arena, including national and world titles. His Academy is one of the most successful in the country winning numerous gold medals at every martial arts championship his students enter, a testament to his abilities as an instructor.



In 2000, Stuart won a gold and silver medal at Grandmaster Hee Il Cho's, 1st AIAA Open World Championships in Dublin, Ireland and in 2004 he returned with 14 of his students to the 2nd AIAA Open World Championships where they brought home 26 medals between them, 7 of them becoming World Champions in their own right, 2 became double world gold medallists, all from a single school of Taekwon-do.

In 2002, Stuart founded the International Alliance of Martial Arts Schools (IAOMAS) which drew martial artists from around the world together, growing from a few schools to over 400 in under a year. This non-profit organization is an online student and instructor support group that gives traveling students the ability to train at over 600 affiliated schools worldwide and is truly unique in the way it operates.

Stuart is a regular writer for the UK martial arts press, having written many articles for '*Taekwon-do and Korean Martial Arts*', '*Combat*', '*Martial Arts Illustrated*' and '*Fighters*' magazines, as well as taking part in interviews for some of them. His numerous articles cover the many related subjects of martial arts from training to motivation, but his main love is Taekwon-do. In 2001 he published an article broaching a similar subject matter, titled: **Patterns: Are We Missing The Point?** ⁵ He continues to write interesting articles for the martial arts press and is a regular panel member in '*Combat*' magazines monthly '*Combat Panel*' ⁶

As well as his Academy, Stuart is the martial arts instructor for two local schools (one private, one comprehensive), one of which was the first school in the country to teach martial arts as part of its national curriculum.

⁵ Published in Taekwon-do and Korean Martial Arts Magazine, March 2001

⁶ Many of the articles can be found by visiting www.raynerslanetkd.com, the Academy website

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In 2002, Stuart received an award from the Hikaru Ryu Dojo, a martial arts academy in Australia, presented by their Chief Instructor and fellow IAOMAS member Colin Wee when he visited Stuart's Academy in the UK. In recognizing Stuart's contribution, Colin stated (referring to IAOMAS) that *"nothing to date has been so foresighted and effective as Stuart's work in establishing this worldwide online martial arts community."*

In October 2003, Stuart was inducted into the world renowned Combat Magazines 'Hall Of Fame 2003' for his work within the field of martial arts on a world level. Combat magazine is the UK and Europe's biggest martial arts publication.

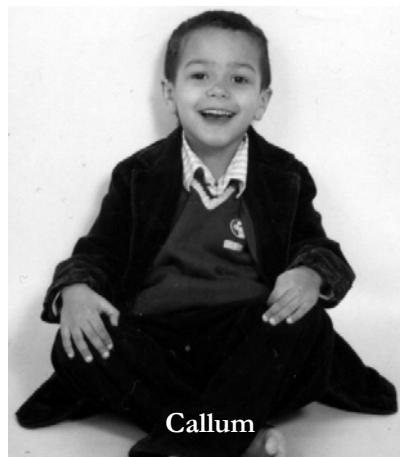
In 2004 he was selected as the Assistant Coach for the Harrow Borough Karate team, to compete at the prestigious London Youth Games held at Crystal Palace and has held this position ever since. During the same year Stuart also received various Honorary awards for his work in the International field of martial arts. From the USA he received a 'Yap Suk Dai Ji Discipleship' award for his innovative work within IAOMAS and 'T'ang Shou' society award for promoting martial arts on a Worldwide scale.

In 2006 he was presented with a 'Certificate Of Appreciation' from the members of IAOMAS Canada which read *'In recognition of your un-dying contribution to the evolution of martial arts and your inspirational and innovative formation of the International Alliance Of Martial Art Schools'*. Though just a humble instructor or student as he refers to himself, he continues to inspire others.

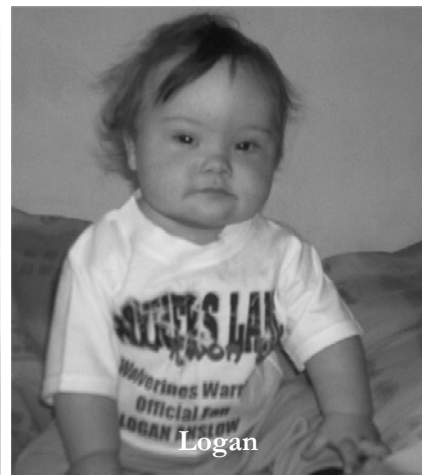
Stuart is well known in the UK and internationally and apart from being a full time instructor of Taekwon-do, teaching at two local schools and running Self Protection courses for groups associated with his local Council, he is the father of three beautiful children, one with Downs Syndrome, whom he supports and cherishes to the best of his ability, despite his hectic work schedule.



Chloe



Callum



Logan

Though a full time instructor, his reputation is gained not only by his own career but also by his uncompromising approach to teaching and the standards within his Academy and that of his students. The students quality are testament of his *'no short cuts'* approach to how martial arts in general and Taekwon-do in particular, should be taught. His classes flourish with quality students despite much local competition from schools with a more *relaxed* approach to teaching and grading's. Many of his students feature in the photographs within this book.

Why Did I Write This Book?

'Only dead fish swim with the stream'

The reasons behind the writing of this book have evolved as time has gone by. Originally I felt much of how Taekwon-do is taught, shown and perceived by others today as lacking in many areas and I wanted to convey what the original intent in these areas of Taekwon-do were. To highlight what parts have been down played or ceased to be taught and what should be included in the standard curriculum of all Taekwon-do schools professing to teach the art and how these areas were, and should, be trained.

For example, 99% of Taekwon-do sparring today is simply sport related, no sweeps, no low kicks and no throws. Visiting students often look shocked when they visit my classes and don't pad up to spar or are grabbed, thrown or swept by one of my senior grades. In many schools one step sparring is performed robot fashion, rather than utilizing reaction and many people do not even know why they practice three, two and one step or seem to ignore or simply not realize, the main reason we practice patterns (tul). Very few schools do any kind of conditioning work and so many schools do not teach throwing that it is widely believed that throws do not exist in Taekwon-do at all, when in fact they do. This book was, at first, simply looking to set the record straight and inform students of such misconceptions that are abound within the Taekwon-do world and hopefully get them to start practicing their art as it was originally intended.



Although I felt my first book idea is needed, there is more call for a book that explains actual applications in the patterns of Taekwon-do, step by step, and this is what I resigned myself to do. This came about from discussions with Taekwon-do students at tournaments and Taekwon-do related internet forums, after seeing the now immortal phrases, '*what's this movement for?*' or '*can someone explain why we do this in this pattern?*' etc, time and time again, relating to various movements contained in a Ch'ang Hon pattern.

I was surprised at first, as many of the questions asked were what I originally thought were the standard applications taught to everyone. I became even more surprised when no one appeared to offer answers, or inevitably answers would start with the words *maybe* or *perhaps*, so I ended up answering myself. However, the worst thing is, these questions were not always from junior graded students, but people teaching this art to others, the instructors.

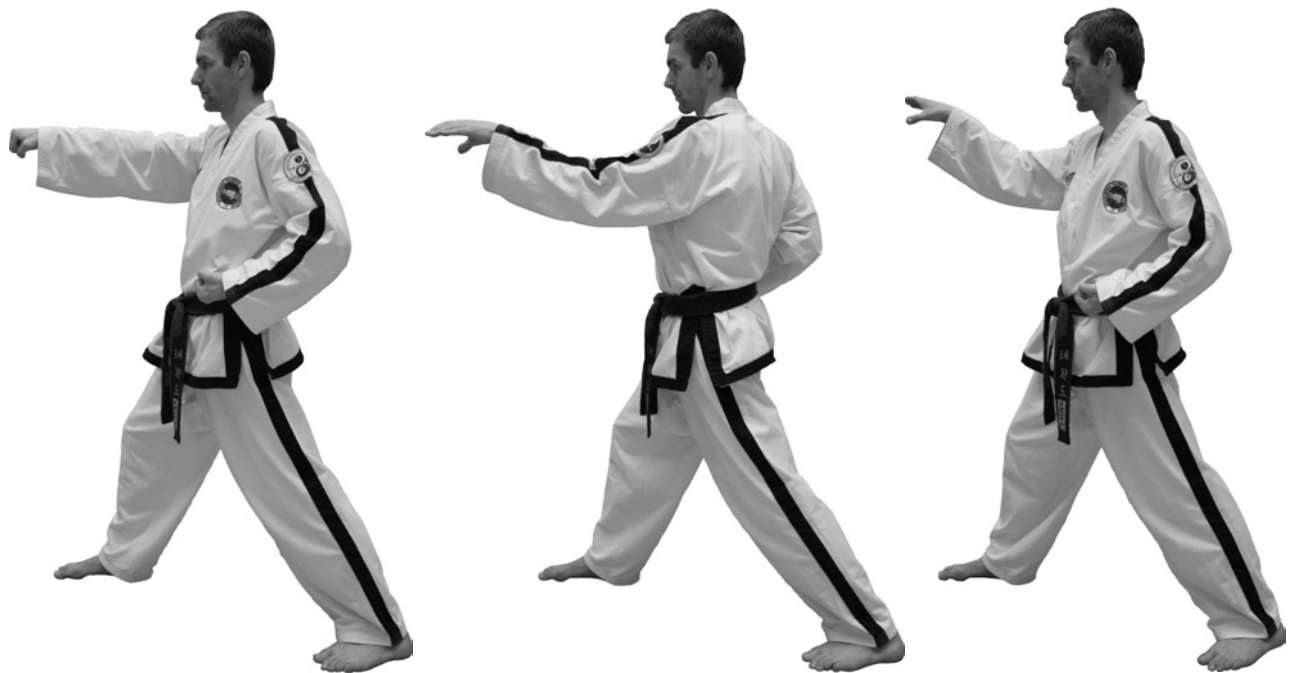
I finally resolved to write this book when I read that a black belt had just been *enlightened* about a movement that had foxed him for years after attending a patterns course with a Taekwon-do patterns expert! The movement was from Juche, the technique was the fingertip cross-cut, the student was ecstatic as he had finally solved the riddle that had foxed him for so long. He had been told this technique was designed to... knock an opponents glasses off! And this was taught by high grade (modern) master! To say I was shocked was an understatement and my mind was made up, it was time to set the record straight!

As well as listing more realistic applications, I have felt dismayed for quite some time at just how much patterns and indeed patterns training is disregarded as to how it translate to self defence. I have come to the conclusion that the first hurdle was having actual applications that work and that are realistic in their approach. However, even with that knowledge and the step by step layout of how to do them, the student or instructor needed to understand where these applications fit into the actual framework of self defence, by understanding their relevance the student is able to jump the second hurdle – that of understanding their role. The techniques and applications only retain their value if they can be utilized as they are meant to be, so the final hurdle was how to train them effectively, so that when called upon they can not only be used, but be effective in their use in the relevant environment, which is of course self defence of ones self, so I have also listed ways to train the patterns to accomplish this.

However, this idea evolved further still. Because I wanted to include a study of why applications had changed or why they were designed the way they were. I did some research and this led me to form other opinions, conclusions and realizations which I will relay in the course of this book as well as offering some useful alternatives to enhance everyone's understanding of Taekwon-do. Finally, I originally had small introduction sections to each patterns definition. I felt these were a little too brief and so did further research into this area finally turning it to quite an in-depth look at the historical characters behind the pattern names, which I feel, like me, many will find fascinating.

The purpose of this book is to:

1. Look at Taekwon-do's development of the patterns and how and why they evolved the way that they have.
2. Detail applications that make much more sense than many of the standard explanations given, that were originally in the art. We find these by looking into Taekwon-do's history, how its patterns were formulated as well as Taekwon-do's DNA (its genetic make up).
3. Detail alternative applications to techniques by comparing similar movements in martial arts that were part of Taekwon-do's initial development.
4. Discuss some of the original applications that still continue to confuse or confound many students worldwide and clear up some of the common misconceptions to pattern movements and applications.
5. Dispel some of the myths that continually surround Taekwon-do.
6. Learn how to utilize patterns training and make the transition from technical training, to realistic and effective self defence techniques.
7. Detail a deeper insight into the historical figures which the patterns are named after.
8. Further our knowledge and depth of Taekwon-do and martial arts in general.
9. Bring Taekwon-do back to the art it was meant to be.



*Ring the bells that still can ring
Forget your perfect offering
There is a crack in everything
That's how the light gets in*

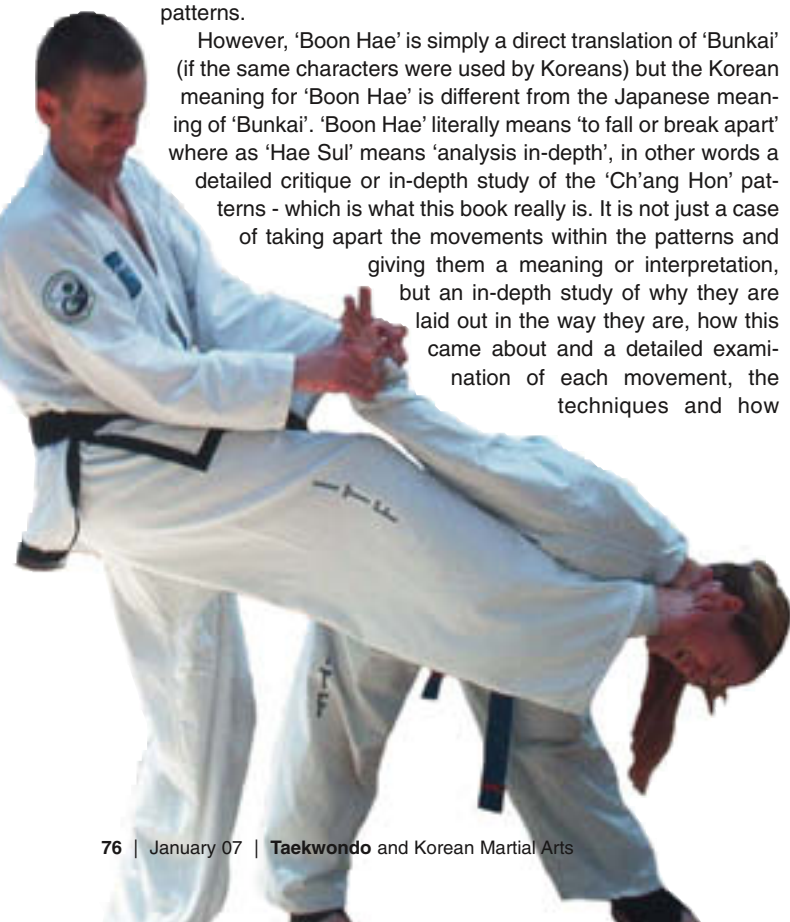


The following pages are extracts of the book for a series in Taekwon-do & Korean Martial Arts Magazine & now Combat magazine. They are released in this PDF as they appear in the magazine (*not the book*)



COMBAT

Real Applications To The ITF Patterns



(On the night of St. Valentine's Day a North Vietnamese regiment of 1,500 men struck at the 254 man Korean Company.)

It was knife to knife and hand-to-hand and in that sort of fighting the Koreans, with their deadly (a form of Tae Kwon Do), are unbeatable. When the action stopped shortly after dawn, 104 enemy bodies lay within the wire, many of them eviscerated or brained. All told, 253 Reds were killed in the clash, while the Koreans lost only 15 dead and 30 wounded.

'A Savage Week'. Time Magazine, 24 Feb 1967

McDojangs and politics, though despite several changes, the actual patterns remain largely the same as when first introduced. In a volume of the 'Guinness Book of Records' from the 1970's Taekwon-do is described as 'Korean Karate for killing' due to its battlefield reputation. Times have changed, Taekwon-do has changed (though not always deliberately); from a martial art, to a martial way, to a martial sport in some cases, but what of the original?

Patterns today are practiced in similar ways, in a myriad of Taekwon-do schools around the world but for varying reasons. Many students cannot relate their patterns to self defence (Hosinsol practice), preferring to feel that sport based sparring is closer to an actual combat situation. Many maintain they have no practical value above being a historical tie to the traditional side of Taekwon-do; they practice because of tradition, placing no value on the movements at all. Still others that do place value, place it in the wrong context, citing they are for purely technical reasons like developing technique. This is further fuelled by the pattern elements in competition, where aspects like where your hand exactly finishes are much more important than what

that hand is actually meant to be doing.

But surely, the 24 patterns of Taekwon-do which were in development for over 40 years must have more meaning than just maintaining tradition, developing technique or as a means to win medals at tournaments. This book looks to explain what is sorely missing in today's practice and performance of the Ch'ang Hon patterns and attempts to recapture one part of the missing element that made Taekwon-do so feared on the battlefield.

In next month's article we discuss why there seems so little data on realistic applications within the Taekwon-do patterns.

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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications To The ITF Patterns - Part 2

I fervently believe that the Taekwon-do world is literally crying out for detailed applications on their patterns. For many years thousands of students have been taught how to block, where to block, how to strike, where to strike etc. but there was always this nagging feeling that there was more to them. Surely a 9th kup (white belt) wasn't meant to have the same applications in their patterns as a 5th degree black belt? - this made no sense.

The Taekwon-do world has a detailed manual of Taekwon-do technique, revised and reprinted time after time and now even available on DVD. In its earlier forms it was often referred to as the bible of Taekwon-do, now it's the Encyclopedia, but despite its 15 volumes it concerns itself more with how to do the movement rather than what the actual movement is for. There are literally hundreds of books concerning Taekwon-do patterns but none seem to go any deeper than a block is a block and a punch is a punch. To my mind, for Taekwon-do this is the first real book on the subject.

The Encyclopedia Of Taekwon-do, was written by its founder, General Choi Hong Hi and is one of the books I have use for technical analysis. These books carefully list each movement of each pattern, as well as how to perform single techniques like the various kicks used in Taekwon-do plus many other areas relating to the art. The full volume, which is 15 books long, (rather than the Condensed Encyclopedia of Taekwon-do) was written in the 1980s, but

General Choi published books on Taekwon-do much earlier on, I have one simply called 'Taekwon-do' which was published by the Daeha Publication Company of Seoul Korea in 1965.

From this fifteen volume encyclopedia, eight of those volumes are concerned with just the Ch'ang Hon patterns alone. Each of these eight volumes cover around 3 patterns and show various applications to the movements contained within the patterns. However, after a while they seem very basic and many applications appear to be the same for different movements, for example low section outer forearm block taught to a 9th kup (white belt, yellow tag) has the same application to the more advanced 9-shape block, as learnt at black belt levels.¹

When questioned about this aspect, many senior black belts will say its because to list all the movements applications would take another 15 volumes! Others say that Taekwon-do was so scientifically advanced that it wasn't pertinent at the time to list all the applications, as too much was needed to simply ensure students were doing the techniques technically correct.

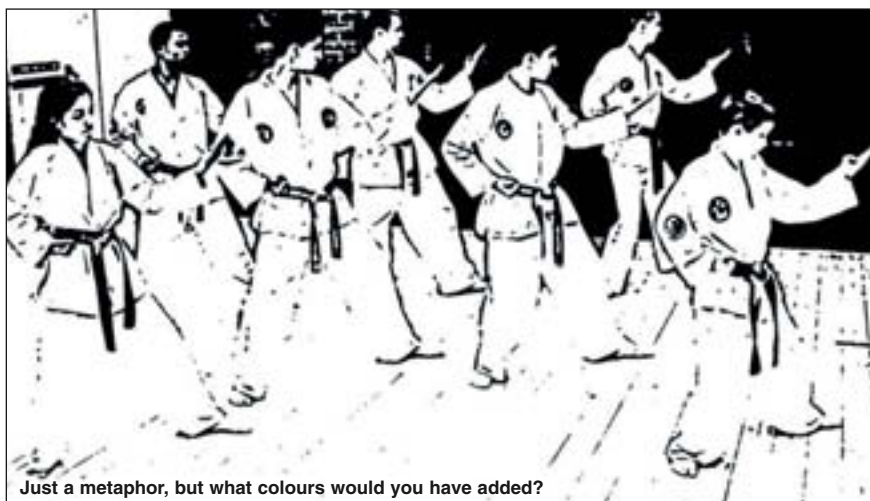
Neither of these arguments hold much weight. Firstly, General Choi was looking to propagate Taekwon-do on a world wide level and writing an in-depth 'how to' manual was a good way to ensure that even with an ocean in between them, students from different continents were performing the same Taekwon-do. He also found the time to write other books, such as his auto-

biography and ones on moral culture, so why not simply have a 'Taekwon-do Applications' manual as well if they couldn't fit in the original book. He also had a vast array of highly knowledgeable and highly skilled instructors that could have easily done the same thing, but didn't!

He proved Taekwon-do can be taught as quick as any other martial art by its rapid development in the military and once formulated properly, Taekwon-do was easily taught to the dedicated student. His books also lists details which must have been very time consuming, such as the 30 pages with charts to show the relation of attacking tools and vital spots.² Taekwon-do had been developed with lots of thought, the encyclopedias are immense; this is not the sort of book you leave unwritten chapters for, to be filled in later. Size, space or time were not issues, neither were ensuring everything was totally correct before moving into another related area.

Much care and attention was taken ensuring each movement was photographed properly for the encyclopedias, with numerous before, in-between and after shots attached to the main shot to show how to move from one motion to another. Applications of the movements are shown in photographs as well - but why do they seem to repeat for advanced level techniques?

Though they are not listed in the pattern sections of General Choi's or other Taekwon-do pattern books, many of the techniques lead the student to the feeling



Just a metaphor, but what colours would you have added?



that there are more in-depth applications possibility contained or hidden within the patterns, applications that they'd like to see and learn. After all, Taekwon-do has throws, locks, strikes to vital points, even pressure point applications, many of which are demonstrated during Hosinsol (Self Defence) practice, but why are not more of these applications detailed in the patterns?

In 2004 I personally interviewed one of General Choi's first generation instructors, Master Kong Young III, 9th degree, whose answers to some of my probing questions further cements this claim. For example, I asked Master Kong "Has Taekwon-do many hidden applications, like those in the Karate world feel are hidden in kata's?" to which he replied "I do not believe there are hidden techniques. Taekwon-do is a very precise martial art and every action is explainable by any good instructor." I also asked why the 'W' block found in Toi-Gye was repeated so many times, Master Kong simply said "General Choi says so!" (and laughed).

One other question I put to Master Kong was: "Some instructors teach different applications for the same technique, for example, the twisting hands motion in Yoo-Sin I have learnt as a trapping technique and also as a wrist lock technique, which is correct?" to which Master Kong replied "In this particular pattern, it was never made clear to me by General Choi exactly what the application of this move is (within the pattern). However, this certainly does not mean that it can not be used for many other applications."³

It seems a bit strange to me, that these high quality instructors were sent forth to spread Taekwon-do around the world but were not told the finer or inner details, or the meat in the sandwich as I've heard it termed. Believe me, Master Kong is a credit to Taekwon-do, he is highly regarded and was a member of the International Taekwon-do demonstration team, that travelled round the world displaying Taekwon-do (1963 - 1980). After the demonstrations, there were open invitations to the public to fight any demonstration team member. Grand Master Kong fought martial artists of all kinds in 127 countries and never lost a fight⁴ - he is a great Taekwon-do exponent as are all the original pioneers of Taekwon-do, that is beyond dispute.

Though it is hard to believe, and I may even be labelled as a heretic, if we look at the history of Taekwon-do, the answer is actually quite simple - its because General Choi didn't know them! He knew the movements, but not the fine details, but before you slam my book down in disgust, let me

explain further.

The reason for this is that Taekwon-do was in part at least, derived from the Generals training in Shotokan Karate, the patterns section of the style obviously has large influences from the Karate Kata that he learned. He learned his Karate from an instructor that learned from Funakoshi (or even Funakoshi himself as detailed later on in this chapter), and Funakoshi is known to have not been taught in-depth kata applications of his system by his own instructor Itosu. We know this as one of Funakoshi's fellow students, Choki Motobu, publicly derided Funakoshi for not knowing proper explanations to his katas movements when Funakoshi was introducing Karate to Japan.⁵

So like his instructor, like Funakoshi, he knew the basic outline, but not the details (of the pattern motions). Think of it as having a 'paint by numbers' picture, with no numbers on it! It was left to General Choi to colour the picture in as he chose, the same as it was with the Karate masters who trained onwards from Itosu, including Funakoshi, not knowing exactly what colour was supposed to go

'If all you have is a hammer, everything looks like a nail'

where, though it was a beautiful picture nonetheless.

This is why some explanations of movements seem vague or inappropriate, as these masters were left with educated guesses only and not detailed information. All knew what were the considered applications at the time (which still exist to this day), these were what students learn in the dojangs around the world; that a low block is purely to stop a front kick, a knife-hand stops a punch etc, often these techniques seem slightly inappropriate, especially at higher levels. Many of the movements of the kata listed in General Choi's 1965 book 'Taekwon-do' are either exactly the same, or very similar to how they are in the Ch'ang Hon tuls, as well as the order that certain combinations of techniques run and specific movements remaining as vague in application now, as they were then!⁶

These thoughts are further confirmed by the many thousands of students who have attended seminars with the General where questions on applications were



given different answers on different occasions or simply ignored. Many of today's instructors give the answer to this as 'does everything have to have a reason'? When it comes to something as deeply designed, taught and as far as the technical aspects are concerned, published, then I feel the student of

Taekwon-do deserves a better answer than that. The book and these articles, address the answers we are seeking.

Next month we take a brief look at the arts that help to shape what we now call Taekwon-do, the Shotokan connection and why General Choi really was the Picasso of his day!

¹ Volume 8, page 123 (Chon-Ji) and Volume 11, page 209 (Ge-Baek) of the Encyclopedia Of Taekwon-do show a low section outer forearm block and a 9 shaped block both blocking a front kick.

² Encyclopedia Of Taekwon-do, Volume 2, pages 100 to 129

³ The full interview with Master Kong was printed in 'Taekwon-do and Korean Arts Magazine', November 2004 and 'Combat Magazine', January 2005. The full interview can still be read by visiting http://www.raynerslanetkd.com/ARTICLES_MasterKong.html

⁴ <http://www.ictf.info/biographies.html> - Biography of Grand Master Kong, Young II, 9th Dan

⁵ Ancient Okinawan Martial Arts, McCarthy, 1999, page 126

⁶ See page 77 (Ready Postures) for examples

CH'ANG HON TAEKWON-DO HAE SUL

Real Applications To The ITF Patterns - Part 3

When we are looking at the patterns, Master Kong's comments (see last months article) certainly imply that the knowledge passed on in patterns certainly wasn't as in-depth or much more than basic (block/strike) applications. This takes nothing away from Master Kong or any other Taekwon-do exponent, nor does it take anything away from General Choi or the art he unleashed on the world. It only tells us applications in patterns most of us feel are there, were not taught or passed on and this is because they were not taught to General Choi and other applications were found to replace the missing elements.

It should be remembered that patterns have a different role in Taekwon-do than kata do in Karate. In Karate they are seen as the backbone or the heart and soul of the art, whereas in Taekwon-do they are seen as part of the whole, but no more important than the other facets of basics, fundamentals, sparring, destruction, hosin-sol etc. It could, in theory at least, be concluded that the reason for this was because of the lack of in-depth applications taught to General Choi that he had assumed similar, so felt the need for the other areas to be trained sufficiently to compensate (perhaps the reason for separate hosin-sol practise) and its all these together that make Taekwon-do... Taekwon-do.

If you are reading this as a 2nd degree black belt or above, think of when you passed your 2nd degree. Take away your

martial arts book collection, stop your internet for referencing, just rely on what you were taught in your standard Taekwon-do school (oh, and erase any questions you may have asked as this wasn't the done thing in martial arts years ago!). Now ask yourself, did or do you feel capable if asked, of forging a martial art not for the general public, not for a single school but for an entire countries military force, perhaps your own countries?

Think of how big a task that was 60 plus years ago. The fact is, General Choi did an amazing job considering the tools he had available at the time, he filled in his metaphorical 'paint by numbers' picture very, very well. His art has spread globally to millions of eager students, and the questions without answers, the sections of the picture without numbers, have been filled one way or another. But years on, with the knowledge we have available today, maybe we can now see that not all the colours were the right ones. They looked okay back then, but now we can see things more vividly than ever, maybe that blue should have been a purple and the green looks more like it should have been red!

General Choi was the Picasso of his day within martial arts, highly revered, but as the times change, the paintings are still great, masterpieces in fact, but like Picasso's work, some can look a little odd and may even look a little better with different colours in certain places.

As mentioned previously, some movements remain vague as to how or why they are performed and are seemingly exported

directly from General Choi's learning of the Shotokan katas. Examples such as: Placing the hands on the hips in what looks like Twin Side Elbow Thrust (Toi-Gye), the slow Palm Pressing Blocks (Joong-Gun), Angle Punch going past the centre line (Joong-Gun), the fast then slow movements of the Twin Knife-hand Strikes at the start of Kwang-Gae and many more examples of movements that different instructors offer different reasons for - with no exact reasoning as to why they are performed that way or a decent application to support them! Ready Stances seem to follow a similar trend (1)

Finally, if all that I've mentioned previously doesn't convince you that there's much more to patterns than what is presently offered or depicted in the numerous books, I offer you this simple thought.

If we are shown 5 blocks to stop an incoming punch, lets call them #A to #E and they all do the job to some degree but #A is slightly better than #B, #B slightly better than #C and so on to #E. That means #A is much better than #E, so why continue to teach #E at all if #A and #B are so much better? It simply doesn't make sense to teach something that is much less effective than something else, when we are trying to teach the most effective and efficient way of doing something, in this case blocking a punch! So there must be another reason for teaching all these blocks and that reason is because they are not blocks, well at least their primary purpose isn't.

Granted, they can all be blocks, but many actual blocks are often better employed as something else, leaving the student to train the techniques that are actually intended to stop a punch, rather than those that are not. Whilst the training of certain techniques for their other specific uses such as locking techniques, is a better use of training time, than wasting time training it to do something when there is a better technique already for that purpose! There are of course variations to this theme, usually based on distance or angles, but in the main, most blocks have different purposes or intent as far as applications go.

The Shotokan Connection

Shotokan Karate had a major influence on the development of Taekwon-do, General Choi was taught by the an unnamed Karate instructor (2) in the system taught by the legendary Funakoshi himself, and gained a 2nd degree rank in Shotokan. Back then, 2nd degree (dan) was a fairly high level to obtain and therefore a good foundation for when





General Choi returned to Korea to start the development of Taekwon-do. By his own words (3), General Choi was adept at Shotokan.

As mentioned previously, in Karate (4) circles, it is known that Funakoshi, despite having a good knowledge of the systems outline, was not taught in-depth applications to many of Shotokan's movements, so it stands to reason these weren't passed on to any instructors Funakoshi taught,

and therefore could not be passed on to General Choi. After all, you cannot pass on what you don't know.

So when General Choi set about developing a martial art for Korea, of unifying existing arts (like Kwon Bop), the existing schools (kwans) and adding a Korean identity, he had some tools passed forward through his Shotokan training, but not the total in-depth knowledge of how they worked. Never the less, Taekwon-do was

born and from 1955 it exploded world wide, with small improvements or alterations being made along the way.

Next month we look at the connections of Kwon-Bop, Taek-Kyon and Tae Soo Do, the birth of Taekwon-do and the formulation of the Ch'ang Hon patterns.

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What colours would you have added to this technique?

This?...

Or this?



Text below is reproduced from the book "Ch'ang Hon Taekwon-do Hae Sul: Real Applications To The ITF Patterns"

1 See Chapter 7

2 In his autobiography, General Choi states that Mr Kim took him to the University of Doshisha (Japan) where he witnessed Karate being practiced and decided to start but never mentions the actual instructors name. He also mentions that Mr Kim was 'a well trained Karate apprentice' but doesn't actually say that he was his instructor. However, in a Taekwondo Times magazine interview (January, 2000), General Choi states he learnt directly under Funakoshi. But learning the kata Ro-Hai seems to throw some doubt on this.

3 Many accounts of General Choi's skills in Karate are recounted in his autobiography 'Taekwon-do And I'

4 Photo courtesy by Sensei Andy Wright, 5th Dan

CH'ANG HON TAEKWON-DO HAE SUL

Real Applications To The ITF Patterns - Part 4

THE KWON BOP, TAEK-KYON, TAE SOO DO AND THE BIRTH OF TAEKWON-DO

-This is an abridge version of these sections from the book.-
Chinese influences obviously spread far and wide and were not resigned to simply landing in Okinawa (where Karate was born). Kwon Bop was a development of the Chinese systems, but in Korea. Though its heritage is Chinese and it contains the Buddhist influence from China it found its way into Korea's Royal Courts. Kwon Bop's name is derived from the kanji (Hanja in Korean) meaning 'Law of the Fist' or 'Kempo' ('Chuan Fa' in Chinese) and can be considered the Korean version of Karate development. It developed down similar lines to Okinawa but with a different emphasis. As such it included many circular techniques not found in Shotokan today but still found in Chinese styles and Karate styles that didn't develop directly through Itosu like Shotokan did. It spawned many different arts with different names (such as Kwon Bop, Soo Bahk Do, Kong Soo Do, Tae Soo Do and Kang Soo Do), but all were in essence derived the same way.

Though its actual roots are unknown, Taek-Kyon (meaning foot techniques) was originally simply a recreational activity (what we might term a sport). In the course of Korean history, it was turned into a more formidable martial art for the benefits of self defence and health to the nation, which included not only the common folk of the time but also the military and royalty of Korea.

Taek-Kyon had periods where it flourished but eventually phased out with the introduction of firearms into warfare where it ended up being practiced by just the common people until the Japanese invasion in 1910, which banned all martial arts practice. It is however interesting to note that it was, and is, seen as a distinctly Korean art and is thought to have influenced arts in China, rather than the usual reversed story of Chinese arts influences others. Whatever the case, during Korea's history Taek-Kyon was considered uniquely Korean and this was one of its main connection to Taekwon-do and one which led to the eventual name we use to day (notice the similarities!)

In 1945 when Korea was liberated from the Japanese, many Taek-Kyon schools re-emerged, one which was taught by General Choi (then a Second Lieutenant). General Choi learnt Taek-Kyon from his calligraphy teacher Han Il Dong (1) who considered it good training to build a then young Choi, Hong Hi's frail body, this was Taek-Kyon's second connection to Taekwon-do. Korea officially formed its armed forces in 1945, its modern military. In 1952 during the Korean war, President Syngman Rhee saw a demonstration by the military Korean martial arts masters. He was so

impressed he ordered that it be taught to all military personnel and this propelled Korean martial arts forward like a rocket. General Choi is known to have been teaching martial arts to his 29th Infantry Division on Cheju Island in 1953, his school, known as Oh Do Kwan (Gym Of My Way) was seen as the catalyst for the formation of Taekwon-do. General Choi was teaching the soldiers his Taek-Kyon and Karate, and at the same time formulating Taekwon-do, though it had yet to be named.

In 1955 it was decided to merge all the various Korean arts into a single art, with a national identity. The name 'Tae Soo Do' was accepted by the many kwans (schools) of the era. However 'Tae Soo Do' meant 'Way of the Chinese hand' so, as his influence grew, General Choi suggested the name 'Taekwon-do' as it sounded similar to Taek-Kyon, Korea's unique martial art, and thus added to the national identity of Korea. It also describes the art more accurately as it denoted both the hand and foot techniques found in the art, unlike Taek-Kyon which simply meant Foot Techniques.

As we know, Taekwon-do was born officially on the 11th of April 1955. However, despite the naming of the art by a sole person (it was General Choi who suggested Taekwon-do), the formulation of a uniquely Korean martial art was founded from many different arts,

styles and influences and given my research, there is a strong possibility that parts of these arts were infused to some degree in the creation of Taekwon-do.

Though he states that Karate and Taek-Kyon were used simply as reference studies, it stands to reason Taek-Kyon's influ-

ence is much further reaching due to Taekwon-do dynamic kicks, and it is easy to see Karate's influences. No matter what one's opinion may be, we only have to look at the Shotokan katas to see their heavy influence on Taekwon-do. In the photographs below and on the next page we can clearly see parts of the kata Pinan Shodan being performed by Gichin Funakoshi that anyone of 6th kup or above should recognize as these combinations are the same as in Won-Hyo tul.

What sets Taekwon-do apart from both Karate and Taek-Kyon, is that General Choi added many scientific principles to his emerging art, particularly theories from Newton's Laws of Physics. Korean cultural heritage was added in various guises, from the pattern names to the uniforms we wear (doboks) as well as military tactics. General Choi's personal influence may also be noted as well in some of the 'ready postures' of the patterns. Taekwon-do also did away with the mainly linear motions of Karate and re-introduced many circular motions for their added power elements, though even these were revised. The 'Do' or 'Way' was more emphasized, especially in regards to what is known as 'Moral Culture'. Taekwon-do out-grew its roots eventually and became unique in its own right.



left: Taek Kyon. Middle: Photograph from the meeting when they named Taekwon-do, many martial arts masters were present. General Choi can be seen at the head of the table. circa 1955. Right: President Syngman Rhee 1875-1965. Opposite Page: General Choi Hong Hi 1918 - 2002 Founder of Taekwon-do.

FORMULATION OF THE CH'ANG HON TUL

Contrary to popular belief, all 24 Taekwon-do patterns were not already formulated when Taekwon-do was introduced to the world in 1955. In his 1965 book simply called 'Taekwon-do', General Choi lists the following patterns: Ch'on-Ji, Tan-Gun, To-San, W_n-Hyo, Yul-Kok, Chung-G_n, Toi-Gye, Hwa-Rang, Ch'ung-Moo, Gwang-Gae, P'o_n, Kae-Baek, Yu-Sin, Ch'ung-Jang, Ul-Ji, Sam-Il, Ch'oi-Yong, Ko-Dang, Se-Jong, and Tong-Il. (2) In the same book, he lists the following Karate Katas: Hei-an, Bat-Sai, En-Bi, Ro-Hai, Kouh-Shang-Kouh, Tet-Ki, Jit-Te, Han-Getso and Ji-on (I discuss these in more detail in the book itself). It is a popular misconception that the Ch'ang Hon patterns were created in order, from Chon-Ji onwards. The first official Ch'ang Hon patterns devised were actually Ul-Ji (4th degree), Choong-Moo (1st kup) and Hwa-Rang (2nd kup). Other patterns were developed to a total of 20 and around the 1970's General Choi added the remaining four patterns: Eui-Am, Moon-Moo, Yong-Gae and So-San which brought the total of patterns in the Ch'ang Hon system to twenty four, as it remains today. Officially, in the 1980's General Choi considered his patterns missed some important techniques, which he instituted into the set by replacing Ko-Dang tul with Juche tul. (3)

It is interesting to note that originally, all the patterns were named after famous Korean historical figures except the first and last. The first pattern, 'Chon-Ji' represents the creation of the world, therefore the creation of Korea and the last pattern, 'Tong-Il' represents the reunification of North and South Korea, the beginning and the end so to speak. With the replacement to 'Juche' however, this changes the equation slightly, but I feel the names of the first and last patterns in the set were highly significant to General Choi and the Korean heritage and ideals.

In an interview conducted in 1999 General Choi was asked how long it took to research his patterns, to which he replied "I began my research in March 1946 into what was to be named Taekwon-do on April 11, 1955. My research ended in 1983. The patterns represent my study of the Art in this period." (4)

General Choi passed away on 15th June, 2002, leaving an art to be enjoyed, practiced and studied by millions of students around the



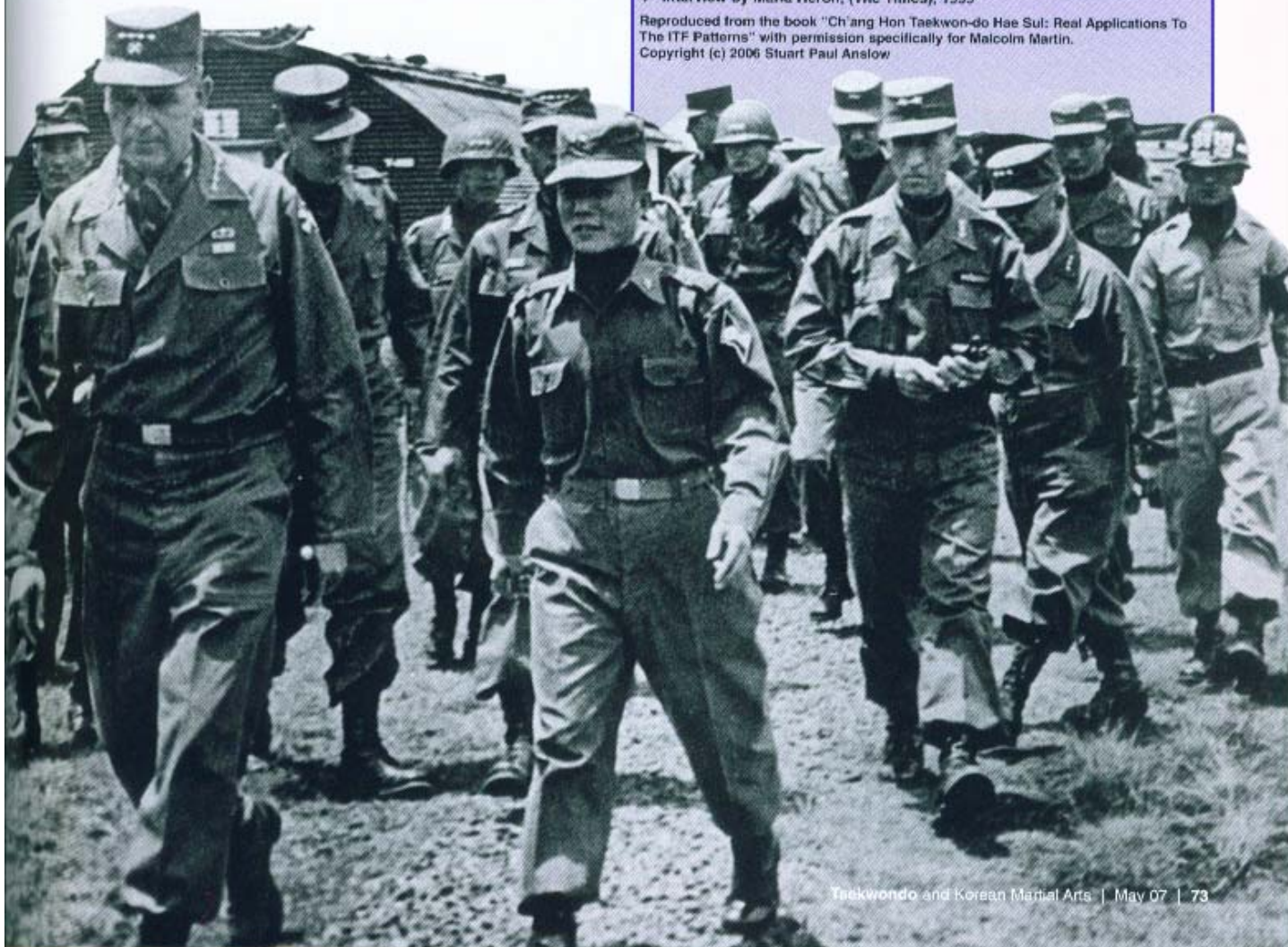
Stuart Anslow

world - I am simply one of them!

Next month we get into some applications to the patterns and how to train and utilise them so they are applicable for self defence!

- 1 - As mentioned in General Choi's autobiography, 'Taekwon-do And I'
- 2 - The spelling was probably changed to make the names phonetically more universal. When this change actually occurred, I have not been able to verify.
- 3 - Another reason often mentioned for the change from Ko-Dang to Juche was the General Choi was trying to achieve either funding or support (or both) from the North Korean government so this was changed to appease them. The meaning of this patterns can be interpreted pretty much to the North Korean communist ideal, though as the cold war was on, and with the dispute between North and the South Korea the official line was much more acceptable. This pattern has also been renamed (in 2005) due to its North Korean connection, by one Taekwon-do organisation.
- 4 - Interview by Maria Heron, (The Times), 1999

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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 5

Following on from last months article we are going to skip quite a few chapters of the book in order to get into some actual combative applications for this months edition (these chapters cover how the scientific principles apply when using applications for self defence, as well as many common misconceptions about Taekwon-do and the patterns, their techniques/performance, differences with Shotokan, how I research them and what factors are involved which helped to shape and define the tul - though we may come back to these sections in a later article), all this really sets the ground work to ensuring they are appropriate, that they work and that they fit in with the self defence aspect of training.

When Are Applications Applicable to Self Defence

Contrary to what many are told, I don't believe patterns as a whole were designed as fighting at all, well not what most would consider fighting. To me, patterns are the first instances of self defence, not fighting, not squaring up, those first few seconds when someone grabs your arm (but has darker intentions), thus the heavy emphasis on training them over and over, to make movements instinctive in these instances (hence visualization is essential to correct solo patterns practice). Of course, applications can be used within a fight should the situation occur, but they mainly concern themselves with first instances rather than a fight, where, if all goes well, the fight is actually over before it begins fully and if not, this is

where sparring, real sparring, all in sparring, comes into play¹. Patterns are more akin to one step and hosinsol than free sparring, especially the competitive form of free sparring practiced in many dojangs.

Pattern applications are not fighting, neither is sparring, fighting is fighting period. Real self defence should last 1 to 5 seconds or less - after that its a fight! The idea behind patterns is to make that 5 seconds count. Consequently, when 'in fight' so to speak, opportunities can and do present themselves, its up to the student to capitalize on them! Running through patterns over and over with no basis wont help, learning, practicing and testing applications will!

The applications shown below (and at

the end of the last months article) are taken from Joong-Gun tul. It involves just 3 techniques and moves forward by two stance lengths. The first two techniques are commonly known as blocks, with the last referred to as a punch (strike). Here we see it as it looks in the actual pattern, during solo practice:

The combination we are using starts with Kaunde Palmok Daebi Makgi (*Forearm Guarding Block*) in L-Stance (*Niunja Sogi*), followed by Sonbadak Noollo Makgi (*Palm Pressing Block*) in Low Stance (*Nacho Sogi*) and finally with Kyockja Jirugi (*Angle Punch*) in Closed Stance (*Moa Sogi*)

In the pattern itself we could practice all this from the previous movement, but as discussed in other sections of the book, in the real world we are more likely to be in a neutral, non-aggressive stance, using a fence etc. When we break down the previous picture into its combative applications (move by move) we see the following:

It starts by the defender (the student) being shouted at, then grabbed by the aggressor and finishes with the attacker being choked out! The pictures are slightly off-set in the hope that you can see how the applications flow from one to another, You will notice that there are no actual 'blocks' or 'strikes' at all! Remember, this should all happen in a few seconds or less and performed with speed and with surprise on our side (another important factor)! The book also offers alternative applications to these techniques.





The bottom line is that patterns taught with no real application knowledge in ITF or any other schools have little use but to help make technique better, but with minimal realism due to lack of resistance or simply poor applications. Visualization in solo patterns performance cannot be emphasized enough, but drilling applications is equally important. Do not expect that by simply memorising this combination and then trying it out that it will work immediately against a resisting opponent, because without repeated drilling, with a partner, until its ingrained, it won't!

Knowing The Application Isn't Enough

The master said, *"I will not be concerned at men's not knowing me, I will be concerned at my own lack of ability."*
- Confucius

We can look at training applications in the same way as training a single technique. To get a grasp of a technique, you need to practice it over and over, the more you do it, the better it gets, the same applies to applications. When an instructor teaches a student a side piercing kick, they break it down to teach the basic elements, then it is practiced, only then it can be applied, but

even the most technically correct side kick has no value if it can't be used to hit the target, this is where partners come into play, at varying levels of resistance until you are able to shoot off your side kick at full speed and hit your opponent. Its not applied via sparring straight away... the mechanics need to be learnt in order to think less and deliver faster, almost instinctively. So when practicing applications we must learn the mechanics, practice the applications over and over, then apply them to resisting partners at varying levels of resistance. If you know the application, you no longer have to think about it, so it can be applied quickly without thought when needed, the more you practice the better it becomes!

Applications do need partner work, with varying levels of resistance, then the field needs to be widened in scope, as it is almost impossible to apply an application to a fully resisting partner if they know exactly or even partially what you are going to do. This is where hosinsol comes into play. You may also like to consider 'kata based sparring' or in our case 'pattern based sparring' a term coined by English martial artists Iain Abernethy.

I feel patterns were simply drills of one, two or a few movements, that were meant to be practiced solo and with partners. By combining lots of small drills into a pattern, they were easier to remember and allowed practice when solo, allowing someone to train when not at a school or club or when in a suitable location like a park or at home etc.

Back then, when Taekwon-do was formulated, competition was low or non-existent, pads weren't invented and ways of training/fighting safely were not modern like today, thus it was considered a safer environment to train what was considered dangerous moves (i.e. arm breaks, finger jabs etc.) that pertained to these first instances. With the advent of sport, sparring evolved to be safer and thus fighting (in training) has evolved to be safer as well, and sadly in many schools the only form of sparring practised now is sport based competition sparring, which although highly enjoyable, disallows most of the pattern applications as they are too dangerous because of the target areas (vital points) or had to be struck to an ineffective area (as far as actual combat is concerned). Modern patterns training has evolved to a point where apart from

¹ Sparring has many different variations. By 'all in sparring' I am referring to the type of sparring practiced mainly by the red and black belt levels in my dojang. All in sparring allows the students to grab, sweep, take down and throw as well as strike and they are sometimes allowed to continue on the floor. Contact levels can vary, though control to a certain degree is also emphasised on certain techniques that are obviously dangerous (elbows, eye gouges etc),



An opponent starts to become aggressive. Shouting, swearing and posturing aggressively as the student puts up a fence.



The situation quickly develops and the aggressor becomes frustrated and moves forward to attack, grabbing the defenders 'fenced' arm to move it out of the way to initiate a strike



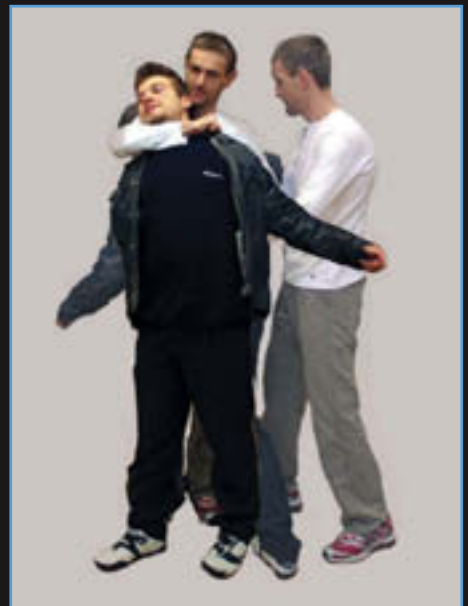
The defender quickly steps forward to nullify the attack, performing Kaunde Palmok Daebi Makgi to lock up the attackers arm and off turn him to render any strike ineffective.



The immediate follow up is the next motion in the pattern (the chamber). Used to push the attackers shoulder down and pull on the attackers arm



The actual pattern technique is brought into play, locking the opponents arm behind his back.



Keeping hold of the attackers arm, the defender slips round and chokes the opponent out. The opponents arm is still held and pulled across his back

not knowing proper applications or even any real application, the emphasis is again on winning competitions, so placing your block X amount of inches from the floor at X angle, is more important than what that block actually is for.

Properly taught patterns still retain many benefits if trained properly, and both patterns and fighting work hand in hand for combat. Patterns (with visualization) is a valuable resource for self defence, after all, you cannot practise

an arm break over and over without going through a multitude of unhappy partners, even in hosinsol you must pull your movement before your partners arm is broken, pattern practice allows the full motion, with follow through. Patterns do not replace partner work, pad work, fitness work, basics, fundamental training, sparring, hosinsol or live opponents, they run concurrent with them, with each overlapping and complimenting the other, forming the whole: what we know as Taekwon-do.

Next month we'll look at some of the techniques of lower grade pattern applications, as well a few tips and insights on teaching or practicing applications.

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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 6

Teaching Patterns Applications

Pattern applications, rather than patterns themselves should be taught stage by stage:

1. Learn the pattern:

Students should learn the pattern movements. Where to step, what block is performed, what punch is performed at what point etc

2. Learn the pattern:

You'll notice how I put this twice. There is a difference between learning and really learning a pattern. This is a stage many instructors miss in an effort to get students to their next belt level. The shell of a pattern is practiced, but not the finer details. Little things like using the knee spring properly when performing circular block, dropping into your stance so its timed with the execution of the technique, correct breathing and the fundamentals of basic movements. This process takes a long time if done correctly.

3. Teach the application/s:

Once a student really knows a pattern, then its time to teach the applications properly. As mentioned before its fine to give students insights or snippets of applications, but in-depth study is needed later on. This time is rarely afforded to junior ranks, so is really the domain of the seniors. Teaching applications above and beyond basic block / punch scenarios requires a partner and should be further divided into stages

a. Learn and run through the application with no resistance: This allows the student to see how it works in relation to their techniques in their patterns, where to place the hands, how to use the block etc

b. Practice the applications with low or minimal resistance: This allows the student to start to feel how the applications works, they start to gain faith in it's use and in their own ability to use it. This can be the students simply running through them but also allows groups to be taught using drills based on the applications.

c. Practice the application with high resistance: this way of practice lends

itself to certain applications better than others. For example, release techniques can be easily applied, as can locking techniques if care is taken, however one cannot fully or partially apply a break technique, an eye gouge etc without some form of compliance from a partner. However, by this stage, the students should have developed a good sense of control, thus allowing more dangerous applications to be practiced in relative safety. This is the point where applications can successfully be applied with hosinsol practice, if hosinsol is performed correctly and not like a semi-modified form of one step sparring, though on occasion an application may have to be pulled or slowed down to enable full control - this should be recognized by a partner

The problem with practicing applications with a fully resisting partner is not that they won't work, but apart from what I've stated about not being able to follow through with some of the more dangerous applications, the element of surprise is lost. In all the stages of part 3, the partner knows full well what application is going to be used, except for 'C' where it creates a more unknown element, but the consequence is that students have to be careful and thus cannot always apply applications at full speed, full power or with full intensity, which nullifies some of the techniques. Furthermore, the defending student, even if they do not know what defence is going to be used, they do know a defence is coming and often compensates in readiness, again nullifying some of the effects that an application can produce. This final part can be solved, to some degree by instituting a form of pattern based sparring as detailed below, though this is not without its difficulties as well. We can see there is no 100% ideal way of training many applications full out, with full speed, full power and full intensity, though in training, we should try and get as close as we safely can by utilizing both pattern drills, hosinsol and sparring.

4. Pattern Based Sparring:

'Pattern Based Sparring' is the Taekwon-do equivalent of 'Kata Based Sparring', introduced by martial artist and author

Iain Abernethy in his many books on Karate techniques and their hidden applications. It bridges the gap between solo pattern practice, self defence and sparring, enabling the student to utilize applications from within their patterns, in a free, resistive, flowing, sparring environment.

'Pattern Based Sparring' not only includes the kicks and strikes from Taekwon-do, but also the throws, sweeps, locks and take downs found within the patterns and with the exception of safety considerations, is limitless. As Iain states "The most difference is intent. The aim of sport sparring is to win tournaments, the aim of 'Kata Based Sparring' is to enhance and improve real combative skills."

A student does not have to jump in at the deep end with regards to 'Pattern Based Sparring', as it can be done in stages until we reach the ultimate level of freedom, where all techniques and applications are allowed. It is whilst performing this type of sparring that a student is able to test which applications best suit them, how to utilize them quickly in order to ensure they are successful and how important certain elements of the overall techniques are, like leverage, use of the reaction hand and stances.

Of course, it goes without saying that 'Pattern Based Sparring' should be properly supervised and safety considerations made for dangerous techniques. For example, in our school, three heavy blows to the mats next to our opponents face is equal to being 'punched out' and the fingers lightly pressing on the eyes indicates an eye gouge and partners must respect these parameters for everyone's safety.

Do-San Tul

Do-San1 sees the student introduced to inside blocks, the straight finger-tip thrust, 360 degree spinning motions and their purposes. It also introduces the students to split second counter striking and starts to teach the student how to use techniques that flow into each other via the use of body mechanics rather than shifting stances. This pattern is split into combinations, mainly of two or four (2 x 2) movements and allows defences to be practiced to both sides.

This pattern seems to concern itself chiefly with releases from wrist and arm grabs, followed by fast counter strikes. Do-San tul starts from the ready posture Narani Junbi Sogi (Parallel Ready Stance). Though there is no record of this ready posture having any significance, some believe it signifies a man in hand cuffs. However, subsequent patterns with the same ready posture (Yul-Gok, Choong-Moo etc) have no mention of the figure they describe being imprisoned so the reason is tenuous at best. Nevertheless, it remains a nice way to describe the posture.

Applications from Do-San tul

Do-San tul (right) starts from the ready posture Narani Junbi Sogi (Parallel Ready Stance)

We begin Do-San using the following techniques:

Nopunde Bakat Palmok Yop Makgi

(High Section Outer Forearm Side Block)

Kaunde Bandae Ap Joomok Jirugi

(Middle Section Reverse Fore Fist Punch)

We will utilize the first set of combinations as a release and counter attack from a wrist grab (below). Though these releases can be used if grabbed by either hand, we will use the first set to show the effect from a cross grab and the second for a same side grab (i.e. left hand to left hand or vice versa).

From the ready posture the attacker grabs the students left wrist with their left hand. The student immediately pulls the wrist to the chambered position (inside of the reaction arm) and then drops into the walking stance whilst performing the block. When applying the technique, the students arm is brought up beyond the attackers arm (the chamber) to enable the lock/release motion and then sharply put into place. I refer to a lock as if the attack-



er doesn't release, the arm becomes locked (the attackers arm can also be clasped if needed). The chamber position not only raises the arm to the correct point to apply the release/lock, but also has the effect of nullifying an incoming strike by sharply twisting the opponents shoulders and thus, throwing the opponents right shoulder backwards, taking power away from the opponents other arm in case an attack was imminent.

Chambering may also have the effect of actually making the attacker pull harder (which helps the application flow even more smoothly) but even if not, the fact that its high section when applied means we are in the correct position to apply it anyway. The reason we chamber inside of the reaction hand

is because we do not use it as a grab or pulling motion and to chamber the block in another way restricts both the height and the angle plus it is also free for the next movement to be performed quickly. The actual blocking motion either releases the grip from the students arm or locks the opponents arm across their own body, nullifying a second attack and in most cases locking their elbow joint. The following reverse punch can be used as a vital point strike to the opponents floating ribs, under the arm pit, the jaw or even to attack the elbow joint if it is locked straight.

There is the second side block and reverse punch combination, but We jump ahead to the knifehand guarding block and straight fingertip thrust.





The next set of movements we see (above):

Kaunde Sonkal Daebi Makgi
(Middle Section Knife-hand Guarding Block)

Sun Sonkut Tulgi
(Straight Fingertip Thrust)

Dung Joomok Nopunde Yop Taeragi
(Back Fist High Side Strike)

The pivoting motion (below) we use from the previous movement sees us turning 90 degrees straight into the next movement (rather than foot to foot or stepping).

The fact that we are using a knife-hand rather than forearm block leads me to believe we are moving away from our

original opponent, rather than grabbing and breaking their neck (which we could do with this block - see Won-Hyo) but the direction and angle of the knife-hand would possibly require more body motion to generate power for a throw using only the head. Plus, the fact that the block chamber doesn't start from a forward position first means we are not using the chamber as part of the block, but the end motion to strike into our opponent (of course, you can simply block if you want).

This knife-hand can be used as a release from a grab or to nullify a strike like a hooking punch. So, for this next application we see the knife-hand guarding block used to strike the pressure point on the bicep of the incoming opponent.

This has 6 effects:

- 1.** It allows us to nullify the attackers main attacking tool (the arm - possibly his strongest)
- 2.** In the process it causes a pain sensation, momentarily covering us for the next movement of what we are going to do in the next split second
- 3.** As the brain focuses on the pain it causes a break from a secondary attack so disorients what could have been multiple attacks (i.e. two punches)
- 4.** As we strike close to the opponent, most of the momentum is taken out of the attack, making it easier to stop i.e. it doesn't drive through our block due to the generation of





force on the outside arc of the attack

5. If a secondary attack does come, we are close enough for it to have minimum effect

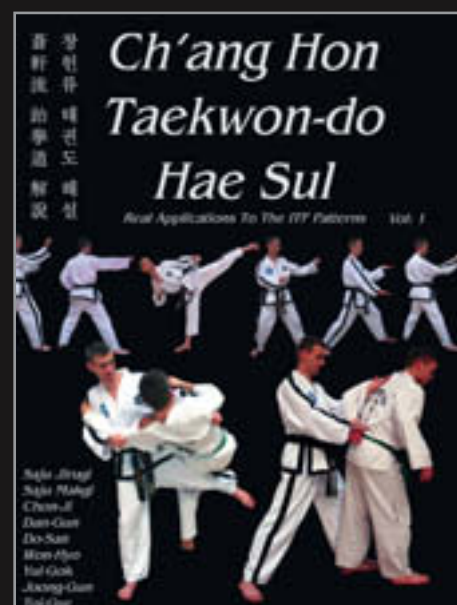
6. It also opens the opponent for the next movement (the straight fingertip thrust)

The following motion, Sun Sonkut Tulgi (Straight Fingertip Thrust) is used to slip under the opponents arm, under the armpit, with the palm of the left hand used to brush

the arm aside if needed. The release motion (the way we turn the hand and move our feet closer together) gives us some idea of what comes next and can also be used to drill our way through, though this is unlikely to be needed. The hand turns 180 degrees, the feet come close together in classic throwing position and we pivot 180 degrees + 180 degrees (360 degrees in total) in the course of the next movement. The left arm is closed/clench to a back fist meaning we grip onto our opponent (the arm), as well as

using the chambering motion of the right arm to grip at the front, rising up around our opponents arm/shoulder, as we perform a shoulder throw before proceeding onwards, the back fist being kept up to avoid being clobbered by anything as we continue.

Next month we'll continue with more applications from Do-San tul as well as revealing theres much more behind the names of patterns than what most students are required to learn off their syllabus sheets.



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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 7

This month's article takes a short break from the actual pattern applications themselves and looks at the naming of the patterns as its becoming more common for instructors to try to get students to perform a pattern 'in the spirit' of whom it was named after! As far as I'm aware, this is something passed down from General Choi, but sadly I think this is a high on impossible task for the average student. First of all they have the 'competition' formats to think about and how a pattern needs to look to win medals, which as we've already read, effects patterns in a major way. Leaving little room for free-thinking, but more so, even in a class environment where they may be allowed to perform the pattern with this 'spirit' there is little to no information available that is of much help to enable them to do this, even though it was something the founder wanted.

However, hopefully the information in the book can help to change this area as well, as I found researching the patterns meanings in much more detail to not only be very interesting, but in some cases enlightening, as they offered much better glimpses into the whole patterns themselves. This in turn explained things about the pattern which enables their practice to be in context with the 'spirit' of whom the patterns were named after.

One of my favourite pieces of research so far concerned Joong-Gun Tul, as to me it explained so much about the pattern and the reason for the multiple movements as well as being an inspirational story in its own right. However, as the applications in last month's article

concerned Do-San tul, we will take this time to look at this pattern meaning. What we find is not only an in-depth history of this historical figure, a more probable link to why it has 24 movements, links into western television but also an error that has never been corrected - read on!

99.9% of students are given the following meaning for Do-San (which paradoxically comes from General Choi's manuals) with which they are expected to use to base the spirit of the pattern performance on:

Do-San is the pseudonym (pen name) of the patriot Ahn Chang Ho (1878 - 1938)¹ who devoted his entire life to furthering the education of Korea and its independent movement.

Here is a more in-depth version from the book:

Do-San Tul

Do-San is indeed a celebrated figure in Korean history as he played a major part in Korea's independence, but was imprisoned by the Japanese and remained there until his death in 1938.

The 24 movements of this pattern are said to represent Ahn Chang-Ho's entire life devoted to the education of Korea and its Independent movement. However, as Ahn Chang-Ho's lifeline dates are given as 1876-1938¹, this means he was 62 (or 60 - see footnote) when he died, which can be a little confusing. Some feel the 24 movements are in reference to General Choi stating that the 24 patterns of Taekwon-do represent

'One day in the universe or an entire lifetime', which many now include in the short descriptions of Do-San tul, stating 'the 24 movements of this pattern represent his entire life which he devoted to furthering the education of Korea and its independence movement', however, when Do-San was formulated there were only 20 patterns of Taekwon-do and the added '24 hours represent.' (in reference to Do-San) was not included in any descriptions until around 1983 - so this cannot be the original reason. I feel (initially at least) the 24 movements were in reference to the age at which Ahn Chang-Ho became nationally recognized as a leader of his countrymen, something which occurred not in Korea, but actually in the United States of America.

At the age of 18, Ahn Chang-Ho became a member of Tongnip Hyophoe (Independence Association); the year was 1894. In 1902, he emigrated to San Francisco in the United States with his newlywed wife, Lee Hae-Ryon and was one of the first Koreans to emigrate to the United States of America. It is said that as he arrived on a steamship approaching via Hawaii, he decided to call himself 'Do-San' (Island Mountain), resolving to 'stand tall above the sea of turmoil existing in Korea at that time'.

By the age of 24 (the number of movements in the pattern), Ahn Chang-Ho was known as a leader of his countrymen within the United States as he organized the Kungminhoe (Korean National Association) which inspired his fellow countrymen (in the United States) to hope for national independence. In 1906,



he returned home to form an independence group known as the Shinmin-Hoe (New Peoples Association) after learning of the Japanese Protectorate Treaty. A treaty which enforced the right of the Japanese to legally occupy his country. Shinmin-Hoe promoted Korean independence via the cultivation of nationalism in education, culture and business.

By 1910, the Shinmin-Hoe had grown in size considerably and soon became the focus of the Japanese occupiers attempts to close down such organizations as they threatened the occupation. In December of the same year a fake plot was fabricated of an assassination attempt on Terauchi, Masatake, 2nd the Japanese Governor-General of the time, who was due to attend a dedication ceremony of a bridge on the Amnok river. The Japanese used this fabricated plot as an excuse to arrest every one of the Shinmin-Hoe leaders as well as six hundred innocent Christians. One hundred and five Koreans were tried after horrific torture in which many of those arrested died. This incident and the fact that the charges and plot were obviously fabricated concerned the worldwide community so greatly that they applied international pressure on the Japanese which eventually allowed most of the defendants to go free.

After the assignation of Hiro-Bumi Ito (by Joong-Gun) Japan tightened its grip on Korea's leaders and Ahn Chang-Ho, was forced into exile in Manchuria before finally ending up again in America.

Whilst in America, he was elected chairman of the Korean National People's Association which negotiated with the US government. During this time he formed the 'Hungsadan', a secret organization of patriots. This and other organizations put pressure on the US President (Woodrow Wilson) to speak on behalf of Korean autonomy at the Paris peace talks in 1918.

In 1919, Ahn Chang-Ho travelled to Shanghai to form part of a Provisional Korean Government and help draw up a Democratic Constitution for Korea but after two years, he resigned his post after becoming disillusioned with the provisional Korean leaders and their infighting.

On 1st March, 1919, the Provisional Korean Government declared independence from Japan, calling for a massive resistance from the Korean people. Though thousands were killed, arrested and tortured during unarmed demonstrations in which the Japanese police fired into the crowds, Ahn Chang-Ho was not

deterred and continued his work in the US, even creating a village in Manchuria for wandering Korean refugees.

Political unrest continued in Korea throughout Ahn Chang-Ho's life, which saw him arrested and released by the Japanese on a number of occasions until he passed away in Seoul on 10th March 1938, a national hero.

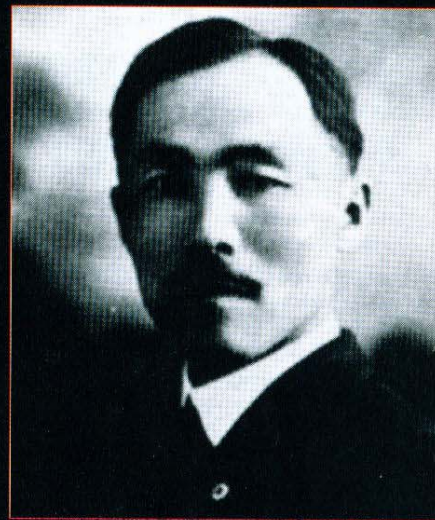
Whilst in America the first time, Ahn Chang-Ho's wife, Lee Hae-Ryon gave birth to their son Philip (29th March, 1905). Born in California, Philip became an actor and is well remembered for his famous role in the 1970's series 'Kung-Fu' (starring David Carradine). Philip Ahn played Master Kan, the wise monk who was in charge of the Shaolin Temple and 'Grasshoppers' mentor. Philip Ahn's acting career lasted over forty years until he passed away on 28th February, 1978.

Do-San3 sees the student introduced to inside blocks, the straight finger-tip thrust, 360 degree spinning motions and their purposes. It also introduces the students to split second counter striking and starts to teach the student how to use techniques that flow into each other via the use of body mechanics rather than shifting stances.

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Terauchi Masatake



(Yul-Gok, Choong-Moo etc) have no mention of the figure they describe being imprisoned so the reason is tenuous at best. Nevertheless, it remains a nice way to describe the posture.

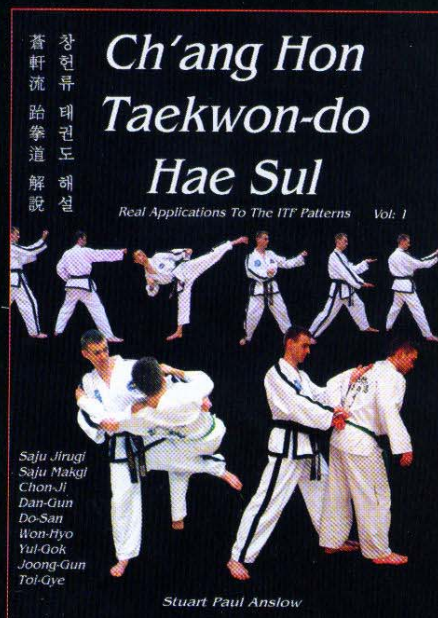
Next month we'll continue with more applications from the tul.

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1 The Encyclopaedia of Taekwon-do and countless other references are wrong, as Ahn Chang-Ho was actually born in the year 1878 (9th November) and not 1876. <http://www.ahnchangho.or.kr>

2 Picture: Carl Prinz von Hohenzollern, Meine Erlebnisse während des Russisch-Japanischen Krieges, 1904-1905, Ernst Siegfried Mittler und Sohn, 1912

3 Picture courtesy of the International Relations Council of Riverside, CA



CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 8

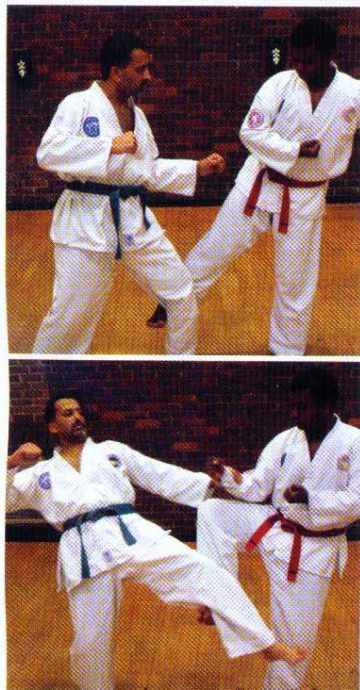
In this month's article we take a look at some of the more obscure moves in some of the patterns with some alternative applications, as well as some of those moves and combinations that leave a lot of students scratching their heads!

Won-Hyo Tul: Alternative Application to movements 7 or 25



Gorboryu Junbi Sogi 'A'
(Bending Ready Stance 'A')

The chambering technique of Gorboryu Junbi Sogi 'A' is ideally utilized to sweep the foot of a close in opponent. Simply put your foot behind their lead leg and chamber. The forearm guarding block can be used to strike the opponent to help him on this way, or if grabbed, used to exaggerate the movement by adjusting the timing slightly so that you pull back at the same time as sweeping.



Won-Hyo Tul: Alternative Application to movements 27 or 28

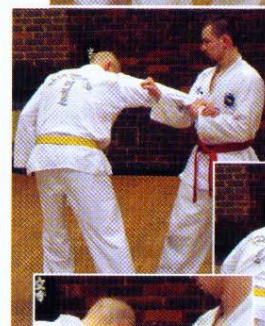


Palmok Daebi Makgi
(Forearm Guarding Block)

As detailed in more senior patterns, Palmok Daebi Makgi can be used to create an armbar or shoulder lock. From a defensive position our lead arm is grabbed. The student steps forward and chambers the block underneath the attackers arm. This pulls the attacker off balance slightly which covers the students intentions. As the rear arm of the block twists, it grips onto the attackers arm. The student then completes the block by dropping into it and striking the back of the attackers triceps with the lead arm. Or the student can apply the lead arm into the rear shoulder, as shown in the Joong-Gun tul applications.

The fist of the lead arm can further be used to enhance the technique by grabbing onto the opponents clothing to keep the lock secured.

This can be altered slightly for an elbow break by using more follow through or simply striking with the lead forearm directly to the elbow joint, as the rear arm and chambering may have straightened the attackers arm sufficiently to enable this.



Yul-Gok Tul: Moves 15/16/17 or 18/19/20

Following this we use:



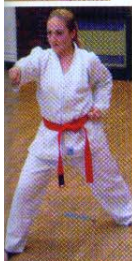
Wen Sonbadak Golcha Makgi
(Left Palm Hooking Block)



Orun Sonbadak Golcha Makgi
(Right Palm Hooking Block)



**Kaunde Baro Ap
Joomok Jirugi**
(Obverse Fore Fist Punch)



**Kaunde Baro Ap
Joomok Jirugi**
(Obverse Fore Fist Punch)

As per usual, this combination is repeated on the opposite side, however, this time we show it using another combination that's closer to what is the standard taught application for this movement.

(below) The combinations of palm hooking blocks are used to parry a set of double punches, in this case a jab and a cross. The first punch is parried and held, so a second punch is thrown in frustration to release the first, this is also parried and held just like in the pattern. As per the pattern combination, we turn the first block (the left hand) into a punch and using our attackers bottom arm we punch over the top with it and place pressure on their elbow joint, hopefully breaking their elbow. We then step forward and perform Kaunde Baro Ap Joomok Jirugi (Obverse Fore Fist Punch), to ensure we have finished them off.

Joong-Gun: Moves 30 & 31



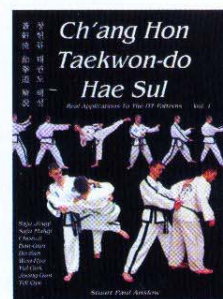
Kyockja Jirugi
(Angle Punch)



**Sang Bandalsong
Digutja Makgi**
(Twin Arc Hand Stick Block)

(right) In the preceding movements we used Sonbadak Noollo Makgi (Palm Pressing Block) to lock our opponents arm behind her back. From here we slip our front arm out and turn into Kyockja Jirugi (Angle Punch) and choke our opponent (this is the reason it goes beyond the centre line; to ensure the arm is across the neck for the choke). Our reaction arm keeps hold of theirs ensuring they cannot escape before using Sang Bandalsong Digutja Makgi (Twin Arc Hand Stick Block) to discard our opponent once they have been choked out (or before if need be).

Next month we'll continue with more applications from the tul.



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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 9

Debunking Taekwon-do Myths

'A story gets bigger by the telling'

In this month's article we are going to take a look at Ch'ang Hon Taekwon-do and debunk some of the myths and misconceptions that many have about the art; not just students of other arts, but those that actually practice Taekwon-do themselves.

There are many preconceived notions on 'what is' and 'what is not' part of the Ch'ang Hon system of Taekwon-do. These are brought about by instructors or associations teaching what and how they want, which is not in itself wrong, but it does confuse the student sometimes or by students only being exposed to certain elements of the art and then believing other areas are non-existent.

Taekwon-do Is Mostly Kicks

Taekwon-do is often cited as being mainly a kicking art, but in actual fact is has many more hand techniques than kicks, at a guess I would say the hand techniques outnumber the leg techniques by around 8 to 1 (I once read there are over 2000 hand techniques, but I've never actually counted them to verify this).

W.T.F. (World Taekwon-do Federation) Taekwondo helps proliferate this argument, with its competition format scoring on virtually kicking techniques alone. I.T.F. competition does the same thing although it scores hand techniques more readily, kicks score more as they are considered harder to perform. I.T.F. competitions want to promote this spectacular side of the art as it often looks better than a slug fest using just the hands and

shows part of the technical expertise and grace that many Taekwon-do performers have. There is nothing wrong with this and in the main I agree with how I.T.F. based competitions are run, as I too enjoy seeing the kickers perform. However, this is competition and many students and especially those who do not train in Taekwon-do can't dissimilate 'this is competition' from 'this is Taekwon-do'. Other connotations about Taekwon-do due to its sport side are abound, mostly from other ill informed martial artists, but if we do nothing to change their views, including via our training methods and they do not delve deeper than what they see in a magazine or on a video, this misrepresentation will persist, as it's up to the instructors not the student.

Taekwon-do Is Touch Contact

This is a fallacy born from the semi-contact form of ITF based competition. In ITF competition sparring, contact is supposed to be controlled, though in many of the competitions I have been in as a black belt, the contact levels have varied between medium, to hard, to occasionally full contact. The difference is the rules. The actual rules for ITF competition state 'light contact' and it is really up to the judge to enforce it. I have never gone into a fight in an ITF based tournament and deliberately gone in with heavy contact. The problem stems from the referees not enforcing rules properly and thus, if an opponent went heavy on me and the referee didn't pull them up, then I had no choice but to give as good as I got.

Those outside of Taekwon-do simply

see ITF based competition, with two opponents skilfully controlling their techniques (and it is a skilful opponent that can fight fast and intensely and still control their techniques, as those less skilled rely simply on brute force) and summarize that this represents Taekwon-do as a whole. The fact that in many dojangs, competition sparring is the only sparring helps further promote this.

My good friend from Poland, Piotr Bernat, has told me that most Polish competition sparring is heavy and full contact and unlike WTF sparring, allows punches to the head (Competitors wear the same protective equipment as in any standard ITF based tournament) so even in competition, it's not strictly true.

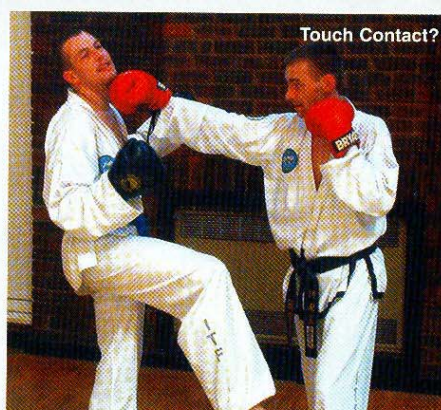
Competition aside, in training I have had many heavy contact sessions with fellow black belts. Seniors in my classes spar from light to medium to heavy contact and are also allowed to use take downs, sweeping, low kicks, trips and throws at the same time, depending on the type of training we are doing.

Hosinsol is often performed with techniques at full power, but stopped short to avoid injury. Obviously one cannot strike full contact to a vital point as it would cause major damage to a fellow student, however the strikes are thrown at full speed and intensity and blocks are often utilized at close to full power unless hitting a joint or vital point.

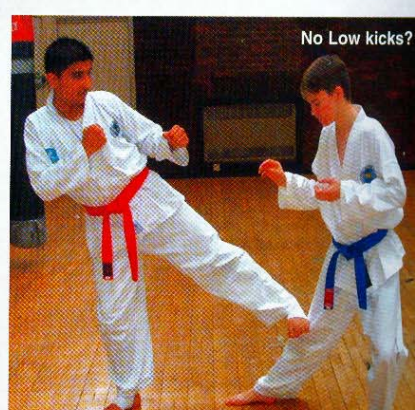
The pattern applications show the full contact state of Taekwon-do. Techniques are designed to maim, kill or destroy an opponent and without full power, this cannot be achieved, hence why patterns practice and more so, patterns practice



Competition gives rise to Taekwon-do's undeserved reputation as a kicking only art



Touch Contact?



No Low kicks?

No sweeping?



with visualization, is so essential to maintaining this element.

Taekwon-do Contains No Low Kicks

Another fallacy born from competition only sparring. Students are geared to think they must always kick above the waist. And whilst this is a good criteria for children, beginners and junior grade students, due to their lack of targeting skills and control, it is not such a major issue to a more skilled student who can choose when to hit hard, where to strike and when to pull a technique for safety. The problem exists and many clubs these days are so competition orientated that they are never allowed to blossom into this area which is vital for a full rounded arsenal of techniques. The patterns themselves contain low kicks, so students should be allowed the freedom to train in areas that overlap. Patterns, sparring and hosinsol (self defence) all overlap onto each other forming what is really Taekwon-do, as each on their own are just parts of the whole.

Taekwon-do Doesn't Allow Sweeping

Again, another myth perpetrated by competition and further enforced by schools that only concentrate on competition sparring. Sweeping is as much a part of Taekwon-do as kicking is. Again,



even in controlled sparring, sweeping can be practiced by more senior students. Again, the patterns incorporate sweeping techniques, some which are obvious and other which are not so obvious.

Taekwon-do Doesn't Contain Locking Techniques

Taekwon-do contains many locks (and breaks) if we study properly. Early in its development Taekwon-do incorporated elements of another Korean art, Hapkido, including many of its joint locks. However, someone deemed much of them either too long, too complicated or not instant enough so they were discarded and those that were kept centred around being quick to apply or causing a break and not just a lock. Many locking techniques can be found within the patterns.

Taekwon-do Doesn't Contain Throws

The encyclopedia of Taekwon-do published by General Choi contains a whole section on throwing and falling. This section contains throws such as hip throws, body drops, even the classic inner thigh throw. If its not being taught to the student, its not because it is not part of Taekwon-do. Deeper inspection of the patterns also reveal many throwing techniques as you will discover.

The author Stuart Anslow explaining basic joint locking to students



Taekwon-do Contains Weapons

Contrary to what you may see in some Taekwon-do schools, Taekwon-do contains no weapons. No weapons training and no weapons patterns. These are extra parts brought in from the outside by instructors, some as a means of enhancing their students knowledge in martial arts, but often as a means of hiding their lack of deeper knowledge and often as is the case these days, simply to charge the students more money.

Taekwon-do was an art designed for soldiers and soldiers carry guns. Taekwon-do was there if they couldn't use their gun (rifle or bayonet) for one reason or another, they didn't carry poles and sticks just in case they dropped their rifles. However, Taekwon-do contains what I like to term 'anti-weapons' techniques and training. These are techniques and applications specifically designed against weapons such as knives, clubs, sticks, poles, bayonet attacks and even against pistols. Many 'anti-weapons' applications are found within the black belt patterns though a student gains an introduction unwittingly as early on as Joong-Gun tul.

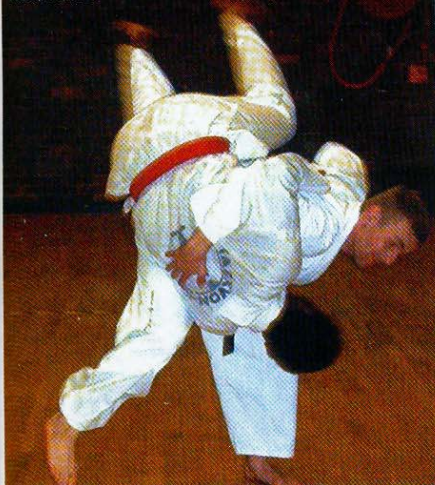
All the above 'Taekwon-do doesn't contain...' myths are due to a lack of knowledge in certain areas by instructors or simply because instructors left whomever they were with before gaining a full appreciation of the art. Many modern Taekwon-do books further support this myth by not showing or even mentioning them.

Next month challenge the belief that patterns are simply an exercise rather than part of Taekwon-do's self defence system.

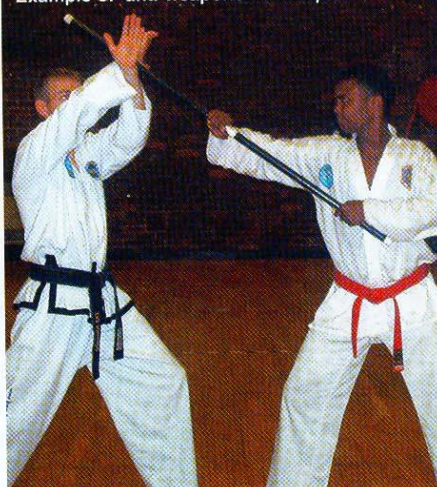
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No throws?



Example of 'anti-weapons' techniques



CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 10

Patterns: Form of Exercise or Form of Self Defence?

We do not rise to the level of our expectations. We fall to the level of our training'

In this month's article we challenge the belief that patterns are simply an exercise rather than part of Taekwon-dos self defence system... read on:

Taekwon-do Patterns Are Only For ... (insert here)

Many students are lead to believe that patterns are simply a form of practice for balance, fitness, poise, technique, smoothness and other reasons, totally disregarding the self defence aspects. Though when asked to recite the definition of Tul (Patterns) they happily stand there and say "Tul is a series of offensive and defensive movements set in a logical sequence against one or move imaginary opponents."! This is the standard definition of patterns that virtually all students give but still it is ignored! A series of offensive and defensive movements sounds like self defence to me! The word 'opponents' also implies the same!

In the Encyclopedia, General Choi states 'Patterns are various fundamental movements, most of which represent either attack or defence techniques, set to a fixed or logical sequence'. He further goes on to mention the other benefits of practicing patterns, but before the extra benefits, it is stated that patterns represent self defence techniques, set out logically to aid the students practice, meaning the foremost purpose of pat-

terns, is the practice of self defence. Besides, does anyone really think someone would spend forty plus years developing a system for balance, poise etc and via so many exercises (i.e. the 24 patterns)!

I can see how some may form the conclusion that there is little realistic self defence value in patterns training. The reasons may be as follows:

1. The lack of variety in each movements as to its actual usage
2. The lack of any application beyond blocking and striking (with a few exceptions)
3. The seemingly static stances and pattern movements
4. The basic applications often shown
5. The way patterns don't seem to correlate to sparring
6. The way they are taught in standard classes (as just movements)
7. The emphasis on technical excellence for competitions
8. The opinions of their instructor/group/association, fellow students or other martial artists

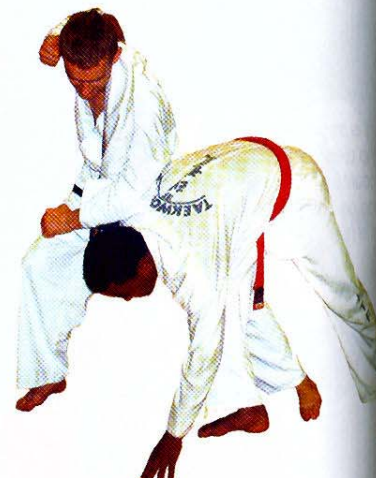
This is further enhanced by instructors and organisations, especially in regards to competition and the emphasis placed on technical merit to win gold medals. The spreading of Taekwon-do around the globe also has a part to play in this, as General Choi's first concern was uniformity and this is the way pattern seminars

have been conducted the world over, with little of no time being given to the self defence value.

Taekwon-do Patterns Are For Historical Purposes

Aside from the definition of Tul, which clearly states that patterns are a form of self defence, I cannot really believe that General Choi spent over forty years creating something for historical purposes only. In relation to the above, many feel they are unrealistic and these reasons have led to the conclusion by some groups or instructors that the usage and practice of patterns are for no more than historical purposes, allowing them to spend less time on them and more time on getting ready for tournaments etc. As a side note, General Choi was opposed to tournaments as he felt they didn't show Taekwon-do in its proper light and that parts of the art have to be changed or forfeited to ensure the safety of the participants and to a large degree he was right. Pattern performances really only show the shell and from that, no one can tell if the egg inside is good or bad or even if it has yolk at all! The focal point of patterns training today is to excel in tournaments and the same is true with regards to sparring being totally tournament based in many clubs - is it any wonder the more underlying benefits of patterns have been almost phased out!

Personally, I had a good tournament career and feel they are both enjoyable and beneficial to students. They even



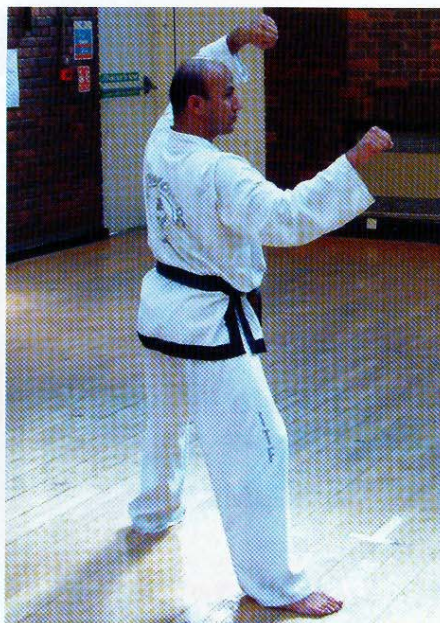
contain a few elements that overlap fighting or self defence and are beneficial to this area as well, like adrenaline management and confidence. But, competition sparring is not fighting and training patterns solely for competition ensures the student misses out on the real purpose of patterns and doesn't allow the student to develop this area any further than stage 1 of patterns training, as listed in the forthcoming chapters.

Patterns Training Is Dead Training

Some martial arts that place no value on pattern practice also help to propagate this fallacy by pointing out the above and claiming:

- 1 Patterns training is rigid, static and dead training, as there are no resisting opponents. Well they are if they are looked at in that way and have no self defence value above learning techniques and how to distribute power into them, but as you will see in the forthcoming chapters, this is not the way it should be, was meant to be, or has to be!
- 2 When you spar you do not use the movements/techniques as they are in patterns. Though this is debatable depending on what you term sparring, as it is largely based on the assumption that all Taekwon-do sparring is performed like competition sparring. It also pertains to sparring being confused with fighting or self defence, but as any self protection instructor will tell you, competition based sparring is far removed from either self defence or fighting.

Competition sparring is just that - for competition. Traditional 'all in' sparring allows greater use of the patterns movements, especially the ones listed in this book, and is more akin to fighting than competition, but is still not the

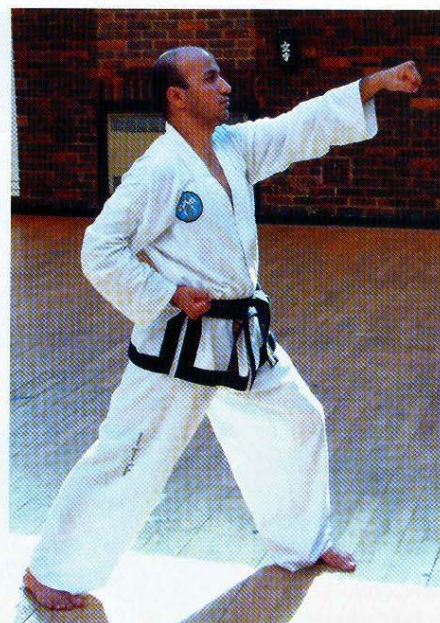


exact environment where patterns are most suited as you will see. This is also discussed in depth in the forthcoming chapters.

Patterns Don't Work

Some 2000 years ago, Cicero, a Roman orator listed the '6 Mistakes of Man'. Number 3 was 'Insisting that a thing is impossible because we cannot accomplish it.' It is therefore feasible that though some may see little or no value in the training of patterns it could simply be because they were unable to make them work for them or more likely, were not willing to invest the time and effort to do so, deciding to quit patterns practice to concentrate on areas they felt were more beneficial. This is not to say they were wrong, it was their path, it is however wrong to denounce something just because you personally see no benefit in it, even when others do. Others simply 'talk the talk' of their instructors without ever actually knowing themselves as they have started an art that has this ethos.

History however, speaks for itself, as for every credible instructor that denounces patterns as not working or as dead training, there are hundreds or more acknowledged masters and highly

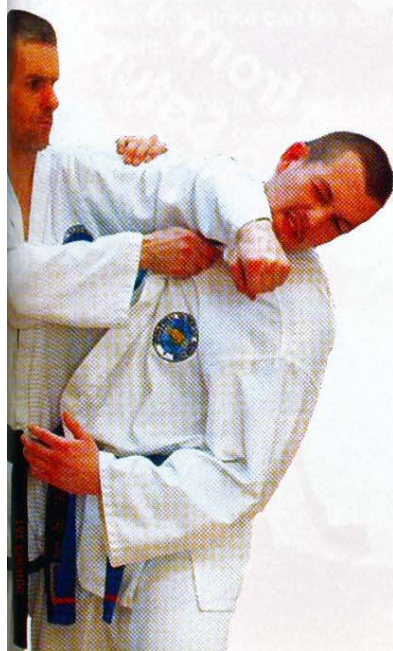


regarded students that went before them, that saw them as the complete opposite, enthused their benefits and trained them to extremes, many of these masters are legends in the history of martial arts but others still live and breathe, putting into practice everyday the benefits of their arts patterns or kata, in fact, one of the senior police trainers in Okinawa is an expert in kata applications and this is how he teaches the officers under him.

I have yet to hear of a highly accomplished patterns or kata master, suddenly denouncing the training of them and if they did, this would carry far more weight in my mind than someone who has never placed a concerted effort into patterns study or effort in training that area in the first place. Only one who has in-depth knowledge of something in the first place can denounce it as useless!

Making Patterns Come Alive

The problem is that often, due possibly to the reasons mentioned above, that the patterns are not studied or taken to the depth of training that they could be. Students reach 1st or 2nd dan and feel they are advanced, whereas 1st degree is just the start of training, meaning the student has a good grasp



of the basics. The student then feels that patterns are repetitive, or wonders what's the point of simply learning new sets of movements with no basis and drifts towards competition or sparring and finally feels they are a waste of time and effort, simply doing them because they are a student in a Taekwon-do class, to prepare for tournaments or in order to pass their next dan grade. For some students, this is often short lived as they decide their time could be better served in other areas of training. All this can be rectified by following the training methods detailed in Chapter 5 and a new appreciation of the patterns can be gleaned, as the real benefits of pattern training becomes apparent.

Patterns Technique Common Misconceptions

There are a multitude of misconceptions or problems that exist due to the way techniques or patterns are trained that are present within the Taekwon-do world today, these are:

There is only a single application to each technique: This reasoning is usually apparent due to the encyclopedias. If taken word for word and picture by picture, yes this can be the case, but upon deeper exploration or even if being taught by different instructors, you will notice differences, not only in the execution of the application, but the way they are performed and their purpose.

A block is a block and a punch is a punch: Again, if the patterns section of the manuals are followed word for word, with a few exceptions, this is the case. But if you look at the Hosinsol sections, you'll see a multitude of applications that consist of releases and break techniques. Furthermore, following Taekwon-do's roots or listening to other first generation instructors, we clearly see that both a block or a strike can be something different.

A blocks application is the end of the movement: On the contrary, even if

you did feel a block is just a block, as Taekwon-do blocks are meant as interceptions of attacks, the point of impact will not always be where the block finishes in the pattern but somewhere between the chamber and the finishing motion. In this book, we further expand on this to take into account the whole of the technique, from the chambering to the finish position of the block.

4 A kick should be held out: This is a problem that has occurred with the relevance of competition in Taekwon-do and because grading examiners need to actually see techniques. In patterns, kicks are left out to show the artistic side, in sparring kicks are soft, or flicked, as scoring is more important than technique. In reality, both ways would mean trouble and that the leg would be easily caught. Students should always bear in mind, if the leg travels 60 mph to kick, it should travel back 70 mph and never be held out longer than a split second.

5 A movement finishes at point of impact: A problem with practicing patterns solo is that we are trained to see each movement with a start and finish point. IE. When our punch is out, that is the finish. But in actuality, a technique finishes at the chamber for the next movement. In reality, this would allow our technique not to be grabbed, the same way in which I have mentioned the kicks above. I was always taught to flow between movements and never remain static or solid after a technique, this goes in line with this as well as the 'water' principle mentioned under the scientific applications section of this book.

6 Black Belts should spend their time perfecting techniques: This is true in a way, but also seen out of context. Yes, we should all endeavour to make our techniques better, faster, stronger etc, but how much better is your front punch going to get as you progress up the dan grades? Black belts have the time for exploration, change 'perfect-

ing' to 'inspecting' and we can see the direction a black belt should be heading with regards to the patterns in Taekwon-do.

7 Every technique has a combative purpose: Through my research for this book, I have found that certain movements contained within the patterns are not intended to have actual combative purposes, though they often include a secondary application that could be utilized if desired, but their main function was not one of combat, but more for specific training of an individuals body.

8 To block you move back: Ask a student to show you a block from Taekwon-do and they inevitable perform it moving backwards. Within the coloured belt patterns, there is not one block that takes the student in a backwards direction and this is because blocks, when used as blocks, should intercept an attack (as detailed in Chapter 2) to nullify the power of any incoming attack or strike before it reaches its peak of full power. To do this to a live opponent takes a high degree of skill and confidence, never the less, one step and hosinsol are usually introduced at 4th kup (blue belt) levels, where skill and confidence are coming along nicely, not to mention technique, timing and co-ordination, so this element should be continued in such practices.

The Bottom Line

Though many will quote it as such, patterns, especially for black belts (but not just black belt patterns), are there to be explored. There is no totally right way and consequently there is no totally wrong way, however, should an application seem really implausible or doesn't adapt to the movement practiced, then it probably is and we should look elsewhere. Patterns can be a journey of self discovery for the enlightened student, or they can simply be a journey bogged down with little irrelevant details and neither enhance the student, nor the art and simply follow political lines and wrangling's of associations as they vie for power or claim to be 'the one'.

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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 11

Rounding It All Up!

'There will come a time when you believe everything is finished. That will be the beginning'
- Louis L'Amour

In the previous articles I have listed the who, the why, the where and the 'how to', so all that's left is for the astute student or instructor to implement the applications shown in the book. Special attention needs to be paid particularly to article 5 (Utilizing Applications), as without following these guidelines, it will not matter how many different applications you know, how well you can demonstrate them to unresisting students or training partners, the actual transition of knowledge to realization will be lost if you do not train them effectively.

Quick Recap

To reflect back on the emphasis of each pattern, we can utilize each in the main for specific purposes and focus:

- 1 **Saju Jirugi** - first steps, basic introduction using the hips for power and Taekwon-do mechanics of twisting into blocks
- 2 **Saju Makgi** - as with Saju Jirugi, as well as basic blocking tools of knife-hand and forearm
- 3 **Chon-Ji** - basics of power generation via rotation, forward and backward force as well as hip twist
- 4 **Dan-Gun**
for attacking the neck and head
- 5 **Do-San** - to release from grabs
- 6 **Won-Hyo**
for close quarter fighting
- 7 **Yul-Gok**
for grabbing and holding our opponents
- 8 **Joong-Gun**
for attacking the elbow joints
- 9 **Toi-Gye** - for more advanced training and contingency techniques

Of course, with all the other applications listed, these do not have to be adhered to, but they are possibly the strengths of each pattern and so gives a common

purpose within the techniques and applications that the student is able to focus on and with a common train of thought, when practicing alone or solo, the applications to each pattern becomes easier to remember and thus visualize.

Repetitio Est Mater Studiorum

'Repetition is the Mother of Learning Techniques'

In the old days of Karate, students focused on a single Kata and practiced it over and over again. Not for a few months between grading's, but for years, day in, day out. In the Korean military, the drill instructors did precisely that, drilling the soldiers (the students) over and over again, hours at a time, day after day after day, certainly not for 10 minutes, twice a week! Techniques became second nature, and its that, combined with knowing what a technique is for, what it can really do and what it is actually is capable of, mixed with training them realistically that will enable the student of Taekwon-do to gain benefit from their patterns training, once again making them an essential part of the system we are learning.

Muscle memory and knowledge of the application is half the endeavour here, but an important one none the less. Those that dislike patterns will tell you that solo training is of no use as there are no resisting opponents. But muscle memory is very important when trying to use a technique, not just one contained within a pattern, but any technique, especially under duress!

As an example, here is a little story I read concerning muscle memory, by Mike Thue, a 3rd Dan in Shorin Ryu:

In my office we have a door security keypad, with a mechanical punch code that changes every three months or so. (I'd tell you the code but I'd have to kill you). The bathrooms, however, are out in the hall. To use the restroom, you

need to exit our suite. So I am in and out at least several times a day depending on caloric intake.

I had totally habituated the old door code, and could enter it 'on auto pilot', without thinking about it. The trouble is, the code just changed last week.

Several things were immediately noticeable. The first couple of days, I would automatically try and enter the old code first, without realizing it. I also noticed that my 'finger dexterity' with the new code sequence was significantly lower, even when I was concentrating on it. Then after a couple of days standing in the hall, I began to consciously walk up to the door and remind myself of the new code. I am still doing that, but it is quickly fading into my subconscious and I am fast 'retooling' myself. I expect to be back on autopilot inside another week or so. At half a dozen times a day (I drink a lot of coffee), that's a total of about 90 reps over three weeks. Finally, I also realized that I could not remember the old code from TWO changes back. It was mysteriously gone.

What this story shows is how doing something, anything, over and over, becomes ingrained. Apply that to practicing patterns and the same applies. You'll notice the bit about forgetting the old key codes and the same applies to those that rush to grade, concentrating solely on their newest pattern in order to perfect it ready to achieve that new belt - but in doing this, they relegate old patterns as lower grade stuff, which is a bad concept. I often tell my students that once they pass their grade, say for example 6th kup to 5th kup (Green belt), that Won-Hyo tul is no longer a 6th kup pattern, but simply one of the patterns they must practice alongside all their other patterns, it is no less important than the one they are learning and no more important to those they have learnt before. Chon-Ji, Dan-Gun, Do-San and Won-Hyo are now all equal in status and should be practiced as such!

Repetitio Est Mater Studiorum comes from a Latin proverb and means 'Repetition is the Mother of Learning Techniques'. Training a pattern over and over is not in vain, it is not a waste of time and effort, it is the way to make your patterns have real meaning, for them to become ingrained into your muscle memory so when you need to use the techniques contained within them, you don't have to think about them, you just use them. By continual pattern training, with visualization and with intelligence we work the techniques into our muscle memory until they become second nature. When under duress and our fine motor skills do not work as well (a consequence of stress and adrenaline), our gross muscle skills kick in, so we can implement a technique, without thinking, without hesitation and use it to perform what is required without thinking about the finer details - they simply work!

Exercitatio Est Mater Studiorum

'Drilling is the Mother of Training Techniques'

As mentioned previously, knowing and training your patterns is only half the story, it is essential to practice the applications on semi-resisting and resisting partners to appreciate them fully or to weed out the applications you feel are not suitable or workable for you personally. There are many drills one can think up to train applications with a partner, and ways of drilling applications are mentioned in Chapter 5. 'Exercitatio Est Mater Studiorum' means 'Drilling is the Mother of Training Techniques' - one compliments the other, and without either, much less benefits are obtained from their training. Those that do not like patterns co-incidentally still train drills, they still do part of the same training they just do not realize it or will not acknowledge it. A consequence I've seen of this is that the technical ability can be lacking in those that feel that training only with a resisting partner is the 'only way' to do it! Without a certain degree of technical ability, it simply makes it even harder to apply an application, in fact, if you think about it, it's a catch 22!

The Acid Test

'One may explain water but the mouth will not become wet' - Takuan

The real acid test is to apply an application against a fully resisting opponent and the secret to that is surprise! Of course all the training mentioned previously, the correct knowledge etc. are

vitaly important and make the technique work quickly and effortlessly, but without an element of surprise it makes things remarkably difficult.

Whilst taking photographs for the book a couple of interesting things happened which go some way to back up how important the element of surprise is:

I had been thinking about which applications to use as a cover for the book, one set in particular seemed ideal and I was convinced these were the ones we would use. Consequently I had been going over and over the applications in my head to ensure that when we shot the photos it would all flow well, without any errors. Errors or untidiness are not a problem when executing applications, as self defence is neither clean or tidy but they were important for a book cover, after all, whose going to buy a book with a sloppy looking application on the cover - its not exactly the best advert for its contents! Anyway, for a few days I had been mulling these applications over in my head and running through them, on my own, but visualizing an opponent, ready for the shoot.

We were due to shoot the photos after I had finished my seniors class on a Saturday. During the seniors class, one of my 1st kups (red belt/black tag) asked me to spar with him which I did. It was just a fun spar as we were drawing near to the end of class. It wasn't anything special, just competition type sparring. But during this spar, the 1st kup grabbed my arm and I kicked into patterns mode. From that point (him grabbing my arm) I was able to execute three pattern techniques and perform their applications with hardly any resistance due to the fact he didn't realise what was happening to him - until it was too late! The applications saw the student go from grabbing me, to nullifying his punch with the other hand (by pulling my guard down) to him being placed in an armlock and ending up in a choke position with me behind him, still in control of his arm and it all happened in the blink of an eye! They worked for 3 reasons:

1. I used the element of surprise
2. I knew the pattern techniques inside out having done the pattern hundred of times, so I could perform them without hardly any thought

3. I had drilled them, in my mind and with semi-resisting opponents

The actual techniques and applications I used that day were shown in article 5. We didn't use them in the end for the cover, but decided to keep them in the book to highlight applications in action.

On a separate occasion David was shooting some photos for the book. The student demonstrating the actual technique and application for some reason, couldn't grasp the concept. To be fair he hadn't done much application work as he was a junior grade (6th kup), but it was a simple application to demonstrate. Even though David explained the concept and the student was told to simply perform the technique as it was in the pattern, he still altered it so he achieved a similar result but via a much harder and more effort intensive way. The application is shown on page 151 and is a way of using Chookyo Makgi (Rising Block) to force an opponent off you. After seeing that he wasn't grasping the concept, I put a question to him; what was the point of him practicing a technique over and over again in one way, only to alter it when you use it and make considerably more effort for yourself? He tried again, but still wasn't quite grasping the concept so I said I would demonstrate it on him. I asked him to grab hold of me and upon doing so performed the application as intended. As he didn't have a grasp totally on how the application was meant to work, he couldn't comprehend the effect of it, so couldn't prepare himself suitably. In essence, he was caught with surprise



as well, despite knowing what I was going to do, what I was trying to achieve and how I was going to do it.

As he grabbed hold of me, he was physically and mentally prepared for me to respond, he dug deep by dropping his weight down and held me tightly. I performed the application and even I was surprised at how well it worked and the effect it had, as was everyone else that was watching at that point. The student not only release his tight grip on me when I applied the technique, he literally flew up and backwards about 8 feet (that's backwards, not upwards!), narrowly missing the back wall and only just managing to keep his footing thanks to one of the other students dashing forward to protect him (and his head) from colliding with the brick wall behind.

Like before, the application worked with the element of surprise, even though the student was mentally and physically prepared to accept the technique performed against him, he knew the technique, he knew what it was supposed to do and even knew it was coming - but it still worked exceptionally as due to his inexperience he overlooked the fact that not only did the technique push out horizontally, it also

rose diagonally, pushing him up and back at the same time, something which he didn't expect. His natural instinct to regain balance kicked in and he let go of his grip but he couldn't maintain his footing due to the technique and by then it was all over. In a real situation I would have rushed forward and finished it straight away.

A simple example you can try with you fellow students to highlight this important point is:

Tell one of them you are going to pick them up and they must resist. Firstly by just dropping their weight and secondly, if your brave enough, allowing them to slap you a bit and struggle. You'll see how hard things can be without the element of surprise.

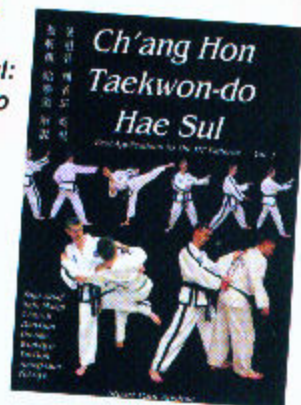
A few weeks later, when they are chatting to someone else and their attention is away from you, move quietly behind them and quickly try to pick them up and you'll see how effective the element of surprise is!

Unless your opponent knows the techniques and applications of your patterns pretty well, the techniques actually contain an element of surprise in themselves, within the techniques

(with their applications). This coupled with speed increases that element making it hard to effect a counter to them. People can have quick flinch type responses to striking as a natural ability and can be conditioned by varying means to instinctively block or parry such blows. Think of how many play fights you've had as a child, how many boxing matches or movies have stimulated you to bob and weave your head etc. But many pattern applications are not seemingly natural, they are conditioned and trained responses and as such, unknown outside of those that train, making a conditioned response to them difficult, if they are applied without thought and the element of surprise is utilized.

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CH'ANG HON TAEKWON-DO HAE SUL

Real Applications to the ITF Patterns

Article 12

The Making of a Black Belt

'It is good to have an end to journey towards, but it is the journey that matters in the end' - Ursula K. Le Guin

Apart from the main bulk of this series of articles, there were a few sections at the end that were mainly my views on things and the one here is one that I received a lot of contact about, praising it for its honest view of things. So as it's something many feel strongly about, I thought it appropriate to relay it here as it concerns all of us!

When a student walks into a dojang they have this vision in their head, perhaps attained through television or films, or from the legendary stories of the masters, recited by their friends or read in books but no matter where it comes from, it is still the same - the dream of mastery of a martial art and a 'Mcdojang' instructor steals these dreams!

Parents bring their children to martial art classes for a myriad of reason, not least confidence and the same even-

tual dreams as the adults - maybe it's a parents wishful thinking, but there is no reason their children cannot grow up and mature into competent and capable martial artists. The problem is parents have no bench mark as they often start their children in the first martial art school they come across as they believe that every black belt is a master, every black belt is a great instructor and every black belt will guide and shape their child into a competent and capable martial artists - only someone who has been round the block or dared to venture further afield than their own school knows this isn't the case! My advice to parents these days, unfortunately, is to shop around and to do a lot of shopping!

I had a parent of a student call me once, saying she was unhappy with her present school as the instructor was charging more and more each time. He changed the uniforms every six months, forcing the students to buy the new ones and sold them equipment when they joined that they had never used! The final straw for this parent was the instructor trying to make her sign a new three year contract into the 'masters club' for her son, who was six years old! Incidentally, this club costs £600 per year more than the Black belt club, which was £600 a year more than the non-black belt club members paid! I felt a little sorry for the parent, knowing she had been sold by the sales hype, so I invited her down to the school as she wanted and asked her what grade her son was - to which she replied he's a black belt! I was shocked, but nevertheless intrigued as to what qualities a six year old black belt would have. The parent was most concerned with her six year old retaining his grade and I had to bite my lip!

The parent turned up

and this young black belt bounded into my class full of confidence, but as the class started the warm-up session he seemed concerned, looking around for his mother, eventually, before we had even finished this section he started to cry as he was completely out of his depth and this was just the warm up. After sobbing for a bit, he went to his mum for a cuddle and I asked her what he did to achieve his black belt, she said he had to do some combinations, punch some pads and show some kicks. I asked what patterns he had learned and she asked, "what was a pattern"? Upon explaining, she said he hadn't learned any as it wasn't required for his age! Suffice to say, he never returned to my school. His former club had indeed given him something, they gave him a black belt he didn't earn, that didn't have any worth except to his parents pride (however misplaced it was), but worst of all they gave him bucket loads of false confidence that was taken away the minute he stepped out of that school into the real world of martial arts!

This is not an isolated case as many other parents have been sold similar things, with these unscrupulous instructors pandering to the parents and students ego's, by waving a black belt in front of them and letting them know just how achievable it is, as long as they pay the right price! Adults have been fooled in the same way as well, though they are more capable of handling the fact that they have been sold a dud and usually blame themselves for not doing their research properly in the first place and some, even if not all, are resolute about learning proper martial arts, so are content to start over. These students I hold in the highest regard, it is not an easy thing to admit and even harder to do - these students have the right spirit, one that can really take them where they want to go!

Students reasons for starting a martial art and then sticking with it can change



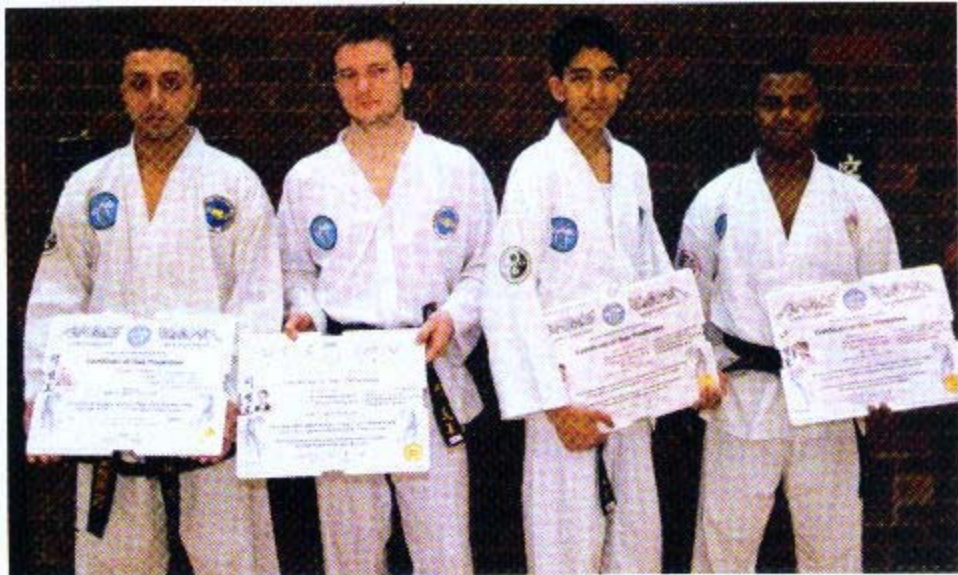
over time and are varied, but every student, who attains the lofty rank of black belts wishes and hopes, at least initially, to be worthy of the grade, after all 'the clothes maketh the man' and so in Taekwon-do, 'the belt maketh the student' so the worth of that belt needs to be maintained.

Once a black belt held much worth, simply because it was only obtainable with diligence and hard training. Now it is seen as obtainable by anyone, even with little effort, but more so as part of the schools ethos or part of their advertising campaign as long as they turn up and pay their money! A black belt should never be guaranteed, it is a celebration of blood, sweat and tears, of over coming many obstacles and a celebration of passing into the next phase of Taekwon-do training. The fork in a tough hard road that is meant to represent the wearer being 'Impervious to darkness and fear' - a road that many are simply not capable of travelling (well actually they are, but it's a damn hard trek)! Its worth has been devalued.

Though some argue that Taekwon-do places a different emphasis on what a black belt means, as do some other arts, but one only has to think back to when they began Taekwon-do and think what a black belt seemed to them, whether correct or not this is actually what it should mean (or at least pretty close to it). I sincerely doubt that any beginner has thought of a black belt grade as lacking in knowledge or skills, or not being able to perform 'black belty' type things! I guess the essence is that in my mind at least, a black belt should have three attributes:

1. Knowledge in the areas related to the dan grade and skills at a certain level in applying that knowledge
2. A certain mental toughness fostered from many years of hard training
3. The ability to 'hang' with others of equal grade. By that I mean at all areas they should be roughly equal. There will always be students who can break more than others, or spar faster etc. But no black belt should look way out of their depth in any areas next to a fellow dan grade.

All three of these areas have been eroded over time, as clubs, instructors and associations give away black belts to one and all, claiming to make the



black belt more accessible or simply ignoring what it originally represented to them, but its really an exercise of increasing numbers or not losing students income and the one who loses in the end, is actually the student who placed their faith and hope in you to begin with!

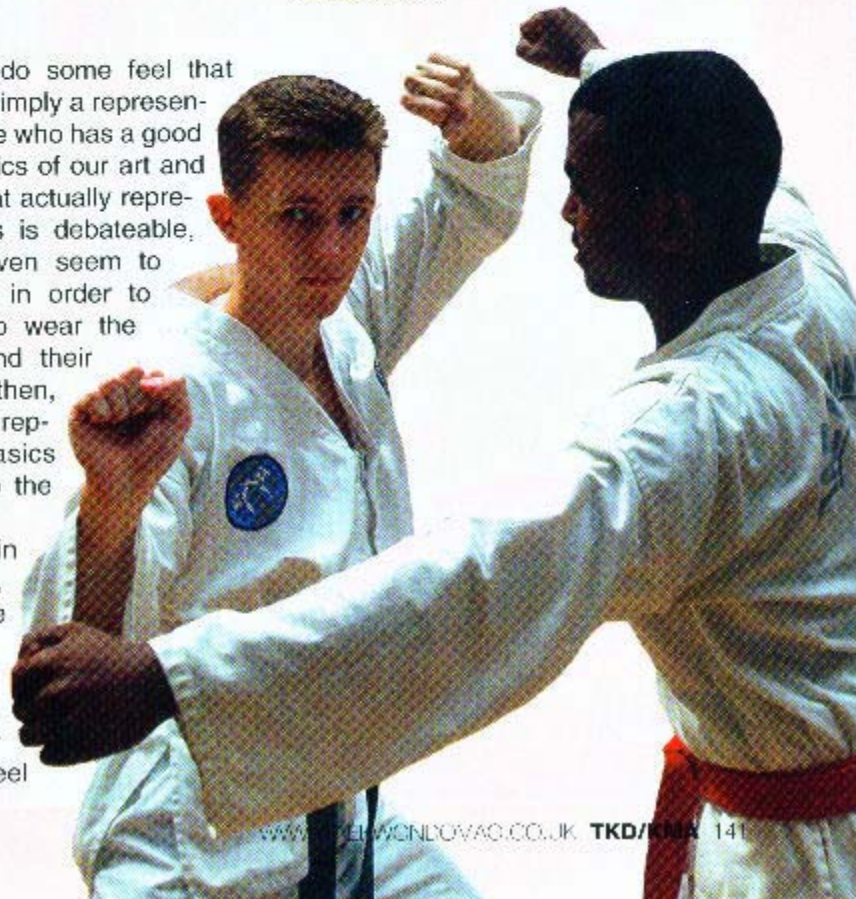
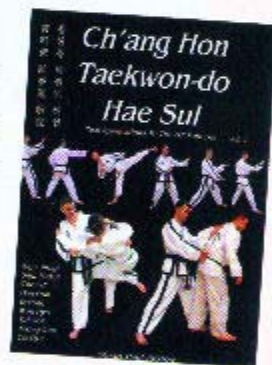
A black belts worth shouldn't be bought but should be affordable by all, affordable by way of hard work, sweat, tears and perhaps even a little blood on occasion - as these are the traits and trials of hard endeavours and nothing of any value comes easy. By making the road to black belt, a hard though not impossible journey, we can retain its value and its worth - though I feel it may be a little too late for that, but as Gandhi once said 'You must be the change you wish to see in the world' so I for one will keep on keeping on!

Within Taekwon-do some feel that the black belt is simply a representation of someone who has a good grasp of the basics of our art and even though what actually represents the basics is debateable, some do not even seem to have done that in order to gain the right to wear the black belt around their waist. But even then, saying it simply represents the basics doesn't relate to the meaning of black belt in Taekwon-do, which says the wearer should be 'impervious to darkness and fear' - how many six year olds feel

like that? In my mind, simply having a grasp of the basics doesn't correlate to being impervious to darkness and fear, which takes me back to the aforementioned 3 attributes that should make a black belt! To me that is just the minimum requirements in my mind, to me there is more to being a black belt than just that, but that's a whole new discussion!

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What readers think of the book?

"The most important book published on TKD since the encyclopaedia. Absolutely superb, not just an encyclopaedia clone as most TKD books tend to be. This is truly thought provoking, insightful, informative and inspirational. A remarkable work which all TKD instructors should own. Destined to become an absolute classic, truly the missing link! The only possible improvement would be a hard back version. Buy it now you won't regret it." - John Dowling, III, ITF (Puma), Instructor

"I received the book and I have read most of it...I'm impressed!!!! the book is just amazing. Excellent book!!!! it is difficult to describe how good this book is... it is just great!!!!!" - Francisco S González, Mexico

"Loved it! Nice to read something 'new' on Taekwon-do. Well done. Now pick up the pen/ keyboard and get writing the next edition. Please!" - David Farrell-Shaw, V, ITF

"Content looks very good, so much more than just a book on pattern applications. The photography is detailed and very clear, I'm impressed with how easy to follow much of it is and that you've illustrated virtually everything. The layout also flows well, aiding clarity (I've done some layout work for printed publications myself and know how hard that can be)." - Paul Mitchell, II - Taekwon-do Instructor, (TAGB)

"I have received the book safe and sound. It is really great I have only got about 1/4 the way through but already has brilliant references, explanations and very interesting applications." - Dave Horton, I - GTUK Assistant Instructor (ITF)

"I give the book a A! Layout is top notch. The content and areas covered is very thorough, I like that it covers traditional side from all angles and you cover some other non-traditional angles as well. You really took our style to the next level." - Rob Benedetto, Dragon Star Martial Arts, USA

"I got the book yesterday and it is a VERY good book. I was amazed at how much I didn't know about Taekwondo forms. I'm very glad and thankful you wrote this book."

- Thomas Joo, USA

"Thanks the book has arrived just read the first 3 chapters I think that this book should go to hardback as already I see it as a very good tool for help in understanding what the patterns are for I would buy a hardback copy to put alongside my Encyclopaedia. Can't wait for the follow up volumes. Keep up the good work on behalf of all who train in tae kwon do thanks." - Chris Hind, UK

"I have not read the book front to back yet. However, I have it in my school for all to look at / order. I have spent a few hours reading many parts because when I was skimming through it, I found those areas so interesting and refreshing that I stop and try the applications myself. It has helped me view things quite differently and so broad are the techniques, they have given me some ideas for my Hapkido classes. I do not own very many martial arts books, but I can tell you that there is something I see in this book that you don't see in many books - PASSION! STRONGLY Recommended reading (and applying - no pun intended)!"

- David Melton, 4th Dan Master Instructor, Virginia Martial Arts, USA

"Sir, Your book arrived today safe & sound in 1 piece. Like the TKD geek I am, I couldn't put it down. In fact it is putting so far behind schedule. In one word: OUTSTANDING! Thanks again!" - Master George Vitale, USA

"Just like to say what a fantastic book, which has changed the way I teach TaeKwon-Do forever"

- Mr Jon Tizick IV, UK

"Sir, my compliments on a great book. Chang Hon Taekwondo Hae Sul is a truly excellent piece of work. My instructors have given me the basics but you have opened my eyes." - John Schafer, USA

"I wanted to write to thank you for taking the time and effort to research, write, and put together the book, Ch'ang Hon Taekwon-Do Hae Sul. ITF stylists and ITF offshoot stylists have needed a book such as this for a long time. What little I could find on Chang Hon Tuls was usually little better than the encyclopedia...that is until I saw your book. While I have not finished it yet, you seem to have a great understanding for the applications. I will likely add this to the required reading of my advanced students and recommend it to my instructor. In spite of the fact that I come from a mixed style (primarily ITF TKD, with strong influences of Tang Soo Do and Isshin Ryu) your book still is of great help in deciphering the Chang Hon forms (which we use, pretty much exclusively)."

- David H. Henry, Head Instructor Western Masters Karate, Martinsburg, WV, USA

"Congratulations Stuart on something which will be of value to all ITF stylists. It's good to see people that are trying to make things progress without the official sanction of the ITF but purely for the enjoyment of what they are doing. I received the book yesterday and am impressed with all your hard work" - Dave Anderson, Instructor, UK

"I received it today and went through it fast. I liked it very much. Took it to the dojang and nearly lost it to a group of BB going through it. I found it to be much more informative than any form book (TKD) that I have. I always have to know why I am doing something rather than just doing it. I have one problem: I am working through Toi Gye now, so when exactly will part two be coming out?" - McmillinTKD, USA

"Great book - lots of thought provoking stuff. I will be using some of the explanations, some we have done for years but never explained as clearly as you have Stuart. Strongly recommend Instructors get a copy!" - Rick Steel, Instructor, UK

I cannot recommend this book more highly for any TKD practitioner. It offers thoughtful and logical views on the methodology behind the pattern applications which has been long overlooked along with the very interesting historical background. The fact the book is also an on-going reference manual, make it an excellent investment." - Neil Harrison, UK

"This book is essential for everyone who want to understand the different moves in patterns. This does not only apply for TKD practitioners but also for further study of bunkai in Karate. The language used is easy for everyone who's native language isn't english. The only thing I could wish was a bit larger photos for some of the movements." - Tore Eggan, Norway

"This book is a great resource for any instructor or student who has ever asked or been asked... "What if this technique is used?" or "What is this technique used for?" Although the book focuses on the ITF patterns one does not have to be a practitioner in my opinion to get value of the self-defense applications illustrated by Mr. Anslow. A definite must have in any school or personal library." - Louie Conceicao, USA

"This is one of the best if not "THE" best books on Tae Kwon Do application that I have ever read, trust me I have read alot. My personal collection at home of various martial arts books is around 85 to 100 or so, not much for some but alot for me. I have read Karate "Bunkai" books before that were done very well, but still do not compare to the dedication and passion evident in this text by Stuart. I would and do recommend this book to anyone from any Tae Kwon Do or Karate system or sub-system. No matter what style you do this book will inform and educate you from the most basic to the most advanced level. Take the time to try to absorb the philosophical aspects of the book evident in the way Stuart writes. His love for his art and passion for all martial arts are very apparent in the style of writing and the effortless way his words come across in the translation. With all of my humble experience and so-called "expertise" I sincerely endorse this book to all martial artists. Read and enjoy !!!" - Tim Posynick, 4th Dan, Instructor of North Valley Martial Arts, Canada

"After reviewing this book on Tae Kwon Do I feel that Stuart Anslow is one of the most knowledgeable TKD artist I know. His insight is well taken, and his thought process seem to fit every movement in the book. Not only from the history of Tae Kwon Do, but to the real sense of how things are suppose to work in Tae Kwon Do. I find it a refreshing Martial Arts book with very open points of view, and a realistic approach to his art form." - Tim White 8th dan, Director of Molum Combat Arts Assn.

*"I have quite a big library on Taekwondo, including a number of titles describing the patterns. To be honest - may of them really dissappointed me, being just better or worse clones of the Encyclopaedia. Series of pictures with the pattern movements - either photos or drawings, Short descriptions of the philosophy behind each of them. All looking the same, none bringing some new information. The first impression after getting Stuart's book was: **"finally something new and refreshing!"**. Seriously, I don't know any other title on TKD patterns written in the last years with such a wealth of new information. To me, **it's like the missing volume in General Choi's Encyclopaedia**. It doesn't really matter whether you like the application presented or not - the number of the applications allows you to choose the ones that suit you best, or will at least make you think about modifying them for your needs. The historical articles about each pattern are also excellent. Written in an easy to read, down-to-earth way, this book is a reader's favourite. The funniest thing is the fact, that I'm definitely a freestyler and the patterns do not have that much place in our classes. Yet, I can't wait for volume two to see the application of the higher Tuls. It's really a pioneering book in the world of ITF TKD. I feel that every serious TKD instructor should have a copy - even if s/he won't teach the applications presented, it will give him/her a different and new look on the Tuls. Highly recommended!"*

- Piotr Bernat, Instructor, Poland

"I have practiced martial arts for 23 years, have exposure to three main styles, and am graded as a 4th degree BB. I currently practice traditional Taekwondo, and have for the past few years been researching and writing my own TKD bunkai book. Stuart Anslow's book is THE BEST taekwondo book available on the market. The book goes through history and background of each pattern, pattern sequences, applications and variations. Though there are some typos, the information is presented clearly. Another plus is the book is written in such a way that you feel like you were standing in Stuart's training session - it's written in such a personable manner. The applications are practical and well thought out. I have not seen such breadth nor insight coming from any other ITF TKD instructor. In fact I have not seen a collection of such solid apps in any other martial arts book (and I have quite a lot). Given my research over the last few years into TKD bunkai, I know for a fact that there is a major dearth of such information for the traditional and ITF TKD world. Publication of this book fills this hole and I think the book will be a profound toolkit for any serious practitioner or instructor of TKD. I have been acquainted with Stuart since 2003, and I know for a fact that this guy literally pours his heart into his martial arts school, his training, and now this book. Stuart upholds many of the values that small independant schools and traditional stylists hold dear - and I applaude him for putting the extra effort into improving the resources availalbe for martial artists everywhere."

- Colin Wee Chief Instructor, Hikaru Ryu Gendai Budo (Perth, Western Australia)

"The second recommended book in this newsletter is "Ch'ang Hon Taekwon-do Hae Sul: Real Applications to The ITF Patterns" by Stuart Anslow. I was lucky enough to see the manuscript prior to publication and to make a small contribution to what is certain to be a hugely popular book. The first thing that strikes you about the book is just how much work has gone into it! There is an ever growing number of great publications available that detail the application of the karate kata. However, there is far less information available for the Taekwondo practitioner. This has meant that Taekwondo practitioners - who wished to study the application of their forms - often had to extrapolate applications for their forms from the common motions contained within the karate kata; and whilst the two arts have some common ground (Shotokan Karate having a strong influence on modern Taekwondo) this is obviously not ideal. The good news is that Stuart Anslow's new book deals specifically with the Taekwondo forms and shares his research and approach to giving them pragmatic meaning."

- Iain Abernethy from his June News Letter

"I bought this book a couple of weeks ago based on Iain's recommendation in the post above. I have to say it was a fantastic read. The time spent on research for this book is very evident from the first page to the last. Well illustrated, multiple applications for the different moves in the patterns. The patterns are all preceded by a brief history of the figures in Korean history they are named after. Great description of the history of TKD and the fusion of the different arts that led to Taekwon Do. TKD was my first intro into martial arts as a kid. I have to say that when it came to kicking and power generation it was always an excellent art. IMHO though lack of emphasis on self defense and over emphasis on competition changed the perception of the art from a highly practical fighting art (it must have been for the Korean army to use it so effectively) to .. well a sport. Still lots of benefits to the practitioner no doubt, but self defense would not be one of them. In street self-defense it all happens close up, conversation range - or closer if, you didn't see it coming early! Stuart shows TKD has the techniques to cope with all ranges required for street self-defense effectively. It is there, if you look, and it would be a real shame not to make these techniques and their applications the core of TKD training. The descriptions of how Stuart incorporates these patterns and fighting at different ranges in his school will I think get a lot of TKD instructors thinking. Viva la revolución!"

- Post by Aasim from [Iain Abernethys forum](#)

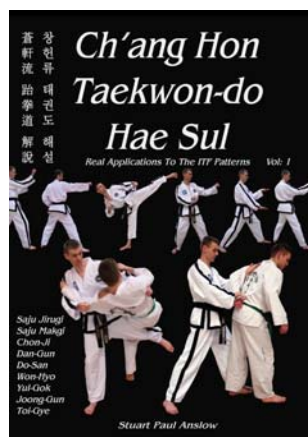
"I got the book and its a gold mine. It is very in depth and alot of effort has gone into it and it shows. Maximum respect." - Quote from matxtx from Fighting Arts Forum

"IMP this book should be given to all new ITF black belts along with their degree certificate. This volume allows the practitioner to progress from the current 'primary school' applications to a 'secondary / high school' way of thinking. It also a couple of minor references to possible further areas of study at 'university level' for those that want to research further into TCM pressure points / Dim Mak / cycle of destruction etc. However this is not a book on Dim Mak but rather the practical applications of learned TKD movements to attack vital areas of the body using the hidden blocks, strikes, joint locks and throwing techniques contained within the patterns. I am thoroughly enjoying the book and recommend it to the higher TKD coloured belts and black belts who are well versed in the 'primary school' applications." - Quote from Doc from Fighting Arts Forum

"I wanted to write to thank you for taking the time and effort to research, write, and put together the book, Ch'ang Hon Taekwon-Do Hae Sul. ITF stylists and ITF offshoot stylists have needed a book such as this for a long time. I can recall as a colored belt wondering what all the moves in the forms are actually doing and finally, your book helps to answer some of the still lingering questions. My first instructor (I started as an okinawan style karate student) said that techniques were hidden in the katas, and showed some (though usually to the more advanced ranked students) though he closed his school and I switched to an ITF TKD based style. My instructor knew more of the encyclopedia based meanings for the moves of the patterns. I earned my 1st Dan and had to move a few hours from my instructor so I was left somewhat on my own. I have since continued my search for the applications to the Chang Hon forms, as well as their origins and almost everything I have been able to find was on Karate Katas and their bunkai. What little I could find on Chang Hon Tuls was usually little better than the encyclopedia...that is until I saw your book. While I have not finished it yet, you seem to have a great understanding for the applications. I will likely add this to the required reading of my advanced students and recommend it to my instructor. In spite of the fact that I come from a mixed style (primarily ITF TKD, with strong influences of Tang Soo Do and Isshin Ryu) your book still is of great help in deciphering the Chang Hon forms (which we use, pretty much exclusively). Again, I say thank you for all the effort that went into Ch'ang Hon Taekwon-Do Hae Sul and I am very much looking forward to volume II. Keep up the good work and hope to pick up a second volume whenever you get around to it."

- David H. Henry, Head Instructor, Western Masters Karate, Martinsburg, WV, USA

"One of the best books on applications of Tae Kwon Do forms which I have come across! Often in schools the line between learning forms and the application of the forms is lost. Students therefore don't know how to apply the art (forms) to the martial(fighting/self-defense) aspect of martial arts. This bridges the gap! If you are a serious Tae Kwon Do student, then get this book! If you are going to buy just one book on Tae Kwon Do then get this one!" - DWW, a martial art practioner





BOOK REVIEW:

Ch'ang Hon Taekwon-do Hae Sul - Real Applications to the ITF Patterns: Volume 1

As a serious collector of Taekwon-Do books and training manuals, I rate this book as the most important book about the Chang Hon style of Taekwon-Do released since the 15 volume encyclopaedia was published. I have a large collection of Taekwon-Do books but they are all pretty much clones of General Choi's books. They all follow the same format that the original book on Taekwon-Do (published 1965) started, in that the applications listed are all the same. The format being a block is a block and a strike is a strike. Have you ever wondered why the application shown for 9th kup technique such as low section outer forearm block is the same application shown for a first degree technique such as 9 shape block? Why are there so many tools that all perform the same function according to the existing manuals? If you have a spanner that fits a nut perfectly and it works well why would you want another hundred spanners that do the same job?

Anslow's book is completely different and packed with interesting, informative, useful, inspirational and perhaps controversial information. The first few chapters provide the background to the approach taken in the book, the Korean roots of Taekwon-Do and the link from Shotokan Karate, and from then on it's down to the pattern applications themselves. Each fundamental exercise and pattern from Sajo Makgi to Toi Gye is treated to a comprehensive chapter which provides detailed explanations of possible alternative self defence applications for each individual move and step. There is a wealth of photographs to accompany each technique which make the applications very easy to follow.

The great thing is the applications suggested actually fit the patterns as they are normally performed - the piece must fit the jigsaw as intended, you should not have to alter the jigsaw so the piece fits (a rough paraphrase!).

At the start of each chapter there is also a wealth of information on the Korean characters and mythology that relate to the pattern meanings - three pages on the meaning of Dan Gun alone!

If you have ever been dissatisfied with the stock answers to why we perform various pattern movements, or if you want to find out how to get the best from your reaction hand (have you ever even thought about it before?) then you need this book. It is the missing link between pattern practice and workable self defence. You may not agree with everything in the book but it will certainly make you think and question which can only be a good thing.

If I was forced to get rid of my collection and allowed to keep two reference manuals, I would keep the 15 volumes and Anslow's. If you are serious about ITF Chang Hon Taekwon-Do this will be money well spent.

Reviewed by Mr John Dowding, 3rd Degree

Author:
Stuart Paul Anslow

Publisher:

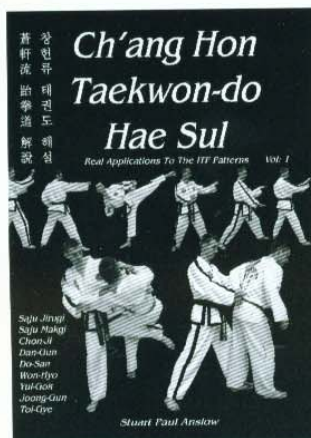
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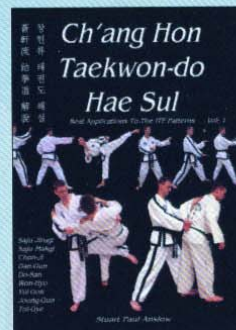
MartialArtinMedia

Stuart Anslow demonstrates one of the many practical applications to be found in this comprehensive volume.



Book of the month

Title: Ch'ang Hon Taekwon-do Hae Sul
Author: Stuart Anslow
Published by: Lightning source UK
Price: £24.99
ISBN: 1-84685-252-8
Available through:
www.amazon.co.uk
Format: Large Paperback



Stuart Anslow is a contributor to our magazines but this 4th degree Taekwondo exponent is better known as the founder of the renowned Rayners Lane Taekwondo Academy, a success story with numerous titles, including the AIMAA open World championships in 2004, no less than seven students from his club came back as World champions with an overall haul of 26 medals. In 2002 Stuart founded IAO-MAS, The International Alliance of Martial Arts Schools as a non-profit making organisation.

Whilst Stuart and his students may enjoy great competitive success, he is a traditionalist at heart, a fact this labour of love is testament to. At over 350 pages, with over 1,600 photographs, this book is a mammoth undertaking that is as much an important historical document as it is a technical volume. Serious practitioners will appreciate the amount of research that has gone into this volume, ensuring that is far more than a simple 'how to' manual, entering instead, the realms of essential reference.

Using demonstrations of the Ch'ang Hon patterns as his starting point, Anslow deconstructs them in a lucid scientific manner in his quest to reveal the myriad practical applications contained within them, many of which will be documented here for the first time. The deeper he delves, the more Anslow reveals, with the wider aspects of Taekwondo also touched upon; its genesis and evolution and the author examines controversial subjects, not least the links he makes between Taekwondo and Shotokan Karate.

At £24.99 this is not an investment to be taken lightly but I believe it is a worthwhile one as Anslow almost single-handedly redefines the term comprehensive; such is the exhaustive nature of his research. If I have one minor reservation, it is that the photographs are not of comparable quality with the content in a book of this importance but it is, as mentioned, of minor significance when looking at the volume's overall impact.

Where Is Taekwon-do Heading In The 21st Century?

An interview with Stuart Paul Anslow IV degree about his new book, Ch'ang Hon Taekwon-do Hae Sul, Real Applications to the ITF Patterns

Interview by Marek Peter Hanzel

An edited version of this interviews appears in the December 2006 issue of Taekwondo & Korean Martial Arts Magazine



A ground breaking new study on the applications contained in the patterns studied by Ch'ang Hon (ITF) Taekwon-do students threatens to open up an explosive debate on the way that modern day Taekwon-do is taught. The author, Stuart Anslow, IV degree, hopes that his debut book will lead to what he regards as a long overdue and much needed examination of where the art is heading in the 21st century.

Covering the first seven patterns learnt by students of the art, as well as Saju Jirugi and Saju Makgi, the book explores the numerous realistic applications that can be found in each movement of the patterns as well as their roots, Taekwon-do's development and its differences with other arts such as Shotokan Karate.

Revealing some previously unknown and undocumented applications, the patterns are expertly analysed in great detail by the author over 350 pages. Using step-by-step photographs (1,600 in total) as a guide, the patterns are broken down and shown to contain a great number of realistic self defence techniques including throws, locks and deadly moves designed as they originally were for use on the battlefield by Korean soldiers who were taught that mercy was a fatal weakness.

Already having received rave reviews from a number of readers, both students and instructors, it is shaping up to become a must-read for all Ch'ang Hon Taekwon-do practitioners.

Marek Peter Handzel caught up with him recently to find out what motivated him to produce the book and what he hopes its readers will get from it.

You state in the book that your desire to write it has "evolved". From concept to finished product, what sort of a time scale are we looking at?

Well, for years I've written articles on all things related to Taekwon-do and how it should (in my opinion) be trained, how certain aspects are not trained as they were meant to be and this book was originally going to cover one of those areas, the most overlooked areas - the patterns and patterns training, but as I put pen to paper my enquiring mind wanted more facts, more information, so the book has evolved dramatically since the initial concept to the finished item and as someone who received one of the first copies said, it's so much more than a patterns application book.

Although the patterns applications are the books focal point, it covers many other areas that readers will hopefully find interesting, from the historical background of the art and patterns to Ki in Taekwon-do. To put a time scale on the whole thing is difficult, I suppose the actual book concept has been in production much of my Taekwon-do career, but around 2 years ago I started to write lots of notes of what I already knew, from there it developed into the book. The actual time period from notes to finished book was about a year, so I could research certain areas I felt warranted more in-depth answers.

You're young, British and a 4th degree. Do you fear that people may dismiss your work because you're not 65, Korean and a 8th degree? Are you afraid that you may be exposing yourself to criticism or even ridicule, given the politics and egos that seem to dominate the art at times?

(Laughs) I never thought of that! But no, I'm not bothered if people don't like it or dismiss it as at the end of the day it's their loss. I wrote the book for Taekwon-do, my contribution to the art that I love, it was almost personal in a way. For my students and others that get the book their art will improve in many areas I'm sure, whether they like to admit it or not. If they dismiss it because I'm not Korean, or not an 8th dan etc, they are sadly blinkered and again it's their loss. If dismissed by an instructor, their students loss too, until their student buys a copy and realises there is so much more that they could be learning. The bottom line is that you can't please everyone, I accept that. For those that have more interest in simply learning, improving and getting the most out of their art rather than any political agenda, these are the people I wish to reach as they are the true martial artists out there and the real saviours of their respective arts, be it Taekwon-do or anything else. Thankfully I have had some great feed back already, not only from Korean people but also a highly respected master from one of the large organisations, other high ranks and respected Taekwon-do instructors as well as many other practioners of the art of many nationalities.

One of the most startling revelations in the book (if not the most surprising and controversial) is your assertion that General Choi Hong Hi did not in fact know many of the applications or uses for many moves in the patterns. How sure are you of this?

It's fact, simple history, in the book it charts Taekwon-do's father art of Shotokan, it's on record and widely acknowledged that Funakoshi (the father of modern day Shotokan) wasn't taught the applications, so how could something not learnt be passed on? That said, with the tools he had General Choi and others did an amazing job. This area is explored and examined quite in-depth in the book as it's not an insult to the General but actually an accolade to the hard work and insight that General Choi had back in that era, in what was really a hard job from a tough position. The discussion gives much food for thought I believe!

If this is the case, then how much research did you have to do in terms of tracing arts that Taekwon-do is based on such as Shotokan?

Well, the Shotokan influence is widely acknowledged, even though Taekwon-do has evolved down a different path to Shotokan which makes it unique. The book doesn't just nick applications from Shotokan though it does examine some. The era of formulation for Taekwon-do, the information General Choi had available at the time and what I call Taekwon-do's 'DNA' make-up, all contributed to the conclusions I reached and as many of the moves are now performed differently to Shotokan, this of course became a big factor and meant that many applications can't translate directly from Karate, even if we do know them. In short, I tried to look through the eyes of General Choi and his first generation of pioneering instructors, many of whom had their own applications to certain moves that differ from each other and the General himself.

Many aspects of life and nature are cyclical, do you think that Ch'ang Hon Taekwon-do will come full circle and begin teaching the patterns in the way that they were originally intended to be taught?

I wish! Honestly I would sincerely love that to be the case, but it's an unfortunate thing that the modern world is more focused on money and this will always off-set things such as this, as instructors are afraid of scaring off students, or simply content to do what they do as it earns them money - so why would they change it? I know of other instructors and masters interested in this area and this book enables everyone to pull resources and form a resistance movement, so you never know! After all, Ghandi said; "you have to be the change in the world you want to see." So one pebble at a time! Now if the bigger organisations got involved like I have asked in the book, we could turn it all around for the betterment of the art and every student. Time will tell I guess.

You repeatedly champion Taekwon-do's credentials as a military based martial art and lament the fact that so many instructors simply teach it as a "tagging" sport. But this is now the image of the art with many people dismissing it as being of no use "on the street". How can this image ever change with so many instructors having lost, or never even having been taught applications in so many areas, such as throwing and locks?

They can buy the book, and use it as a resource to go in the right direction, but like I said before it's down to instructors and organisations and many simply will not acknowledge a 'didn't know' attitude as it takes a strong man to do that! Taekwon-do gets a bad rep, but it is the Taekwon-do organisations and many instructors fault to begin with, to increase the arts credibility we all have to strive towards the same ends, though we can all get there by different routes!

I like in the book how you not only detail the actual applications but also discuss their role, how to train them and how to utilise them in real life situations. Why do you feel this was so important?

Well I believe that knowing the applications is one thing and a good thing at that, but making them work is a different ball game, after all, there's no point giving a person a tool but not showing them how to practice and use it, so both knowing and training the applications is important if the student really wants to gain the most benefit from them.

In the book you have actual documentation of how Taekwon-do was utilised on the battlefields, do you think this will alter peoples perception of the art?

Well to many the fact that Taekwon-do was originally formulated as a military martial art is almost a myth due to its worldwide evolution into the sport side of things. Aside from Choi Hong Hi being a General and a few military references he makes there is not

much other information available. To read a first hand account of someone who took part in the battle and how they discuss how Taekwon-do itself played a role cements, at least for me, its reputation, other documents in the book further support this and for the first time I believe the student is able to gain an insight into it all and maybe proudly adjust their viewpoint and in turn the way they train because of it!

The introduction sections of the patterns reads like a mini-book on their own and some of the facts are quite startling and you personal observations add a further dimension to them. Was this an important part of the book?

Well that area developed as the book went on as originally it was just about applications and I simply used the standard information as a basic intro that every Taekwon-do student knows. But as I wrote I found this area also became more fascinating to me, so I started adding the extra details I had learnt over the years, then researched further to what you now see in the book. The personal observations are just things I noticed during my study and I hope they also add benefit to their overall practice.

One of your assertions is that teaching many applications within the lower grade patterns should only be shown to higher grades and 1st degrees. If so, then if a student stops learning Taekwon-do for whatever reason at for example, 5th kup, then will they not be short-changed in terms of how many self-defence techniques they actually know? Does this mean that Taekwon-do can only be effective once a student reaches or is very close to their black belt?

No, not at all, it's a simple assertion that black belts have literally more time on their hands than junior grades as in theory their technical side should be pretty good which allows this area to be focused on more readily. I think in-depth training in this area is for higher grades sure, simply due to the reasons I've just stated, but it doesn't mean that lower grades cannot practice applications - it just means they have less time and it makes it harder if they are still learning the patterns themselves or the movements. Besides, you can know a thousand self defence techniques, it's not how many you know, but which ones you can ensure work for you, a black belt has time to practice them more often than a coloured belt. All grades should start to learn various applications, but in-depth study can only be done when one has the time to do so, black belt levels usually allow that time. Taekwon-do after all, like many arts, is a life long study!

What do you hope this book will achieve, do you want it to be translated into other languages, for example?

Translating the book into other languages would be great but ultimately I would like to see Taekwon-do's students to learn the martial art they deserve, not the slimmed down system often seen today which, while it may be fun, it's more a sport than a martial art! Students rarely start a martial art for sport, this is a by-product not 'THE' product!

Why were all 24 patterns not first formulated when Taekwon-do was formed?

Who can say except the General himself? Perhaps we can liken it to a computer program. We have the first release, which is usually pretty good and what the buyer wants, but later come tweaks and updates, perhaps this was the same with Taekwon-do and upon reflection General Choi and others possibly though certain techniques or areas of training were missing, so implemented the other four patterns which co-incidentally fitted in with the "24 hours, 1 day or all my life" statement. Of course it could easily have been the other way around, though I doubt it as in actual fact it took 15 years for the final four patterns to be introduced.

Is the fact that they were slowly introduced over a 25 year or so time period a reason why many applications were never properly learned/developed?

Possibly the early time period was more about learning the art of hand and foot and tweaking and refining it, rather than utilizing the actual movements as thoroughly as possible. Many masters have their own interpretations of applications that differ from one to the other and this is possibly because General Choi's main concern after 1955 was promoting and propagating it round the world. I'm sure he had applications in mind when the patterns were put together, whether these were the original ones (from Shotokan lineage) or new applications needed for that time period. In the push for worldwide acceptance these were over-looked somewhat, perhaps even forgotten or simply not taught for others to pass on. I recall a well known Aikido master (I don't recall his name unfortunately) who saw a student practicing a technique and told him to stop as it was useless. The student asked why and the Aikido master said something like "it's useless because I invented it and even I can't remember what it is for" - perhaps some techniques just seemed good at the time! Just to clarify though, twenty patterns were originally introduced when Taekwon-do was unleashed, followed by the other four. The 25 years period you refer to was about change, refinement and updates not introducing one pattern at a time over a long stretch.

How many different sets of Taekwon-do patterns are there and how similar are they between the ITF and WTF?

Well as far as Taekwon-do goes, you have the original Shotokan katas (the Heians) known in Korean as the 'Pyong-Ahn' hyung (the old name for patterns/kata) as well as Shotokan's black belt kata which a few of the original pioneers would have learnt. Then there are General Choi's 'Ch'ang Hon' tuls known as the 'Blue Cottage' or 'Chon-Ji' patterns which are still practiced by all Ch'ang Hon (ITF based) practitioners today. The WTF, when set up, created their own patterns for reasons I won't go into here. They started with the Palgwe patterns which I think were for coloured belt grades, but these were swiftly changed a few years later to the Taegeuk patterns, plus the WTF has their own black belt patterns. I believe the ATA an American organisation created their own forms known as the Song-ham forms, which are trademarked to them, and though I don't believe they are popular on a worldwide scale, the organization (in the USA at least) is very large and could be considered another set. Plus, I believe some smaller groups have instituted their own

type of patterns into their organizations, such as the late Grandmaster Park Jung Tae adding some patterns to the Ch'ang Hon set.

How different are they? On the surface they look different, but underneath they share similar if not always identical techniques and thus are bound by common threads throughout. I've no doubt that learning applications from one set can enhance or directly translate to a technique of a completely different set, it may not be the case all the time, but it's more common than not!

How many instructors do you know of in Britain and indeed around the world, who have studied the patterns in Ch'ang Hon as you have?

I know of a few instructors that study Ch'ang Hon applications in a similar vein as I do, some also in different ways, as in more pressure point related applications, though it is possibly under two digits, though I'm hoping that will increase now. That said, I'm sure there's many others I haven't heard of and others still that have useful applications to techniques if not complete patterns and I hope the book can bring these people together so everyone, including me, can enhance their knowledge and better our art, our training and that of our students.

You hint in the book that in fact "there is no right or wrong" way. Is there a danger that people could adopt such an attitude and teach all sorts of false or unworkable applications from moves in the patterns?

The problem is that they already do which was one of the reasons I wrote the book. It dispels many of the old applications taught, as they are unworkable (and in some cases, downright dangerous) and provides a better and more useful alternative that actually works, while at the same time pulling in a few of the better applications taught. Even if an application is not an 'original' (ie. from the Shotokan roots or from the time when Taekwon-do was formed), if it works and is useful and can be used under pressure it is not wrong, just not original. An application which is clearly unworkable should be considered wrong for that student but not wrong for all, but an application which puts the student at risk and /or doesn't work for anyone is probably totally wrong and training would be better spent elsewhere while it's researched!

How easy/hard was it to get students to demonstrate techniques for the camera?

Well we've been doing pattern applications for a while, but in front of a camera it's a different thing entirely. They are not models or actors but martial art students and for a book that is heavy on photographs the small details had to be included. Some applications had to be demonstrated in a realistic way to portray them properly and I think all in all they did an excellent job, but it wasn't easy as they had to portray them in a realistic way as well as make them clear for the camera and not too untidy so that the reader can easily see how they translate out from the pattern. Some of the pictures will make you go 'ouch!' due to the way they were shot!

The book layout is great and a good blend of pictures and the text relating to them. You obviously spent a lot of time and effort in this area?

Many many nights at the computer yes, but it was important for me to ensure the information was transmitted in a way that everyone will understand and that it is clear, so I feel it was time well spent, even more so now as people who don't even read English have commented that it is not such a big drawback due to the many pictures that cover small details.

Starting to seriously research the patterns in depth must have been a daunting task. Where did you start?

My own experiences and those applications that I practice and teach. Then it was a case of simply filling in the holes and further research to find alternatives or better applications.

I like the way the patterns seem to follow a theme and that you have highlighted this with a sub heading for each. Was this intentional?

No, it just the way they panned out. Perhaps this was the original intention. Either way, it's a useful way to recall applications whilst practicing and helps with the visualisation aspects when performing solo.

You have also mentioned what one may term "Historical Applications" that even by your own word are now out-dated, why did you mention these and are they relevant?

They are relevant from a historical aspect to give the student a deeper understanding of the art they are practising and where it came from and although I have detailed many of these, I have also given the student alternatives to practice so no training is wasted.

You've had some great responses so far, everyone who's read it seems impressed, one stated that its "The most important book published on Taekwon-do since the encyclopaedia" how do you feel about that?

The response so far has been fantastic and that quote is obviously an accolade in itself which I'm totally flattered by. I didn't expect such responses as I've been working applications for years and they are just normal things to me, the book took quite a while so

things that to me were once exciting and new have also now become standard almost to the point where you forget that not everyone teaches Taekwon-do this way, so the great reception it has received has been brilliant and has made the effort all the more worth while.

From the reviews I see the book transcends organisations to the point where its beneficial to every organisation that practices the Chang Hon forms in their various guises, from the ITF groups, to TAGB students as well as some that don't even use this forms set, how did you manage to please so many groups with all the small differences in the way the techniques are performed?

Well I guess the fact that it focuses more on the application rather than minute details of solo pattern performance is a key point. Many changes made to the patterns were based around the image that they are simple strikes and blocks, but as the book shows this is not the case, so the changes do not affect the applications that much really making it useful for all camps that wish to train in this way.

Do you think the heads of the various Taekwon-do organisations will take up the gauntlet you have laid down in the book?

It would be great if they did and it would be a major driving force into bringing Taekwon-do's status back where it belongs. Many instructors and students hands are tied by the organisations requirements and if they would take on board what the book proposes then the students and instructors would be able to implement this side of Taekwon-do more thoroughly and thus benefit directly, rather than having to try and do it on their own or squeeze bits in when time permits. Then again, time will tell. If their student body is the most important aspect of their organisation then I guess it will show now!

How do you implement all this within your own schools curriculum?

Well students learn applications and practice and test them as they go up the grades. More senior grades are taught how to incorporate applications into both Hosinsol and traditional free sparring where we use various forms of sparring to aid this, until it become part of the whole. Both hosinsol and traditional free sparring are part of the grading requirements for senior graded coloured belts. Black belts also have requirements in their syllabus where they have to demonstrate and teach whole patterns and their applications to classes as part of their actual grade requirements. All this goes a long way to ensure applications, their usage and their practice are ingrained into the students.

You have two great forewords in the book, one from Iain Abernethy whom is a leader in the field of Karate Bunkai. Why did you choose him and Mr Rhee for the forewords?

Well as you say, Iain's a leader in his field which is of course a similar field to this, so his approval for me meant so much. I was very pleased he said he'd write a foreword but his approval of its content, even if he chose not to get involved any further meant a lot to me personally because of the respect I hold for him. Mr Rhee is obviously Korean, a Taekwon-do instructor himself and has a great lineage back through first generation pioneers. His father was in the Korean military training martial arts when Taekwon-do became Taekwon-do, so saw first hand the things that went on. His opinion is highly regarded by many and as well as being a friend of mine, I too hold him in the highest regards and respect his knowledge and opinions, I see him as a Taekwon-do 'old guard' (in the nicest possible way of course).

Are you planning any seminars to accompany the book to aid those that want to make the transition to include this type of training or indeed simply train more in this area?

It wasn't something that I even thought of when writing the book though since its release I've had a couple of the readers ask the same thing, so if there's a call for them, then why not if it helps the art.

Finally, many thanks for doing this interview. I wish you continued success with the book and hope it brings Taekwon-do the credibility it deserves.

No, thank you for taking the trouble to do it

LESS IS MORE!

Stuart Anslow seminar at Sport Nottingham

Many readers will be familiar with Stuart Anslow's recent book, *Taekwon Do Hae Sul*, which takes the Ch'ang Hon pattern set up to Toi Gye and analyses each pattern, seeking to find applications for the moves other than the occasionally unrealistic "official" interpretations. This kind of approach has been a growing trend in the circles of Karate for some time (see the work of Iain Abernethy amongst others) and is increasingly gaining momentum in Taekwon Do too.

Having bought a copy of Stuart's book and been impressed with his work, I'd been corresponding with him for some time via email when I broached the subject of him travelling to my club outside Nottingham to deliver a seminar. In the end he wasn't hard to persuade, so February 11th this year saw Stuart and a good number of students and friends of Southwell Taekwon Do Club meeting at Sport Nottingham for a 2 hour seminar on his work.

After brief introductions, the afternoon began with a run through a variety of applications for a simple low block movement. This movement also underlines several of the principles common to many of the alternative applications, so is an excellent starting point for students new to these ideas.

Stuart and I share a belief in covering less material in greater detail rather than trying to cover a larger range superficially, so several applications were demonstrated and then students given time to put them into practice with a partner, gradually increasing resistance to a point they were comfortable with. Having seen and drilled the movement as a strike or a release from a wrist grab (among others), we were ready to move onto our pattern proper.

I wanted Stuart to take the group through a pattern from start to finish, demonstrating how it flowed from one application to another. All Stuart's applications use the movements of the pattern, their turns and facings, so although they can be applied as separate moves or sequences, they flow perfectly, within the context of the pattern as traditionally performed.

I had selected Do San as the pattern to work through, partly as it contains many movements common to other patterns, thus forming a good basis for study that can be developed further into other patterns. In addition of course the lower grade attendees all knew the pattern as it is one of the earlier ones in the Ch'ang Hon set. So after completing our introductory section, Stuart moved on to working everyone through the applications of Do San. Each movement was demonstrated by Stuart and his black belt assistant Colin Avis, going over it several times and from several angles to ensure all students had got the essential points regarding the application. The group then moved on to work the application for themselves.

As the students trained each application, Stuart and Colin moved around the group, answering questions, making corrections and offering suggestions. In between each move-

ment there were opportunities to ask questions, seek clarification and enjoy the occasional digression into other movements through a quick discussion and demonstration by Stuart. We covered a lot of supplemental material in this way, and Stuart's enthusiasm for his subject drew all the participants in, eager to learn more.

It's impossible to give a real flavour of the techniques discussed and demonstrated in this short article; if you want to study this sort of subject in any real way I can only recommend that you get a copy of Stuart's book and begin working on them for yourself. However, some of the ideas included neck cranks and head-control to a throw (double punch and knife hand guarding block respectively) a basic shoulder throw (following on from straight fingertip thrust) and any number of techniques designed specifically for the close range that competitive sparring tends to neglect but self-defence tends to require.

Our group contained a wide range of grades, from blue stripe up the 3rd Degree Black Belt, but everyone seemed happy and commented later that they had enjoyed the experience and learned something new. Though we had also intended working through Joong Gun, time passed too quickly and we were only able to complete Do San on the day. Stuart's enthusiasm for his subject was such that there was always another application he wanted to show in answer to a question, or supplemental material he wanted to bring in to emphasise a point. A fascinating insight for all involved!

Luckily we had a little leeway with our venue (for which many thanks to the most accommodating Sport Nottingham), and Stuart continued to teach for another 45 minutes beyond the planned end of the seminar. If I hadn't had to call a halt to proceedings I think we might have been there late into the night, as Stuart was happily moving through more ideas and wanting to share more of his research, including some interesting applications scheduled for volume 2 and the higher grade patterns!

It was an excellent afternoon for all involved. Everyone from the most

senior grades to the lowest got something from the day and enjoyed the opportunity to add something to their study of the Ch'ang Hon pattern set. As the session was based on a particular pattern, students could easily understand the gross movements, as they were all familiar from training the pattern. Taking the basic movement and applying it differently, or in a different situation opened the eyes of many students to the great possibilities contained within their patterns. Similarly, having a familiar pattern to relate to aided students in retaining what they learned. I cannot recommend this method highly enough as a useful training method, both for allowing students to rapidly understand a movement and also to retain an application easily.

All my students came away from the day with a new insight into their patterns and a new enthusiasm for training them.

Southwell Taekwon Do Club would like to take the opportunity to thank Stuart Anslow and Colin Avis for an excellent afternoon's work, and also Mr Ralph Minott for all his help in getting the seminar arranged. To all students and friends of the club who attended, thank you very much for your support and I look forward to seeing you at the next one!

For information regarding training at Southwell Taekwon Do club please contact Paul Mitchell at p.mitchell@nmtkd.org.uk. For further information on Stuart's book please see www.raynerslanetkd.com where you can also order a copy.



Stuart Anslow with Colin Avis

Rayner Lane Taekwondo Academy Syllabus DVDs

10th to 7th Kup and 6th to 3rd Kup, reviewed!

By Paul Mitchell, 2nd Dan

Many will know Stuart Anslow from his recent book, *TaeKwon Do Ch'ang Hon Hae Sul*. This studied the Ch'ang Hon pattern set in depth, looking at patterns up to Joong Gun Tul and seeking applications for the movements which make more sense than some of the traditional interpretations.

This series of DVD's covers the syllabus of the Rayner Lane Academy as taught by Stuart. The DVDs were originally produced for his own students after requests for something to practice from at home, but after putting some clips on the Academy website enquires started coming in from other places so he decided to release them to anyone that would like a copy.

This is specifically the Rayner Lane Syllabus: ITF based but not identical, with different Set Sparring to TAGB for example. This isn't a syllabus that I follow, so I don't want to comment on the

contents of the syllabus; his Set Sparring is different to what I learn and teach for example. Rather I'm reviewing the way the DVD is presented and the techniques used in helping the student learn.

The first DVD covers 10th Kup White Belt to 7th Kup Green Stripe. For each grade there is a demonstration of the basics required and here the DVD really does well. The camera work is clear, the techniques are shown from both the front and in side view, and are then also shown in slow motion. This is an excellent use of video, allowing a student to really follow the detail of how a technique both develops and is delivered.

Furthermore, the screen is annotated with hints and instructions on each technique, ensuring the student gets some advice as well as demonstration of the techniques

This same device of annotated front,

side and slow motion views is used for the demonstration of patterns. This will make an excellent resource for the prospective student.

Set Sparring (Three Step and Two Step, Semi Free) given the same treatment at the appropriate grades: demonstrated at full speed and in slow motion with instructions and comments added on screen.

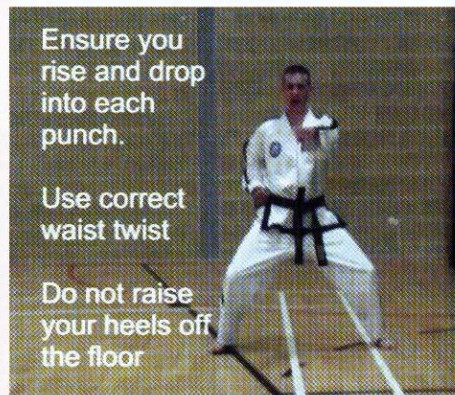
The required elements of destruction for grades are demonstrated too. A nice touch is Mr Anslow demonstrating how to measure out distance and angles for the assorted break, an important step which is sometimes missed out on demonstration footage. Again slow motion footage is used to allow a student to more closely follow techniques and on-screen text gives further information.

The section for each grade then ends with a summary of the theoretical knowledge required for that grade. Pattern meanings, names of techniques in Korean etc. are all covered.

The second DVD, 6th Kup Green Belt to 3rd Kup red Stripe differs only in that no basics are often simply at the examiners discretion rather than pre-defined.

There are also full speed demonstrations of Free Sparring, with the usual hints and tips displayed as text on the screen.

The second DVD also offers an example of Two onto One Sparring, another





grading requirement at Rayner Lane.

Where the DVD suffers is in the environment for the filming. The background is a normal gym floor and familiar green curtain screening off part of the room. This gives a cluttered backdrop to the action that can detract from it slightly.

The main problem with the environment though is the background noise. The footage is obviously shot during the time of a normal class. This unfortunately means that there is some intrusive noise from commands, exercises and even breaking impinging on the demonstrations. Although you may tune this out as you watch I did find it detracted from my concentration on the subject matter on several occasions.

Overall the DVDs are an excellent tool for supplementing a student's learning; they will see demonstration of all required linework techniques, patterns and set sparring to really get into the detail, the nitty gritty, of stance technique and movement flowing together.

They also score in being a complete resource. Many DVD's will only cover one aspect of training, just patterns or just set sparring; here we have everything in one place. I have to comment though that a better environment for the filming would turn a good resource into a great one.

Clips for both DVDs can be found at www.taekwondomag.co.uk and the 2nd to 1st kup and Dan grade DVDs should be out shortly if they aren't already.

10th to 7th Kup Syllabus DVD

This DVD contains the requirements for each grading, from 10th Kup to 7th Kup.

Lovingly edited, this DVD features everything the junior level student requires to progress through each level up to 7th kup, including basics, patterns, sparring and destruction elements and even includes the theory.

Filmed on location at Rayners Lane Taekwon-do Academy, everything required for each grade is demonstrated by the academy's Chief Instructor, Stuart Anslow, along with his black belt students.

Everything is demonstrated from both front and side views, as well as in slow motion and includes information and tips in text form along side the videos to aid the student further.

Run time: 1 hr 31 mins

6th to 3rd Kup Syllabus DVD

This 2nd DVD in the series contains the requirements for each grading, from 6th Kup to 3rd Kup.

Filmed on location at Rayners Lane Taekwon-do Academy and lovingly edited, this DVD is designed to aid green and blue belt students to progress through the ranks towards their red belts (2nd kup).

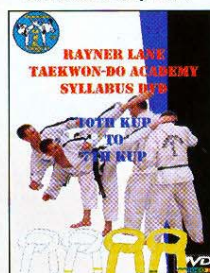
Sections includes relevant patterns (demonstrated from both front and side views, as well as in slow motion), step sparring (both 2 & 1 step), semi-free sparring, free sparring, 2 V 1 sparring, destruction requirements and the theory

for each level, as well as reference material from the lower grade requirements. Each section includes information and tips in text form along side the videos to aid the student further.

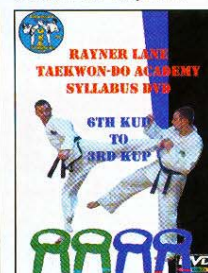
Everything required for each grade is demonstrated by the academy's Chief Instructor, Stuart Anslow, along with his black belt students.

Run time: 1 hr 29 mins

6th to 3rd Kup DVD



10th to 7th Kup DVD



TKD-KMA COMPETITION!!!

Courtesy of our friends at Universal we have four copies Rush Hour 3 on DVD to give away. To win all you need to do is answer this question:

Name the film that Jackie Chan starred in with Burt Reynolds (the original not the sequel) - (hint: it's one of my fav films of all time!)

email your answers to; rushhour3comp@martialartsinprint.com or send to:
Rush Hour 3 Film Comp, C/O Castle Combat, 135 Aldridge Road, Perry Barr, Birmingham, B42 2ET

