

THE CHON-JI PATTERN SET

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INTRODUCTION

The belt colours used in Tae Kwon Do are symbolic and for each level there is a pattern or hyung to learn. A pattern is a set of moves that are put together in a routine, to show the various kicks, punches and blocks that a student has learned at each level.

Below are the patterns used in the Sang Dan style at the University of Queensland Tae Kwon Do Club. They are often called the "Chon-Ji" or "Chang Hon" set (Chang Hon is the pen name of General Choi Hong Hi). These patterns are known for the combination of fast and slow, light and forceful movements, together with extensive footwork. They originate in General Choi's definitive text *Taekwon-Do*.

It is important to note that a pattern can only be learned once a student reaches the respective belt-level. This is to ensure that techniques are learned in their proper sequence, and that basic techniques are mastered before more advanced techniques are learned.

Finally, a caveat to this text. Technical correctness can only be achieved with the teaching of an instructor. The following descriptions are a useful guide for learning and refreshing patterns and considerable detail has been recorded to provide a clear, consistent and authoritative record of all techniques and movements. However, no written description of movements can be substituted for black-belt instruction.

RATIONALE

Pattern practice enables the student to practice the fundamental movements of Tae Kwon Do in a meaningful series. Through the practice of patterns, a student gains technical expertise, controlled technique, strength, balance, timing and breath control.

CORRECT EXECUTION OF PATTERNS

- Patterns should begin and end at exactly the same position
- Correct posture and facing must be maintained at all times
- Except when directed to move "under pressure", blocking and striking techniques should be executed in a fast, fluid and relaxed manner until the end position (the point of impact), when the body should be tensed
- Punches and kicks should accelerate through the movement
- Each pattern should be perfected before learning the next
- Students should know the purpose of each movement
- When executing a pattern for an instructor, remain in the pattern's final position and wait for the instruction "Keuman". This means "end" and directs you to assume the opening stance of the pattern (for most patterns this will be parallel ready stance, facing N). You will then hear "Shiut", or "relax".

INTERPRETATION OF PATTERNS

The name of each pattern, the number of movements, and the diagram symbolise either a heroic figure or a historical event in Korea.

Kup	Belt	Pattern	Meaning behind the pattern name
10		Saju Churigi	Four Directional Punch. 7 movements.
		Saju Makki	Four Directional Block. 8 movements.
9		Chon-Ji	The literal meaning of Chon-Ji is "Heaven and Earth", which, in the Orient, symbolises the creation of the world or the beginning of human history. This pattern consists of two similar parts; one to represent the Heaven and the other the Earth. It is said that the pattern was named after Lake Chon-Ji, a beautiful lake in North Korea with water so clear and calm that you can literally see the Heaven meeting the Earth. 19 movements.
8		Tan-Gun	Named after the legendary Korean hero who reputedly founded Korea in 2334 BC. 21 movements.
7		To-San	Commemorates the pseudonym of a great Korean patriot and educator Ahn Ch'ang Ho. The 24 movements represent his entire life, which he devoted to furthering the education of Korea and its independence movement.
6		Wan-Hyo	Wan-Hyo was the noted monk who introduced Buddhism to the Silla Dynasty in the year 686 AD. 28 movements.
5		Yul-Kok	A pseudonym of a great philosopher and scholar, Yi I, who was nicknamed the "Confucius of Korea". The 38 movements represent the 38° latitude of Yul Kok's birth place. The diagram represents "scholar".
4		Chung-Gun	The name of the patriot An Chung Gun, who assassinated Hiro-Bumi Ito, the first Japanese governor-general of Korea, known as the man who played the leading part in the Korea-Japan merger. There are 32 movements in this pattern to represent Mr. Ahn's age when he was executed at Lui-Shung prison (1910).
3		Toi-Gye	The pen name of scholar Yi Hwang (16th century), an authority on neo-Confucianism. The 37 movements of the pattern refer to his birthplace on 37° latitude, the diagram represents "scholar".

2		Hwa-Rang	Named after the Hwa Rang youth group, which originated in the Scilla Dynasty about 1400 years ago. The 29 movements refer to the 29th Infantry Division, where Taekwon-Do developed into maturity. The meaning of this pattern sometimes causes confusion as it refers to two time periods, the Hwa-Rang youth group of the 7th century and the Korean 29th Infantry Division formed by General Choi in 1953.
1		Choong-Moo	Chung Moo was the given name of the great Admiral Yi Sun-Sin of the Yi Dynasty, who was reputed to have invented the first armoured battleship. The left-hand attack ending this pattern symbolises his death in battle before he had a chance to show his complete loyalty to the King. 30 movements.
1st Dan		Gwang-Gae	This pattern is named after the famous Gwang-Gae-Toh-Wang, the 19th King of the Koguryo Dynasty, who regained all the lost territories including the greater part of Manchuria. The diagram represents the expansion and recovery of lost territory. The 39 movements refer to the first two figures of 391 AD., the year he came to the throne.
		Po-Eun	Po-Eun is the pseudonym of a loyal subject, Chong Mong-Chu (1400), who was a famous poet and whose poem "I would not serve a second master though I might be crucified a hundred times" is known to every Korean. He was also a pioneer in the field of physics. The diagram represents his unerring loyalty to the king and country towards the end of the Koryo Dynasty.
		Ge-Baek	Ge-Baek was a great general in the Baek Je Dynasty (660 AD). The diagram represents his severe and strict military discipline.
2nd Dan		Eui-Am	Eui-Am is the pseudonym of Son Byong Hi, leader of the Korean independence movement on March 1, 1919. The 45 movements refer to his age when he changed the name of Dong Hak (Oriental Culture) to Chondo Kyo (Heavenly Way Religion) in 1905. The diagram represents his indomitable spirit, displayed while dedicating himself to the prosperity of his nation.
		Choong-Jang	Choong-Jang is the pseudonym given to General Kim Duk Ryang, who lived during the Lee Dynasty, 14th century. This pattern ends with a left-hand attack to symbolise the tragedy of his death in prison at 27 years of age.
		Ko-Dang	Ko-Dang is the pseudonym of the patriot Cho Man Sik, who dedicated his life to the independence movement and education of Korea. The 39 movements of the pattern show the number of times of his imprisonment, as well as the location of his birthplace on 39 degrees latitude.

3rd Dan		Sam-II	Sam-II denotes the historical date of the independence movement of Korea, which began throughout the country on March 1, 1919. The 33 movements in the pattern stand for the 33 patriots who planned the movement.
		Yoo-Sin	General Kim Yoo Sin was a commanding general during the Silla Dynasty. The 68 movements refer to the last two figures of 668 A D, the year Korea was united. The ready posture signifies a sword drawn on the right rather than left side, symbolizing Yoo Sin's mistake of following his king's orders to fight with foreign forces against his own nation.
		Choi-Yong	General Choi Yong was Premier and Commander-in-Chief of the Armed forces during the 14th century Koryo Dynasty. Choi Yong was greatly respected for his loyalty, patriotism, and humility. He was executed by his subordinate commanders headed by General Yi Sung Gae, who later become the first king of the Lee Dynasty.
4th Dan		Yon-Gae	Yon-Gae is named after a famous general during the Koguryo Dynasty, Yon Gae Somoon. The 49 movements refer to the last two figures of 649 A. D., the Year he forced the Tang Dynasty to quit Korea after destroying nearly 300,000 of their troops at Ansi Sung.
		Ul-Ji	Ul-Ji is named after general Ul-Ji Moon Dok, who successfully defended Korea against a Tang's invasion force of nearly one million soldiers led by Yang Je in 612 AD. Ul-Ji, employing hit and run guerilla tactics, was able to decimate a large percentage of the force. The diagram represents his surname. The 42 movements represents the author's age when he designed the pattern.
		Moon-Moo	Moon-Moo honors the 30th king of the Silla Dynasty. His body was buried near Dae Wang Am (Great King's Rock). According to his will, the body was placed in the sea "where my soul shall forever defend my land against the Japanese." It is said that the Sok Gul Am (Stone Cave) was built to guard his tomb. The Sok Gul Am is a fine example of the culture of the Silla Dynasty. The 61 movements in this pattern symbolise the last two figures of 661 AD, when Moon Moo came to the throne.
5th Dan		So-San	So-San is the pseudonym of the great monk Choi Hyong Ung (1520-1604) of the Lee Dynasty. The 72 movements refer to his age when he organised a corps of monk soldiers with the assistance of his pupil Sa Myung Dang. The monk soldiers helped repulse the Japanese pirates who overran most of the Korean peninsula in 1592.
		Se-Jong	Se-Jong is named after the greatest Korean king, who invented

		the Korean alphabet in 1443, and was also a noted meteorologist. The diagram represents the king, while the 24 movements refer to the 24 letters of the Korean alphabet.
6th Dan	Tong-II	This pattern denotes the resolution of the unification of Korea which has been divided since 1945. The diagram symbolises the homogenous race.

NOTES ON ANNOTATION AND TERMINOLOGY

- **#** This column indicates the movement number. The total number of movements in the pattern is noted at the top of the page. Note that some movements should be performed contiguously and to a single count. In the pattern descriptions, this is usually denoted by the text “followed quickly by” in the Action column
- **+** In this column a compass direction is provided, which is the absolute direction the body faces upon completion of the technique (N is the direction one faces in the "ready" position, W is to the left in "ready" position, E is to your right and S is behind)
- **Move** This column notes how to transition from the previous stance to the next. Non-standard turns may also have information on direction and rotation, for example "R foot to E (turn 180° CC)". In this example, the body must rotate 180° counter-clockwise (i.e. to the left)
- **Stance** This notes the final position of the movement. Note that, while stances are generally described by the leading leg (e.g. "L front" indicates the left leg is leading), back stance, crane stance and cat stance are described by the supporting (rear) leg
- **Action** This describes the strike or block that pertains to the movement
- Unless otherwise stated, hand attacks will be to the upper-section and kicks will be to the mid-section
- Where a new stance or movement occurs, a full description of the movement is provided as a footnote; therefore, if you are unsure of a movement, look for its first occurrence in the pattern set. Please note, however, that descriptions of advanced techniques beyond Wan-Hyo Hyung are limited, as proper execution of these can only be learned with the guidance of an instructor.

