PART FOUR

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

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

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

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

To clearly explain both these dimensions of Tong Il Moo Do Bon, our description will indicate
a) the Formal Theme which each Bon expresses,
b) the Underlying Concept or Principle which inspired it, and
c) the formal plan of Movement.

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

Technically, the following points are important:
1) The Bon should be performed with accuracy. They should begin and end at the same point.
2) Good balance and correct posture should be maintained while performing the Bon.
3) Each movement should be performed with the strength, speed, and rhythm conforming to each Bon.
I. Pyung Hwa Eui Bon (평화 의 본)
Form of Peace

Formal Theme

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

Principles to master while performing Pyung Hwa Eui Bon:

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

Underlying Principle

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

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

1. Breathing technique

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

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

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

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

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

Exhale as you bring your hands slowly downward in a big circular motion along either side of you into right palm over back of left hand.
2. 1) Step forward with your right foot front simultaneously RIGHT AND LEFT KNIFEHAND CIRCULAR BLOCK from the bottom.

2) RIGHT AND LEFT KNIFEHAND CIRCULAR BLOCK From above.

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

2) RIGHT KNIFEHAND CIRCULARER FOREARM BLOCK (palm up) and form LEFT BACKSTANCE

3) Put both feet together.

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

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

3) Put both feet together.

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

2) repeat this one more time.

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

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

2) Repeat this one more time.

During these movements, simultaneously cross both legs by bringing your right foot behind your left foot (right heel is off the ground).
7. 1) Parry with right forearm (hands down) with right leg forward.
   2) Parry with left forearm (hands down) with left leg forward.
   3) Check with right hand steeping back with left foot.
   4) Check with left hand steeping back with right foot.

8. With both hands at waist level breathe in as you bring hands up to head level. Step forward with right foot breathing out as you cut down through your target. Step back and step forward pushing with your wrist.

9. **Knife edge (same hand / same foot)**
   1) Right over top (as a slice through something) with right leg followed by left leg.
   2) Then back with left leg followed by right leg.
   3) Right thrust (as if going through something) with right leg followed by left leg
   4) Then back with left leg followed by right leg
   5) Left over top (as a slice through something) with right leg followed by left leg
   6) Then back with left leg followed by right leg
   7) Left thrust (as if going through something) with right leg followed by left leg
   8) Then back with left leg followed by right leg
10. Push away (same hand / same foot)
   1) Right hand: Pushing out and away
   2) Coming full circle (palm up - overhead)
   3) Strike to neck
   4) Left hand: Pushing out and away
   5) Coming full circle (palm up-overhead)
   6) Strike to neck

11. Circles( same hand / same foot)
   1) Right hand: Large circle out, step out/ step back
   2) Small circle next to waist, step out/ step back
   3) Left hand: Large circle out, step out/ step back
   4) Small circle next to waist, step out / step back

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

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

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

0. BARO: Natural stance with both hands relaxed
II. Sawi Gidae Eui Bon (사위기대 의 본)
Form of the Four Position Foundation

< Diagram >
Sawi Gidae Eui Bon

A. Formal Theme

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

SAWI GIDAE I, II, and III.

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

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

B. Underlying Principle

1. The Four Position Foundation
   —This is the basic pattern of all True Love relationship, and thus the basis of goodness.

   a) It contains four positions
      Origin — Heart, True Love, the Center of relationship
      Subject — the initiating element in the relationship
      Object — the responsive element in the relationship
      Union — the result of the relationship

   b) It is formed in three stages
      Origin; Heart, True Love the source of existence
      Separation; the relationship of give and take action between created beings
      Union; the final result of give and take action

   c) Each position has three objects of relationship
      Origin relates to Subject, Object, and Union positions
      Subject relates to Origin, Object, and Union positions
      Object relates to Origin, Subject, and Union positions
      Union position relates to Origin, Subject, and Object

      * Since four positions each have three object of relationship, there are twelve bonds of relationship in the Four Position Foundation.
2. The Four Position Foundation and Man
In human relationship, there are three essential expressions of this concept:

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

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

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

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

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

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

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

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

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

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

a) Sawi Gidae I

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

1. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK

2. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH

3. bring the right foot even with the left foot and then step to the right into a LEFT BACK STANCE with a RIGHT INNER FOREARM BLOCK

4. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH

5. pivot 180° counterclockwise into a RIGHT BACK STANCE with a LEFT INNER FOREARM BLOCK

6. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH

7. pivot 90° clockwise stepping into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK

8. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH

9. bring the left foot on the midline between your feet pivot 180° clockwise into a RIGHT FRONT STANCE with a RIGHT LOW SECTION BLOCK

10. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH

11. step forward with the right foot into a RIGHT FRONT STANCE with a RIGHT MIDDLE PUNCH

12. step forward with the left foot into a LEFT FRONT STANCE with a LEFT MIDDLE PUNCH and a SHOUT!

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

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

1. step forward with the left foot into a **LEFT FRONT STANCE** with a **LEFT LOW SECTION BLOCK**

2. step forward with the right foot into a **RIGHT FRONT STANCE** with a **RIGHT MIDDLE PUNCH**

3. bring the left foot even with the right foot and then step to the left into a **RIGHT BACK STANCE** with a **LEFT KNIFEHAND GUARDING BLOCK**

4. step forward with the right foot into a **RIGHT FRONT STANCE** with a **RIGHT MIDDLE PUNCH**

5. pivot 180° clockwise into a **LEFT BACK STANCE** with a **RIGHT KNIFEHAND GUARDING BLOCK**

6. step forward with the left foot into a **LEFT FRONT STANCE** with a **LEFT MIDDLE PUNCH**

7. pivot 90° counterclockwise stepping into a **LEFT FRONT STANCE** with a **LEFT LOW SECTION BLOCK**

8. step forward with the right foot into a **RIGHT FRONT STANCE** with a **RIGHT MIDDLE PUNCH**

9. bring the right foot on the midline between your feet pivot 180° Counter clock wise into a **LEFT FRONT STANCE** with a **LEFT LOW SECTION BLOCK**

10. step forward with the right foot into a **RIGHT FRONT STANCE** with a **RIGHT MIDDLE PUNCH**

11. step forward with the left foot into a **LEFT FRONT STANCE** with a **LEFT MIDDLE PUNCH**

12. step forward with the right foot into a **RIGHT FRONT STANCE** with a **RIGHT MIDDLE PUNCH** and a **SHOUT!**

0. **BARO**: bring the right foot on the midline between your feet; swing your left foot back turning counterclockwise until your feet are parallel; assume the **JOONBI** position
c) Sawi Gidae III (Circular movements)

0. **JOONBI:** right leg front and circular ready position

1. Step forward with right leg with HADAN KONGBANG

2. Step forward with left leg with SANGDAN KONGBANG

3. Step to right with right leg with HADAN KONGBANG

4. Step forward with left leg with SANGDAN KONGBANG

5. Left leg move to back and Turn around counter-clockwise with HADAN KONGBANG

6. Step forward with right leg with SANGDAN KONGBANG

7. Step right leg to right with HADAN KONGBANG

8. Step forward with left leg with SANGDAN KONGBANG

9. Turn around clockwise with HADAN KONGBANG

10. Step forward right leg with HADAN KONGBANG

11. Step forward with left leg with SANGDAN KONGBANG

12. Step forward left leg with SANGDANG KONGBANG punch to stomach.

0. **BARO:** Bring the right foot on the midline between your feet; swing your left foot clockwise until your feet are parallel; assume the JOONBI position
III. Wonhwa Eui Bon (원화 의 본)
Form of Harmony

< Diagram >

A. Formal Theme:

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

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

B. Underlying Principle

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

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

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

1. turn the left foot to your left forming a RIGHT BACK STANCE with a LEFT INNER FOREARM BLOCK
   RIGHT TURNING KICK

2. without stepping down, pivot 180° clockwise and move into a LEFT BACK STANCE
   with a RIGHT INNER FOREARM BLOCK
   LEFT TURNING KICK

3. without stepping down, turn 90° counterclockwise into a LEFT FRONT STANCE
   LEFT FRONT LOW SECTION BLOCK
   RIGHT PUNCH

4. step forward with the right foot into a RIGHT FRONT STANCE
   RIGHT FRONT LOW SECTION BLOCK
   RIGHT RISING BLOCK
   DOUBLE PUNCH (left-right)

5. **LEFT FRONT SNAP KICK** stepping down into a LEFT FRONT STANCE
   DOUBLE PUNCH (left-right)

6. **RIGHT FRONT SNAP KICK** stepping down into a RIGHT FRONT STANCE
   DOUBLE PUNCH (left-right)

7. bring right foot in front of left foot and pivot 270° counterclockwise
   RIGHT REAR FOOT STANCE with a LEFT KNIFEHAND GUARDING BLOCK
   LEFT TURNING KICK

8. bring the left leg down and form a LEFT REAR FOOT STANCE with a
   RIGHT KNIFEHAND GUARDING BLOCK
   RIGHT TURNING KICK

9. step forward with the left foot into a LEFT FRONT STANCE
   LEFT RISING BLOCK
   RIGHT PUNCH

10. step forward with the right foot
    into a RIGHT FRONT STANCE
    RIGHT RISING BLOCK
    RIGHT FRONT LOW SECTION BLOCK
    DOUBLE PUNCH (left-right)

11. **LEFT FRONT SNAP KICK** stepping down
    into a LEFT FRONT STANCE
    DOUBLE PUNCH (left-right)

12. **RIGHT FRONT SNAP KICK** stepping down
    into a RIGHT FRONT STANCE
    DOUBLE PUNCH (left-right)

13. pivot 270° counterclockwise
    into a RIGHT BACK STANCE
    LEFT REVERSE KNIFEHAND BLOCK
    RIGHT TURNING KICK

14. stepping down
    into a LEFT BACK STANCE
    RIGHT BACKFIST STRIKE

15. pivot 180° clockwise
    into a LEFT BACK STANCE
    RIGHT REVERSE KNIFEHAND BLOCK
    LEFT TURNING KICK

16. stepping down
    into a RIGHT BACK STANCE
    LEFT BACKFIST STRIKE

0. **BARO**: return to JOONBI position
IV. Sunghwa Eui Bon (성화의 본)

Form of Harmonious Youth

<Diagram>
A. Formal Theme

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

B. Underlying Principle

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

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

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

1. turn the left foot to your left
   forming a RIGHT BACK STANCE
   with a LEFT INNER FOREARM BLOCK
   RIGHT TURNING KICK

2. without stepping down, pivot 180° clockwise
   and move into a LEFT BACK STANCE
   with a RIGHT INNER FOREARM BLOCK
   LEFT TURNING KICK

3. without stepping down, turn 90°
   counterclockwise
   into a LEFT FRONT STANCE
   LEFT FRONT LOW SECTION BLOCK
   RIGHT PUNCH

4. step forward with the right foot
   into a RIGHT FRONT STANCE
   RIGHT FRONT LOW SECTION BLOCK
   RIGHT RISING BLOCK
   DOUBLE PUNCH (left-right)
   move right knifehand in front of your forehead
   and bring down your left hand to cover
   your groin area; swing your arms sidewards in a
   clockwise CIRCLE BLOCK
   RIGHT KNIFEHAND RISING BLOCK
   LEFT KNIFEHAND LOW SECTION BLOCK

5. extend your left arm and
   FRONT SNAP KICK hitting your palm
   with your left shin
   LEFT KNIFEHAND RISING
   BLOCK RIGHT KNIFEHAND STRIKE

6. RIGHT FRONT SNAP KICK
   LEFT INWARD FIST STRIKE to nose
   LEFT KNIFEHAND LOW SECTION BLOCK
   to groin and simultaneous
   RIGHT PALM HEEL STRIKE to chin

7. bring right foot in front of left foot
   and pivot 270° counterclockwise
   RIGHT REARFOOT STANCE with a
   LEFT KNIFEHAND GUARDING BLOCK
   LEFT LOW SIDE KICK
   LEFT TURNING KICK

8. bring the left foot down and form a
   LEFT REARFOOT STANCE with a
   RIGHT KNIFEHAND GUARDING BLOCK
   RIGHT LOW SIDE KICK
   RIGHT TURNING KICK

9. step into a LEFT FRONT STANCE
   LEFT RISING BLOCK
   RIGHT PUNCH

10. step forward with the right foot into a
    RIGHT FRONT STANCE
    RIGHT RISING BLOCK
    RIGHT FRONT LOW SECTION BLOCK
    DOUBLE PUNCH (left-right)
    move right knifehand in front of your forehead
    and bring down your left hand to cover
    your groin area; swing your arms sidewards in a
    clockwise CIRCLE BLOCK
    RIGHT KNIFEHAND RISING BLOCK
    LEFT KNIFEHAND LOW SECTION BLOCK

11. extend your left arm
    and FRONT SNAP KICK
    hitting your palm with your left shin
    LEFT KNIFEHAND RISING BLOCK
    RIGHT KNIFEHAND STRIKE
12. **RIGHT FRONT SNAP KICK**  
**LEFT KNIFEHAND LOW SECTION BLOCK**  
to groin and simultaneous  
**RIGHT PALM HEEL STRIKE** to chin

13. pivot 270° counterclockwise into a  
**RIGHT BACK STANCE**  
**LEFT REVERSE KNIFEHAND BLOCK**  
**RIGHT TURNING KICK**

14. step down into a  
**LEFT BACK STANCE**  
**RIGHT BACKFIST STRIKE** to the face  
**SLOW LEFT MIDDLE PUNCH**  
**FAST LEFT MIDDLE PUNCH**

15. pivot 180° clockwise into a  
**LEFT BACK STANCE**  
**RIGHT REVERSE KNIFEHAND BLOCK**  
**LEFT TURNING KICK**

16. step down into a  
**RIGHT BACK STANCE**  
**LEFT BACKFIST STRIKE** to the face  
**SLOW RIGHT MIDDLE PUNCH**  
**FAST RIGHT MIDDLE PUNCH** (shout)

**0. BARO:** feet parallel; shoulder length apart;  
right palm over left fist.
V. Samdange Eui Bon (삼단계 의 본)
Form of the three stages

< Diagram >

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<th>Wan Sung</th>
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<td>Jang Sung</td>
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<tr>
<td>Formation</td>
<td>So Saeng</td>
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</tbody>
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Part 4  
Tong-Il Moo-Do Bon

Samdange Eui Bon

A. Formal Theme

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

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

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

B. Underlying Principle

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

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

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

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

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

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

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

2. pivot 180° clockwise into a LEFT BACK STANCE with a RIGHT KNIFEHAND GUARDING BLOCK LEFT MIDDLE PUNCH (feint) RIGHT PUNCH to the face slide your left foot to your right foot and step forward with your right foot executing a RIGHT PUNCH to the face (feint)

3. face forward along the vertical line bring your right foot to your left foot simultaneously shouting SO SAENG LEFT TURNING KICK RIGHT REVERSE SIDE KICK RIGHT OUTWARD KNIFEHAND STRIKE (shout)

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

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

6. face forward along the vertical line bring your right foot to your left foot simultaneously shouting JANG SUNG LEFT SIDE KICK RIGHT BACK TURNING KICK RIGHT BACKFIST STRIKE (shout)

7. slide your left foot to your right foot and step to the left with your left foot assuming a RIGHT BACK STANCE with hands in a READY FIGHTING POSITION HOPPING LEFT SIDE KICK (feint) snap around any block into a LEFT TURNING KICK

8. pivot 180° clockwise into a LEFT BACK STANCE with hands in a READY FIGHTING POSITION HOPPING RIGHT SIDE KICK (feint) snap around any block into a RIGHT TURNING KICK RIGHT BACKFIST STRIKE
Part 4
Tong-Il Moo-Do Bon

Samdange Eui Bon

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

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

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

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

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

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

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

0: BARO: feet parallel; shoulder length apart; right palm over left fist.
VI. Cham Gajung Eui Bon (참 가정 의 본)
Form of True Family

< Diagram >

A. Formal Theme

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

The form can be performed in two ways:
1) Individually-perform movements to the right side and then to the left side.
2) In pairs-couples perform the right and left sides in unison with each other.

B. Underlying Principle

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

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

C. Movement

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

0R. facing forwards, step to your right into a SITTING STANCE
RIGHT MIDDLE PUNCH to the solar plexus shaking GA-
LEFT MIDDLE PUNCH to the solar plexus shouting JUNG

RIGHT PALM HEEL STRIKE to the face shouting GYO-
LEFT PALM HEEL STRIKE to the face shouting HOI

RIGHT HANDTHRUST to the stomach shouting NAE
LEFT HANDTHRUST to the stomach shouting JUNG

RIGHT LOW OVERTURN PUNCH to the stomach shouting CHAK
LEFT LOW OVERTURN PUNCH to the stomach shouting JI

1R. facing to your right, move your right foot to your right
and form a LEFT BACK STANCE
bring both hands to your waist, palms up
TWIN FOREARM BLOCK
LEFT KNIFEHAND INWARD BLOCK
pulling right hand in front of left shoulder
RIGHT MIDDLE PUNCH

2R. LEFT FRONT SNAP KICK stepping down into a LEFT FRONT STANCE
LEFT MIDDLE SPEARFINGER

3R. bring your right foot to your left foot, turn right
and form a LEFT BACK STANCE and execute a RIGHT OUTER FOREARM BLOCK
Cham Gajung Eui Bon (Right)

4R. LEFT SIDE KICK
RIGHT REVERSE SIDE KICK
RIGHT OUTWARD KNIFEHAND STRIKE (shout)

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

6R. step forward into a RIGHT FRONT STANCE
RIGHT MIDDLE SPEARFINGER

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

8R. step forward into a RIGHT FRONT STANCE
RIGHT SPEARFINGER STRIKE to the eyes and
LEFT INWARD KNIFEHAND STRIKE with simulta-
taneous RIGHT RISING BLOCK

9R. LEFT FRONT SNAP KICK stepping down into a
LEFT FRONT STANCE
RIGHT MIDDLE PUNCH
LEFT MIDDLE PUNCH
Cham Gajung Eui Bon (Right)

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

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

12R. pivoting 270° counterclockwise, step into a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
_LEFT LOW SECTION KNIFEHAND GUARDING BLOCK

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

14R. SITTING STANCE WHEEL STRIKE
(right fist to the face; left fist to the stomach)
shouting GA
clockwise WHEEL STRIKE
(left fist to the face; right fist to the stomach)
shouting JUNG
FIXED STANCE keeping your left hand ex-
tended,
swing 90° clockwise RIGHT MIDDLE
PUNCH shouting GYO
keeping your right hand extended, swing 180°
clockwise
LEFT MIDDLE PUNCH shouting HOI

0. BARO: bring your right foot to your left foot;
feet with heels together in V shape, 60° apart;
right palm over left hand.
Cham Gajung Eui Bon (Left)

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

0L. facing forwards, step to your left into a SITTING STANCE
LEFT MIDDLE PUNCH to the solar plexus shouting GA-
RIGHT MIDDLE PUNCH to the solar plexus shouting JUNG

LEFT PALM HEEL STRIKE to the face shouting GYO-
RIGHT PALM HEEL STRIKE to the face shouting HOI

LEFT HAND THRUST to the stomach shouting NAE
RIGHT HAND THRUST to the stomach shouting JUNG

LEFT LOW OVERTURN PUNCH to the stomach shouting CHAK
RIGHT LOW OVERTURN PUNCH to the stomach shouting JI

1L. facing to your left, move your left foot to your left and form a RIGHT BACK STANCE
bring both hands to your waist, palms up TWIN FOREARM BLOCK
RIGHT KNIFEHAND INWARD BLOCK pulling left hand in front of right shoulder
LEFT MIDDLE PUNCH

2L. RIGHT FRONT SNAP KICK stepping down into a RIGHT FRONT STANCE
RIGHT MIDDLE SPEARFINGER

3L. bring your left foot to your right foot, turn left and form a RIGHT BACK STANCE
and execute a LEFT OUTER FOREARM BLOCK

4L. RIGHT SIDE KICK
LEFT REVERSE SIDE KICK
LEFT OUTWARD KNIFEHAND STRIKE (shout)
Cham Gajung Eui Bon (Left)

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

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

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

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

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

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

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

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

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

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

BARO: bring your right foot to your left foot;
      feet with heels together in V shape, 60° apart; left palm over right hand.
VII. Tong Il Eui Bon (통일의 본)

Form of Unity

<Diagram>

A. Formal Theme

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

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

B. Underlying Principle

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

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

Love is the highest virtue and the sacred bond bringing two or more things into harmonious oneness. Thus, the united world is the world of one heart, and one family under the Principle of Harmony.
0. raise both hands vertically and stretch them above your head, joining your forefingers and thumbs together in the form of a triangle; spring your hands open to each side of you and slowly bring them downward in a big circular motion until they are in front of you.

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

RIGHT HAND THRUST to the stomach shouting TONG
LEFT HAND THRUST to the stomach shouting IL

RIGHT LOW OVERTURN PUNCH to the stomach shouting TONG
LEFT LOW OVERTURN PUNCH to the stomach shouting IL
1. Bring your right foot on the vertical midline between your feet and step back with your left foot into a LEFT BACK STANCE.
   Right inward outer forearm block.
   Hopping right turning kick to the face.
2. Right back side kick to the stomach.
3. Jumping left front snap kick.
   Left backfist strike.
   Right middle punch.
   Left inner edge strike.
   Take a left half-step forward.
   Left knifehand rising block.
   Grab opponent’s sleeve (left hand) and lapel (right hand).
   Stomach throw (picture).
   Stand up immediately into a right back stance.
   Still facing in the direction of the attack.
4. Pivot 135° counterclockwise on your right foot into a right back stance.
   Left backfist strike.
   Hopping left turning kick to knee and then face.
   Jumping right reverse hook kick.
5. Left side kick.
   Double middle punch (right-left).
   Right turning kick.
   Right backfist strike.
   Left middle punch.
   Right inner edge strike.
   Body drop.
6. from you kneeling position after the throw execute a LEFT TURNING KICK and a LEFT SIDE KICK stand up into a RIGHT FIGHTING STANCE still facing the direction of attack

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

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

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

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

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

step back with your left foot into a RIGHT BACK STANCE
LEFT OUTWARD KNIFEHAND STRIKE
step back with your right foot into a RIGHT BACK STANCE
LEFT LOW SECTION FOREARM BLOCK and
RIGHT HIGH BACKFIST STRIKE
RIGHT ELBOW STRIKE to the chest
RIGHT BACKFIST STRIKE to the face
LEFT MIDDLE PUNCH
RIGHT PUNCH to the face
bring hands slowly into a READY FIGHTING POSITION
10. jump into a LEFT BACK STANCE with hands in a READY FIGHTING POSITION
   LEFT LOW TURNING KICK
   LEFT TURNING KICK
   JUMPING RIGHT REVERSE SIDE KICK
   stepping down into a LEFT BACK STANCE
   LEFT MIDDLE PUNCH
   RIGHT INNER EDGE STRIKE
   step to your rear into a RIGHT BACK STANCE
   RIGHT ELBOW STRIKE to the stomach with shout

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

12. stand up in a RIGHT BACK STANCE facing the direction from which you came
   LEFT INWARD FOREARM BLOCK
   RIGHT BACK TURNING KICK to the face

13. RIGHT BACK SIDE KICK to the stomach

14. JUMPING LEFT FRONT SNAP KICK
    LEFT BACKFIST STRIKE
    RIGHT MIDDLE PUNCH
    LEFT INNER EDGE STRIKE
    take a left half-step forward
    LEFT KNIFEHAND RISING BLOCK
    grab opponent’s sleeve (left hand) and lapel (right hand)
    STOMACH THROW
    stand up immediately into a RIGHT BACK STANCE still facing
    in the direction of the attack

15. pivot 135° counterclockwise on your right foot into a
    RIGHT BACK STANCE
    LEFT BACKFIST STRIKE
    HOPPING LEFT TURNING KICK to knee and then face
    JUMPING RIGHT REVERSE HOOK KICK

16. LEFT SIDE KICK
    DOUBLE MIDDLE PUNCH (right-left)
    RIGHT TURNING KICK
    RIGHT BACKFIST STRIKE
    LEFT MIDDLE PUNCH
    RIGHT INNER EDGE STRIKE
    BODY DROP

17. from your kneeling position after the throw execute a
    LEFT TURNING KICK and a LEFT SIDE KICK
18. step over your fallen opponent
   LEFT KNIFEHAND OUTER EDGE BLOCK
   JUMPING LEFT REVERSE CRESCENT KICK
   LEFT BACKFIST STRIKE
   RIGHT MIDDLE PUNCH
   LEFT INNER EDGE STRIKE

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

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

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

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

   step back with your right foot into a
   RIGHT BACK STANCE
   LEFT LOW SECTION FOREARM BLOCK and
   RIGHT HIGH BACKFIST STRIKE
   RIGHT ELBOW STRIKE to the chest
   RIGHT BACKFIST STRIKE to the face
   LEFT MIDDLE PUNCH
   RIGHT PUNCH to the face
   bring hands slowly into a
   READY FIGHTING POSITION
21. jump into a LEFT BACK STANCE with hands in a
   READY FIGHTING POSITION
   LEFT LOW TURNING KICK
   LEFT TURNING KICK
   JUMPING RIGHT REVERSE SIDE KICK
   stepping down into a LEFT BACK STANCE
   LEFT MIDDLE PUNCH
   RIGHT INNER EDGE STRIKE
   step to your rear into a RIGHT BACK STANCE
   RIGHT ELBOW STRIKE to the stomach with shout

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

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

24. step down into a NATURAL STANCE

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

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

0. BARO: feet with heels together in V shape, 60° apart;
   right palm over back of left hand
NOTES:
 VIII. Chang Jo Eui Bon (창조 의 본)
Form of Creation

< Diagram >

HEAVEN

Man

EARTH

A. Formal Theme

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

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

B. Underlying Principle

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

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

Through perfect man, the proper scheme of heartisite dominion in Creation is fulfilled.
**Chang Jo Eui Bon**

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

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

   step to your right into a NATURAL STANCE
   TWIN UPPER OUTER FOREARM BLOCK fast)
   bring both hands to your chest;
   step forward with your right foot and form a
   LEFT CAT STANCE
   ROCK PUSH (slow movement, left hand above right at about chin level)

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

   step forward with your left foot and form a
   RIGHT CAT STANCE simultaneously
   bring your right hand to your upper chest and your left hand to your waist
   PALM HEEL STRIKE to face (right) and groin (left)

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

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

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

6. bring your right foot back and form a
   LEFT REAR STANCE
   simultaneously pull your hands back to your left hip
   RIGHT SIDE KICK
   step down into a RIGHT FRONT STANCE
   LEFT MIDDLE PUNCH
   RIGHT PUNCH to the face

7. pivoting 180° clockwise on your left foot, step into a
   LEFT BACK STANCE
   right hand at waist level(palm down)
   left hand by right shoulder(palm down)
   RIGHT SEMICIRCLE BLOCK
   LEFT MIDDLE PUNCH
   RIGHT PUNCH to the face

8. pivoting 180° clockwise on your right foot, step into a
   SITTING STANCE
   TWIN MOUNTAIN BLOCK

9. moving your left foot, form a RIGHT BACK STANCE
   move your hands clockwise simultaneously;
   left hand upward and then downward to form a
   RIGHT RISING BLOCK (picture)

10. bring your left foot back and form a
    RIGHT REAR STANCE
    simultaneously pull your hands back to your right hip
    LEFT SIDE KICK
    step down into a LEFT FRONT STANCE
    RIGHT MIDDLE PUNCH
    LEFT PUNCH to the face
Chang Jo Eui Bon

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

12. move your left foot back to form a RIGHT BACK STANCE LEFT LOW SECTION KNIFEHAND BLOCK (palm open) with simultaneous HIGH RIGHT INNER EDGE BLOCK

13. step to your right front
   RIGHT REVERSE OUTER EDGE BLOCK
   RIGHT REVERSE JUMPING CRESCENT KICK
   step down into a LEFT BACK STANCE momentarily holding right foot at the level of your knee step down and simultaneously execute a
   RIGHT KNIFEHAND GUARDING BLOCK (slow)

14. pivoting on your left foot and bringing your right foot one step back form a RIGHT BACK STANCE RIGHT RISING BLOCK with simultaneous LEFT LOW SECTION BLOCK (slow)

15. LOW RIGHT TURNING KICK (feint) HIGH RIGHT TURNING KICK step down into a LEFT BACK STANCE RIGHT BACKFIST STRIKE LEFT MIDDLE PUNCH

16. pivoting on your right foot, rotate 270° counterclockwise stepping into a
   RIGHT BACK STANCE
   LEFT KNIFEHAND GUARDING BLOCK

17. LEFT RISING BLOCK
   RIGHT PALM HEEL STRIKE to the chin (slow)
   RIGHT PALM HEEL STRIKE to the chin (fast)

18. RIGHT FRONT SNAP KICK
   step down into a RIGHT FRONT STANCE
   LEFT INWARD FIST STRIKE to nose
   RIGHT MIDDLE PUNCH
### Chang Jo Eui Bon

19. pivot 180° clockwise on your left foot into a
   LEFT BACK STANCE with simultaneous
   RIGHT BACKHAND BLOCK
   LEFT CRESCENT KICK to right palm
   LEFT SIDE KICK stepping down into a
   LEFT FRONT STANCE
   RIGHT ELBOW STRIKE to the left palm
   RIGHT BACKFIST STRIKE
   (pulling left hand back)

20. step back with your right foot, form a
    SITTING STANCE
    left hand by your right shoulder,
    right hand up bent
    90° at the elbow
    RIGHT ELBOW STRIKE with SHOUT

21. pivoting 180° counterclockwise on your right foot, face the origin;
    right hand by left shoulder, left hand parallel at waist level:
    
    **RIGHT LOW OUTER FOREARM BLOCK** with simultaneous
    **LEFT HIGH INNER FOREARM BLOCK** shouting **JA**
    **LEFT LOW OUTER FOREARM BLOCK** with simultaneous
    **RIGHT HIGH INNER FOREARM BLOCK** shouting **AH**
    with both hands execute a clockwise pushing-pulling movement
    **RIGHT ADVANCED FOOT SWEEP** shouting **JOO**
    with both hands execute a counterclockwise pushing-pulling movement
    **LEFT ADVANCED FOOT SWEEP** shouting **GWAN**

22. step forward into a LEFT FRONT STANCE cross hands at chest (right over left)
    LOW TWIN OUTER EDGE BLOCK (palm open)
    HIGH TWIN INNER EDGE BLOCK (palm open)
    reach for opponent's head with both hands (slow)
    pull downward
    RIGHT KNEE STRIKE to head with shout (fast)

23. step down into a LEFT BACK STANCE
    RIGHT KNIFEHAND GUARDING BLOCK
    step forward to your left front
    LEFT REVERSE OUTER EDGE BLOCK
    RIGHT REVERSE JUMPING HOOK KICK
    Land in RIGHT BACK STANCE
    LEFT KNIFEHAND GUARDING BLOCK

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

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

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

0. BARO: feet with heels together in V shape, 60º apart; right palm over left fist in front of forehead
IX. Chun Seung Eui Bon (천승 의 본)  
Form of Victory of Heaven

<Diagram>

A. Formal Theme:
This form expresses the ultimate victory of good over evil. There are ten sets of attacking movements, and four throwing movements. Ten is the number signifying completion or perfection, while four symbolizes the presence of True Family on earth. Thus, this form celebrates the Day of Victory of Heaven, and it is characterized by dynamic combinations of fighting movements.

B. Underlying Principle

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

As the central created being, man is in the position to affect the outcome of this struggle. If he strives for goodness, or succumbs to evil, he affects the course of his own history. In the same manner, the collective decisions of a people affect social, national, and world history. Thus, this form expresses man's absolute determination to recreate history, and to secure the victory of goodness.
Chun Seung Eui Bon

0. **JOONBI**: two fists in front of your chest

1. step into a RIGHT BACK STANCE
LEFT KNIFEHAND GUARDING BLOCK
shouting **CHUN SEUNG**
escape by lowering your position and attack
RIGHT TURNING KICK
RIGHT BACKFIST STRIKE
SPINNING LEFT BACKFIST KICK
HOPPING LEFT SIDE KICK
DOUBLE PUNCH (right-left)
JUMPING LEFT OUTWARD CRESCENT KICK

2. move diagonally to the right with simultaneous
RIGHT KNIFEHAND GUARDING BLOCK
LEFT SIDE KICK
RIGHT BACK SIDE KICK
DOUBLE PUNCH (right-left)
JUMPING RIGHT FRONT SNAP KICK
DOUBLE PUNCH (right-left)
RIGHT SHOULDER THROW

3. **FLYING RIGHT SIDE KICK**

4. LEFT BACKFIST STRIKE
RIGHT REVERSE PUNCH
RIGHT FRONT SNAP KICK and TURNING KICK
LEFT REVERSE PUNCH
LEFT TURNING KICK
JUMPING RIGHT REVERSE TURNING KICK
JUMPING LEFT TURNING KICK

5. RIGHT SIDE KICK
RIGHT BACKFIST STRIKE
LEFT REVERSE PUNCH
LEFT TURNING KICK
JUMPING LEFT INWARD CRESCENT KICK
DOUBLE PUNCH (left-right) and LEFT RIDGE HAND
LEFT SIDE THROW

6. **RIGHT FORWARD FALL**

7. LEFT FORWARD FALL
LEFT SIDE KICK and
REVERSE TURNING KICK
from your prone position
Chun Seung Eui Bon

8. step into a LEFT BACK STANCE
   RIGHT KNIFEHAND GUARDING BLOCK
   shouting **CHUN SEUNG**
   escape by lowering your position and attack
   LEFT TURNING KICK
   LEFT BACKFIST STRIKE
   SPINNING RIGHT BACKFIST STRIKE
   HOPPING RIGHT SIDE KICK
   DOUBLE PUNCH (left-right)
   JUMPING RIGHT OUTWARD CRESCENT KICK

9. move diagonally to the left with simultaneous
   LEFT KNIFEHAND GUARDING BLOCK
   RIGHT SIDE KICK
   LEFT BACK SIDE KICK
   DOUBLE PUNCH (left-right)
   JUMPING LEFT FRONT SNAP KICK
   DOUBLE PUNCH (left-right)
   LEFT SHOULDER THROW

10. FLYING LEFT SIDE KICK

11. RIGHT BACKFIST STRIKE
    LEFT REVERSE PUNCH
    LEFT FRONT SNAP KICK and TURNING KICK
    RIGHT REVERSE PUNCH
    RIGHT TURNING KICK
    JUMPING LEFT REVERSE TURNING KICK
    JUMPING RIGHT TURNING KICK

12. LEFT SIDE KICK
    LEFT BACKFIST STRIKE
    RIGHT REVERSE PUNCH
    RIGHT TURNING KICK
    JUMPING RIGHT INWARD CRESCENT KICK
    DOUBLE PUNCH (right-left) and RIGHT RIDGE HAND
    RIGHT SIDE THROW

13. CIRCULAR PUNCH     shouting **CHUN**
    HIGH TWIN FIST PUNCH     shouting **SEUNG**

0. BARO
NOTES:
X. Cham Sarang Eui Bon (참사랑 의 본)  
Form of True Love

A. Formal Theme:

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

B. Underlying Principle

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

O: JOONBI
1. Bow

2. Parry a lounge with back of hand; stepping back with right hand on attacker’s neck and direct downward, using attacker’s momentum, throw in circular motion down

3. Parry with left hand and take down using circular motion (Fall)

4. Shoulder grab from back, turn take down with grab to hair and throat.

5. Parrying, cross one leg over and sweep, repeat other side.

6. Parry two hand grab out ward with both hands. Followed by two palm strike to waist, with palm to chin push back.

7. Right hand is grabbed, bring up to two finger control.

8. Back right pocket is grabbed with your right hand grab his hand turning and twisting, bring left foot up and down on back of knee. Elbow strike to the face pressing down onto the floor.

9. Your left hand is grabbed; with your right hand grab his wrist, pushing your left hand down pressing back and up his fingers in an lock, turn go under and throw.

10. Right hand is grabbed; with your left hand reach over and put your thumb to his, bring up in a circular motion to your right side, your right hand moves down to his elbow pushing down.

11. Right front shoulder is grabbed, reach with your left hand, grabbing his and pin to your shoulder. Bring right arm up and grab your on collar. Step toward his left foot, pressing down with your right elbow for a wrist lock.

12. Turn in opposite direction and with left hand parry punch coming to your face swift right hand place on his chest coming up to eyes. Your left hand presses on the lower back.

13. Step forward with right leg and bow.

0. BARO
XI. Wang Kwon Eui Bon (왕권 의 본)

Form of Kingship

< Diagram >

A. Formal Theme:

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

B. Underlying Principle

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

Jumping turning kick => No.4

Jumping reverse turning kick => No.8

Jumping front snap kick => No.9

Jumping reverse crescent kick => No. 14, 15
Wang Kwon Eui Bon

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

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

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

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

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

1. (3 techniques)
   a) step forward with your left foot into a LEFT FRONT STANCE
      RIGHT KNIFEHAND INNER FOREARM BLOCK with your left palm up turning your face to
      the right
   b) step forward with your right foot pivoting 180° clockwise followed by your left foot
      simultaneously bring your left hand with palm down in a big circular motion clockwise
   c) pivoting 270° counterclockwise step forward with your left foot simultaneously bring your
      right hand with palm down in a big circular motion counterclockwise

2. (3 techniques)
   a) LEFT KNIFEHAND BLOCK in a circular motion
   b) step forward with the right foot, RIGHT KNIFEHAND STRIKE in a circular motion
   c) pivot 90° counterclockwise on your right foot, RIGHT HADAN HEJYONG KONGBANG
      (RIGHT SHOULDER THROW) with your left foot forward

3. (2 techniques)
   a) step forward with your right foot first then your left foot into the kneeling position with your right
      knee bring down slowly your left hand with palm down simultaneously bring up slowly your right
      hand with palm up clockwise in a big circular motion
   b) extending your left hand forward with palm down, continuously bring slowly your right hand upward
      clockwise in a big circular motion into RIGHT OVERTURN PUNCH against your left palm
      (shout)
      inhale as you pivot on your left foot 90° clockwise into feet with heels together in V shape, 60°
      apart simultaneously raise both hands over your head with forefingers and thumbs together in
      the form of a triangle

4. (6 techniques)
   a) exhale as you bring your hands slowly downward in a big circular motion along either side of you
      and step forward with your left foot crossing both arms with palms up
   b) inhale as you bring your left foot back into a NATURAL STANCE simultaneously bring back
      both hands with palms facing out to either side of your chest
   exhale as you step forward with your left foot simultaneously execute PALM HEEL PUSH to both
      side of chest

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5. (3 techniques)
   a) bring your left foot to your right foot,
      turn right and form a LEFT BACK STANCE simultaneously bring your left hand slowly downward in a big circular motion clockwise with your right hand slowly moving upward in a big circular motion so that your right and left arms cross each other bring your right open hand at your chin level and left open hand at your chest level with palms facing out
   b) slide to the right into a LEFT BACK STANCE simultaneously bring your left hand quickly downward in a big circular motion clockwise and your right hand quickly upward in a big circular motion clockwise crossing each other
   c) repeat b)

6. (2 techniques)
   a) face to your left, and pivot 90° counterclockwise on your left foot step forward with your right foot RIGHT HOOK PUNCH against your left palm
   b) pivoting 270° counterclockwise on your right foot, RIGHT ELBOW STRIKE against your left palm

7. (5 techniques)
   a) pivot 270° clockwise on your right foot simultaneously bring your right knifehand upward in a big diagonal circular motion
   b) LEFT HADAN HEJYONG KONGBANG with your right foot forward
   c) step back with your right foot into RIGHT HADAN HEJYONG KONGBANG
   d) step back with your left foot into LEFT HADAN HEJYONG KONGBANG
   e) step back with your right foot into RIGHT HADAN HEJYONG KONGBANG

8. (3 techniques)
   a) RIGHT FRONT SNAP KICK simultaneously hit your right shin with your left palm
   b) LEFT INNER CRESCENT KICK against your right palm
   c) JUMPING RIGHT REVERSE TURNING KICK

9. (3 techniques)
   a) JUMPING FALL
   b) JUMPING RIGHT FRONT SNAP KICK (shout)
   c) RIGHT HADAN HEJYONG KONGBANG with your left foot forward
      pivoting 180° clockwise on your right foot, bring your right open hand quickly upward in a big circular motion clockwise, consecutively your left open hand quickly upward in a big circular motion clockwise, consecutively your right open hand quickly upward in a big circular motion clockwise lower your body with your left leg bent and your right leg stretched hit against floor with your right palm and left arm stretched to the other side
Wang Kwon Eui Bon

10. (1 technique)
step forward to your left with your left foot simultaneously rotate palms at wrist and bring both hands of right over left in a big circular motion counterclockwise lower your body into kneeling position with your right knee

11. (1 technique)
sitting on your right heel, BACK FALL, into KNEELING RIGHT SIDE KICK

12. (1 technique)
facing to your front, in the position of kneeling down with your right knee, bring the right hand upward clockwise in a big circular motion into RIGHT OVERTURN PUNCH against your left palm (shout)
inhalе as you pivot 90° on your left foot clockwise into feet with heels together in V shape, 60° apart simultaneously raise both fists over your head with fists next to each other

13. (3 techniques)
a) exhale as you bring your fists slowly downward in a big circular motion along either side of you
inhale as you bring back both fists overturned to either side of your chest exhale as you step forward with your right foot simultaneously TWIN OVERTURN PUNCH to stomach
b) LEFT INNER CRESCENT KICK against your right palm
c) RIGHT REVERSE TURNING KICK

14. (1 technique)
JUMPING RIGHT REVERSE CRESCENT KICK

15. (1 technique)
pivot 90° clockwise on your left foot JUMPING LEFT REVERSE CRESCENT KICK

16. (1 technique)
pivoting 90° clockwise into a NATURAL STANCE,
exhale as you step forward with your right foot simultaneously bring slowly your right hand with palm inward in a big horizontal circular motion counterclockwise and your left hand with palm inward in a smaller horizontal circular motion clockwise
inhale as you step back with your right foot into feet parallel to each other simultaneously bring back both hands to either side of your chest with palms up

17. (1 technique)
exhale as you step forward with your right foot simultaneously extend your right hand with palm up forward above your head and bring your left hand with palm up under the elbow of your right arm step back with your right foot into feet with heels together in V shape, 60° apart, right palm over back of left hand
inhale as you bring your hands slowly upward in a big circular motion along either side of you, and both hands over your head with forefingers and thumbs together in the form of a triangle exhale as you bring back of hands together and bring them slowly downward

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