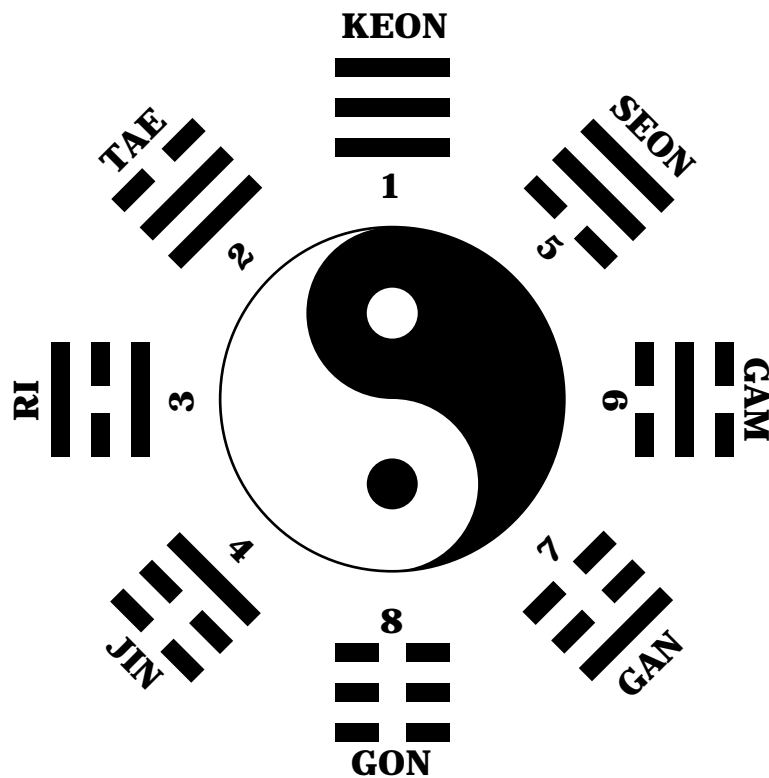


# 跆拳道品勢

## The Poomse of Taekwondo

By Ronald A. Southwick ©2005



Taekwondo *Poomse* (品勢) are paradigms of the martial art. They contain the basic physical movements and philosophies from which the art was derived. Also known as *hyung* (型) or forms, *Poomse* are a series of basic attack and defense movements put together in a preset pattern and performed against imaginary opponents. The techniques, delivered in a realistic fashion, allow the practitioner to develop strength, breath control, balance, power, focus and self-discipline.

As Taekwondo developed, numerous traditional forms were created or imported from its parent arts. On January 30, 1967 the Korean Taekwondo Association adopted sets of 8 *Taegeuk* (太極) and *Palgwe* (八卦) as the standard forms for *Gup* (級 grade) holders, and nine forms; *Koryo* (高麗), *Kumkang*

(金剛), *Taebaek* (太白), *Pyongwon* (平原), *Sipjin* (十進), *Jitae* (地跆), *Chonkwon* (天拳), *Hansu* (漢水) and *Ilyo* (一如) for *Dan* (段 degree) holders.

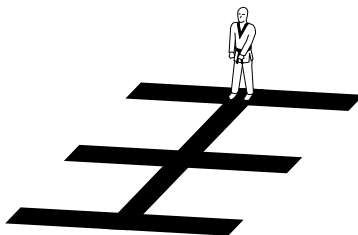
*Poomse* serve as a Taekwondo encyclopedia. Each new form introduces new techniques, which must be mastered by the student to advance in rank and skill. When the movements and techniques from all the *Palgwe* and *Taegeuk* forms have been learned, the individual is ready to become a *Cho Dan* (初段) or beginning black belt. The *Yudanja* (有段者) *Poomse* develop the practitioner's skills into the *Dan* levels. *Poomse* do not necessarily teach us fighting, they show us the methods and behaviors to excel in martial arts training.

## Poomse Theory

The words *Taegeuk* and *Palgwe* essentially represent the same thing, the universe. *Taegeuk* literally translated means, “bigness” (*Tae*) and “eternity” (*Geuk*). *Palgwe* means, “The eight (*Pal*) trigrams (*Gwe*)”. They are derived from the *I Ching*, (易經) *The Book of Changes*. In the *I Ching* the universe is divided into eight subsequent combinations of the major forces, *um* (陰) and *yang* (陽). Each combination is represented by a symbol called a trigram, representing heaven, earth and man. Each trigram is comprised of three lines, which can be broken -- (um or negative principle) or solid — (yang or positive principle). The number of possible combinations of a trigram consisting of three lines, broken or solid is ( $2^3=8$ ) eight; thus the eight universal principles the *Taegeuk* and *Palgwe* represent. The eight trigrams are arranged in a circle around the symbol for *um* and *yang*. Each trigram is matched to a point on the *um/yang* symbol according to the amount of negative and positive principle it contains. Due to the balance inherent in the *um/yang* symbol, the resulting pattern represents the nature of the relationships between the trigrams; not as opposites, but as interdependent polarities that comprise the universe. ☰ *Keon* (乾) is the first trigram and represents the creative forces, heaven and light (天). ☱ *Tae* (兌) represents the concept of joy, often associated with a lake (澤). ☲ *Ri* (離) is the symbol of fire and clarity (火). ☳ *Jin* (震) is symbolized by arousing thunder (雷). ☴ *Seon* (巽), the gentle but powerful wind (風). ☵ *Gam* (坎), flowing water (水). ☶ *Gan* (艮) means stubborn and mountain (山). Finally, ☷ *Gon* (坤), the receptive earth (地). Together these concepts and symbols represent the balance of all nature. In Taekwondo training as well as in life we all hope to find balance. Each *Poomse* represents one of the trigrams, and therefore part of the balance we hope to achieve. In this way, *Poomse* contain the intangible meaning behind the practice of Taekwondo.

## Executing the Poomse

In executing the *Poomse*, there are four elements that are considered; pattern, direction, stance, and technique.



The first element is the pattern of the form. Each *Poomse* has a pattern that the practitioner follows during its execution. Traditionally these patterns were based on Chinese characters. In the figure above the student stands at the beginning of the basic *Taeguek* pattern. At the end of the form the student will have moved along the black lines and returned to the starting position.

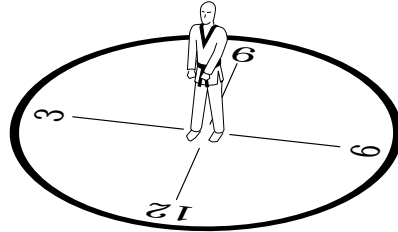
The *Taeguek* Poomse all follow the pattern (☳), which is based upon the trigrams. Execution of techniques within the *Taeguek* form distinguishes the solid line — (yang) or broken line - - (um). If the practitioner takes a step forward on one of the horizontal lines of the pattern, the line is a solid (yang) line. If no step forward is completed it becomes a broken (um) line. The combination of these broken and solid lines creates the proper trigram pattern on the floor. In this way the basic movements and philosophical basis are preserved.

*Palgwe* have some variation, 1-4 and 6 all use the pattern shape of the Chinese character, (工) *gong*, which means work. *Palgwe* 5 uses (干) *gan*, which means shield. In 7 and 8 the patterns are (下) *ha*, or below, and (土) *tu*, the earth, respectively.

The *Yudanja* (有段者), Black Belt, *Poomse* all have a different pattern, based on a Chinese character, and a philosophical meaning.

<u>Poomse / Meaning</u>	<u>Pattern</u>	<u>Character Definition</u>
<b>Koryo</b> (Unified Korea)	士 <i>sa</i>	Scholar-Gentleman
<b>Kumkang</b> (Diamond Mountain)	山 <i>san</i>	Mountain
<b>Taebaek</b> (Saint Mountain)	工 <i>gong</i>	Work
<b>Pyongwon</b> (Fertile Plain)	一 <i>il</i>	One
<b>Sipjin</b> (Knowing Ten)	十 <i>sip</i>	Ten
<b>Jitae</b> (Earth)	上 <i>shang</i>	Above
<b>Chonkwon</b> (Sky)	下 <i>ha</i>	Below
<b>Hansu</b> (Water)	水 <i>su</i>	Water
<b>Ilyo</b> (Oneness)	☰ <i>man</i>	All Things

The *Taeguk*, *Palgwe* and *Yudanja Poomse* were developed from previous forms relatively recently, but clearly contain organized thought. The pattern retains the cultural link of language and also conveys the philosophical message intended by the originator. To keep the message from being lost in time, the student must study and be diligent in their practice of Taekwondo.



The second element is direction, which indicates the direction the student faces. In the figure above the student is in the center of a clock. To the front of the student is twelve o'clock, back is six o'clock, right is three o'clock and left is nine o'clock. This clock method is used when describing the form to convey direction. Practitioners of *Palgwe* and *Taeguk* forms are only required to face these four directions.



Back Stance (*Dwit Koobi*) with Single Knife Hand Middle Block (*Han Sonnal Momtong Makki*)

The third and fourth elements are related; they are the movements that make up the form. Stance refers to the positioning of the feet and body. Technique denotes methods of blocking, striking, and kicking. Both of these elements are important because the stance and technique must be performed in the proper way to develop Taekwondo skill and preserve the continuity of the art.

## Developing Poomse Performance

The practice and development of *Poomse* skill is the soul of Taekwondo practice. *Poomse* are used heavily in Taekwondo rank testing. A skilled instructor can discern the knowledge, skill level, strength, and focus of an individual just by watching them perform one form. When performing *Poomse* one must take into account several ideas:

**Technique** – The *Poomse* is made up of Taekwondo techniques of blocking, striking and kicking. Without the understanding and development of basic skills, *Poomse* cannot be performed properly. Blocking motions should start and stop where they will be effective. Striking techniques should begin at the hip and use the appropriate follow-through. Balance, control and proper foot positions should be used with kicking skills.

**Knowledge of the Poomse** – It is important to learn as much as possible about the particular form. The student should know the pattern, stances and techniques in as much detail as possible. Some of the motions in *Poomse* can appear to be very “abstract” and the practitioner must train hard to understand the motion. Knowing the history, Chinese character pattern and *Palgwe* idea inspires the student in practice and adds enrichment to the experience.

**Attitude** – To practice Taekwondo for any extended time takes perseverance and patience. These attributes are consciously developed in the course of training, and they comprise an important step in understanding the art. Always foster a strong and determined attitude when *Poomse* training. Giving complete attention to a task will create the proper mental idea to display in Taekwondo.

**Eye Focus and Precision** – Since the *Poomse* is a “simulated combat” practitioners must look where their imaginary opponent is located. Imagining an opponent will develop the precision of the attack and defense techniques. Middle punches should strike the imaginary opponent’s chest, high blocks should redirect high punches, and high kicks should hit the opponent’s face. Where the practitioner places these attack and defense techniques depends on their ability to “see” the attacks and openings. This is the first step in the formation of precise and effective techniques.

**Posture and Balance** – Posture and balance are really about controlling the center of gravity. Proper posture, from a good stance, enables a practitioner to use maximum force. Balance allows us to control that force and to continue with the next technique quickly and efficiently.

**Timing** – Timing deals with the rhythm of the *Poomse*. One should perform the *Poomse* so that each motion is completed fully and then move on to the next without hesitation. This does not imply doing the actions in a rapid fashion but rather performing each motion properly.

**Power** – The display of power is based on using tension and relaxation in body movements. In the preparatory stage, relaxation is used. This helps to give speed to the technique. Once the technique has been delivered as it approaches its action, tension is applied. Learning when and how to use these two elements is one of the most important lessons of *Poomse* practice.

**Breathing and Kihop** – Breathing is crucial to the development of Taekwondo skills. One should inhale during the preparatory motion and exhale on the delivery of the technique. The *Kihop* (氣合) or spirit shout, encompasses the idea that the exhalation is the strongest moment of the action. The *Kihop* should come from the diaphragm and not the nose or throat.

There is a great amount of historical, philosophical, physiological and practical information stored in *Poomse*. As Taekwondo practitioners we have a responsibility to remember this information and practice it accordingly. Not only are we required to memorize the proper direction, pattern, stance and technique but also to display them with the proper balance and power in a consistent rhythm. The study and performance of *Poomse* is an art form. The practitioner, in the performance of *Poomse*, encapsulates their skill, experience and understanding of Taekwondo and martial arts. To embody this takes hours of practice and can be a lifetime challenge of Taekwondo.

## Taeguek 1 (Heaven)

- Attention (Charyeut)
- Bow (Kungye)
- Ready stance (Joonbi)

1. Pivot on the right foot turning toward 9 o'clock. Assume a left walking stance (Oen Apseogi). Execute a left down block (Oen Arae Makki).
2. Advance toward 9 o'clock. Assume a right walking stance (Oreun Apseogi). Execute a right middle punch (Oreun Momtong Badae Chireugi).
3. Turn clockwise toward 3 o'clock. Assume a right walking stance (Oreun Apseogi). Execute a right down block (Oreun Arae Makki).
4. Advance toward 3 o'clock. Assume a left walking stance (Oreun Apseogi). Execute a left middle punch (Oen Momtong Badae Chireugi).
5. Turn counterclockwise toward 12 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki). Execute a right middle punch (Oreun Momtong Baro Chireugi).
6. With the left foot fixed, move the right foot to the left heel. Turn toward 3 o'clock. Assume a right walking stance (Oreun Apseogi). Execute a left outside-inside middle block (Oen Momtong An Makki).
7. Advance toward 3 o'clock. Assume a left walking stance (Oen Apseogi). Execute a right middle punch (Oreun Momtong Baro Chireugi).
8. Pivot on the ball of the right foot. Turn counterclockwise toward 9 o'clock. Assume a left walking stance (Oen Apseogi). Execute a right outside-inside middle block (Oreun Momtong An Makki).
9. Advance toward 9 o'clock. Assume a right walking stance (Oreun Apseogi). Execute a left middle punch (Oen Momtong Baro Chireugi).
10. Turn toward 12 o'clock. Assume a right forward stance (Oreun Apkoobi). Execute a right down block (Oreun Arae Makki). Execute a left middle punch (Oen Momtong Baro Chireugi).
11. Bring the left foot to the right heel. Turn toward 9 o'clock. Assume a left walking stance (Oen Apseogi). Execute a left upper block (Oen Eolgool Makki).
12. Execute a right front kick (Oen Apchagi). Execute a right middle punch (Oreun Momtong Badae Chireugi) from a right walking stance (Oreun Apseogi).
13. Turn clockwise toward 3 o'clock. Assume a right walking stance (Oreun Apseogi). Execute a right upper block (Oreun Eolgool Makki)

14. Execute a left front kick (Oen Apchagi). Assume a left walking stance (Oen Apseogi). Execute a left middle punch (Oen Momtong Badae Chireugi).

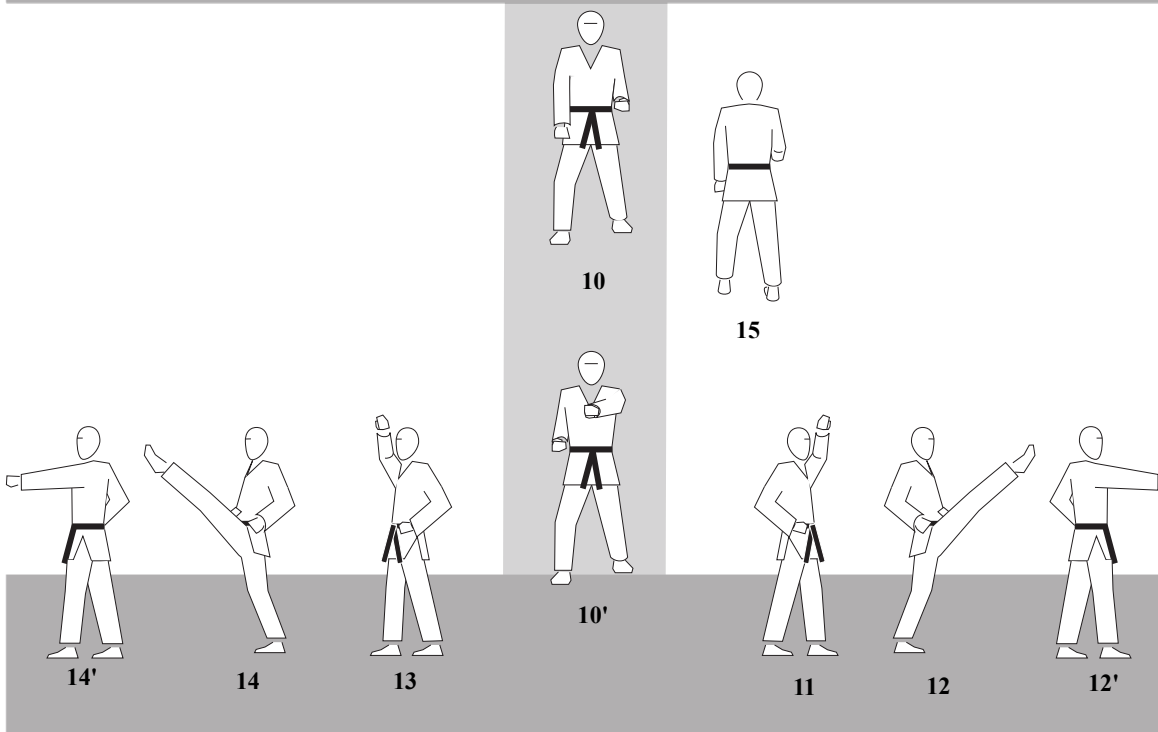
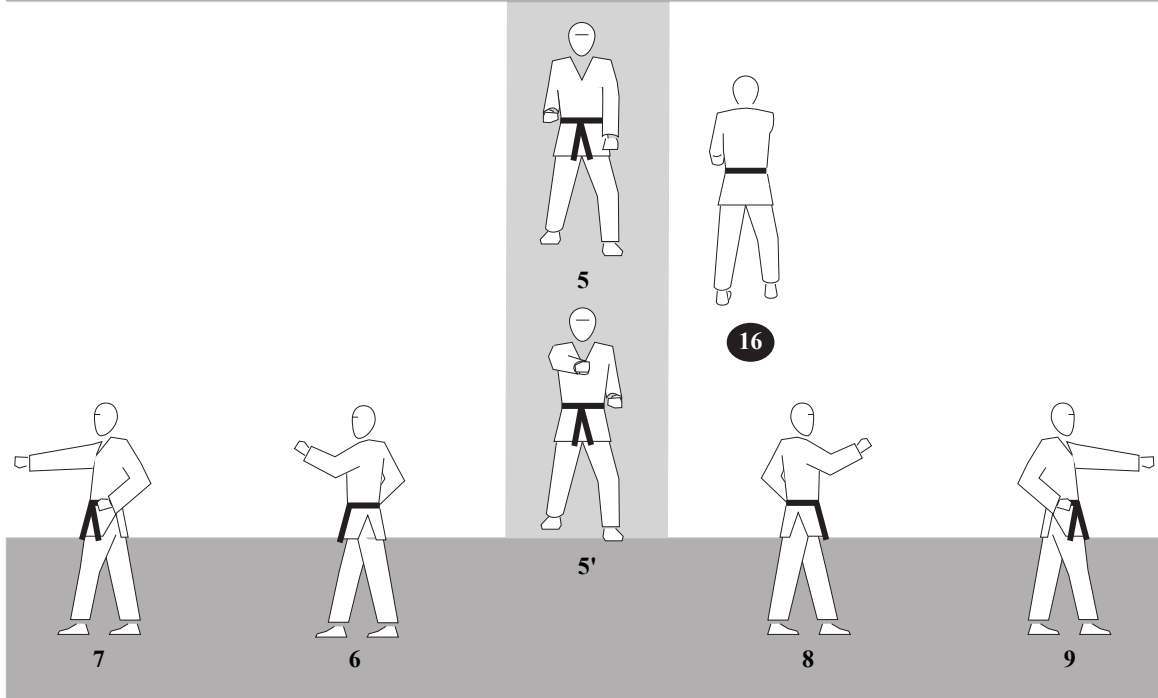
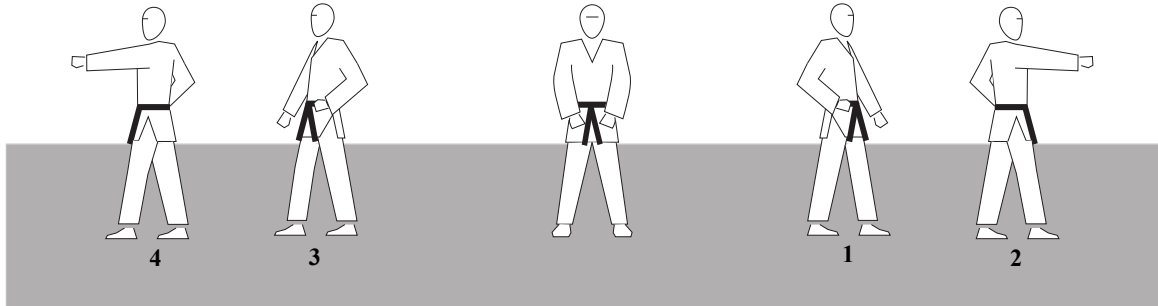
15. Pivoting on the right foot turn clockwise toward 6 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki).

16. Advance assuming a right forward stance (Oreun Apkoobi). Execute a right middle punch (Oreun Momtong Badae Chireugi). Yell (**Kihap**).

- Ready stance (Geuman) Pivot on right foot, turn body to the left.
- Bow (Shiyo)

# Taegeuk Il Jang (1)

KEON





## Palgwe 1

- Attention (Charyeut)
- Bow (Kungye)
- Ready stance (Joonbi)

1. Turn toward 9 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki).
2. Advance assuming a right forward stance (Oreun Apkoobi). Execute a right inside-outside middle block (Oreun Momtong Bakat Makki).
3. Turn clockwise toward 3 o'clock. Assume a right forward stance (Oreun Apkoobi). Execute a right down block (Oreun Arae Makki).
4. Advance assuming a left forward stance (Oen Apkoobi). Execute a left inside-outside middle block (Oen Momtong Bakat Makki).
5. Turn counterclockwise toward 12 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki).
6. Advance toward 12 o'clock. Assume a left back stance (Oen Dwitkoobi). Execute a right inside-outside middle block (Oreun An Palmok Momtong Yeop Bakat Makki).
7. Advance assuming a right back stance (Oreun Dwitkoobi). Execute a left inside-outside middle block. (Oen An Palmok Momtong Yeop Bakat Makki).
8. Advance assuming a right forward stance (Oreun Apkoobi). Execute a right middle punch (Oreun Momtong Badae Chireugi). Yell (**Kihap**).
9. Turn counterclockwise toward 3 o'clock pivoting on the right foot. Assume a right back stance (Oreun Dwitkoobi). Execute a left single knife hand middle block (Oen Hansonnal Momtong Bakat Makki).
10. Advance assuming a left back stance (Oen Dwitkoobi). Execute a right inside-outside middle block (Oreun An Palmok Momtong Yeop Bakat Makki).
11. Turn clockwise toward 9 o'clock. Assume a left back stance (Oen Dwitkoobi). Execute a right single knife hand middle block (Oreun Hansonnal Momtong Bakat Makki).
12. Advance assuming a right back stance (Oreun Dwitkoobi). Execute a left inside outside middle block (Oen Momtong Yeop Bakat Makki).
13. Turn toward 6 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki).
14. Advance toward 6 o'clock. Assume a right forward stance (Oreun Apkoobi). Execute a right knife hand strike to the neck (Oreun Hansonnal Mok An Chigi).
15. Advance assuming a left forward stance (Oen Apkoobi). Execute a left knife hand strike to the neck (Oen Hansonnal Mok An Chigi).

16. Advance assuming a right forward stance (Oreun Apkoobi). Execute a right middle punch (Oreun Momtong Badae Chireugi). Yell (**Kihap**).

17. Turn counterclockwise toward 9 o'clock. Assume a left forward stance (Oen Apkoobi). Execute a left down block (Oen Arae Makki).

18. Advance assuming a right forward stance (Oreun Apkoobi). Execute a right inside-outside middle block (Oreun Momtong Bakat Makki).

19. Turn clockwise toward 3 o'clock. Assume a right forward stance (Oreun Apkoobi). Execute a right down block (Oreun Arae Makki).

20. Advance assuming a left forward stance (Oen Apkoobi). Execute a left inside-outside middle block (Oen Momtong Bakat Makki).

- Ready stance (Geuman) Pivot on right foot, turn body to the left.
- Bow (Shiyo)

# Palgwe Il Jang (1)

# I

