



Kingston Martial Arts

Gup Student Manual

A Guide to Your Tang Soo Do Journey

Welcome to our school

Welcome to Kingston Martial Arts. Whether you walked in for the first time last week or you've been training with us for years, I'm glad you're here.

Stepping onto the mat takes courage. Many people think about training for a long time before they actually do it. You did it, and that already says something about you. Tang Soo Do will ask a lot of you, physically and mentally. In return it gives you strength and confidence you'll carry well beyond the dojang. It helps on hard days, and it helps when someone else needs you to step up.

If you're just starting, everything will feel new, and that's how it should be. Every Dan in this school was once a white belt who couldn't remember the first form. If you've been training a while, stop now and then to notice how far you've come. I see it even when you don't.

Some days a form won't come together, or a technique will feel awkward no matter how many times you try it. That's where patience gets built. You aren't doing it alone. What you're learning was handed down by generations of practitioners, including my own teacher, Master Keith Bennett. It's my responsibility and my privilege to pass on what they gave me, and one day you'll do the same for someone else.

This manual will help you understand the art and the traditions you're now part of. More than that, I hope it reminds you that you belong here, with people who will cheer you on, push you when you need it, and celebrate every step you take.

I'm proud to train alongside you.

Kyo Sa Lionel Johnson
Owner and Head Instructor
Intercontinental Tang Soo Do Organization (ITO) Dan #40503

Using this manual

Read the sections that connect with your current training, then return to them as your experience grows. The rank tables explain what must be retained as you advance. The terminology section is a reference for words used in class.

Young children are not expected to read this manual. Parents and instructors can explain its ideas through everyday examples and the work children do in class.

Physical techniques and applications are taught by instructors. This manual explains their purposes and principles; it does not replace supervised instruction.

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Our School

Kingston Martial Arts teaches Tang Soo Do through the lineage of Hwang Kee and our founding instructor, Master Keith Bennett. Our training joins technical skill with the judgment to use it responsibly. We expect students to become stronger, more capable people who treat others with humility, kindness, and dignity.

A Gup member is a student working through the grades that lead toward Dan rank. During these years, you learn how to move, how to practice, how to receive correction, and how to conduct yourself when things are difficult. These habits matter throughout your training.

Master Keith Bennett

Master Keith Bennett began training in 1976 and established Keith Bennett's Karate Academy in Kingston in September 1990. He earned his master rank from Master H. C. Hwang and Grand Master Hwang Kee in 1995, and continued to Pal Dan, eighth degree.

For Master Bennett, protecting the art means maintaining the technical foundation and values he received from Hwang Kee. He expects technical excellence and careful attention to how instruction passes to each new generation. Changes can become accepted practice, leaving later students unaware of the original teaching.

He recognizes Ryu Pa, a river flowing and dividing, as necessary for the art's growth. His commitment is to preserve the foundation he was taught as that growth continues. Students contribute through accurate practice and a willingness to be corrected.

After leaving the Soo Bahk Do federation, Master Bennett adopted Pyung Ahn Do in 2009, before the school joined the ITO in 2012. The name joins his philosophy of inner peace and confidence with the teachings of his mentor, Hwang Kee. He made it our way: a philosophy for being and a way of life, expressed in how we train and treat others.

His teaching calls for unwavering belief in oneself, service to humanity, and dedication to physical and mental growth and strength. One lesson Kyo Sa Johnson carries forward is that technique and power are equally necessary, and neither is useful without the other. Students must develop both, together with the self-control to use them responsibly.

Master Bennett now serves as a special instructor to Dan members and occasionally teaches Gup classes and seminars. His technical teachings continue to inform our school's culture and standards for Gup instruction. His expectations remain part of each student's training: practice carefully, accept correction with humility, and take responsibility for the quality of your work.

Kyo Sa Johnson

Kyo Sa Lionel Johnson is the owner and head instructor of Kingston Martial Arts. He began training with Master Bennett to pursue self-mastery and become the best version of himself, physically and mentally. Tang Soo Do and Soo Bahk Do's emphasis on this lifelong work drew him to the art and continues to guide his practice.

Kyo Sa Johnson remains a student of the art and approaches his own training with the same openness he asks of his students. He welcomes correction because it helps him see where his understanding or execution needs work. For him, humility includes being willing to examine a familiar habit and change it when there is something better to learn. That responsibility extends beyond technique to how he treats people, responds to challenges, and conducts himself outside the dojang.

His belief in the “10,000-hour rule” reflects the patience and sustained practice he considers essential to that growth. This applies to studying the art as a whole as much as it does to refining a single technique. A familiar punch or stance still offers work to do: improving balance, coordinating movement, controlling power, and understanding its use. Years of experience give a practitioner more to examine each time they return to the basics.

That same approach shapes his teaching. Students receive honest feedback about what needs work, along with recognition of what they have accomplished. By pointing out specific differences between how a student performed a technique before and how they perform it today, he helps them recognize the results of their effort.

Leading the school gives Kyo Sa Johnson the opportunity to pass the art to another generation and support the people learning it. He believes this requires a team effort and has brought the school’s other Dan members together around that responsibility. Every student should feel heard, understood, encouraged, and supported. Together, they work to give students that experience and encourage them to carry the same care and compassion into their relationships with others.

You can look to Kyo Sa Johnson for support throughout your training. He will be honest with you, help you recognize your progress, and ask you to challenge yourself to become better than you were yesterday.

Milestones in our school

Period	School milestone
September 1990	Master Keith Bennett establishes Keith Bennett’s Karate Academy.
2009	After leaving the Soo Bahk Do federation, Master Bennett adopts Pyung Ahn Do as the school’s way of life, rooted in Peaceful Confidence.
2012	The school joins the Intercontinental Tang Soo Do Organization under Grandmaster Dominick Giacobbe.
November 2024	Lionel Johnson succeeds Master Bennett as owner.
Today	Kingston Martial Arts carries the school’s teaching forward, with Master Bennett contributing special instruction and Kyo Sa Johnson outlining daily training.

Our teaching lineage runs from Hwang Kee through Master Bennett to Kyo Sa Johnson and the students of our school. A lineage identifies the people through whom teaching has been passed. An organizational affiliation identifies membership in a particular body. Knowing our history means understanding both without confusing them.

Tang Soo Do and Hwang Kee

What Tang Soo Do means

Tang Soo Do is a Korean martial art that trains the body and mind for self-defense, disciplined action, and lifelong development. Tang refers to China through the name of its Tang dynasty, Soo means hand, and Do means way or path. The usual translation is the Way of the Chinese Hand. The name acknowledges an influence on the art; the training itself was organized and taught in Korea.

Do (Way) gives the practice a purpose beyond performing techniques. A student learns to act with courage, control anger, keep commitments, and treat people with care. The ability to defend yourself and the judgment to use that ability responsibly belong to the same practice. These are skills to develop through experience, just as balance and coordination are.

Moo Duk Kwan is the school Hwang Kee founded, and the source of our lineage. Moo means martial, Duk means virtue, and Kwan means school or institute. Its name joins martial skill with character: a capable practitioner should also be trustworthy, respectful, and humane. Tang Soo Do names the art; Moo Duk Kwan identifies the school in which Hwang Kee developed and transmitted his teaching. [1]

Hwang Kee: the beginning of a lifelong pursuit

Hwang Kee was born on November 9, 1914, in Jang Dan, in Korea's Kyong Ki province, during Japanese colonial rule. The founder's history describes a childhood encounter in 1921 with a man defending himself using movements identified as Tae Kyun or Sip Pal Ki. That account marks the beginning of his interest in martial arts, decades before he established the modern Moo Duk Kwan curriculum. [2]

In 1936, while working in Manchuria, China, Hwang Kee began studying with Yang Kuk Jin. He returned to Korea in 1937 and later returned to Manchuria for further study. His education developed through instruction, observation, reading, and persistent personal practice. His Chinese training became one of the influences he brought into the art he would teach in Korea. [2]

Chinese influences preserved in his work include So Rim Jang Kwon, or Shaolin Long Fist, and Tae Kuk Kwon, or Tai Chi Chuan. Strong hand and foot actions, connected movement, and attention to breath became parts of the teaching he brought together. These influences help explain the different movement qualities you encounter as your training advances. [5, 11]

Founding and rebuilding Moo Duk Kwan

On November 9, 1945, shortly after Korea's liberation from Japanese rule, Hwang Kee opened Moo Duk Kwan in Seoul. His first teaching was called Hwa Soo Do, commonly rendered as the Way of the Flowering Hand. He later adopted the more familiar Tang Soo Do name, helping his school reach a wider public. This beginning in 1945 is the founding of our modern school tradition. [1, 2]

The Korean War, which began in 1950, interrupted the school's growth and scattered its members. Hwang Kee established a temporary teaching base in Pusan in 1951 and returned to Seoul in 1953 to rebuild. The school's survival depended on teachers and students continuing their work through displacement and disruption. Its history includes the patient work of starting again. [3]

During the 1950s and 1960s, training reached universities, police and military communities, and students from abroad. Korean instructors and returning American servicemen helped carry the art to the United States. Dale Drouillard, one of the earliest American Dan members, was among those who opened a school after returning home. This spread created new generations of teachers whose students would carry the art still farther. [3, 7]

The influences you can recognize in our forms

Our curriculum contains both an inherited foundation and material developed by Hwang Kee. The Pyung Ahn forms have close relatives called Pinan or Heian in Okinawan and Japanese karate traditions. Nahanchi is related to Naihanchi or Tekki, and Bassai is another shared form family. These relationships explain why you may recognize a sequence in another school while seeing differences in stances, rhythm, or execution. [5]

Hwang Kee also created teaching material of his own. The Ki Cho forms give beginning students a manageable setting for basic stances, defenses, punches, and changes of direction. Their simplicity allows attention to the quality of each movement. The school's study material dates Ki Cho Hyung II Bu to Seoul in 1947. Later, the Chil Sung forms brought together further aspects of his study and practice. [10; school study materials]

These different sources help explain the character of our art: clear and forceful actions, close attention to the hips and stance, and study of breathing, relaxation, and connected movement. A hyung is a record of movement to investigate. Knowing its sequence is the beginning; understanding its purpose, timing, balance, and application takes much longer.

Preserving an independent path

In the 1960s, efforts to unite Korean martial arts under the Tae Kwon Do name divided the Moo Duk Kwan community. Some instructors joined that movement. Hwang Kee chose to retain his school's identity and teaching, pursuing a legal challenge when the Korean Soo Bahk Do Association's status was threatened. In June 1966, a ruling upheld the association. This helps explain why schools with a common Moo Duk Kwan ancestry now belong to different organizations and teach different curricula. [7]

Lineage tells us who taught whom and how the art reached us. Organizational membership tells us which association a school belongs to. These are related facts, but they answer different questions. At Kingston Martial Arts, we honor the teaching passed from Hwang Kee through Master Bennett while participating in the Intercontinental Tang Soo Do Organization.

The warrior and the scholar

Hwang Kee expected martial artists to train rigorously and study seriously. His writing helped preserve teaching, explain principles, and give students a reference beyond what they could remember from class. Hwa Soo Do Kyo Bon, published in 1949, presented philosophy, techniques, and forms. Soo Bahk Do Dae Kahm, published in 1970 after years of work, expanded his treatment of history, principles, and technique. [6]

His son, H.C. Hwang, translated the work that appeared in English in 1978 as Tang Soo Do (Soo Bahk Do) Volume 1. That is the text behind much of our school's written examination tradition. Further publications included advanced forms, his interpretation of the Moo Yei Do Bo Tong Ji, philosophy, and the history of Moo Duk Kwan. His published work shows that reading, research, and reflection were part of his martial practice. [6]

Our study materials describe his wish to explain the art logically and prepare it for future generations. For a Gup student, that means learning why a stance supports balance, what a movement is intended to accomplish, and how a principle applies in different situations. Questions and corrections are part of that work. A serious student practices, studies, and returns to practice with a better understanding.

His legacy and our responsibility

Hwang Kee died on July 14, 2002. His son H.C. Hwang succeeded him as President and Kwan Jang Nim of the Moo Duk Kwan organization. Hwang Kee's influence also continues through practitioners in

other organizations who preserve and teach material received through his lineage. Our school is part of that wider inheritance. [13, 14]

Moo Do means the martial way. In our school, it requires reverence for life as well as the ability to defend it. A partner entrusts you with their safety; your control must deserve that trust. Outside the dojang, the same responsibility calls for sound judgment, courage when protection is needed, and restraint when conflict can be resolved peacefully.

Our Ten Articles of Faith, Eight Key Concepts, and mental training give this responsibility specific language. Humility makes correction possible. Integrity makes your word dependable. Indomitable spirit helps you continue through difficulty. Each principle asks something of you in daily life. Learning the art includes becoming the kind of person who can be trusted with it.

Our Connection to Soo Bahk Do

What Hwang Kee found in 1957

In 1957, Professor Na Hyun Seong introduced Hwang Kee to the Moo Yei Do Bo Tong Ji at the Seoul National Library. Also written as Muye Dobo Tongji, this illustrated military manual became a major source for his further study. Hwang Kee examined its descriptions of unarmed methods and used them to develop his understanding of older Korean martial practice. [3]

The manual was published in 1790 under King Jeongjo of the Joseon dynasty. It documented military skills including sword, spear, staff, mounted methods, and unarmed fighting, drawing on Korean and neighboring traditions. It was a military reference, much broader than a modern book of empty-hand forms. Its age helps explain its historical importance. [12]

The unarmed section, called Kwon Bup or Fist Method, describes postures and training methods that Hwang Kee investigated. His work was an interpretation developed through study and practice. The forms he produced from that study are modern expressions of older material. This is the connection between an eighteenth-century document and movements that students learn in the dojang today. [12, 15]

From Tang Soo Do to Soo Bahk Do

Soo Bahk is an older name associated with hand-striking methods. Hwang Kee adopted Soo Bahk Do, the Way of Hand Striking, to emphasize the Korean historical material he was studying and the direction of his teaching. On June 30, 1960, the Korean Soo Bahk Do Association was established, with Hwang Kee at its head. The name and the research belonged to a continuing development of his practice. [7]

The change involved additional content as well as a different name. Much of the Tang Soo Do foundation remained, while Hwang Kee developed further forms, methods, and explanations. The Soo Bahk Do federation describes the earlier Tang Soo Do system as a predecessor to his later Soo Bahk Do system. Schools using either name today may teach different selections of that material. [9]

The U.S. Tang Soo Do Moo Duk Kwan Federation was formed in 1975. In 1994, its board and members adopted the Soo Bahk Do name at Hwang Kee's request. The dates answer separate questions: 1945 marks the founding of Moo Duk Kwan, 1957 the beginning of his study of the old manual, 1960 the Korean association, and 1994 the U.S. organization's adoption of the later name. [8]

Hard, soft, and the middle way

Hwang Kee's teaching drew on both Weh Ga, or external approaches, and Neh Ga, or internal approaches. External practice emphasizes readily visible qualities such as strong, direct action. Internal

practice gives close attention to breath, continuity, and the coordination beneath the visible movement. Choong Gan Ryu, the Middle Way, describes bringing these approaches together. [11]

Hard and soft describe qualities of action, not a choice between strength and weakness. Effective structure can support a technique without making the whole body rigid. Relaxation can permit speed and adjustment without sacrificing control. Students develop the ability to change these qualities as the movement requires. This study helps power, mobility, and balance support one another.

The principles also apply to familiar basics. In a middle punch, stance, hip action, the returning hand, and the striking arm must contribute to one action. In a turn, control must continue through the transition rather than appearing only in the final position. The school's study text places particular emphasis on the hips, reaction power, balance, breathing, and appropriate tension. These are subjects for instruction and continued practice.

The forms that carry this study

Chil Sung means Seven Stars. Hwang Kee developed seven forms bearing that name as guides to his art. They bring together material from his training and research, requiring students to study different rhythms and relationships between breath and movement. They stand alongside the traditional forms in our curriculum. [10]

Our Gup requirements include Chil Sung Il Ro, E Ro, and Sam Ro. Useful themes for their study are breath and coordinated movement in Il Ro, balance and poise in E Ro, and active changes of movement in Sam Ro. These themes help explain what students are investigating beyond a new sequence of techniques. School instruction determines their execution. [11; school rank requirements]

Yuk Ro means Six Paths. Hwang Kee developed six forms from methods described in the Kwon Bup material. Du Mun, the first Yuk Ro form, appears in our Cho Dan Bo requirements. Other products of his research include Hwa Sun and Ship Dan Khum, which students may encounter in further study. These names identify distinct bodies of work; they are not interchangeable names for the Chil Sung series. [10; school rank requirements]

What this connection means at Kingston Martial Arts

We practice Tang Soo Do and maintain our connection to Soo Bahk Do because the founder's further work gives us more to study about our own practice. Learning a Chil Sung or Yuk Ro form can reveal a weakness in balance, breathing, or coordination that also affects a basic technique. Returning to that basic with greater understanding is part of becoming a more complete martial artist.

Master Bennett's teaching carries this material into our school. After leaving the Soo Bahk Do federation, he adopted Pyung Ahn Do as our way of life in 2009. The school joined the ITO in 2012. Our connection to Soo Bahk Do continues through lineage, technical teaching, and practice. Our organizational affiliation is with the ITO.

For Gup students, this connection calls for patient work on the foundations already being taught. A student who can name several form families but cannot control a basic movement has further work to do. Technical excellence, a willing response to correction, and an understanding of the art's history belong together. The founder's example encourages us to keep learning while taking care of what has been entrusted to us.

External internal and mental training

Area	Meaning in our training	What a student should notice
Weh Gung	External development through physical practice	Posture, strength, coordination, balance, and controlled technique
Neh Gung	Internal training, including breathing and coordinated use of the body	Unnecessary tension, disrupted breathing, and the ability to move with control
Shim Gung	Mental and spiritual training	Attention, intention, courage, self-control, and care for others

These areas support one another. A strong body needs good judgment. Good intentions need capable action. Concentration is harder to maintain when the body is disorganized or the breath is held without purpose. Your training brings these qualities together over time.

Peaceful Confidence

Pyung Ahn Do: our way of life

Pyung Ahn Do is the philosophy for being that Master Bennett adopted for our school in 2009, after leaving the Soo Bahk Do federation and before joining the ITO. The name joins his belief in inner peace and confidence with the teachings of his mentor, Hwang Kee. Pyung Ahn expresses peaceful confidence; Do makes it a way to practice throughout life.

You also encounter Pyung Ahn in the names of five hyung. Those forms are part of the technical curriculum. Pyung Ahn Do gives the same ideal a place in our conduct: develop enough confidence to face difficulty honestly, and enough peace within yourself to avoid creating unnecessary conflict. It asks us to remain courteous and caring when we are tired, corrected, challenged, or under pressure.

Our style carries a technical inheritance as well as this philosophy. Master Bennett preserves the foundation taught to him through Hwang Kee's lineage and expects technical excellence. Ryu Pa, described in our study text as a river flowing down and dividing, explains how styles branch as an art passes through different teachers. A branch can develop its own character while remaining responsible for the quality of the teaching it received.

At Kingston Martial Arts, that responsibility includes the team of Dans who teach and support our students. Master Bennett's technical teaching informs the standards we maintain; Kyo Sa Johnson and the school's instructors put our philosophy into daily practice through honest correction, encouragement, and care. Technique and power must support each other, and both must serve a person who has learned self-control.

You practice Pyung Ahn Do when you accept help without embarrassment, offer help without seeking recognition, and choose a response that considers the people around you. Inner peace does not remove the need for courage. Confidence does not remove the need for humility. Together, they prepare you to act with intention, kindness, and dignity.

Peaceful confidence begins with trust in your capacity to learn, act, and recover from difficulty. You can recognize a weakness without deciding that you are weak as a person. You can acknowledge another person's skill without feeling diminished by it.

Humility keeps confidence honest. When you receive a correction, listen closely enough to understand it. Try the change before defending your old habit. If something remains unclear, ask a respectful question. The aim is to become more capable, and that requires an accurate view of your present ability.

Courtesy under pressure

Courtesy has particular value when you feel frustrated, embarrassed, or challenged. A student who remains respectful only when comfortable has more work to do. Practice speaking without contempt, allowing others to finish, and choosing an appropriate response even when your first impulse is unhelpful.

Confidence should not become smugness or a belief that you are beyond correction. Your rank gives you responsibilities to other students. It does not make your needs more important than theirs or excuse careless behavior.

Service and the greater good

We expect students to consider the needs of family, friends, and community before personal convenience or recognition. Service can be ordinary: helping a new student find their place, giving a partner the time they need, fulfilling a responsibility at home, or doing useful work without seeking credit.

Care for your own physical and mental condition supports this responsibility. Rest, honest communication, and sensible training help you remain able to contribute. Service requires judgment about what will actually help.

The use of strength

When conflict occurs, seek a peaceful resolution when one is available. Clear boundaries, calm speech, leaving, or seeking help may protect people more effectively than physical action. If defense becomes necessary, the purpose is protection and an opportunity to reach safety.

In class, peaceful confidence allows you to practice seriously without treating a partner as an enemy. In everyday life, it allows you to be courteous without surrendering your judgment. Your strength should make other people safer in your presence.

The Eight Key Concepts

The Eight Key Concepts give us a shared language for physical practice and personal conduct. The first five guide the kind of person we are trying to become. The final three help us study how to use our ability with control. All eight belong in daily training.

Courage Yong Gi

Courage is the willingness to act responsibly when fear, uncertainty, or embarrassment makes action difficult. It may mean attempting a challenging exercise under instruction, asking a question, admitting a mistake, or speaking up when someone is being mistreated.

Courage grows through honest encounters with difficulty. Choose an appropriate challenge, accept guidance, and make a sincere attempt. Recklessness ignores consequences; courage considers them and acts with purpose.

In practice: Tell an instructor when you do not understand a movement instead of hiding at the back of the line. Outside class, acknowledge a mistake while there is still time to put it right.

Concentration Chung Shin Tong Il

Concentration brings your attention to the task you are performing. In martial training, that includes the instructor's direction, your movement, your partner, and the space around you. It does not mean staring at one thing while becoming unaware of everything else.

You will become distracted. The useful skill is to notice and return your attention. Repeating a form while thinking about something unrelated gives you less opportunity to learn from the repetition.

In practice: Listen through the full explanation. When practicing a correction, give that correction deliberate attention rather than rushing to the next movement.

Endurance In Neh

Endurance is the capacity to continue purposeful effort over time. It includes physical stamina and the patience to work on a skill that improves slowly. Regular attendance and careful repetition develop it.

A student may need weeks or months to change a persistent habit. Stay engaged, examine the problem, and continue working. Endurance includes adapting your effort when needed and reporting an injury honestly. Hiding pain or ignoring a stop instruction does not demonstrate commitment.

In practice: Continue practicing a basic technique after the novelty has worn off. At home, finish a responsibility even when you would rather do something more enjoyable.

Honesty Chung Jik

Honesty means telling the truth and allowing the truth to change your behavior. Be accurate about what you know, how you trained, what happened with a partner, and where you need help.

Self-deception slows learning. If you count a movement as correct because you wanted it to be correct, you lose an opportunity to improve it. Honest students can recognize progress and limitations at the same time.

In practice: If you forget part of a form, acknowledge it. If your contact was harder than intended, stop, check on your partner, and take responsibility.

Humility Kyum Son

Humility is central to our school. It is the willingness to see yourself accurately, learn from others, and place useful work ahead of protecting your image. It allows you to be proud of your effort without assuming superiority over another person.

Every student has strengths, limitations, and something left to learn. A senior student should be increasingly able to receive correction without resentment. Experience should also make you more patient with someone who is still learning what has become familiar to you.

Humility does not require pretending that you lack ability. It asks you to recognize that ability honestly and use it responsibly. You can trust yourself while remaining open to the possibility that your understanding is incomplete.

In practice: Thank someone for a useful correction and apply it. When helping a junior, speak in a way that preserves their dignity. When you succeed, recognize the instruction, partners, and support that helped you.

Power Control Him Cho Chung

Power control is the ability to choose and regulate the force you use. In partner training, the appropriate amount depends on the exercise, the instructor's direction, and the person working with you.

Control must remain present when you are excited, tired, or frustrated. A powerful technique you cannot stop or moderate is a training problem. Your partner's trust depends on your ability to practice within the agreed limits.

In practice: Match the exercise and your partner. If you cannot maintain control at the requested pace, slow down and ask for help.

Tension and Relaxation Shin Chook

Shin Chook concerns the relationship between contraction and expansion, commonly taught through tension and relaxation. Learn to recognize when muscular effort supports a movement and when unnecessary tension interferes with it.

This requires more than being told to relax. Students need to observe their posture, breathing, timing, and transitions with an instructor's help. Outside physical practice, the same attention can help you notice a clenched jaw or tense posture when frustrated and respond more deliberately.

Speed Control Wan Gup

Speed control means choosing an appropriate pace and changing it deliberately. A form has rhythm; every action does not have the same purpose or timing. Partner work also demands a pace that allows both people to learn safely.

Move slowly enough to understand a correction, then increase speed as your instructor directs. Rushing can hide errors from the person performing them. Control should remain visible as speed increases.

The Ten Articles of Faith and Mental Training

These traditional articles express duties to other people and to your own conduct. Here, faith means trustworthiness and commitment. We teach them through courage, intention, self-control, and care for others, without requiring a particular religious belief.

The traditional wording appears below, followed by its application in our school. The articles should help you make sound decisions. They do not remove your responsibility to think, ask questions, or protect someone from harm.

1 Loyalty to country

Be loyal to one's country. Contribute to the well-being of the people and community in which you live. Learn about your responsibilities, take useful action, and consider how your choices affect others. Loyalty includes the courage to recognize problems and work to improve them.

For a student, this can begin with dependable service in the local community. Respecting others, caring for shared spaces, and helping where you are able are practical forms of contribution.

2 Responsibility to parents and elders

Be obedient to one's parents and elders. Take guidance seriously and fulfill your responsibilities at home. Listen before reacting, communicate honestly, and recognize the work others do on your behalf.

Respectful conduct includes asking for an explanation when you do not understand. This article never requires accepting mistreatment, concealing harm, or following an unsafe instruction. Younger students should seek help from a trusted adult when something is wrong.

3 Care in close relationships

Be loving to one's husband or wife. The traditional wording addresses marriage. Its wider lesson is to treat close relationships with care, honesty, patience, and responsibility. Love requires attention to another person's needs and dignity.

Students of any age can practice this through kindness to family and the people who care for them. Adults should recognize that courtesy at the dojang has little value if it disappears at home.

4 Cooperation with brothers and sisters

Be cooperative with one's brothers and sisters. Contribute to shared responsibilities and support the people around you. Cooperation requires listening, doing your part, and making room for someone else's needs.

In our dojang, students are responsible for the quality of their shared practice. A reliable partner gives sincere effort, follows the exercise, and helps the other person learn without trying to dominate the exchange.

5 Respect for elders

Be respectful to one's elders. Recognize experience and treat people with courtesy. Be patient, listen carefully, and offer assistance when appropriate. The duty also extends to protecting the dignity of people who are vulnerable or need support.

Respect is expressed through actions: how you address someone, whether you interrupt, and whether you make an effort to understand. It should remain present even when you disagree.

6 Faithfulness to your teacher

Be faithful to one's teacher. Honor instruction through attention, honest effort, regular practice, and accurate representation of what you have learned. Receive correction with humility and ask questions in good faith.

Trust between teacher and student allows difficult work to take place. That trust depends on responsible conduct from both. Loyalty never requires abandoning your judgment or remaining silent about a serious concern.

7 Faithfulness to friends

Be faithful to one's friends. Be dependable and truthful. Keep appropriate confidences, fulfill commitments, and remain present when a friend needs support. A good friend also has the courage to challenge harmful behavior.

Supporting someone does not mean agreeing with every decision they make. Care may require a difficult conversation or seeking help when their safety is at risk.

8 Justice and honor in conflict

Face combat only in justice and with honor. Use martial skill for protection and a just purpose. Anger, humiliation, revenge, and a desire to impress others are poor reasons to use force. Seek a peaceful solution when one is available.

Honor includes restraint and concern for everyone involved. In training, it means following the exercise and protecting your partner. Outside class, it means avoiding unnecessary violence and looking for a way to reach safety.

9 Courage in difficulty

Never retreat in battle. In our school, this means remaining committed to what is right when doing so is difficult. Do not abandon honesty, responsibility, or another person's dignity because pressure makes those commitments inconvenient.

The article does not require staying in a dangerous confrontation. Leaving, de-escalating, or seeking help may be the most courageous and responsible action. Persist in the purpose of protecting people rather than in a contest of pride.

10 Following through

Always finish what you start. Take commitments seriously. Make a plan, give the work sustained attention, and complete what you have agreed to do. If circumstances prevent completion, communicate honestly and take responsibility for what happens next.

Good judgment remains necessary. When a method is unsafe or clearly ineffective, change the method. The deeper commitment is to act dependably and follow through with care.

Mental and Physical Training

A martial artist studies the relationship between mind and body. Physical practice can reveal impatience, distraction, fear, or pride. Mental training helps you recognize those habits and choose a more useful response.

Five requirements for mental training

Oneness with nature. Recognize that you are part of the world around you. Respect natural conditions and the limits of your body. Learning begins with observing what is actually present.

Complete awareness of the environment. Notice the space, people, and conditions around you. Attention should include what may affect your own movement or another person's safety.

Experience. Understanding grows through practice and reflection. A description can prepare you to learn, but it cannot replace working with an instructor and training partners.

Conscience. Examine whether your action is right, including when no one is watching. Skill does not excuse dishonesty or unkindness.

Culture. Learn the history, language, customs, and responsibilities of the art. Understand the purpose of a practice instead of copying its appearance without thought.

Eleven points of emphasis for mental training

The traditional study material names the following points. Their practical meanings help connect them to daily behavior.

Traditional point	Application for a student
Reverence for nature	Observe and respect the world that supports your life and training.
Physical control through Ki Hap	Coordinate effort, breath, and attention as instructed.
Courtesy	Treat people respectfully in speech and action.
A modest heart	Remain teachable and avoid exaggerating your ability.

Traditional point	Application for a student
A thankful heart	Recognize the time, patience, and support you receive.
Self-sacrifice	Place a worthwhile shared need ahead of personal convenience.
Cultivating courage	Act responsibly when fear or discomfort is present.
Chastity	Practice self-restraint and respectful, responsible personal conduct.
Being strong inside and mild outside	Develop conviction while remaining calm and considerate.
Endurance	Sustain useful effort and work patiently through difficulty.
Reading ability	Study carefully and keep developing your understanding.

Five requirements for physical training

Contact with natural surroundings. Remain aware of the environment in which you train. Temperature, footing, available space, and other conditions affect what is appropriate.

Contact with varied physical conditions. Learn to adapt through suitable, supervised practice. Adaptation should be gradual and matched to the student.

Suitable nourishment. Support training with regular food and hydration appropriate to your needs.

Suitable exercise. Practice at a level and intensity that fit your instruction, experience, and condition.

Suitable rest. Recovery supports continued practice. Fatigue is information to consider honestly, especially when it affects control or concentration.

Ten points of emphasis for physical training

Training point	What it asks you to develop
Ki Hap	Purposeful exhalation coordinated with effort and attention
Eye focus	Looking with purpose while remaining aware of the surroundings
Balance	Control of posture and weight throughout movement
Flexibility	A usable range of motion developed through appropriate practice
Muscular coordination	Effort that supports technique without unnecessary tension
Speed variation	Deliberate changes of pace and rhythm
Accuracy	A clear path, intended target, and controlled finish
Distance	An appropriate relationship to a partner or target
Breathing	Breath that supports movement and sustained effort
Conditioning of hands and feet	Gradual preparation through instructor-approved training

These points describe qualities to develop. Specific exercises and their intensity come from your instructors. Do not add impact conditioning, difficult applications, or partner drills on your own because you have read their names.

How to Practice and Learn

Progress depends on repeated, attentive work. Attending class introduces instruction and gives you correction. Your response to that correction determines how much of it becomes part of your practice.

A sound approach to training

The traditional study material identifies fourteen matters that deserve attention. Taken together, they describe a dependable student's habits.

1. Approach training seriously and be ready to learn.
2. Give sincere effort appropriate to the task and your condition.
3. Practice consistently over time.
4. Continue studying basic techniques at every rank.
5. Make each practice session purposeful.
6. Listen to your instructor and senior students, and follow directions.
7. Avoid reaching for advanced material before you are prepared.
8. Examine your progress honestly.
9. Keep a regular training schedule.
10. Retain and improve techniques you have already learned.
11. Attend to cleanliness after training.
12. Study the purpose and principles of a technique as you learn it.
13. Train for physical and mental betterment.
14. Recognize avoidable idleness and return to useful effort.

Working with a correction

Listen to the full recommendation. Make sure you understand the part of the movement being addressed. Apply the change at an appropriate pace and give the instructor an opportunity to observe it.

Work on a manageable amount at a time. Trying to change every detail at once can make it difficult to tell what helped. When a correction begins to feel familiar, continue checking it; an old habit can return when attention moves elsewhere.

Bow before the individual exchange and after receiving recommendations, as described in our etiquette. The courtesy acknowledges the person's time and effort. The most meaningful thanks is the care you take in applying the teaching.

Practice between classes

Work on material your instructor has already taught and approved. Choose a clear space and a pace that permits control. A short, attentive practice can help you retain a sequence or work on a particular correction.

Written descriptions and videos may support study, but the school's instruction determines how you perform its material. If an outside source shows something different, bring the question to your instructor. Do not silently replace the method you were taught.

When progress feels slow

A plateau is a reason to examine your practice. Check attendance, attention, consistency, and the particular problem you are trying to solve. Ask for a specific correction when you need one.

Measure more than how many techniques you know. Better balance, clearer recall, improved control, and a calmer response to correction are meaningful gains. Recognize them accurately while continuing the work.

What We Practice

Basics and stances

Kee Cho means basic. Basic techniques include the stances, blocks, strikes, and kicks from which more complex actions are built. They remain part of training at every rank because their quality affects everything that follows.

A stance organizes posture, balance, and the use of the body. It has a purpose in movement as well as in a held position. Students study front, back, horse, side, cross-leg, fighting, and ready positions under an instructor's direction.

Jhoon Bee, readiness, includes attention and preparedness. Being in the correct starting position while mentally disengaged is incomplete preparation.

Hand and foot techniques

Soo Gi are hand techniques; Jok Gi are foot techniques. Students learn to direct these actions with appropriate posture, distance, timing, and control. Blocks and attacks should be studied for their purpose and relationship to the situation being practiced.

A movement's name helps identify it, but its use requires instruction. Similar-looking motions may serve different purposes depending on distance, direction, contact, and the position of the people involved.

Hyung

Hyung are organized sequences of movements. They allow us to practice posture, direction, breathing, rhythm, and intention while preserving material passed down through the art.

Memorizing the sequence is a beginning. Students also need to understand what the movements are intended to accomplish and how their individual actions fit together. The next chapter explains this study in greater detail.

Il Soo Sik Deh Ryun

One-step sparring uses a defined exchange to study a response with a partner. It develops distance, timing, accuracy, and the ability to act with control. Both students have a role in making the exercise useful.

Perform the assigned attack and response sincerely, within the instructor's limits. An unpredictable change may defeat the purpose of the exercise. As students develop, instructors can change the conditions deliberately to deepen learning.

Ho Sin Sool

Self-defense practice studies responses to threats, unwanted contact, or restraint. The physical exercise belongs within a wider responsibility to recognize trouble, communicate clearly, avoid unnecessary confrontation, and reach safety.

A successful classroom repetition does not guarantee success in an uncontrolled event. Study the purpose of each exercise and the limits of what it demonstrates. Judgment, awareness, and the opportunity to leave remain important.

Deh Ryun

Sparring provides a supervised setting for studying movement with another person who is also moving and responding. It requires attention, restraint, and respect for the limits set by the instructor.

The purpose of a class exercise is learning. Follow the agreed rules, use the equipment directed by the instructor, and remain responsible for your contact. Report a loss of control or an injury immediately.

Kyok Pa

Breaking is a controlled demonstration using an approved target and setup. When assigned, it can help students study focus, commitment, accuracy, and the coordination of a technique.

Breaking requires instructor supervision. A broken board alone does not establish overall skill, sound judgment, or readiness for rank.

Movement and Forms

Principles that support technique

Balance and posture. You need to control the relationship between your body and its support. Balance matters during transitions as well as at the beginning and end of a movement.

Hip and body coordination. Hip movement can help connect the legs and trunk with the action of the limbs. It must fit the technique. More rotation is not automatically better; an excessive movement can interfere with alignment, timing, or balance.

Breath and focus. Coordinate breathing with the task. Ki Hap is a purposeful vocal exhalation associated with effort and attention. Learn its timing through instruction.

Distance and timing. A technically recognizable action may be ineffective at the wrong distance or moment. Partner practice helps you study those relationships.

Tension and relaxation. Use enough muscular effort to support the action while reducing effort that obstructs it. The change between these states should fit the movement.

Reaction and recovery. Consider how one action affects the rest of the body and what comes next. Finishing in balance allows you to continue or stop with control.

Intent and control. Know the purpose of the movement and remain responsible for its effect. Accuracy, speed, and power should develop together with restraint.

Seven factors in movement study

The written study tradition names weight, speed, distance, inertia, streamlined movement, length of reach, and energy. These are useful subjects for observation: how much of the body participates, how an action accelerates, whether a path is unnecessarily long, and how the body starts, stops, or changes direction.

Study these relationships with your instructor. A technique's effect depends on coordination, timing, target, contact, and the individual performing it. No single number or physical quality explains the whole action.

Learning a hyung

Begin with the overall pattern and the individual movements. Then connect the movements in the correct order. As recall becomes reliable, give more attention to posture, transitions, rhythm, breathing, tension, relaxation, and intention.

Applications help explain why a movement is present. Practice applications only as instructed. A form may support more than one interpretation, and different interpretations need to be examined through appropriate partner work.

An experienced student should continue refining the first forms learned. Greater experience should reveal details that were difficult to recognize as a beginner.

What instructors look for

A form can be examined through its origin and character, correct sequence, application, posture, breathing, tension and relaxation, power control, intention, and overall understanding. Readiness to study a form also matters: learn the material assigned by your instructor and seek guidance before attempting more advanced work.

A good performance allows the movements to connect without losing their purpose. Fast movement cannot hide uncertain balance, and an exaggerated display of force cannot replace correct timing. Sincere effort includes patience with these details.

Forms in our Gup curriculum

Form or series	What students should understand
Ki Cho Hyung Il Bu E Bu and Sam Bu	The three basic forms introduce foundational patterns and the disciplined repetition of basic actions.
Pyung Ahn Cho Dan through O Dan	The five Pyung Ahn forms develop increasingly varied combinations and transitions. Pyung Ahn is taught as peacefulness, balance, and confidence. Related forms appear as Pinan and Heian in other traditions.
Bassai Dai and Bassai So	Distinct forms in our curriculum that require careful study of changes in posture, direction, and the relationship between techniques. Learn the school's version and its assigned applications.
Sung Gi Cho Dan	A form required in our school before Il Gup. Follow the instruction given for its sequence, character, and purpose.
Chil Sung Il Ro E Ro and Sam Ro	Forms developed by Hwang Kee. Chil Sung means Seven Stars; the series is an important part of our study of his later teaching.
Nahanchi Cho Dan	Introduced for Cho Dan Bo. Study its particular stance, lateral movement, and coordination as taught in class.
Du Mun (Yuk Ro Cho Dan)	The first Yuk Ro form, introduced for Cho Dan Bo. Yuk Ro means Six Paths and connects students with another part of Hwang Kee's later work.

The school's rank requirements determine when these forms must be demonstrated. Other schools may teach them at different ranks. [5]

Etiquette and Student Conduct

Our etiquette makes respect visible and helps everyone train with clear expectations. It applies to beginners, senior students, and instructors. Understanding the purpose of a courtesy helps you perform it with sincerity.

Attendance and preparation

Students are expected to attend at least two classes each week. Consistent attendance gives you regular instruction, correction, and opportunities to retain what you have learned.

Come prepared to take part, listen, and work with care. If you have questions about an interruption to training or your ability to participate, speak with Kyo Sa Johnson.

Bowing

Bow when entering and leaving the dojang. Bow to seniors when engaging with them and before an individual instructional interaction. Bow after receiving one-to-one recommendations for improving a technique.

The bow acknowledges the person, the teaching, and the responsibility of the exchange. Accompany it with attention and respectful behavior. A hurried gesture followed by inattention misses its purpose.

Follow the instructor's direction for class opening, closing, and partner exercises. Ask if you are unsure of a procedure.

Addressing instructors

Use an instructor's title, such as Master, Sa Bom, or Kyo Sa. If you are not using a martial arts title, address instructors as Mr., Mrs., or Miss, as appropriate. Refer questions about training, examination readiness, and school expectations directly to Kyo Sa Johnson.

Nim is a Korean expression of respect added to a title. Learning these forms of address is part of learning the customs of the art.

Uniform and hygiene

Keep your Do Bok clean. A pressed uniform is preferred but is not required. Good personal hygiene is expected because training sometimes involves physical contact, including sparring.

Arrive clean and take responsibility for the condition of your clothing and equipment. Follow instructor guidance about anything that could affect a partner's comfort or safety. Cleanliness shows consideration for the people sharing the dojang with you.

Injuries and communication

Tell Kyo Sa Johnson promptly about an injury sustained outside the school that could affect your training. Report any injury sustained in the school immediately.

Be accurate about what happened and what you are experiencing. Do not conceal an injury to avoid missing an exercise or examination. Instructors need that information to make responsible decisions about your participation.

Partner responsibilities

Follow the assigned exercise and its limits. Give your partner your attention, maintain control, and stop when directed. If something feels wrong, communicate immediately.

Senior students should help juniors feel able to learn and ask questions. Avoid ridicule, unnecessary force, or using a partner to prove your ability. Everyone contributes to the quality of the training environment.

Conduct outside the dojang

Carry yourself with humility, kindness, and dignity. Consider the needs of your family, friends, and community before personal convenience. Think about the greater good when choosing how to act.

The standards you practice in class should remain present at home, school, work, and online. Be dependable, speak respectfully, admit mistakes, and use your abilities to help. Your conduct gives other people their clearest experience of what our school teaches.

Rank Requirements and Examinations

Rank recognizes development and brings further responsibility. As you progress, instructors expect you to retain earlier material while improving its quality. The curriculum is cumulative.

The tables below identify requirements to earn each listed rank, following the school's rank chart. They show new material added at each stage. Every earlier requirement remains part of your training and examination preparation.

Beginning white-belt students learn the basics and class customs assigned by their instructors as they prepare for Gu Gup. The chart's first listed examination rank is Gu Gup.

Rank names and belt colors

Rank to earn	Grade	Belt shown on the school chart
Gu Gup	Ninth Gup	Yellow
Pal Gup	Eighth Gup	Orange
Chil Gup	Seventh Gup	Orange with a white stripe
Yuk Gup	Sixth Gup	Green
O Gup	Fifth Gup	Green with a white stripe
Sa Gup	Fourth Gup	Green with a black stripe
Sam Gup	Third Gup	Red
E Gup	Second Gup	Red with a white stripe
Il Gup	First Gup	Red with two black stripes
Cho Dan Bo	Dan candidate	Blue with two black stripes

Cho Dan Bo is the candidate stage before Cho Dan, first degree. It is included here so Gup members can understand the next stage of preparation.

New forms required at each rank

Rank to earn	Forms added to all previous requirements
Gu Gup	Ki Cho Hyung Il Bu, E Bu, and Sam Bu
Pal Gup	Pyung Ahn Cho Dan

Rank to earn	Forms added to all previous requirements
Chil Gup	Pyung Ahn E Dan
Yuk Gup	Pyung Ahn Sam Dan; Chil Sung Il Ro Hyung and Chil Sung E Ro Hyung
O Gup	Pyung Ahn Sa Dan
Sa Gup	Pyung Ahn O Dan
Sam Gup	Bassai Dai and Chil Sung Sam Ro Hyung
E Gup	Bassai So
Il Gup	Sung Gi Cho Dan
Cho Dan Bo	Nahanchi Cho Dan and Du Mun, also called Yuk Ro Cho Dan

New partner material required at each rank

The self-defense names below follow the school chart. An instructor teaches the specific exercise meant by each name. Labels such as 2:1 and 2:2 identify school material and should not be interpreted as instructions on their own.

Rank to earn	Self-defense added	One-step sparring added
Gu Gup	No item listed	No item listed
Pal Gup	Ho Shin; Ho Sin Sool Cross	Il Soo Sik 1-4 and 5-8
Chil Gup	Ho Sin Sool Same Side	No new set
Yuk Gup	Ho Sin Sool 2:1	Il Soo Sik 9-12
O Gup	Ho Sin Sool 2:2	No new set
Sa Gup	No new item	Il Soo Sik 13-16
Sam Gup	No new item	No new set
E Gup	No new item	No new set
Il Gup	Ho Sin Sool Side X Side and Ho Sin Sool Behind	No new set
Cho Dan Bo	No new item	No new set

A row with no new material still requires continued improvement in everything already learned. The absence of an item from this chart does not remove the basics, class participation, control, or conduct that instructors evaluate in regular training.

Examination readiness

Instructors determine when a student is ready for testing. Lists for testing and evaluation are posted quarterly. Students are encouraged to speak directly with Kyo Sa Johnson if they have questions about their next examination.

Attendance gives you opportunities to learn; it does not by itself establish readiness. Knowing a sequence is also different from performing it with the required balance, accuracy, control, and understanding. An instructor's assessment considers the student's actual development.

An evaluation is an opportunity to understand what needs further work. Receive that information with honesty and humility, then use it to guide practice. Do not treat another student's promotion schedule as a measure of your worth or a promise about your own.

Preparing for Dan Study

Preparation for Dan rank begins during Gup training. Learn to connect the names you use, the movements you practice, the history you inherit, and the responsibilities you accept. Your understanding should become clearer and more personal as your experience grows.

This manual supports that study. Lessons from it will appear in daily instruction, but it is not a workbook or a schedule of classroom reviews. Younger children can learn its ideas through explanations and examples from instructors and families. Older students can return to it independently as their questions become more specific.

The knowledge to carry forward

History and lineage. Know who Hwang Kee was, what he founded, why Soo Bahk Do matters to our school, and how the teaching reached you through Master Bennett and Kyo Sa Johnson.

Philosophy and conduct. Understand the Eight Key Concepts, the Ten Articles, Peaceful Confidence, and the relationship between skill and responsibility. Be able to explain their meaning through your own conduct and experience.

Training principles. Study the relationship between posture, balance, hips, breathing, tension, relaxation, distance, timing, and intention. Learn the purposes of mental, internal, and external training.

Curriculum. Retain earlier forms, one-step sparring, and self-defense material. Understand the purpose of each area of practice and the standards your instructors have taught.

Terminology. Know the words needed to understand instruction, identify techniques, discuss training, and address people respectfully. Learn their meaning through use.

Independent study. Read carefully, take useful notes for yourself, and bring sincere questions to your instructor. Hwang Kee's technical books and the school's assigned study material provide further depth as you approach Dan work.

Learning from the written examination tradition

Kyo Sa Johnson's E Dan written examination illustrates the breadth of study expected as a practitioner develops. It addresses history, ethics, training habits, movement, forms, and the founder's writings. An E Dan examination belongs to a later stage than a first Dan examination; its specific questions should not be assumed to be your own future test.

Use it as an example of the seriousness of study. Your instructors will identify the required material and examination expectations for your rank. When using a textbook, confirm the edition because page references can differ.

Your goal is to explain what you have learned accurately and show how it affects your practice. The ability to repeat an answer becomes more valuable when your training gives that answer meaning.

Training Terminology

Korean words connect our classes with the people and traditions through which the art reached us. Learn a term's meaning, recognize it when spoken, and connect it to the appropriate action or responsibility.

The tables use the school's familiar spellings. Korean words can be written in English in several ways, so you may see Kee Cho or Ki Cho, E or Ee, Bu or Boo, and Ho Sin Sul or Ho Sin Sool. Differences in spelling do not always indicate different techniques. Listen to your instructor for pronunciation and the school's intended meaning.

The glossary is a reference. Reading the name of a technique does not establish how to perform it or when it is appropriate to use it.

General Terms

English classroom term	Korean classroom term
Our martial art	Tang Soo Do
Our historical kwan	Moo Duk Kwan
School	Dojang
Uniform	Do Bok
Belt	Dee
Head of a kwan or organization	Kwan Jang Nim
Master Instructor	Sa Bom Nim
Instructor	Kyo Sa Nim
Assistant Instructor	Cho (Jo) Kyo Nim
Test Examiner	Shim Sa Kwan Nim
A term of respect - similar to "Sir" / "Ma'am"	Nim
Student	Kwon Won
Beginner	Cho Bo Ja
Degree under Black Belt	Gup
Holder of Gup Grade	Yu Gup Ja
Degree of Black Belt	Dan
Holder of Black Belt	Yu Dan Ja
Senior Black Belt - 4th Degree and up	Ko Dan Ja
Junior Gup Member	Hu Beh
Senior Gup Member	Sun Beh
Basic	Kee Cho
Block	Mahk Kee
Attack	Kong Kyuck
Kick	Chagi

English classroom term	Korean classroom term
Forms	Hyung
Focused shout	Ki Hap
Balance	Choong Shim
Posture	Chung Seh
Internal training	Neh Gung
External training	Weh Gung
Mental and spiritual training	Shim Gung
Balance and Comfort	Pyung Ahn
Martial Way	Moo Do
Martial Spirit	Moo Do Chung Shin
Test	Shim Sa
Count	Ku Ryung
National Flag	Kuk Gi
Flag of a school or style	Kwan Gi
Breaking	Kyok Pa
Sparring	Deh Ryun
One Step Sparring	Il Soo Sik Deh Ryun
Self-Defense	Ho Sin Sul
Hand Techniques	Soo Gi
Foot Techniques	Jok Gi

Commands

English classroom term	Korean classroom term
Attention	Cha Ryut
Salute the Flag	Kuk Gi Bay Ray
Return to Ready Position	Ba Ro
Rest	Shio
Meditate	Muk Nyum
Bow	Kyung Ret
Bow To Founder	Kwan Jang Nim Kay Kyung Ret
Bow to Master Instructor	Sa Bom Nim Kay Kyung Ret
Bow to Instructor	Kyo Sa Nim Kay Kyung Ret
Bow to Examiners	Shim Sa Kwan Nim Kay Kyung Ret
Bow to Seniors	Sun Beh Nim Kay Kyung Ret
Look Behind (before turning)	Dwi Ro

English classroom term	Korean classroom term
Turn	Tora
Look / Focus	Shi Sun
Sit	An Jo
Stand	E La Sut
By my (Instructor's) count	Ku Ryung E Mat Cho So
By your own (student's) count	Ku Ryung Up Shi

Stances

English classroom term	Korean classroom term
Ready Stance	Jhoon Bee Jaseh
Front Stance	Chun Gul Jaseh
Back Stance	Hu Gul Jaseh
Side Stance	Sa Ko Rip Jaseh
Horse Stance	Kee Ma Jaseh
Cross Leg Stance	Kyo Cha Rip Jaseh
Fighting Stance	Deh Ryun Jaseh
Ready for Kick Stance	Bal Cha Ki Jhoon Bee Jaseh

Hand Techniques Blocks

English classroom term	Korean classroom term
Low Block	Ha Dan Mahk Kee
Inside to Outside Block	Ahneso Pahkuro Mahk Kee
Outside to Inside Block	Pahkeso Ahnuro Mahk Kee
High Block	Sang Dan Mahk Kee
Knife Hand Middle Block	Choong Dan Soo Do Mahk Kee
Two Fist Middle Block	Chun Gul Ssang Soo Mahk Kee
Low X (Cross) Block	Ssang Soo Ha Dan Mahk Kee
High X (Cross) Block	Ssang Soo Sang Dan Mahk Kee
Back Stance - Low Block	Hu Gul Ha Dan Mahk Kee
Back Stance - Middle Block	Hu Gul Ahneso Pahkuro Mahk Kee (Yup Mahk Kee)
Back Stance - High Block	Hu Gul Sang Dan Mahk Kee
Back Stance - Two Fist Middle Block	Hu Gul Ssang Soo Choong Dan Mahk Kee
Back Stance - Two Fist High Block	Hu Gul Ssang Soo Sang Dan Mahk Kee
Back Stance - Knife Hand Low Block	Hu Gul Ha Dan Soo Do Mahk Kee
Back Stance - Knife Hand Middle Block	Hu Gul Choong Dan Soo Do Mahk Kee

English classroom term	Korean classroom term
Back Stance - Knife Hand High Block	Hu Gul Sang Dan Soo Do Mahk Kee

Hand Techniques Attacks

English classroom term	Korean classroom term
Middle Punch	Choong Dan Kong Kyuck
High Punch	Sang Dan Kong Kyuck
Side Punch	When Jin Kong Kyuck
Spear Hand	Kwan Soo Kong Kyuck
Knife Hand	Soo Do Kong Kyuck
Back Fist	Cap Kwon Kong Kyuck
Plier Hand	Jip Kye Son
Elbow Strike	Pahl Koop Kong Kyuck
Palm Heel	Jang Kwon Kong Kyuck
Hammer Fist	Kwon Do Kong Kyuck
Ridge Hand	Yuk Soo Do Kong Kyuck
One Finger Spear	Il Ji Kwon Soo
Two Finger Spear	E Ji Kwan Soo
One Knuckle Attack	Il Ji Kwon
Upper Wrist Attack	Sohn Mok Deung Kong Kyuck
Soft Fist Attack	Yoo Kwon Kong Kyuck

Foot Techniques

English classroom term	Korean classroom term
Front Snap Kick	Ahp Cha Gi
Inside to Outside Kick	Ahneso Pahkuro Chagi
Outside to Inside Kick	Pahkeso Ahnuro Chagi
Side Kick	Yup Cha Gi
Roundhouse Kick	Dull Ryo Cha Gi
Back Kick	Dwi Cha Gi
Front Stretch Kick	Ahp Podo Oll Ri Gi
Spin Inside to Outside Kick	Dwi Ahneso Pahkuro Cha Gi
Side Hook Kick to Front	Yup Hu Ri Gi
Spin Hook Kick	Dwi Yup Hu Ri Gi
Knee Kick	Moo Roop Cha Gi
Reverse Roundhouse Kick	Peet Cha Gi

English classroom term	Korean classroom term
Jump Kick	E-Dan Cha Gi

Direction and Position

English classroom term	Korean classroom term
Right	O Ring Jok
Left	Wen Jok
Low	Ha Dan
Middle	Choong Dan
High	Sang Dan
Front	Ahp
Side	Yup
Back, Behind	Dwi
Backward	Hu Jin
Forward	Chun Jin

Anatomy

English classroom term	Korean classroom term
Hand	Soo
Foot	Bal
Heel	Bal Dwee Koom Chi
Arm	Pahl
Fist	Chu Mok
Neck	Mok
Waist	Hu Ri
Leg	Da Ri
Instep	Bal Deung
Elbow	Pahl Koop
Knee	Moo Roop
Chin	Tuk
Wrist	Pahl Mok
Forehead	Eema
Groin	Ko Whan
Lower abdomen area	Dan Jun
Solar Plexus	Myung Chi
Between nose and mouth	In Choong

Eight Key Concepts of Tang Soo Do

English classroom term	Korean classroom term
Courage	Yong Gi
Concentration	Chung Shin Tong Il
Endurance	In Neh
Honesty	Chung Jik
Humility	Kyum Son
Power Control	Him Cho Chung
Speed Control	Wan Gup
Tension & Relaxation	Shin Chook

Counting

English classroom term	Korean classroom term
One	Hana
Two	Dool
Three	Set
Four	Net
Five	Dasot
Six	Yasot
Seven	Il Gop
Eight	Yodl
Nine	Ahop
Ten	Yohl

Sources and Further Study

The school's teaching and rank requirements govern practice at Kingston Martial Arts. The following materials support the history, terminology, and study subjects in this manual.

School materials

Tang Soo Do Terminology Guide for Students; Lionel Johnson's Tang Soo Do E Dan Exam; 10 Articles of Faith and Mental Training; 8 Key Concepts; Master Bennett and the History of Our School; Tang Soo Do Complete; and the Kingston Martial Arts Tang Soo Do Rank Requirements Chart.

Current school roles, expectations, and interpretations of the teachings are stated by Kyo Sa Johnson. Hwang Kee's Tang Soo Do Volume 1 is a further study text used in the school's written examination tradition. Follow your instructor's direction about the edition and assigned reading.

Historical and technical reading

- [1] The Moo Duk Kwan Martial Art Organization. Moo Duk Kwan History. The founding of the school and changes in the name and content of Hwang Kee's teaching.
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- [9] Is Tang Soo Do the Same as Soo Bahk Do. U.S. Soo Bahk Do Moo Duk Kwan Federation Region 7. The federation's explanation of the relationship between the two names and systems.
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- [14] In memory of Chang Shi Ja, Grandmaster Hwang Kee. World Moo Duk Kwan. The founder's birth and death dates.
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