



GU GUP / RANK TO EARN

KI CHO IL BU

FORM 01 OF 03 AT THIS RANK

Ranks show the rank to earn. Continue practicing all earlier forms and techniques. Use the boxes to record practice with your instructor.

MEANING Basic form, first part	MOVEMENTS 22
ORIGIN Hwang Kee • Seoul, 1947	SYMBOL Beginning / foundation

HISTORY

Hwang Kee created the Ki Cho forms to give new practitioners a clear beginning in the art. Il Bu was created in Seoul in 1947, two years after the founding of the Moo Duk Kwan. Ki Cho means basic or foundation; Il Bu means first part. Its simple techniques made formal training accessible to a beginning student.

PHYSICAL CHARACTER AND SYMBOLISM

Il Bu follows an I-shaped floor pattern, using front stances, low blocks and middle punches. Straight advances are interrupted by turns, so the same basic actions must be performed in several directions. There are no kicks or elaborate combinations. Its physical character is direct and symmetrical: the stance, hip action and hands form one coordinated technique. The repeated pattern establishes the movement principles carried into the later hyung.

TECHNIQUES			PRACTICE WITH YOUR INSTRUCTOR
STANCES ☐ Front	HAND TECHNIQUES ☐ Low block ☐ Middle punch	KICKS / MOVEMENT ☐ Turns	



GU GUP / RANK TO EARN

KI CHO E BU

FORM 02 OF 03 AT THIS RANK

MEANING

Basic form, second part

MOVEMENTS

22

ORIGIN

Hwang Kee • Ki Cho series, 1947

SYMBOL

Beginning / foundation

HISTORY

E Bu is the second part of Hwang Kee's Ki Cho series. It shares Il Bu's floor pattern and the series' purpose of establishing basic movement. E Bu means second part.

PHYSICAL CHARACTER AND SYMBOLISM

Low and high defenses and high punches change the level of the hand techniques while the front stance remains the main supporting base. The familiar route allows the difference between a low action and an overhead action to become clear. The form retains the straight lines, repeated techniques and deliberate turns of Il Bu. Its character is simple and upright, with the upper body changing its work while the lower body provides steady support.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**☐ Front**HAND TECHNIQUES**☐ Low/high blocks☐ High punch**KICKS / MOVEMENT**☐ Turns



GU GUP / RANK TO EARN

KI CHO SAM BU

FORM 03 OF 03 AT THIS RANK

MEANING

Basic form, third part

MOVEMENTS

22

ORIGIN

Hwang Kee • Ki Cho series, 1947

SYMBOL

Beginning / foundation

HISTORY

Sam Bu completes the three-part Ki Cho series. Hwang Kee's progression moves from a single main stance and direct hand techniques toward greater variety within the same basic floor pattern. The three forms share one purpose: establishing the physical foundation needed for the older and more complex hyung.

PHYSICAL CHARACTER AND SYMBOLISM

Front, back and horse stances give Sam Bu a different physical character from Il Bu and E Bu. Low and outward blocks, middle punches and side punches require changes in the body's facing and distribution of weight. The route remains familiar, but the body no longer stays in one relationship to that route. Sam Bu connects straight movement with side-facing work and introduces the stance changes that become prominent in the Pyung Ahn forms.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Front
- ☐ Back
- ☐ Horse

HAND TECHNIQUES

- ☐ Low/outward blocks
- ☐ Middle/side punches

KICKS / MOVEMENT

- ☐ Turns



PAL GUP / RANK TO EARN

PYUNG AHN CHO DAN

FORM 01 OF 01 AT THIS RANK

MEANING Peaceful confidence, first level	MOVEMENTS 24
ORIGIN Itosu / Idos • Traditional dating: c. 1870	SYMBOL Turtle

HISTORY

The Pyung Ahn family is associated with Anko Itosu, called Idos in older Tang Soo Do terminology, who reorganized earlier material known as Jae Nam. Traditional Moo Duk Kwan history dates this development to about 1870. Hwang Kee carried these forms into Tang Soo Do. Pyung Ahn means well balanced and comfortable, expressed in our school as peaceful confidence.

PHYSICAL CHARACTER AND SYMBOLISM

Cho Dan uses clear, mostly basic techniques along an orderly floor pattern. Front and back stances, punches, hammerfist and knife-hand defenses broaden the movement learned in Ki Cho. The turtle is the traditional image for the Pyung Ahn series. Its protective shell and composed movement represent security and calm. In the form, that character appears through stable stances and measured changes of direction. In daily life, peaceful confidence means having the ability to defend oneself while remaining courteous and free from the need to prove that ability.

TECHNIQUES			PRACTICE WITH YOUR INSTRUCTOR
STANCES ☐ Front ☐ Back	HAND TECHNIQUES ☐ Low/high blocks ☐ Low knife-hand block ☐ Middle punch ☐ Hammerfist ☐ Wrist release	KICKS / MOVEMENT ☐ Turns	



CHIL GUP / RANK TO EARN

PYUNG AHN E DAN

FORM 01 OF 01 AT THIS RANK

MEANING Peaceful confidence, second level	MOVEMENTS 31
ORIGIN Itosu / Idos • Pyung Ahn family	SYMBOL Turtle

HISTORY

E Dan is the second of the five Pyung Ahn forms inherited through Itosu's tradition and developed within Hwang Kee's teaching. The series takes familiar basic techniques into increasingly varied combinations. It retains the meaning of peaceful confidence and the turtle image throughout that progression.

PHYSICAL CHARACTER AND SYMBOLISM

E Dan combines defenses at different levels, supported blocks, uppercut and spearhand actions, and front and side kicks. The arms sometimes have separate tasks within one action; the kicks briefly change the body's supporting base. This makes E Dan more varied than Cho Dan, with coordination between the hands, hips and feet becoming a defining feature. The turtle's protected, composed character remains central even as the movement becomes more demanding. The added techniques express greater capability within the same calm bearing.

TECHNIQUES			PRACTICE WITH YOUR INSTRUCTOR
STANCES ☐ Front ☐ Back ☐ Horse	HAND TECHNIQUES ☐ Combined outward/high blocks ☐ Low/high/supported blocks ☐ Uppercut ☐ Side/reverse punches ☐ Knife-hand blocks ☐ Spearhand	KICKS / MOVEMENT ☐ Front/side kicks	



YUK GUP / RANK TO EARN

PYUNG AHN SAM DAN

FORM 01 OF 03 AT THIS RANK

MEANING Peaceful confidence, third level	MOVEMENTS 29
ORIGIN Itosu / Idos • Pyung Ahn family	SYMBOL Turtle

HISTORY

Sam Dan is the middle form of the Pyung Ahn series. Its 29 movements include more compact actions than the broad advances of the earlier forms. It continues the series' development from basic defense and attack toward combinations that use the body effectively at closer distances.

PHYSICAL CHARACTER AND SYMBOLISM

Horse-stance passages, elbow techniques, hammerfist and short punches give Sam Dan a grounded, compact character. Rear-facing work and changes between front, back and horse stances alter the relationship between the torso and the direction of the technique. Much of its power comes from coordinated hip and trunk movement rather than a long path of the arm. The turtle image is expressed through a protected center and a dependable base, with quick hand actions emerging from that support.

TECHNIQUES			PRACTICE WITH YOUR INSTRUCTOR
STANCES ☐ Front ☐ Back ☐ Horse	HAND TECHNIQUES ☐ Outward/double blocks ☐ Spearhand ☐ Hammerfist ☐ Elbow block/strike ☐ Middle/rear punches	KICKS / MOVEMENT ☐ Crescent kick ☐ Stomp	



YUK GUP / RANK TO EARN

CHIL SUNG IL RO

FORM 02 OF 03 AT THIS RANK

MEANING

Seven Stars, first path

MOVEMENTS

38

ORIGIN

Hwang Kee • Series begun in 1952

SYMBOL

Seven Stars / guidance

HISTORY

Hwang Kee began developing the Chil Sung series in 1952 and continued refining it through his later practice and research. The forms bring together the Chinese martial influences of his early training and the Tang Soo Do he taught in Korea. Chil Sung means Seven Stars; the stars represent guidance for a practitioner's continuing study of the art.

PHYSICAL CHARACTER AND SYMBOLISM

Il Ro places particular emphasis on internal training: the connection between breathing, movement and the body's center. Palm pressing and pushing, shifting weight and slower passages reflect the influence of Chinese internal practice. Quicker actions occur within the same form, giving it a deliberate contrast in pace. Its grounded movement depends on a continuous relationship between the supporting foot, hips, torso and hands. There are no kicks in Il Ro.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Ready
- ☐ Front
- ☐ Back
- ☐ Side/horse
- ☐ Rear-weighted shift

HAND TECHNIQUES

- ☐ Circular open-hand ward-off/press
- ☐ Knife-hand strike
- ☐ Middle/side punches
- ☐ Low ridge-hand block
- ☐ Forearm blocks: high, low, outward middle and reinforced middle
- ☐ Knife-hand blocks: single/reinforced middle and combined high/low
- ☐ Crossed open-hand block
- ☐ Joined-hand scoop/press with breathing
- ☐ Double palm downward press/forward push

KICKS / MOVEMENT

- ☐ Turns
- ☐ Stepping and weight shifts



YUK GUP / RANK TO EARN

CHIL SUNG E RO

FORM 03 OF 03 AT THIS RANK

MEANING

Seven Stars, second path

MOVEMENTS

31

ORIGIN

Hwang Kee • Modern Chil Sung series

SYMBOL

Seven Stars / guidance

HISTORY

E Ro is the second path in Hwang Kee's Chil Sung series. Its movement is closer to the familiar Tang Soo Do forms than the more visibly internal character of Il Ro. Together, the two forms show how the founder developed both firm, direct techniques and the connected movement of his Chinese martial training.

PHYSICAL CHARACTER AND SYMBOLISM

Balance and Ki Seh, or poise, are central to E Ro. Ki Seh includes the organized posture and readiness of the whole body before, during and after a technique. Low and middle defenses, reinforced knife-hand blocks, punches and front kicks place that readiness within familiar Tang Soo Do movement. Its character is composed and balanced, with changes of stance carrying the body into the next action. The Seven Stars image links this physical development to direction in practice: familiar basics remain part of the path as understanding of them deepens.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Ready
- ☐ Front
- ☐ Back
- ☐ Side

HAND TECHNIQUES

- ☐ Low block
- ☐ Middle forearm block
- ☐ Middle open-hand block
- ☐ Reinforced middle knife-hand block
- ☐ Middle punch
- ☐ Reverse middle punch
- ☐ Side punch

KICKS / MOVEMENT

- ☐ Front kick
- ☐ Forward/backward steps
- ☐ Turns



O GUP / RANK TO EARN

PYUNG AHN SA DAN

FORM 01 OF 01 AT THIS RANK

MEANING Peaceful confidence, fourth level	MOVEMENTS 31
ORIGIN Itosu / Idos • Pyung Ahn family	SYMBOL Turtle

HISTORY

Sa Dan is the fourth form in the Pyung Ahn family. It develops the series' basic movements into more closely linked hand and foot techniques. The shared turtle symbolism and meaning of peaceful confidence remain the foundation as the physical demands increase.

PHYSICAL CHARACTER AND SYMBOLISM

High and low knife-hand defenses, supported and X blocks, side and front kicks, elbow techniques and a knee action give Sa Dan a varied character. Several passages link an upper-body action with a kick or a change in height. The hands can defend, strike or control while the feet change the body's distance and support. The form therefore moves between protective positions and more extended actions. The turtle image connects these changes to a secure center: capability increases while the practitioner's bearing remains composed.

TECHNIQUES			PRACTICE WITH YOUR INSTRUCTOR
STANCES ☐ Front ☐ Back	HAND TECHNIQUES ☐ Combined knife-hand blocks ☐ Supported/low X blocks ☐ Elbow ☐ Knife-hand strike ☐ Backfist ☐ Middle/reverse punches ☐ Head grab	KICKS / MOVEMENT ☐ Side/front kicks ☐ Knee	



SA GUP / RANK TO EARN

PYUNG AHN O DAN

FORM 01 OF 01 AT THIS RANK

MEANING

Peaceful confidence, fifth level

MOVEMENTS

30

ORIGIN

Itosu / Idos • Pyung Ahn family

SYMBOL

Turtle

HISTORY

O Dan completes the five-form Pyung Ahn series. The progression that began with Cho Dan's basic combinations now includes more demanding turns, changes of support and movement through the air. The series retains its original purpose of developing peaceful confidence through a dependable command of the body.

PHYSICAL CHARACTER AND SYMBOLISM

Cross stance, open and closed X defenses, elbow and spearhand actions, a crescent kick and a jumping turn give O Dan an athletic character. The jumping passage briefly removes the stable base that supports the earlier forms, then returns the body to a definite stance and direction. Compact crossed positions and broader movements occur within the same sequence. The turtle symbolism remains relevant in this more active form: control and security must continue through the changing positions, including the landing.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Front
- ☐ Back
- ☐ Horse
- ☐ Cross

HAND TECHNIQUES

- ☐ Outward/supported blocks
- ☐ Low fist/high open X blocks
- ☐ Knife-hand
- ☐ Middle/reverse punches
- ☐ Elbow
- ☐ Low spearhand
- ☐ Backfist/low block

KICKS / MOVEMENT

- ☐ Crescent kick
- ☐ Jumping turn



SAM GUP / RANK TO EARN

BASSAI DAI

FORM 01 OF 02 AT THIS RANK

MEANING

Bassai: breaking into a fortress • Dai: greater

MOVEMENTS

52

ORIGIN

Creator unknown • Traditional roots: mid-to-late 1500s

SYMBOL

Snake / serpent

HISTORY

Traditional Tang Soo Do history places Bassai's roots in the Ha Nam region of southern China in the mid-to-late sixteenth century. Its creator is unknown. An older name, Pal Che, describes a collection or selection of effective movements. The name Bassai is commonly understood as breaking into a fortress; Dai identifies the greater form in the family. Bassai Dai contains 52 movements.

PHYSICAL CHARACTER AND SYMBOLISM

Bassai is modeled after the movements of a snake. Its physical character is fast, light and active, with a succession of different postures. The snake image connects a gathered, ready position with a sudden release of force. Frequent turns and changes between front, back, horse and cross stances make that change of shape visible. Strong defenses, direct punches and circular hand actions occur alongside kicks and a jumping action. Lightness means freedom to change position without unnecessary stiffness. The fortress meaning describes the decisive spirit of the form; the serpent image describes how its body movement expresses that spirit.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Front
- ☐ Back
- ☐ Horse
- ☐ Cross

HAND TECHNIQUES

- ☐ Supported backfist
- ☐ Low/high/inward/outward/knife-hand blocks
- ☐ Middle/double punches
- ☐ Spearhand
- ☐ Elbow
- ☐ Hammerfist

KICKS / MOVEMENT

- ☐ Side/crescent kicks
- ☐ Jumping action



SAM GUP / RANK TO EARN

CHIL SUNG SAM RO

FORM 02 OF 02 AT THIS RANK

MEANING

Seven Stars, third path

MOVEMENTS

57

ORIGIN

Hwang Kee • Modern Chil Sung series

SYMBOL

Seven Stars / guidance

HISTORY

Sam Ro is the third path in Hwang Kee's Chil Sung series. It combines the active character of older Tang Soo Do forms with Soo Bahk methods developed through his study of the Kwon Bup, or fist-fighting, section of the Moo Yei Do Bo Tong Ji. That Korean military manual was published in 1790; Hwang Kee began examining it in 1957.

PHYSICAL CHARACTER AND SYMBOLISM

Sam Ro has a vigorous character, with changes between extended and compact actions. Lunging backfist, reverse punches and cross-stance work appear alongside Do Mal Shik, Ta Ko Shik and Yo Shik. These named hand methods connect the modern form to the founder's study of older martial practice. Its activity places greater demands on the coordination of the torso, arms and stance than the quieter passages of Il Ro. The Seven Stars symbolism gives all three forms a common purpose while each develops a different physical quality.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Ready
- ☐ Front
- ☐ Back
- ☐ Side/horse
- ☐ Cross / lowered cross

HAND TECHNIQUES

- ☐ Middle/reverse/side punches
- ☐ Inverted punch
- ☐ Lunging backfist
- ☐ High/low forearm blocks
- ☐ Single/reinforced knife-hand blocks
- ☐ Combined high/low knife-hand block
- ☐ Reverse knife-hand strike
- ☐ Do Mal Shik (painting/smearing)
- ☐ Ta Ko Shik (beating drum)
- ☐ Yo Shik (shaking)

KICKS / MOVEMENT

- ☐ Front kick
- ☐ Cross steps
- ☐ Advancing/lunging steps
- ☐ Turns and changes of level



E GUP / RANK TO EARN

BASSAI SO

FORM 01 OF 01 AT THIS RANK

MEANING

So: lesser form in the Bassai family

MOVEMENTS**ORIGIN**

Inherited Bassai family • Exact creation date unknown

SYMBOL

Snake / serpent

HISTORY

Bassai So and Bassai Dai are distinct forms within the same inherited family. So means lesser and Dai means greater; these names identify the forms rather than their value to a practitioner. Both retain the family's fast, active character and its traditional serpent model.

PHYSICAL CHARACTER AND SYMBOLISM

Bassai So retains the family's serpent character while giving more prominence to paired-hand techniques, gripping actions and changes in direction. Double defenses, backfist, hammerfist, double kidney strike and side kicks create a different arrangement from Dai. The two hands may work together or carry different parts of a gripping and striking action. The snake image connects this preparation with quick, definite movement. Compared with Dai's broader succession of postures, So places particular attention on the relationship between the hands and the supporting stance.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Front
- ☐ Back
- ☐ Horse
- ☐ Cross

HAND TECHNIQUES

- ☐ Double/knife-hand/high/low blocks
- ☐ Backfist
- ☐ Middle/side punches
- ☐ Hammerfist
- ☐ Double kidney strike
- ☐ Grabs

KICKS / MOVEMENT

- ☐ Side kicks



CHO DAN BO / RANK TO EARN

NAHANCHI CHO DAN

FORM 01 OF 02 AT THIS RANK

MEANING

First Nahanchi • Older name: Neh Bo Jin

MOVEMENTS**ORIGIN**

Inherited form family • Early creator and date unknown

SYMBOL

Horse

HISTORY

Nahanchi belongs to an older form family also known as Naihanji or Naihanchi. The older name Neh Bo Jin means inward-step advance. The form was passed through earlier Chinese and Okinawan martial traditions before becoming part of Tang Soo Do. Its early creator and exact date of origin are unknown.

PHYSICAL CHARACTER AND SYMBOLISM

The traditional model is the horse, whose strength is supported by a powerful, stable base. Nahanchi travels laterally along a single line, using horse stance and inward crossing steps. Short punches, elbows, backfist and compact defenses concentrate the movement close to the body. The stance supports force produced through the hips and torso with little forward travel. This makes Nahanchi physically different from forms that advance and retreat along several directions. Its horse symbolism expresses grounded strength, while the crossing steps keep that strong base capable of movement.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

- ☐ Horse
- ☐ Crossover steps

HAND TECHNIQUES

- ☐ Low/middle/high blocks
- ☐ Short/side punches
- ☐ Backfist
- ☐ Elbow
- ☐ Knife-hand

KICKS / MOVEMENT

- ☐ Stomps



CHO DAN BO / RANK TO EARN

DU MUN / YUK RO CHO DAN

FORM 02 OF 02 AT THIS RANK

MEANING

Du Mun: Great Gate • Yuk Ro: Six Paths

MOVEMENTS**ORIGIN**

Hwang Kee • Modern form from older Kwon Bup methods

SYMBOL

An open gate

HISTORY

Du Mun is the first of Hwang Kee's six Yuk Ro forms. He developed the series through his study of the Kwon Bup section of the Moo Yei Do Bo Tong Ji, a Korean military manual published in 1790. His research began in 1957. The modern Yuk Ro forms bring his interpretation of those older methods into a sequence for martial training.

PHYSICAL CHARACTER AND SYMBOLISM

Du Mun means Great Gate. The gate represents a mind open to instruction and a body prepared to move without excessive tension. Long backfist, catching and smashing actions, and painting or smearing hand methods give the form hand techniques that differ from those in the Pyung Ahn series. These actions connect relaxed preparation with a definite application of force. As the first of the Six Paths, Du Mun introduces both that physical approach and the willingness to receive correction. Its symbolism ties an open mind to the founder's continuing study of the art.

TECHNIQUES**PRACTICE WITH YOUR INSTRUCTOR****STANCES**

From your instructor

HAND TECHNIQUES

- ☐ Jang Cap Kwon (double backfist)
- ☐ Hwa Kuk Cap Kwon (catching/smashing)
- ☐ Do Mahl Sik (painting/smearing)

KICKS / MOVEMENT

From your instructor