

I.T.F. TYPES OF MOTION



ITF TAEKWON-DO TYPES OF MOTION

“A GOOD STUDENT STUDIES SCIENTIFICALLY AND THEORETICALLY”

Founder of Taekwon-Do - **“General Choi Hong Hi”**

To become proficient in the **Art of Taekwon-Do**, one must **comprehend** and **develop** the ability to perform the different types of motion used in the performance of the techniques within the **“Art Of ITF Taekwon-Do”**. **Comprehension & Development** are two of many ways to become a fundamentally sound practitioner as well as a thorough Assistant Instructor and Instructor.

It is necessary to maintain the integrity General Choi’s orthodox Taekwon-Do through the standard practice of technique while paying diligent attention to the vast transitional movements used to perform the various applications of technique. Many of these transitional movements are referred as types of motion which can be defined, while other are more broad in conjunction with one another the various combinations of movement.

Types of motion noted in the performance patterns in General Choi’s encyclopedia:

**NORMAL / CONTINUOUS / FAST / SLOW / CONNECTING /
CONSECUTIVE / STAMPING / SLIDING / SHIFTING / CIRCULAR /
DODGING**

First the practitioner must begin with the **“NORMAL”** or **“NATURAL”** motion, which is not commonly referenced as a type of motion, but is in fact by definition, the way all techniques should be performed according to the nine “Training Secrets” of I.T.F. Taekwon-Do. Without these fundamental principals being employed, movements become stiff and ungraceful. The practitioner must develop the ability to relax in transition from one technique to the next.

Training Secrets of Taekwon-Do

- 1) To study the theory of power thoroughly.
REACTION FORCE, CONCENTRATION, EQUILIBRIUM, BREATH CONTROL, MASS, SPEED, SPEED & REFLEX
- 2) To understand the purpose and method of each movement clearly.
- 3) To bring the movement of eyes, hands, feet and breath into a single coordinated action.
- 4) To choose the appropriate attacking tool for each vital spot.
- 5) To become familiar with the correct angle and distance for attack and defence.
- 6) Keep both arms and legs bent slightly while the movement is in motion.
- 7) All movements must begin with a backwards motion with very few exceptions. However, once the movement is in motion it should not be stopped before reaching the target.
- 8) To create a sine wave during the motion by utilizing the knee spring properly.
- 9) To exhale briefly at the moment of each blow except in a connecting motion.

NORMAL / NATURAL MOTION: BOTONG DONG JAK

Embodies the nine training secrets of Taekwon-Do, this is the method in which all movements are to be practiced and performed, unless specified otherwise, using the knee spring to create sine wave, executing a stance, combined with a technique, exhaling sharply at the moment of impact.

THEORY: one sine wave, one technique, one breath

CONTINUOUS MOTION: YONSOK DONG JAK

DAN-GUN TUL introduces continuous motion in movements 13 & 14, where two techniques are performed, while performing a sine wave with each technique, while also performing a prolonged breath with emphasis of breath with each technique.

THEORY: two or more techniques, two or more sine waves, one prolonged breath with emphasis of breath with all techniques

FAST MOTION: BBARON DONG JAK

Is introduced in DO-SAN TUL, with movements 15 & 16, 19 & 20, where two movements are performed, with two sine waves, and two breaths, but all performed at a faster tempo than “normal”, or “continuous” motions, hence the name “fast motion”, these techniques should be performed in the same amount of time it takes to perform a single “normal motion”, therefore, there is no dipping motion with the second sine wave, it is continued or assumed from the first sine wave.

THEORY: two techniques, two breaths, two sine waves; the second sine wave is continue or assumed from the first sine wave

SLOW MOTION: NEURIN DONG JAK

JOONG-GUN TUL introduces “slow motion” movements 27, 29 & 30, this type of motion was intended to show the beauty, strength, balance, precision, and gracefulness of Taekwon-Do, by showing stability and control throughout the movement, performing one technique, one sine wave, and one breath, without acceleration, or emphasis of breath at the completion of the technique.

THEORY: one technique, one sine wave, one breath, all in a slow controlled fluid movement

CONNECTING MOTION: IEOJIN DONG JAK

YUL-GOK TUL introduces “connecting motion”, in movements 16 & 17, 19 & 20, where two techniques are performed, while performing a single sine wave, with two breaths, with emphasis at the moment of impact of the second technique, both techniques performed in the amount of time as a single normal motion, because the two techniques are connected they are performed within one sine wave

THEORY: two techniques, one sine wave, two breaths; emphasis at the moment of impact of the second technique

CONSECUTIVE MOTION: CHARAE CHARAE DONG JAK

Introduced to the Black Belt in KWANG-GAE TUL in movements 13 & 14, 17 & 18, where two or more techniques are performed in succession by the same or different tools, in the same or different directions without returning the foot to the ground.

THEORY: two or more techniques in succession, two or more breaths , in the same or different directions with the same or different tools without returning the kicking foot to the ground

STAMPING MOTION: BAPGI DONG JAK

TOI-GYE TUL introduces stamping motion in movements 13-18, while performing W-shape block, to stomp correctly, the practitioner should raise the ball of the foot to the belt level, while keeping the knee bent at the same angle as the stance to be executed with the technique, raising the body up slightly, then dropping the body to make use of the bodies mass, all while using the principals of the training secrets, twisting the torso to create backward motion as necessary to perform the technique appropriately etc...

THEORY: one technique, one sine wave, one breath; with attention paid to the level the foot is raised, and the angle of the bent knees while in motion

SLIDING MOTION: MIKULGI DONGJAK

HWA-RANG TUL introduces sliding in the 6th & 25th movements, this motion is used to cover more distance as the techniques is performed, this is achieved by using the knee spring to elevate the mass ever so slightly to allow both feet to slide along the floor/ground, without a hop or jump, this can be done moving both to, and away from an opponent.

THEORY: one technique, one sine wave, one breath; covering between a half(1/2) to a full stance in distance before the moment of impact

SHIFTING MOTION: JAJUNBAL DONGJAK

KWANG-GAE TUL introduces shifting in 25th & 29th movements, this motion is used to create distance in this case, by swiftly pushing off the front leg while making a reaction with the rear leg by slipping the rear foot backward shifting the entire body. This type of motion can be used for attack also making reaction with the front leg shifting forward. The shift should cover a quarter(1/4) to a half(1/2) stance in distance.

THEORY: one technique, one sine wave, one breath; covering between a quarter(1/4) and a half(1/2) stance

CIRCULAR MOTION: DOLLIMYO DONG JAK

WON-HYO TUL introduces circular motion in the 19th & 22nd movements in the form of a circular block which is a specific technique within ITF Taekwon-do, where the inner forearm is primarily used and also the reverse knife hand can be employed, there are multiple blocking techniques which used a circular motion, however, circular motion is not restricted to blocking techniques. Various striking techniques employ the use of a circular motion such as upset punch.

THEORY: one technique, one sine wave, one breath; while paying attention to performing the technique in a circular motion for either attack or defence

DODGING MOTION is by far the most vast of all the types of motion, having an expansive subcategory of motions which fall under the broad term of **DODGING**. Some terms are repetitious, however, if we visit the “**Cycle of Taekwon-Do**”, General Choi said “**Taekwon-Do is composed of FUNDAMENTAL MOVEMENTS, PATTERNS, DALLYON (conditioning), SPARRING, SELF-DEFENCE TECHNIQUES that are so closely related that it is impossible to segregate one phase of instruction from another**”.

*Cycle of Taekwon-Do : Page 725 - General Choi’s Condensed Encyclopedia

DODGING MOTION: PIHAGI DONG JAK

This term is a general reference to moving the body in any direction to avoid an attack or gain advantage over an opponent. Dodging effectively describes or consists of “foot shifting”, “stepping”, “shift stepping”, “step shifting”, “sliding”, “shifting”, “turning”, “jumping”, “body dropping” and “leg lifting”. Movement 33 in GE-BAEK TUL utilizes a form of dodging, whereby adjusting distance and angle to the opponent, the practitioner is able to perform a turning kick, using the ball of the foot, effectively striking the solar plexus of an opponent which is directly in front of them by dodging approximately a half shoulder width to the side.

THEORY: one technique, one sine wave, one breath; while effectively moving the body swiftly in any direction to defend or attack including kicking, jumping and mid-air techniques for which sine wave does not apply

Keeping in mind, dodging is the broad term used for the various methods in the art of Taekwon-Do to evade or perform an attack or defend in an effort to manage angle and distance for effectiveness.

The following all fall under “DODGING”;

- 1. Foot Shifting : Jajun Bal (Single Foot & Both Feet)**
- 2. Stepping : Omgyo Didigi**
- 3. Shift-Stepping : Jajunbal Omgyo Didimyo**
- 4. Step-Shifting : Omgyo Didimyo Jajunbal**
- 5. Sliding : Mikulgi**
- 6. Turning : Dolgi**
- 7. Jumping : Twigi**
- 8. Body Dropping : Mom Nachugi**
- 9. Leg Lifting : Bal Dulgi**

Basic Principles:

1. Defender should react in a swift and smooth reflexive action when shifting the body weight
2. A correct posture must be maintained at all times, especially after completing a bigger movement
3. While dodging, be observant of any openings on the part of the opponent that might be vulnerable to a counter-attack motion

Stepping : Omgyo Didigi

1. Single Stepping : Ilbo Omgyo Didigi
2. Double Stepping : Ibo Omgyo Didigi
3. Treble Stepping : Sambo Omgyo Didigi

4. **Shift Stepping : Jajunbal Omgyo Didigi**

- a) Single Shift/Single Step
- b) Double Shifting/Single Step
- c) Double Shifting/Double Stepping

5. **Step Shifting : Omgyo Didimyo Jajunbal**

- a) Single Step/Single Shifting
- b) Double Steping/Double shifting

Sliding : Mikulgi

- a) Double Slide-Stepping
- b) Double Step-Shift Sliding
- c) Slide-Shifting
- d) Shift-Step Sliding

Turning : Dolgi

Principals must be observed;

1. The ball of the foot is always use as the pivoting point
2. Do not lift the heel more than necessary to complete a smooth turning motion
3. The duration of actual turning should be as short as possible
4. The knee of the stationary leg must be slightly bent while turning

Spot Turning : Gujari Dolgi

Method #1:

The turn is performed by moving one foot on the midline between the feet

- Clockwise Turning
- Counter-Clockwise Turning

Method #2:

The turning is performed while pivoting on one foot while slipping the other foot to form the desired stance

- Clockwise Turning
- Counter Clockwise Turning

Method #3:

The turning is performed after moving one foot to the double shoulder width

- Clockwise Turning
- Counter Clockwise Turning

Step Turning : Omgyo Didimyo Dolgi

- Can be combine with Shifting or Sliding motions

1. Forward Step Turning : Nagamyo Didimyo Dolgi
2. Backward Step Turning : Dwiro Omgyo Didimyo Dolgi
 - Clockwise & Counter Clockwise
3. Sideway Step Turning : Omgyo Yop Didimyo Dolgi
 - Clockwise & Counter Clockwise

4. Forward Double Stepping Turning : Ibo Omgyo Didimyo Dolgi
 - Clockwise & Counter Clockwise
5. Backward Double Step Turning : Dwiro Ibo Omgyo Didimyo Dolgi
 - Clockwise & Counter Clockwise

Jumping : Twigi

Purposes for jumping are to cover distance or dodge a low attack

Body Dropping : Mom Nachugi

Used to evade a flying or high section attack

Foot Lifting : Bal Dulgi

Normally used to avoid pressing or sweeping attack

SOURCES:

**1) Encyclopedia of Taekwon-Do (condensed),
Fifth Edition 1999, Copyright 1988**

**2) Encyclopedia of Taekwon-Do,
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3) Comdo Legacy CD Rom

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