

## Chapter 18: Overview of the adopted Tang Soo Do Hyungs



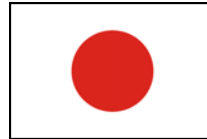
United States of America



China



Okinawa



Japan



Korea

It is said that the Hyung carries the tradition and movements of any Martial Arts system, so to understand Tang Soo Do we must understand the movements of the historic Hyungs we practice. GrandMaster Hwang Kee introduced the Tang Soo Do system consisting of Japanese/Okinawan Hyungs to the world in 1945. Hwang Kee integrated the Gie Cho, Pyang Ahn, Bassai and Naihanchi Hyungs into his Tang Soo Do Gup training system based on his reading of a book entitled, "Karate Ju Jitsu", written by G. Funagoshi in the 1930's. Since Hwang Kee has never acknowledged that he learned these Hyungs from a Master Instructor it is understood why the historic breakdowns, applications and variations are missing in most mainline Tang Soo Do systems.

One method to compensate for the lost knowledge in the adopted Hyungs, most traditional Tang Soo Do instructors added one-steps hand, foot and grab techniques to its curriculum. Most of the mainline Tang Soo Do associations rely heavily on one-steps instead of teaching these techniques in their proper place in the Hyungs. In my years of Tang Soo Do training under Master Instructors from two mainline Tang Soo Do Associations, there was no Hyung curriculum presented that can compare to the rich history, detailed application, and innumerable variations that are taught in the Okinawan and Japanese Martial Arts systems.

To understand the elements of the adopted Hyungs, we must first understand the Japanese concept of **Oyo**. Oyo is the specific technique employed by the attacker. Each attack will then be met with a response from the defender and the study of this response is known as **Bunkai**. Once we understand the Bunkai and Oyo we can then be exposed to the innumerable variations in the Oyo and Bunkai, known as **Henka**.

For the serious Tang So Do student, it is highly recommended that you cross-train in the original Arts of our Hyung. As more Tang Soo Do masters train in the historic Oyo, Bunkai and Henka it is hoped that it will be integrated into formal Tang Soo Do curriculum.

### **A. Gie Cho Forms:**

Created: Unknown (These forms were not created by Hwang Kee)

Symbol: Mother teaching child to walk

1. Gie Cho Hyung Il Bu 22 movements
2. Gie Cho Hyung E Bu 22 movements
3. Gie Cho Hyung Sam Bu 22 movements

### **B. Pyung Ahn Forms:**

Created: Mr. Idos in Okinawa (circa 1870)

Symbol: Turtle

Pyung: Well balanced, peaceful and calm

Ahn: Safe, confident and comfortable

1. Pyung Ahn Cho Dan 24 movements
2. Pyung Ahn E Dan 31 movements

- |    |                   |              |
|----|-------------------|--------------|
| 3. | Pyung Ahn Sam Dan | 29 movements |
| 4. | Pyung Ahn Sa Dan  | 31 movements |
| 5. | Pyung Ahn O Dan   | 30 movements |

### C. Bassai Forms:

Created: Southern China (circa 1575)  
 Meaning: Breaking into a Fortress  
 Symbol: Serpent

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|----|----------------------|--------------|
| 1. | Bassai So (lesser)   | 30 movements |
| 2. | Bassai Dae (greater) | 52 movements |

### D. Naihanchi Forms:

Created Jang Song Kye (circa 1200)  
 Symbol: Warrior on a Horse

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|----|-------------------|--------------|
| 1. | Naihanchi Cho Dan | 33 movements |
| 2. | Naihanchi E Dan   | 30 movements |
| 3. | Naihanchi Sam Dan | 40 movements |

### E. Other Black Belt Forms:

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|-----|--|---------------|-------------------------------------|
| 1.  | Jin Do (Attack and Retreat)              | 44 movements  | Crane                               |
| 2.  | Ship Soo (Ten Hands)                     | 27 movements  | Bear                                |
| 3.  | Lo Hai                                   | 34 movements  | Crane                               |
| 4.  | Kong Sang Koon                           | 67 movements  | Eagle                               |
| 5.  | Sei Shan (13 Influences)                 | 45 movements  | Praying Mantis                      |
| 6.  | Wang Shu                                 | 39 movements  | Bird                                |
| 7.  | Ji-on (Technical/Character/Conditioning) | 50 movements  | Goat                                |
| 8.  | O-Sip Sa Bo                              | 77 movements  | Tiger                               |
| 9.  | Yuk Ro Cho Dan                           | 42 movements  | Great Gate - 1 <sup>st</sup> degree |
|     | Yuk Ro E Dan                             | 44 movements  | Great Gate - 2 <sup>nd</sup> degree |
|     | Yuk Ro Sam Dan                           | 43 movements  | Great Gate - 3 <sup>rd</sup> degree |
| 10. | Hwa Sun                                  | 100 movements | Pure Sun Flower                     |

### C. Chil Sung Forms:

Created: Grandmaster Hwang Kee in Korea (circa 1950's)  
 Symbol: 7 stars of the Big Dipper (or Plough)

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|----|-------------------------|-----------------------------------|
| 1. | Chil Sung Il Ro Hyung   | 37 movements                      |
| 2. | Chil Sung E Ro Hyung    | 33 movements                      |
| 3. | Chil Sung Sam Ro Hyung  | 51 movements                      |
| 4. | Chil Sung Sah Ro Hyung  |                                   |
| 5. | Chil Sung O Ro Hyung    |                                   |
| 6. | Chil Sung Ro Hyung      | This form has not been documented |
| 7. | Chil Sung Chil Ro Hyung | This form has not been documented |

#### **D. Long Staff (Bo) Forms taught at the Christian Karate Academy:**

1. Beginner Bo Form 22 movements
2. Middler Bo Form 56 movements
3. Advanced Bo Form (Tokominoku) 68 movements

In closing, it is also highly recommended that students be able to perform their Hyung's in the following four variations before any Henka is taught:

1. Traditional direction and movements
2. Starting with first move in the Hyung to the right instead of the left
3. Performing Hyung backwards from the last move to the first move.
4. Performing using reverse blocking techniques.