

Kumdo: Red Belt Manual

Introduction: What you need to know

This manual is intended to introduce you to Mireu Martial Arts Kumdo. This manual provides information regarding the history of kumdo and all the techniques you will use as a green belt student. It will become increasingly important to review your old forms and step sparring. As a higher belt, students may be asked to assist the head instructor with newer students. Below are the key things you will need to know to test for your next belt promotion. The remaining information is for reference and enjoyment.

Students over the age of 18 do not have to memorize the Children's Home Rules. Students under the age of 16 do not have to perform Mok Kum Eung-yong in four directions, they only have to be able to perform blocks and attacks together.

Basic Techniques

Ap Gulo Chirugi (Rolling Thrust)

Forms

Wae Gum #2 Ryupee Ryu

Step Sparring

Dan-kum (Short Sword) Il Bun (#1)

Sparring Tactics

Fast Meo Retreating Mori Chigi

Questions

What is the meaning of Jang Song Kum Bup?

History of Kum Do

Admiral Yi Sun-shin - Hero of the Imjin War.

Kumdo Cutting

Cutting practice is a true test of a practitioner's skill. It requires a combination of strength, speed, and concentration. Your basic Begi (slash) techniques have helped prepare you for this moment, but there are some new techniques to help get the most out of your cutting.

Traditional Cutting Materials

Reed Mats

Most commonly known as Tatami in Japanese, reed mats are rolled up and soaked in water for cutting. This is the most common traditional cutting material. Reed mats provide a close approximation for cutting through muscle. Reed mats can be cut in half for beginners or demonstrations, or rolled together for a greater challenge.

*½ Mat - Wrist

Full Mat - Arm or Neck

2 Mats - Leg

3-4 Mats - Torso

Bamboo

Bamboo is the traditional "hard target" cutting material. Bamboo cutting is hard on a blade, and some swords aren't strong enough and shouldn't cut bamboo. Bamboo is a good simulation for cutting through bone. Only green (fresh) bamboo should be used for cutting, dry bamboo will scratch the blade. This can limit bamboo cutting by geography.

Paper

Paper is an inexpensive traditional cutting material used to test cutting angles. Large sheets of paper can be hung or stretched. It doesn't take power to cut through paper, it takes speed, accuracy, and consistency. A big disadvantage to paper cutting is that it can dull the cutting edge faster than reed mats..

Other Cutting Materials

Hay Mats

Hay is a common substitute for reed mats. They have a similar density to reed mats, but it is more difficult to prepare.

Pig Carcass

A pig or similar animal carcass is the most accurate cutting simulation available. It is also difficult to set up, expensive, and may have sanitation concerns. Ballistic molds or dummies can be more convenient solutions, but are even more expensive.

Produce

Watermelons, pumpkins, and pineapple are all examples of different produce used for standing or power cutting. These can be more inexpensive and available alternatives to traditional methods. Apples and other small produce can be used for thrown cutting practice. With all produce, but especially fruit, it is very important to clean swords as soon as possible. Produce juices can be very damaging to sword steel and can stain your sword.

Pool Noodles

Pool noodles can be a cheap alternative to reed mat cutting and is often readily available in the summer. However, pool noodles don't have the density of reed mats and they can dull a cutting edge quickly.

Water Bottles

Water bottles are the most common cutting material during modern times. Water bottles are inexpensive, however they don't provide much of a challenge. Water has low viscosity, which means it doesn't provide much resistance. This means the plastic bottle is the hardest thing to cut, and the water just adds weight to keep it down.

Cutting Safety

See the Brown Belt Manual "Essentials" section for general Jin-kum (Cutting Sword) safety, always follow these safety guidelines. In addition, always listen to and follow your Master's instructions during cutting, especially if they call "Ba-ro" (Stop). A dangerous situation may develop without your knowledge, it is up to your Master to control the class.

Common Cutting Methods

Horseback Stance

This is one of the more common cutting stances because cuts are equally viable from the left and right side; however, neither side has an advantage either. In this method, you find your distance, make your stance, and proceed to cut. The advantage of this method is that it is simple. No stepping is required and you can easily find your distance. The disadvantages are that horseback stance doesn't have much leverage, so all cuts are universally more difficult and require more waist turning (which can be good for training).

Advancing Ap Gubi (Front Stance)

This is the most common cutting methods at Mireu Martial Arts as it optimizes cutting from whichever side performs Pparin (Same Side) slashes. This stance gives momentum to your slash as you advance and stability when cutting from front stance. This stance is commonly used for Neryo Begi and Olyo Begi.

Wen Begi

Step forward with your right foot and set the sword angle, then step forward with the left foot and make the slash.

Orun Begi

Step forward with your left foot and set the sword angle, then step forward with the right foot and make the slash.

Shifting Ap Gubi (Front Stance)

This stance is designed to optimize horizontal slashes, like Sup-yeung Begi. The key to this technique is to slash while shifting from a left facing Ap Gubi (Front Stance) to a right facing Ap Gubi and vice versa. Even though the stance shifts from side to side, it is important to cut forward.

Wen Begi

Step diagonally forward left with your left foot, then step diagonally forward right with the right foot going into front stance facing the left and set the the sword angle. Shift from left facing Ap Gubi (Front Stance) into right facing Ap Gubi (Front Stance) and perform the slash.

Orun Begi

Step diagonally forward right with your right foot, then step diagonally forward left with the left foot going into front stance facing the right and set the the sword angle. Shift from right facing Ap Gubi (Front Stance) into left facing Ap Gubi (Front Stance) and perform the slash.

How to Disassemble and Reassemble Ka-gum or Jin-kum

There are occasions when it is necessary to disassemble and reassemble your Ka-gum or Jin-kum. This is usually needed when the handle wrap needs to be replaced or the blade needs to be sharpened. If the sword is a Jin-kum, safety is an additional factor. It is a good idea to wear leather gloves or to wrap the blade in cloth, like a towel.

Talk to your Master before disassembling your sword. There are variations in sword construction, some will be easy, while others may be near impossible because they have been glued together.

What you need:

Brass Hammer

Brass Peg Punch

Rubber/Wooden Mallet or Wood Block

Wooden Splint

Disassembling a Ka-gum or Jin-kum

Draw the sword from the Kal Jip (Scabbard)

Check if the pommel is a solid piece of metal or if the handle wrap feeds through a hole in the pommel. If the handle wrap feeds through, skip this step. If the pommel is a solid piece, then the pommel is attached to the tang by a bolt. The pommel has to be unscrewed and removed, it is usually tightly attached, so it may take some work.

Find the Mot (Handle Peg), some swords will have one, some will have two. Usually, the Mot is tapered, so one end is thinner, while the other is thicker. Find the Thinner side.

Use the Brass Peg Punch and Brass Hammer to knock out the peg by gently hammering the thinner end of the Mot (Handle Peg). Don't use excessive force, this can damage the Mot (Handle Peg).

Once the pegs have been removed, hold the sword so the Kal-kut (Sword Tip) is pointing straight up. This is important for safety, During the next step the blade will be loosened and you don't want the blade to fall.

Hold the sword with one hand pressed against the Kot-tung (Hilt), you want to have pressure pressed up. With your free hand, lightly strike the side of the Son-jab-i (Handle). This should knock the Kot-tung (Hilt) loose. If The Kot-tung (Hilt) doesn't loosen, try striking from the other side and/or striking a little harder.

If the Kot-tung came loose, skip this step, if it still hasn't come loose, contact your instructor before proceeding. This step extra step is potentially dangerous and will require the leather gloves and or cloth/towel as well as the wooden splint and mallet.

Put on the leather gloves and wrap the blade in a cloth or towel, then hold the sword by the blade. Aim the splint at the base of the Kot-tung (Hilt) and strike it with the rubber or wooden mallet to loosen the Kot-tung (Hilt). If this still fails to loosen the Kot-tung, contact your Master again. It is likely that the handle is glued together and it might not be possible to disassemble the sword without causing damage.

Once loosened the Son-jab-i (Handle), Kot-tung (Hilt), Ja-ru-ap-jang-shik (Hilt Collar), and Duit-shwe (Washer) should be easy to remove. Keep an eye on which piece is which and the placement so the sword can be easily re-assembled.

The Ju-seok Maki (Hilt Retainer) will be much more difficult to remove, but it is usually not necessary. Skip this step if not required. To remove the Ju-seok Maki (Hilt Retainer), use a wooden block or splint and wooden or rubber mallet to strike and loosen the Ju-seok Maki (Hilt Retainer) and remove it.

Now that the sword has been disassembled, the sword can be sharpened, thoroughly cleaned, or handle re-wrapped.

Reassembling a Ka-gum or Jin-kum

Putting your sword back together is considerably easier than taking it apart, simply reverse the steps.

Slide the Ju-seok Maki (Hilt Retainer), Kot-tung (Hilt), Ja-ru-ap-jang-shik (Hilt Collar), Duit-shwe (Washer), and Son-jab-i (Handle) back into place.

Insert and hammer the Mot (Handle Peg) back into place. Make sure you follow the taper and check to make sure the Mot (Handle Peg) has not been damaged. If the the Mot has been damaged, it will need to be replaced.

If the pommel is a solid style, screw the pommel into the Son-jab-i (Handle). This should be tight, and may take some effort.

Ap Gulo Chirugi (Rolling Thrust)

This is an advanced technique where a thrust is preceded by a summersault. The roll is performed over the right shoulder, not straight forward. The stab is performed from a kneeling position. After much practice, roll can be performed with a scabbard, which must be tucked in front of the stomach. Ap Gulo Chirugi is always performed in 2 counts.

Start from Gyo-noom-se (Ready Position)

Hold the sword in the right hand and use the left hand to brace the ground. Roll over your right shoulder to your left hip.

Finish the roll into a kneeling position and thrust forward aiming for the stomach (Tanjun) and Ki-yap "Chu!"

Stand up and return to Gyo-noom-se (Ready Position)

Kum Do Mok Kum Eung-yong

Mok Kum Eung-yong is a series of practical blocks and attacks. It consists of a total of 8 blocks and 8 attacks performed in 4 different directions. You should start practicing Mok Kum Eung-yong slowly, to practice your technique and get used to the transition between block and attack. As you learn new blocks and attacks, you should be able to perform any block with any attack.

Are Makko Ap Gulo Chirugi

Are Makko Ap Gulo Chirugi is done in four directions with two blocks and two attacks with each direction. This pattern is unusual in that you will roll over your right shoulder regardless of which side your block is performed.

Start in Gyo-noom-se facing front.

Step back with the left foot and block Wen Are makki.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Step backward with the right foot and block Orun Are makki.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Turn to the left 180degrees to face the rear and block Orun Are makki.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Step back with the left foot and block Wen Are makki.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Pivot on your left foot and turn to your right so that you are facing left. Block Orun Are makki with your right foot in back.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Step back with the left foot and block Wen Are makki.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Turn to the right 180 degrees to face the right and block Wen Are makko.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Step backward with the right foot and block Orun Are makko.

From your back stance, immediately perform Ap Gulo Chirugi attack.

Using Dwi-ro Dora like step, pivot on your left foot and turn to the left 90 degrees so that you are facing the front and return to Gyo-noom-se.

Kum Do Tul (Forms)

Wae Gum #2 Ryoupee Ryu

Ryoupee Ryu is the third of four forms imported from ancient Japan to ancient Korea. This form introduces advanced techniques and strategies. This form introduces Yu-pi Kal, a stance where the sword is held on the side of the body. These new strategies include feints and perries. One technique uses a shallow upward slash to trick an opponent into guarding low, when the real attack comes down from above. Another technique uses the back of the sword to parry in order to spare the edge of the sword.

Bpoba Kal Apu-ro Jung-myun Begi (Advancing Draw Vertical Slash)

Draw the sword while stepping forward with the left foot. Step forward with the right foot and perform Jung-myun Begi (Vertical Slash) and Ki-yap (Yell) "Yap!"

Chirugi (Thrust)

Step forward with the right foot and perform an upward Chirugi, aiming for underneath the chin and Ki-yap (Yell) "Chu!"

Wen Pande Neryo Begi (Left Opposite Diagonal Slash)

Pull the sword down from Chirugi (Thrust), and circle the sword around and up. Step forward with the right foot and perform Wen Pande Neryo Begi (Left Opposite Diagonal Slash) and Ki-yap (Yell) "Yap!"

Orun Pande Neryo Begi (Right Opposite Diagonal Slash)

Step backward with the right foot and perform Orun Pande Neryo Begi (Right Opposite Diagonal Slash) and Ki-yap (Yell) "Yap!"

Yu-pi Kal (Side Stance)

Shift into Dwi Gubi (Back Stance) and slowly swing the sword up and around until the sword is pointed behind you towards the ground.

Il Ja Maki (One Line Block)

Step forward with the right foot into a standing stance and perform Il Ja Maki (One Line Block). This is actually a feint, and not a block.

Jung-myun Begi (Verticle Slash)

Step out with the right foot and perform Jung-myun Begi (Verticle Slash) and Ki-yap (Yell) "Yap!"

Cleanse the Sword

Step back with the right foot into Juchoom (Horseback Riding Stance), at the same time spin cleanse the sword (backwards to forwards). Finish the spin by cradling the sword in the crook of your arm.

Apu-ro Chirugi (Advancing Chirugi)

Step forward with the right foot and perform Mun-chi Chirugi (Thrust to Solar Plexis) and Ki-yap "Chu!"

Step forward with the left foot, go into Juchoom (Horseback Riding Stance). At the same time, pull the sword back and cradle the sword in the crook of your arm.

Step forward with the right foot and perform Mun-chi Chirugi (Thrust to Solar Plexis) and Ki-yap "Mun-chi)!"

Reverse Blade Orun Pande Neryo Begi (Right Opposite Diagonal Slash)

Step forward with the left foot and perform Orun Pande Neryo Begi (Right Opposite Diagonal Slash) with the back of the sword. This is a parry, not an attack.

Wen Pande Neryo Begi (Left Opposite Diagonal Slash)

Step backward with the left foot and perform Wen Pande Neryo Begi (Left Opposite Diagonal Slash) and Ki-yap (Yell) "Yap!"

Reverse Blade Orun Pande Neryo Begi (Right Opposite Diagonal Slash)

Step backward with the right foot and perform Orun Pande Neryo Begi (Right Opposite Diagonal Slash) with the back of the sword. This is a parry, not an attack.

Wen Pande Neryo Begi (Left Opposite Diagonal Slash)

Step backward with the left foot and perform Wen Pande Neryo Begi (Left Opposite Diagonal Slash) and Ki-yap (Yell) "Yap!"

Yu-pi Kal (Side Stance)

Shift into Dwi Gubi (Back Stance) and slowly swing the sword up and around until the sword is pointed behind you towards the ground.

Il Ja Maki (One Line Block)

Step forward with the right foot into a standing stance and perform Il Ja Maki (One Line Block). This is actually a feint, and not a block.

Jung-myun Begi (Verticle Slash)

Step out with the right foot and perform Jung-myun Begi (Verticle Slash) and Ki-yap (Yell) "Yap!"

Kkoja Kal (Put Away Sword)

Step back with your right foot into Ap Gubi (Front Stance). Place your left hand at your side like a scabbard and raise your sword like a single handed Olgul Makki (High Block) and flick the sword down.

Flip the sword in your hand so that you have a reverse grip, pointing the sword tip to the ground

Knock or slap the Son-jab-yi (Handle) with your left hand.

Step back with your left foot into Ap Gubi (Front Stance). As you are stepping, cleanse the sword by spinning the sword clockwise (backwards to forwards) on your right side. As the sword spins, bring it across your body and let the dull side of the sword on your hand and slide the sword down and forward until the tip finds the entrance.

Once the sword is in position, slide the sword into the sheath, while doing so slide your right foot and shift your weight backwards. The sheath should be pulled out and meet the sword half way just like a normal Koja-kal.

Kum Do Step Sparring

Machuo-gyorugi practices swordsmanship in a realistic situation where the steps and actions are pre-set. Focus is made on distance measurement and control of the sword and movements. Sword duels are made with the mind and spirit just as much as with the sword itself, thus, perform step sparring with focus and be ready for any action. The role of the attacker is called Sun-do (first sword), and the name of the defender is Hu-do (later sword). The higher belt plays the Hu-do first, initiates the action and sets the pace.

Dan-kum (Short Sword) Il Bun (#1)

The Hu-do (Attacker) and Sun-do (Defender) start facing each other with their swords in Chan-kal (ready to draw) position.

Show proper respect to each other by bowing. Keep your Dan-kum (short sword) tucked into your belt. Stand at attention (Char-yut) by presenting your Jang-kum (long sword) Vertically in front, then bow and Ki-yap "Dan-gear!"

The Hu-do (Attacker) draws Jang-kum (long sword) and goes into Gyo-noom-se (ready stance).

Sun-do (Defender) draws Dan-kum (short sword) and goes into a one handed Gyo-noom-se (ready stance).

A. Leading with the right foot, the Hu-do (attacker) takes 3 steps back and raises their sword overhead and in an Ap-gubi (front stance).

D. Leading with the right foot, the Sun-do (defender) takes 2 steps back and shifts into a back stance. Sun-do (defender) raises the sword until it is at chest level.

Both participants step forwards 2 steps.

A. The Hu-do (attacker) takes a third step forward and attacks Mori-chigi (head strike) with a Ki-yap "Yap!"

D. The Sun-do (defender) sidesteps to the right and in. At the same time, Sun-do (defender) blocks Orun Olgul Makki (right head block).

D. Using the energy from Hu-do's attack, Sun-do spins the Dan-kum (short sword) counter clockwise and performs a Hanson Mori-chigi (one handed head strike) with the Ki-yap "Mori".

The Sun-do (defender) points the sword at Hu-do (attacker's) neck.

The Sun-do (defender) then steps back to Gyo-noom-se (ready position). Sun-do (defender's) sword always goes under the Hu-do (attacker's) sword when returning to Gyo-noom-se (ready position).

After both students have finished practicing, they must end the exercise. Both Students lower their swords like Shiyo Kal (resting stance); however, the blades are aimed at their opponent.

Both Students take two steps back, and return to Gyo-noom-se (ready position).

Both students put away sword at the same time.

Martial Arts begins and ends with respect. Keep your Dan-kum (short sword) tucked into your belt. Stand at attention (Char-yut) by presenting your Jang-kum (long sword) Vertically in front, then bow and Ki-yap "Dan-gear!"

Dan-kum (Short Sword) Ee Bun (#2)

The Hu-do (Attacker) and Sun-do (Defender) start facing each other with their swords in Chan-kal (ready to draw) position.

Show proper respect to each other by bowing. Keep your Dan-kum (short sword) tucked into your belt. Stand at attention (Char-yut) by presenting your Jang-kum (long sword) Vertically in front, then bow and Ki-yap "Dan-gear!"

The Hu-do (Attacker) draws Jang-kum (long sword) and goes into Gyo-noom-se (ready stance).

Sun-do (Defender) draws Dan-kum (short sword) and goes into a one handed Gyo-noom-se (ready stance).

A. Leading with the right foot, the Hu-do (attacker) takes 3 steps back and stays in Gyo-noom-se (ready stance).

D. Leading with the right foot, the Sun-do (defender) takes 2 steps back and shifts into a back stance. Sun-do (defender) keeps the sword in Gyo-noom-se (ready stance).

Both participants step forwards 2 steps.

A. The Hu-do (attacker) takes a third step forward and attacks Chirugi (thrust) with a Ki-yap "Yap!"

D. At the same time, Sun-do (defender) lunges forward with the right foot forward. Using a "snake like" motion, Sun-do (defender) deflects Hu-do's Chirugi (thrust), turns the Dan-kum (short sword) sideways, and performs their own Chirugi (thrust) aiming between the ribs with a Ki-yap "Chu!"

The Sun-do (defender) pulls the sword out and steps back, then raises the sword high and gives a long loud Ki-yap "Yap!"

The Sun-do (defender) then steps back to Gyo-noom-se (ready position). Sun-do (defender's) sword always goes under the Hu-do (attacker's) sword when returning to Gyo-noom-se (ready position).

After both students have finished practicing, they must end the exercise. Both Students lower their swords like Shiyo Kal (resting stance); however, the blades are aimed at their opponent.

Both Students take two steps back, and return to Gyo-noom-se (ready position).

Both students put away sword at the same time.

Martial Arts begins and ends with respect. Keep your Dan-kum (short sword) tucked into your belt. Stand at attention (Char-yut) by presenting your Jang-kum (long sword) Vertically in front, then bow and Ki-yap "Dan-gear!"

Kum Do Sparring Tactics

Sparring Tactics teach you how to perform various attacks and counter attacks in a real sparring situation. These simulated scenarios can be directly used in sparring, as well as teaching you about timing and strategy. These techniques are largely practiced during free sparring, but are also practiced in controlled drills during class.

Fast Meo Retreating Mori Chigi

Fast Meo Retreating Mori Chigi is the second retreating technique learned. This technique requires excellent balance control, because your balance must shift back to forward to back again very quickly. Rules for retreating attacks can vary from tournament to tournament. In some tournaments, attacks require forward momentum in order to count a point, while others do not. This technique includes forward momentum with your retreating attack, thus it will be a valid technique at most tournaments.

Both sparring partners start in close range with swords locked.

Make a small step back with the left foot.

Launch yourself back and make a Meo fake at the same time.

Change balance, lunge forward, and make a Mori Chigi (head strike).

Change balance again to move backwards until out of your opponent's range, then return to Gyo-noom-se.

Kum Do Question

What is the meaning of Jang Song Kum Bup?

Jang Song Kum Bup is a Kumdo form named after Grandmaster Tae Eun Ha. Jang Song is Grandmaster Ha's swordsmanship name, which means "A General who is like an ever-green tree, full of energy and youth." Grandmaster Ha is considered the Great Grandfather of Mireu Kumdo and this form is performed to honor those roots. Grandmaster Ha founded the World Kum Do Federation in the year 2000, and provided the foundation for the future Mireu Kumdo. This form shows the progression of Kumdo learning in four stages. The first stage is comprised of basic blocks and attacks, emphasizes strength and power control. The second stage introduces advanced techniques and combinations. The third stage introduces more fluid and diagonal movements. The final stage introduces very advanced techniques which require great physical ability. Jang Song Kum Bup Jung Hop epitomizes the discipline Grandmaster Ha created, a well-rounded, practical and traditional sword martial art.

Kum Do Terminology

Ap Gulo Chirugi

Rolling Thrust

Dan Kum

Short Sword

Let's Review

Let's review what you need to know to test for your next belt. During testing you will need to perform your current belt level form and step sparring. At higher levels, you may also be asked to perform lower belt forms and step sparring. This means you need to continue to practice what you've already learned outside of class. At testing you will be asked to spar using the techniques you know, do your best and try to use your techniques wisely. Physical ability is nothing without the knowledge to use it responsibly, your mind is always the greatest weapon. Students will be quizzed on their belt level question and children's home rules for students under the age of 18. Students are not required to memorize these questions word for word, but may paraphrase instead. Students are not required to memorize all the Korean words, but the terminology in bold is regularly used in class, so it is strongly encouraged to know them.

Basic Techniques

Ap Gulo Chirugi (Rolling Thrust)

Forms

Wae Gum #2 Ryupee Ryu

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