

# **Kumdo: Blue Belt Manual**

# History of Kum Do

## Muye Dobo Tongji

The most important book for kumdo. History, origin, interpretation are all important

## 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

Wen/Orun Pparin Olyo Begi

Olgul Bacheo Bakko

### Forms

Jang Song Kum Bup Il Jang

### Step Sparring

Jang-kum Chil Bun (Long Sword #7)

### Sparring Techniques

Son-mok Mori Combination

### Sparring Tactics

Son-mok Mori Counter

### Questions

Ethical Rules of Martial Arts

# Kum Do Essentials

## Ki-Yap

Ki-yap is a martial artists yell, and it is one of the most important skills a martial artist learns. The Ki-yap begins with being able to breath and shout correctly. Most beginners shout from their throat, this is incorrect. Shouting from the throat can be painful and will hurt your vocal cords over time. A proper Ki-yap comes from the abdomen, just like a singer. When performing a Ki-yap, relax your throat, open your vocal cords, and let the Ki-yap push out from your core. When performing a Ki-yap, you should feel your stomach muscles tighten, this is good. This means you are yelling from the right place, it also helps strengthen your core muscles.

The Ki-yap has several important functions. Firstly, it will improve your performance as a martial artist. Your core muscles are essential for any martial art, and all techniques are rooted there. The Ki-yap strengthens that core and helps focus technique. The Ki-yap also has a psychological effect on technique. Technique performed silently tends to be slower and weaker, but there is much more energy when performed with a Ki-yap. The Ki-yap helps inspire confidence.

Secondly, the Ki-yap has a health benefit. It has already been discussed that performing a Ki-yap strengthens core muscles. It also has a strong respiratory benefit. By yelling from the abdomen, one expels more "bad" air from the lungs. This air has already been used and is no longer beneficial. Now there is more room for "good" air, used to pump vital oxygen into our bodies. This will give you more endurance in a hard practice or sparring match.

Thirdly, the Ki-yap is a self-defense tool. A loud and strong Ki-yap can be very intimidating. When we spar, we Ki-yap to bolster our courage and to dissuade our opponent's attacks. This can be used outside of class as well. If we ever find ourselves in a position when we are being attacked, a strong Ki-yap can save your life. Self-defense experts have found that in cases of assault, victims who yell and make a lot of noise have a better chance of escaping their attacker. It is best to yell loudly and attack them continuously about the head and face until there is a chance to escape.

Your Ki-yap is just as important as your slashes, form, or sparring. Always yell loudly and correctly for every Ki-yap.

## How to String a Juk Do

As you continue to practice Kumdo, it is inevitable that your Juk Do will experience some wear and tear; often the Juk Do will crack and break. It is good practice to be able to repair your own equipment if the strings come undone, or to combine several broken Juk Dos into a complete one. The directions below describe the complete repair process. Individual situations may require only part of these directions, use them as you need.

### Part 1 Bamboo

Make sure that the bamboo quarters are equal in length, fit together well, and are free from breaks, cracks and splinters. Minor splinters in the bamboo can be removed with sandpaper or a knife.

There is a small rubber “cap” or “stopper” that fits at the top of the Juk Do, make certain it fits, and have it in position.

Fit the Son-jab-yi leather onto the bamboo quarters.

### Part 2 Sung Hyuk

Feed the Deung-jul is wrapped around the Sung Hyuk and fed through the two holes “out to in”. The left side will be considerably shorter than the right.

Make sure the rubber cap is between the bamboo quarters, and fit the Sung Hyuk on top of the Juk Do.

There should be a bamboo “knot” near the top third of the Juk Do. Tie a knot in the Deung-jul just below this knot, see the illustration

Feed the Deung-jul through the hole in the strip of leather that will become the Jung Hyuk. The Jung Hyuk leather should be just below the knot at the 1/3 point of the sword.

Tie a knot in the Deung-jul to secure the loose end and the Sung Hyuk. This is a difficult knot, see the illustration for directions.

### Part 3 Son-jab-yi

Tie a knot, creating a loop, into the Deung-jul about 3 inches from the Son-jab-yi. This is a very difficult knot, see the illustration for directions.

Feed the Deung-jul through the leather loop in the Son-jab-yi, then feed it through the loop in the Deung-jul. Pull on the loose end to get the Deung-jul as tight as possible.

Tie a knot into the Son-jab-yi's leather loop, this will cinch up the entire Deung-jul. This is another very difficult knot, see the illustrations for directions.

### Part 4 Jung Hyuk

Wrap the leather strip around the Juk Do and Deung-jul, then tie the leather strip into a knot. This is another difficult knot, see the illustration for details.

## Kum Do Mok Kum Techniques

### Wen Orun Pparin Olyo Begi (Left Right Upward Diagonal Slash)

Pparin Olyo Begi is an upward diagonal slash. Wen Begi slashes left to right and Orun Begi slashes from right to left. Begi are performed with 3 and 2 counts, 2 count combining the first and second motions together.

First Motion. Starting from Gyo-noom-se, lower the sword to the side and set your angle.

Second Motion. Step forward into Ap-gubi stance. Swing the sword diagonally and upward, turn your waist to make the cut. Make the traditional Ki-hap "Yap!"

Third Motion. Step back into the Gyo-noom-se 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.

### **Olgul-bacho Makko (Supported Head Block)**

Olgul-bacho Makko is a block defending against strong attacks to your head or upper body and can be performed from the left or right side. When Olgul-bacho Makko starts in Gyo-noom-se, step back with your left foot and make Dwi-gubi stance. Hold the Son-jabi with the left hand and put the right hand on the middle of the Kal-deung. Make the Kal-nal side up and block the head and upper body with the Kal at a 45° angle. Your hand should be flat so the incoming attack doesn't damage your fingers. Block like a snap cut, do not push the sword out away from your body. Orun (right) Olgul-bacho Makko is performed the same, but with the right foot back and blocking the right side.



## Olgul-bacho Makko Wen Orun Olyo Begi

(Supported Head Block Left Right Upward Diagonal Slash)

Olgul-bacho Makko Wen Orun Olyo Begi is done in four directions with two blocks and two attacks with each direction.

Start in Gyo-noom-se (ready position) facing front.

Step back with the left foot and block Wen Olgul-bacho makki.

Step forward with the left foot and perform Wen Pparun Olyo Begi attack.

Step backward with the right foot and block Orun Olgul-bacho makki.

Step forward with the right foot and perform an Orun Pparun Olyo Begi attack.

Turn to the left 180 degrees to face the rear and block Orun Olgul-bacho makki.

Step forward with the right foot and perform an Orun Pparun Olyo Begi attack.

Step back with the left foot and block Wen Olgul-bacho makki.

Step forward with the left foot and perform a Wen Pparun Olyo Begi attack.

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

Step forward with the right foot and perform an Orun Pparun Olyo Begi attack.

Step back with the left foot and block Wen Olgul-bacho makki.

Step forward with the left foot and perform a Wen Pparun Olyo Begi attack.

Turn to the right 180 degrees to face the right and block Wen Olgul-bacho makko.

Step forward with the left foot and perform a Wen Pparun Olyo Begi attack.

Step backward with the right foot and block Orun Olgul-bacho makki.

Step forward with the right foot and perform an Orun Pparun Olyo Begi attack.

Using Dwi-ro Dora (Turn Around) 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 (ready position).

# Kum Do Tul (Forms)

## Jang Song Kum Bup Il Jang (Jang Song Kum Bup Part 1)

Jang Song Kum Bup Il Jang is the first part of a larger form developed and named after Grandmaster Tae Eun Ha, whose swordsmanship name is Jang Song. This form emphasizes strength and power control. It introduces Hurigi without a Ki-yap, this is so that the “swish” of the sword can be clearly heard; this takes proper power control.

Chang Kal.

Start by standing at attention and equipping the sword.

Bboba Kal, Hanson Mok Begi.

Step forward with your right foot and draw the sword forward straight and smoothly from the Kal-jip. Once the Kal-kut is free from the Kal-jip, slash down at a 300 angle from left to right with one hand cutting your opponent’s throat and Ki-yap “Yap!”

Tiger Stance.

Bring your right foot back and go into Tiger Stance. Bring the sword all the way to your hip as in a Hurigi.

Jung-myun Begi.

Step forward with your right foot and perform Jung-myun Begi and Ki-yap “Yap!”

Tiger Stance.

Step forward with your left foot back and go into Tiger Stance. Bring the sword all the way to your hip as in a Hurigi.

Jung-myun Begi.

Step forward with your left foot and perform Jung-myun Begi and Ki-yap “Yap!”

Tiger Stance.

Pivot to your right so that you are facing the rear. Bring your right foot back and go into Tiger Stance. Bring the sword all the way to your hip as in a Hurigi.

Jung-myun Begi.

Step forward with your right foot and perform Jung-myun Begi and Ki-yap "Yap!"

Tiger Stance.

Step forward with your left foot back and go into Tiger Stance. Bring the sword all the way to your hip as in a Hoorigi.

Jung-myun Begi.

Step forward with your left foot and perform Jung-myun Begi and Ki-yap "Yap!"

Momtong Makko.

Pivot on your left foot and turn right to face left. Make Orun Momtong Makko block, this should be performed in slow motion.

Hurigi.

Step forward with your right foot and perform Hurigi, Do Not Ki-yap.

Olgul Makko.

Shift into Dwi-gubi and perform Wen Olgul Makko.

Neryo Begi.

Step forward with the left foot and perform Wen Neryo begi and Ki-yap "Yap!"

Momtong Makko.

Pivot on your feet and turn right to face right. Make Wen Momtong Makko block, this should be performed in slow motion.

Hurigi.

Step forward with your left foot and perform Hurigi, Do Not Ki-yap.

Olgul Makko.

Shift into Dwi-gubi and perform Orun Olgul Makko.

Neryo Begi.

Step forward with the left foot and perform Orun Neryo begi and Ki-yap "Yap!"

Olgul Makko.

Pivot on the right foot, turning to the left 180°, so that you face left. Perform Wen Olgul Makko.

Neryo Begi.

Step backwards with the right foot and perform Wen Neryo Begi and Ki-yap "Yap!"

Olgul Makko.

Shift into Dwi-gubi and make Orun Olgul Makko.

Leaping Neryo Begi.

Leap forward leading with the right foot and make Orun Neryo Begi.

Kkoja-kal.

Place your left hand at your side like a scabbard and raise your sword like a single handed Olgul Makki (High Block). Unlike previous forms, remain in Ap-gubi (Front Stance) and flick the sword down.

Raise the sword up so that it is about head level and parallel to the ground. Move your thumb so that it is no longer around the Son-jab-yi (Handle).

“Drop” the sword, letting it turn in your hand; then quickly catch the sword so that you have a reverse grip. Whip the sword down and to the Kal-jip (Scabbard), let the Kal-deung (Sword Spine) come to rest on your Kal-jip (Scabbard). 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 left foot back and shift your weight forward. The sheath should be pulled out and meet the sword half way just like a normal Kkoja-kal.

Finally, stand upright and move your right hand to the tip of the Son-jab-yi (Handle) and use force to finish sheathing the sword, bow and say “Dan-gear!”

## **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.

### **Jang-kum (Long Sword) Ship-sam Bun (#13)**

Sun-do and Hu-do start facing each other with your swords in Chan-kal position.

Show proper respect to each other by bowing using Ip-rye.

Sun-do and Hu-do draw swords Ppoba-kal at the same time and stand in Gyo-noom-se.

Both participants step back, right foot first.

A. Sun-do takes 2 steps back and slide back into Wen Yupi-kal (Left Side Sword Stance).

D. Hu-do takes 2 steps back and stays in Gyo-noom-se.

Both participants step forwards 2 steps.

Sun-do takes a third step forward and attacks Wen Olyo Begi with a Ki-yap "Yap!"

Hu-do blocks with Are Makki, and then spins Sun-do's sword counter clockwise.

When Hu-do's spinning block sends Sun-so's sword high, Hu-do transitions the block into a Wen Olyo Begi (Left Upward Diagonal Slash).

Hu-do points the sword at the Sun-do's neck, this is to insure the Hu-do's victory, even in defeat an opponent can be deadly. Hu-do then steps back to Gyo-noom-se position.

After both practitioners have finished, they must end the exercise. Both Students lower their swords pointed 45 degrees down like Shiyo Kal.

Both Students take two steps back, and return to Gyo-noom-se.

Both students Kkoja-kal at the same time.

It is important to show respect for each other. Bow and Ki-yap "Dan-gear!" to finish the drill.

### **Jang-kum (Long Sword) Ship-sa Bun (#14)**

Sun-do and Hu-do start facing each other with your swords in Chan-kal position.

Show proper respect to each other by bowing using Ip-rye.

Sun-do and Hu-do draw swords Ppoba-kal at the same time and stand in Gyo-noom-se.

Both participants step back, right foot first.

- A. Sun-do takes 3 steps back into Orun Yupi-kal (Right Side Sword Stance).
- D. Hu-do takes 2 steps back and stays in Gyo-noom-se.



Both participants step forwards 2 steps.

Sun-do takes a third step forward and attacks Orun Olyo Begi with a Ki-yap "Yap!"

Hu-do blocks with Are Makki, and then flick Sun-do's sword up.

When Hu-do's parry sends Sun-do's sword high, Hu-do transitions the block into a Wen Hori Chigi (Left Waist Strike).

Hu-do points the sword at the Sun-do's neck, this is to insure the Hu-do's victory, even in defeat an opponent can be deadly. Hu-do then steps back to Gyo-noom-se position.

After both practitioners have finished, they must end the exercise. Both Students lower their swords pointed 45 degrees down like Shiyo Kal.

Both Students take two steps back, and return to Gyo-noom-se.

Both students Kkoja-kal at the same time.

It is important to show respect for each other. Bow and Ki-yap "Dan-gear!" to finish the drill.

# Kum Do Sparring Techniques

## Combination Strikes Part I

Son-mok Mori is the most common combination attack in sparring, thus it is the introduction to combination attacks while sparring. Timing, speed and footwork are the key principles to combination attacks. The first move in a combo attack is performed just like a standard attack. The following moves should be performed using Pparin Mori Chigi style footwork. Once this footwork is perfected, any number of combination strikes becomes available.

### Son-mok Mori Combo

Start in Gyo-noom-se.

Next perform a Jak-eun Son-mok Chigi

Then, rapidly step back and perform a Mori Chigi strike.

After completing the strike bring the left foot to meet the right and raise the sword over your head prepared for a second strike.

Finish by returning to Gyo-noom-se.

# 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.

## Son-mok Mori Counter

Son-mok Mori Counter is the first sparring tactic which uses combination strikes, but it is also a counter attack. The Son-mok Chigi is almost a block and may or may not make a point. Its primary goal is to deflect the Attacker's Son-mok Chigi strike, and to open the way for the real strike which is the Mori Chigi.

Start in Gyo-noom-se.

The Attacker makes a Jak-eun Son-mok Chigi attack.

The Defender uses Pparin step to dodge the attack and counter with a Son-mok Chigi attack.

The Defender quickly uses the Pparin step to complete the combo with a Mori Chigi strike.

The Defender completes the strike by raising their sword and advancing close to the Attacker so that they do not have room to counter attack.

## Kum Do Question

### Ethical Rules of Martial Arts, Kum Do.

Loyalty to nation

Obedience to parents

Confidence in friends

Never retreat from enemy attack

Refrain from the senseless killing of all living things

### Children's Home Rules

9. Children will study their school work at school and at home

10. Children must show respect for teachers and peers at all times.

## Kum Do Terminology

Ki-yap

Yell

Muye Dobo Tongji

Illustrated Manual of Martial Arts

**Olgul Bacho Makki**

**Supported High Block**

**Orun Pparin Olyo Begi**

**Right Upward Diagonal Slash**

**Wen Pparin Olyo Begi**

**Left Upward Diagonal Slash**

# 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

Wen/Orun Pparin Olyo Begi

Olgul Bacheo Bakko

## Forms

Jang Song Kum Bup Il Jang

## Step Sparring

Jang-kum Chil Bun (Long Sword #7)

## Sparring Techniques

Son-mok Mori Combination

## Sparring Tactics

Son-mok Mori Counter

## Questions

Ethical Rules of Martial Arts