

Kumdo: Blue High Belt Manual

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

Pande Olyo Begi

Forms

Jang Song Ee Jang

Step Sparring

Jang-kum Pal Bun (Long Sword #8)

Sparring Techniques

Mori Son-mok Hori Chigi Combination

Sparring Tactics

Retreating Mori Chigi

Questions

When to apply Kum (the sword, the symbol of one's destructive force).

History of Kum Do

Hwa-rang and Won-hwa - Warrior cults during the Three Kingdoms period

Kum Do Essentials

Point Sparring

By now, students should have experienced sparring and possibly even participated in competition. There are several sets of sparring rules depending on the school or federation involved, so it is important to know the core rules and variations.

Mori (Head)

Head points are valid on the top from temple to temple. Attacks usually need to be made from a 90 degree arc in the front. This is for safety, other angles of attack are not protected well by the Ho-myun (Helmet). The strength of the attack can vary from tournament to tournament.

Head strikes are generally considered blocked if the opponent's Juk-do (Bamboo Sword) connects with your sword at any point during the attack, unless there is a clear parry movement. It is common for strong attacks to "wrap" around the defenders sword and contact the Ho-myun (Helmet), this is not a point.

Most competitions will require forward momentum when making Mori Chigi (Head Strikes). This means standing and retreating strikes won't count. Retreating strikes may be allowed if there is an accompanying forward movement prior to the retreat. Some competitions may require forward follow through as well; this is usually to the right, and may make retreating strikes unusable.

Son-mok (Wrist)

Wrist strikes are valid only to the forward wrist. When the hands are down in Gyo-noom -se (Ready Position), this is the opponent's right wrist. When the hands are high in Rya-kal (Fire Stance) or during an attack, the opponent's left wrist is available. The target area is a lateral attack to the wrist guard, not the hand and not parallel.

Wrist strikes are generally considered blocked if the opponent's Juk-do (Bamboo Sword) connects with your sword at any point during the attack, unless there is a clear parry movement. This includes contact with the Kottung (Hilt), judges will usually listen for the sound of contact with the Kottung (Hilt) and won't call a point if they hear a "Click".

Most competitions will require forward momentum when making Son-mok Chigi (Wrist Strikes). This means standing and retreating strikes won't count. Retreating strikes may be allowed if there is an accompanying forward movement prior to the retreat. Some competitions may require forward follow through as well; this is usually to the right, and may make retreating strikes unusable.

Orun Hori (Right Waist)

Use Wen Hori Chigi (Left Waist Strike) to target the opponent's right waist. Most competitions will require the strike to be made at a 45 degree downward angle, and will not count horizontal strikes. Hits must be made to the Gap (Body Armor), high hits to the armpit will not score. Some tournaments will allow a light tap to the Gap (Body Armor), but most will require full connection and to "drag" the sword across the armor. Most competitions will require forward follow through as well; this is usually to the right.

Waist strikes are generally considered blocked if the opponent's Juk-do (Bamboo Sword) connects with your sword at any point during the attack, unless there is a clear parry movement. Attacks can also be blocked by the arms, so the opponent will need their hands prior to attack.

Almost all competitions will require forward momentum and follow through when making Hori Chigi (Waist Strikes). Waist strikes are very susceptible to counter attacks (see below). It is important to follow through completely to avoid counter attacks.

Wen Hori (Left Waist)

Use Orun Hori Chigi (Right Waist Strike) to target the opponent's left waist. Most competitions will require the strike to be made at a 45 degree downward angle, and will not count horizontal strikes. Hits must be made to the Gap (Body Armor), high hits to the armpit will not score. Some tournaments will allow a light tap to the Gap (Body Armor), but most will require full connection and to "drag" the sword across the armor. The standard follow through for Orun Hori Chigi (Right Waist Strike) is to retreat, however, some tournaments will allow this while others won't. It may be required to follow through like Wen Hori Chigi (Left Waist Strike), but pass through on the left; some competitions may not recognize Orun Hori Chigi at all. It is important to listen to the referee and judges to know how to score.

Waist strikes are generally considered blocked if the opponent's Juk-do (Bamboo Sword) connects with your sword at any point during the attack, unless there is a clear parry movement. Attacks can also be blocked by the arms, so the opponent will need their hands prior to attack.

Note: Blue High belt students haven't learned this technique yet, but it is worth knowing the general rules regarding it.

Mok and Myeungche (Throat and Chest)

Thrusts are the most controversial of attacks in competition, most local tournaments will not allow it because the potential for injury is high. When it is allowed, thrusts to the throat are available, and sometimes the solar plexus. Control is required with thrusts, once contact is made the attacker must immediately relax and withdraw the sword. Failure to do so will usually result in a penalty, and possibly an injury.

Thrusts are generally considered blocked if the opponent's Juk-do (Bamboo Sword) connects with your sword at any point during the attack, unless there is a clear parry movement. Thrusts are generally very easy to block, so it takes timing and skill to successfully score a point.

Most competitions will require forward momentum when making Mori Chigi (Head Strikes). This can make for a difficult balance between moving forward and hitting too hard. It will take practice to find the right balance of power and distance.

Strike Strength

The strength of the attack can vary from tournament to tournament. In some, mere contact is enough to award a point and excessive force will be penalized, but in others adequate power is required to score and light contact is ignored. It is important to listen to the referee and judges to know how to score.

Nullifying Points

In most, but not all, tournaments if a point is scored immediately after a point is scored, both points are nullified. Different competitions will apply this rule in different ways, the most important is the time allowed between strikes. Hori Chigi (Waist Strike) is one of the most sensitive, some will allow a full turn around, others won't.

Points can also be nullified if the defender's sword is on the attacker's body. This can be used to safely exit a "clench" situation.

It is important to listen to the referee and judges to know how points are nullified. A general rule of thumb is to assume that no points are scored until the referee stops the match.

Non-Conventional Techniques

Pushing is generally not allowed in kumdo sparring, but there may be some leeway. Overt pushing when swords are locked is almost never allowed. After striking and entering a lock, a quick push might be allowed. This will vary from competition to competition, and may not be clearly defined. It is generally best to avoid pushing entirely.

Kicking, punching, grabbing, and tripping are not allowed in any tournament. Strikes outside the target zones are not allowed. Accidental strikes are generally ignored, but purposeful or repeated infractions may be penalized. Strikes to the legs are almost always banned, but a handful of tournaments may have leg guards and allow leg strikes.

Falling or dropping the sword may leave the target open to attack, but this may vary from tournament to tournament. Striking an opponent on the ground is usually not allowed for safety reasons and is generally best avoided. Striking an opponent while disarmed is usually allowed, and there are even disarming techniques. For both situations, consider the match to continue until the referee stops it. In tournaments that allow these defenseless strikes, the referee will wait a few seconds to allow a follow up strike before stopping the match. If you find yourself on the ground or without a sword, the best defense is to either stay out of range or clench your opponent until the referee stops the match.

Inspection

Before the match begins, the referee will usually inspect your juk-do (Bamboo Sword) and Ho-gu (Sparring Gear). Judges will be looking for cracked or splintered bamboo and frayed leather which could be dangerous. This is for safety, it is often a good idea to bring a back up juk-do in case your primary one is damaged during the event.

Entering the ring

Always bow to the judges when entering or exiting the ring. Enter the ring when commanded by the referee and move to the position they indicate. Stride into your position with confidence and purpose, do not run or slowly walk to your position.

Bowing

In all competitions, you will bow to your opponent. In most circumstances you will use Ip-rye (Standing Bow) and point your sword 45 degrees. In most competitions you will also bow to the referee and/or judges table. It is important to listen to the directions during the opening ceremony and to observe other matches.

Ready

Most competitions will have you draw in the usual way, however, some may have other traditions, like using a squat draw to get ready. Once in Gyo-noom-se (Ready Position), you will face off with the tips of your sword about one foot apart. It is important to listen to the directions during the opening ceremony, observe other matches, and follow the referee's directions.

Start and Stop

The referee will usually hold flags or hands between you and your opponent. The referee will drop the barrier and Ki-yap “Shi-jak” to begin. The referee will step between you and your opponent and Ki-yap “Kal-ryo” or “Geou Mahn” to stop the action.

Recognizing Points

The match will be stopped when a point is made, and the referee will indicate who scored a point. If a point was scored on you, bow 45 degrees to salute your opponent’s good strike. If you scored the point, slightly bow/nod to your opponent to recognize your worthy adversary.

Winning the Match

Matches are usually played to best of 3 points, requiring 2 points to win. Some tournaments will have a Grand Champion match played to the best of 5 points, requiring 3 points to win. Matches usually have a time limit, usually 2 minutes. If there is a tie when time is up, the match will go into “sudden death”, where the next point wins.

Finishing the Match

When the match is over, the referee will have you bow again and indicate the winner of the match. Just like when a point is scored, bow to your opponent 45 degrees for a loss, or a slight bow/nod for a win. Be sure to shake your opponents hand. It is also good etiquette to bow or shake hands with the referee and judges table. When done, follow the referee’s directions to exit the ring.

Sportsmanship

All competition requires a high level of sportsmanship and kumdo is no different. It is important to treat other competitors with respect, always bow to your opponent and shake their hand before and after the match.

Never argue with the referee or judges, in some tournaments you may be granted a coach who can argue points on your behalf. Sparring happens fast, and a judge may not have a good angle on the action. Referees and judges are trained to be conservative with their points, so expect not to have some points called.

Bad sportsmanship will not be tolerated, this includes, swearing, insulting opponents or judges, and throwing tantrums. This includes friends and parents, there is a difference between cheering each other on and heckling opponents and staff. Cheering is encouraged, heckling is not.

Kum Do Equipment

Purchasing a Jin Kum or Ka-gum

You've been practicing Kumdo for some time with a wooden and bamboo sword, and you might be thinking about getting a metal sword to practice forms or learning how to cut. There are many things to consider, and you should always talk to your Master before making a purchase.

There are a lot of pitfalls when purchasing a sword, and a lot of dealers who prey on sword buyers. It is important to discuss your purchase with your Master to avoid losing money on a bad sword.

Types of Swords

Ka-gum refers to a metal training sword. Ka-gum are dull and can be made out of steel or aluminium. Steel Ka-gum are heavier and are good for practicing for real sword use, like cutting. Aluminium Ka-gum are lighter and are good for performing fast moves which can be effective in forms competition. Ka-gum are not heat treated, so the metal is soft. Some Ka-gum can be used for cutting soft fruit, but should not be used for striking anything else.

Jin-kum refers to a heat treated, sharp cutting sword. Jin-kum is used almost exclusively for cutting practice. Forms can be performed with Jin-kum in controlled situations, but it is generally not recommended.

Specifications

Sword balance is very important. Too much weight in the front makes the sword feel "heavy" at the tip and can cause damage to your joints. Too much weight in the back and the sword feels "light" at the tip and becomes unwieldy. Balance can be determined by balancing the sword on two fingers along the flat of the blade and finding the point where it doesn't "tip" to either side. Optimal balance should be about 2-3 inches up the blade from the Kottung (hilt).

Full tang versus half tang. This refers to the extension of the blade into the handle. A full tang extends all the way to the pommel, while a half tang only extends half way into the handle. You will almost always want a full tang. A half tang will frequently be off balance and not as structurally sound.

Hom is the Korean term for the fuller on the side of some swords, often referred to as a "blood groove". However, this is a misnomer, the channel is meant to make the sword lighter. Hom is very useful on a Ka-gum, it not only makes the sword lighter, but

it also creates a distinct ‘whistling’ noise (which is even more pronounced on aluminium Ka-gum). This whistle can be a great tool to help refine slashes, and it is impressive before judges in forms competition. However, it can be detrimental to cutting with Jin-kum. The edges of the Hom can “catch” on the target, making it less clean. This is not a problem when cutting hard targets like bamboo, but it makes certain demonstration cuts on reed targets nearly impossible.

Blade geometry, thickness, and folding are important if you are purchasing a Jin-kum. There are many types of geometry, too many to list here. In general, the geometry and thickness will impact how the sword performs against different targets; some will be better for hard and soft targets. The thinner the blade, the cleaner the cut and the better it will perform against soft targets, but it is easier to break. The thicker the blade, the more durable, but the cut won’t be as clean. Folding the sword was very important during the samurai age because of the quality of iron used to make swords. The ability to layer harder steel, which can hold a better edge, and softer steel, which can take an impact was the resulting innovation. Folding in a sword can still be advantageous, but modern forging methods can create equivalent blades without the extra work (and cost).

Length of the sword blade and handle can be important. A blade which is too long can be hard to draw, and a mis-sized handle can be uncomfortable. Average blade length is 28 in (72 cm), and average handle length is 10.5 in (27 cm) or 11 in (28 cm). An easy way to gauge the length of handle is to measure the width of your fist. You will need at least a little more than 3 “fist lengths” in length, since this is what you need to maintain on fist length between your hands. However, you may want more length to counterbalance a long or heavy blade. Below is a rough guide for blade length, but it might be best to ask your peers to try out their swords to help your decision or contact the manufacturer.

Height	Blade Length
5 ft 1 in to 5 ft 3 in	27.5 in
5 ft 3 in to 5 ft 5 in	28 in
5 ft 5 in to 5 ft 7 in	28.5 in
5 ft 5in to 5 ft 9 in	29 in
5 ft 9 in to 5 ft 11 in	30 in
5 ft 11 in to 6 ft 1 in	30.5 in
6 ft 1 to 6 ft 3 in	31 in

Kum Do Mok Kum Techniques

Wen Orun Pande Olyo Begi (Left Right Upward Diagonal Slash)

Pande Olyo Begi is a horizontal slash. Wen Olyo Begi cuts from left to right, and Orun Olyo Begi cuts from right to left. **However**, in Pande Olyo Begi is different from Pparun, because the opposite foot steps forward into Ap-gubi stance. Begi are performed in only 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

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 Ee Jang (Jang Song Kum Bup Part 2)

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 introduces advanced techniques like Hori Huryo Begi and half Dolgae Begi. It also opens up new concepts by introducing drawing and slashing combinations.

Chang Kal.

Start by standing at attention and equipping the sword.

Bboba Kal, Hanson Mok Begi.

Draw the sword forward straight and smoothly from the sheath (Kal-jip). Once the Kal-kut (tip) is free from the Kal-jip, slash down at a 30° angle from left to right with one hand cutting your opponents throat. As your hands make the strike, your right foot should step forward into a front (Ap-gubi) stance and Ki-yap "Yap!"

Wen, Orun Momtong Makko

Quickly step forward with the left foot and perform a walking stance Wen Momtong Makko, then step forward with the right foot and perform a walking Orun Momtong Makko.

An-ja-se. "Wild Goose Vigor."

Holding the sword loosely in your hands, spin the sword; blocking to your left and then spin block to your right. At the end of the right spin block, bend your knees to crouch; your legs should be crossed. Cradle the dull side of the sword (Kal Deung) in the crook of your arm, aiming it forward. Step forward with your left foot into Ap-goobi (Front stance). Stab forward with your sword aiming at your opponent's chest, Ki-yap "Mun-chi!"

Wen Momtong Makko, Olgul Makko

Retrieve your sword from the Mun-chi thrust into a walking Wen Momtong Makko block. Immediately perform Wen Olgul Makko block, moving into a Dwi Gubi stance.

Dolge Begi

Jump straight up and turn 180° to the right. At the apex of the jump, perform an Orun Neryo Begi.

Olgul Makko

Move into Dwi Gubi and perform Orun Olgul Makko.

Orun Neryo Begi

Step forward with the right foot and perform Orun Neryo Begi.

Olgul Makko

Move into Dwi Gubi and perform Wen Olgul Makko.

Wen Neryo Begi

Step forward with the right foot and perform Wen Neryo Begi.

Il-ja Makki

Turn 90 degrees to the right and perform an Il-ja Makki block with the left foot forward.

Jumyung Begi

Step forward with the right foot and perform Jumyung Begi.

Pande Huryo Hori Begi

Slide your right foot back and go into Kyo-yu-gi Suh-gi (Tiger Stance), at the same time chamber your sword for a Wen Huryo Hori Begi slash.

Lunge with your right foot forward and perform a Pande Huryo Hori Begi from the left side.

Il-ja Makko

Pivot 180 degrees to the right and perform an Il-ja Makki block with the right foot forward.

Jumyung Begi

Step forward with the left foot and perform Jumyung Begi.

Pande Huryo Hori Begi

Slide your left foot back and go into Kyo-yu-gi Suh-gi (Tiger Stance), at the same time chamber your sword for an Orun Huryo Hori Begi slash.

Lunge with your left foot forward and perform a Pande Huryo Hori Begi from the right side.

Gyo-noom-se

Slide the right foot back slightly and return to a reverse Gyo-noom-se

Orun Neryo Begi, Wen Oleo Begi

Step forward with the right foot and perform an Orun Pparin Neryo Begi with no power, this is a feint.

Step forward with the left foot and perform a Wen Pparin Oleo Begi.

Dwiro Dora

Perform Dwiro Dora, turning 180 degrees and returning to Gyo-noom-se.

Wen Nero Begi, Orun Oleo Begi

Step forward with the left foot and perform a Wen Pparin Neryo Begi with no power, this is a feint.

Step forward with the right foot and perform an Orun Pparin Oleo Begi.

Kkoja-kal

Place your left hand at your side like a scabbard and raise your sword like a single handed Olgul Makki. Unlike previous forms, remain in Ap-gubi 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.

“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, let the Kal-deung come to rest on your Kal-jip. Slide the sword down and forward until the tip finds the entrance.

Once the sword is in position, switch to Ap-gubi and 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 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-oh Bun (#15)

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

Both participants step forward 2 steps.

- A. Sun-do takes a third step forward and kneels to attack Wen Sup-yeung Begi (Left Horizontal Slash) to the front leg with a Ki-yap "Yap!"
- D. Hu-do lifts their front leg to dodge the attack.

As Hu-do's (Defender's) leg drops, Hu-do attacks Jung-myeong Begi to Sun-do's (Attacker's) head.

Hu-do and Sun-do then return to Gyo-noom-se position.

After both practitioners have finished, they must end the exercise. Both Students lower their swords pointed 45⁰ 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-yuk Bun (#16)

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

Both participants step forwards 2 steps.

A. Sun-do takes a third step forward, turns the sword upside down, and performs Chirugi (Thrust) to Hu-do's (Defender's) foot.

D. As Sun-do turns their sword upside down, Hu-do moves their sword to the left of Sun-do's sword. As Sun-do performs Chirugi, Hu-do pushes Sun-do's sword to the right.

Hu-do follows up the parry by quickly circling the sword clockwise and cutting across Sun-do's hand.

Hu-do and Sun-do then return to Gyo-noom-se position.

After both practitioners have finished, they must end the exercise. Both Students lower their swords pointed 45° 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 II

Son-mok Mori Hori continues your training in combination strikes. 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 Hori Combo

Start in Gyo-noom-se.

Next perform a Jak-eun Son-mok Chigi

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

Rapidly step back again and perform a Hori Chigi strike.

After completing the strike drag the sword across your opponent's waist and run past your opponent, turning only once you have completely past your opponent.

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.

Retreating Mori Chigi

Retreating Mori Chigi is the first retreating technique learned. 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 introduces the concept of attacking while retreating and does not have forward momentum during the strike, thus it may not be a valid technique at every tournament.

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 Mori Chigi strike at the same time.

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

Kum Do Questions

When to apply Kum (the sword, the symbol of one's destructive force).

To defend one's country

To preserve life

For self-defense

Kum Do Terminology

Hom

Fuller

Ka-gum

Metal Practice Sword

Jin-kum

Cutting Sword

Orun Pande Olyo Begi

Right Opposite Upward Diagonal Slash

Wen Pande Olyo Begi

Left Upward Opposite 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

Pande Olyo Begi

Forms

Jang Song Ee Jang

Step Sparring

Jang-kum Pal Bun (Long Sword #8)

Sparring Techniques

Mori Son-mok Hori Chigi Combination

Sparring Tactics

Retreating Mori Chigi

Questions

When to apply Kum (the sword, the symbol of one's destructive force).