YONGMUDO

A Korean Martial Art & Practical Self-Defense

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CONTENTS

CHAPTER 1: INTRODUCTION 5

CHAPTER 2: WHY YOU SHOULD READ THIS BOOK 7

CHAPTER 3: SELF-DEFENSE 9

CHAPTER 4: YONGMUDO & SELF-DEFENSE 11
- History of Yongmudo 12
- Etymology of Yongmudo 13

CHAPTER 5: CURRICULUM OVERVIEW 16
- Objectives 16
- Curriculum 17
  - *Technical content* 17

CHAPTER 6: YONGMUDO BELT RANK SYSTEM 19
- Rank Colors 19
  - *Lower Yellow Belt (9th Kub)* 20
  - *Upper Yellow Belt (8th Kub)* 20
  - *Lower Green Belt (7th Kub)* 20
  - *Upper Green Belt (6th Kub)* 21
  - *Lower Blue Belt (5th Kub)* 21
  - *Upper Blue Belt (4th Kub)* 22
  - *Lower Brown Belt (3rd Kub)* 22
  - *Upper Brown Belt (2nd Kub)* 22
  - *Red Belt (1st Kub)* 22
  - *1st Dan Black Belt* 23
  - *2nd Dan Black Belt* 23
  - *3rd Dan Black Belt* 24
  - *4th Dan Black Belt* 24
- Additional Black Belt (Dan) Testing Material 24

CHAPTER 7: TEACHING PHILOSOPHY 26
- Teaching Yongmudo to Children 26
  - *Concerns & Considerations* 27
  - *Techniques Included in Curriculum* 28
- Teaching People Who Are Outside the Box 29
  - *Teaching Yongmudo to Older Adults* 30
  - *Teaching the Physically & Mentally Challenged* 33
- General Tips for Teaching Individuals & Groups 36

CHAPTER 8: YONGMUDO COMPETITION 38
Yongmudo Competition Rules: World Yongmudo Federation 41
Rules for UC Yongmudo Martial Arts Competition 53
Rules for UC Yongmudo Poomsae Competition 65
Referee Hand Signals for UC Yongmudo Competition 71
CHAPTER 9: YONGMUDO TEACHING PARADIGMS 75
16-Step Exercises 75
16-Step Stances 76
Wrist Throws 77
Kicks 80
Rice Threshers or Carpet Rolls 81
Fireman's Carries 83
Sacrifice Throws 85
Classis Throws 86
Finish-Offs 89
Modifications 89
Last Thoughts 89
Two-Man Ki Form 90
Counterthrow Form 91
4-Corner Attack 98
4-Corner Safety 98
Advanced 4-Corner 98
1-1 & 2-2 Exchanges 99
APPENDIX A: Minimum Yongmudo Rank Requirements (Sample) 101
APPENDIX B: Annotated Bibliography 102

1

INTRODUCTION

Yongmudo is a newly developed self-defense martial art. This manual is intended as both an introduction and a guide to this art. This is a martial arts book but it is not a martial arts techniques book. A quick flip through it will show a great deal of writing and very few images.

The primary goal of this manual is to explain and to some extent outline the self-defense martial art of Yongmudo, how to practice it, and how to teach it. The art is a new and dynamic self-defense art that combines old, tried, and true techniques with new and scientifically proven methods for teaching those techniques. There is no need in this textbook to show, for example, a front kick. There are countless books and now internet content that can readily be found that will show almost every technique that one can think of. Some of these references are quite good, but far more of them are not so good. A list of qualified references are included at the conclusion of this text. The bottom line is that good technique can still only be learned while working with a qualified instructor and with willing partners. This textbook is therefore not an explanation of how to do techniques but of why to learn techniques and how to learn them efficiently.

There are many martial arts that have created a number of forms that can be done by an individual and these forms have the advantage that, in the absence of a partner, they allow the practitioner to work out alone. But the idea that a wrist technique or a hip throw can be truly learned in isolation is not one that most instructors would agree with. It is for this reason that Yongmudo does not have traditional forms but it does have two-man exercises. Unlike a traditional form, an exercise, which is usually done between two people, exhibits a series of techniques but allows for variations based on the relative size and shape of the participants. This flexibility in implementing techniques is important as it is recognizes that one style does not fit all body types. The down side of this is that a single textbook cannot cover all of the variants of all of the techniques.

However, it is recognized that many good martial arts techniques books already exist and can be of some benefit to the martial arts student so this book does have an appendix that gives a list of recommended books that show various techniques. However, it is still essential for any martial arts student to find a qualified instructor to guide them in a safe and healthy fashion.

This book dedicates a large percentage of its pages to the philosophy of teaching martial arts to various subgroups such as children, the physically impaired, and older adults. This use of resources is important as Yongmudo is a martial art that is meant to be practiced over a lifetime and not just during the full bloom of youth. The idea is that what is taught and how it is taught must be augmented to fit the student and any limitations that their bodies or stage of life might dictate.

For example, when a person who is wheelchair bound with cerebral palsy asked to join a Yongmudo club, he was fully accepted. Goals were set and the student, who rarely walked more than a couple of steps in his life, was given a number of challenges for his yellow belt test. When

the day of the test arrived, he climbed from his wheelchair and, after being bowed in, he proceeded to walk across the room. Although he fell a couple of times, he fell correctly each time and stood back up and continued his journey. He then demonstrated on various partners his strikes, wrist twists, and throws. When he completed his test, one black belt on the judging committee declared that this was the "gutsiest" test he had ever witnessed.

Yongmudo is for people who are 5 and 85 and people with firm and infirm bodies. Yongmudo is adaptable and can be practiced by anyone who is willing to put in the time and sweat.

2

WHY YOU SHOULD READ THIS BOOK

Let's face it — no one is likely to read through this book, eagerly turning every page as if it were a thriller. But that is hardly the point. This is intended as a reference book, one that martial artists of all stripes, Yongmudo practitioners of all levels, and even those who are simply curious about this martial arts style with the unusual name and distinctive green uniforms can peruse for an overview of Yongmudo, can turn to for particular information, and can mine as they think about Yongmudo training.

This book is for those interested in the art and sport of Yongmudo. It frames this modern martial arts style borne of ancient skills by considering the history and philosophy of Yongmudo as well as its unusual competition style that focuses both on the development of a broad range of martial arts skills and on safety.

Rigorous training is admirable, but if all one does is learn physical skills, one's knowledge ends up being a mile wide and an inch deep. This book is for the martial artist who regularly thinks about those physical skills, what they mean, and where they fit in a bigger picture of character development. People often say, "It's about the journey." This book will give the newcomer or just the curious an idea of what one actually does as he or she toils for years training to master particular techniques and, ultimately, in doing so, striving to master himself or herself. It is more than just another list of techniques, more even than another book about how techniques come together in series. Rather, it is for the martial artist who wishes to dig a little deeper into the philosophy, history, and goals of the art.

As with many subjects of study, it is often hard for the student in the middle of the process to see the whole picture. For that student, immersed in the details of learning particular techniques, it can be hard to comprehend how the whole curriculum fits together. That is the goal of this book. It includes information about the range of kicks and strikes, the various throws and falls, and the ground techniques that one must learn. It includes a discussion of weapons. And it presents ways to address each of these in defense. But more importantly, it brings together all of these elements. It should enable the reader to develop a better understanding of how and why one should learn to move smoothly between kicks and strikes, throws and falls, and grappling.

What this book does *not* do is teach individual techniques. There are already many books out there that do this and we make a number of recommendations for books to consult for the various technique genres. While the reader of this text book will not learn how to deliver individual techniques or how to deploy or defend against weapons solely from reading this book, he or she may gain insight into the connections between these kinds of techniques, how they fit into the overall curriculum, and how to practice them with minimal risk of injury.

Yongmudo includes a number of sets of prescribed series of techniques, mostly executed with partners. The beginning student starts with one portion of a set called the 16-step exercise, consisting of a group of blocks and counterattacks. Over time, the student will learn to execute all

of the 16-step series and will go on to learn to do it from both right and left attacks and from alternate attacks. Though the 16-step is not a form in the traditional martial arts sense, its prescribed nature enables the student to build skills and to demonstrate them in a repeatable, safe, and measurable way. More advanced students begin to study another set called the counterthrow form, a series of 15 throws, each of which may be countered by an alternate throw. Black belts also learn the ki form, a series of techniques, mostly throws, involving two opponents and emphasizing ki, or one's center of strength, balance, and breathing. All of these are explained in this manual.

For many non–martial artists, and for many who are just beginning, the belt ranking system is a mystery. This book includes an explanation of what it means in Yongmudo to be a white belt, what it means to reach black belt, and what all of the colored belts in between signify. It also explains what the various levels of black belt imply.

This book, like Yongmudo itself, is for those with more grit than muscle, more stubborn curiosity than natural athletic prowess. Yongmudo is largely about making the best of one's physical and mental abilities. This comes from general conditioning as well as the ability to deliver and deflect strong techniques. One of the advantages of Yongmudo compared to other athletic endeavors is that even those who are not natural or gifted athletes can become accomplished martial artists through this practice. Here, the will and discipline to do it, and to keep doing it, are paramount. In this way, Yongmudo concerns ongoing personal development.

Like other martial arts, there are as many different views of Yongmudo teaching as there are Yongmudo teachers. In spite of these many lenses, there is a core teaching philosophy that is shared by all and explored in these chapters. It involves the teaching of young and old people, women and men, those who are muscular and those who are not, flexible and stiff, coordinated and clumsy. It encompasses what is taught, how, and, most importantly, why. This book is, therefore, designed for both the serious student and the devoted teacher.

This book also covers Yongmudo competition under United States Rules, which is designed to permit practitioners of all levels to test their skills — and to test themselves — safely. For any martial artist who wants to compete safely but vigorously with the divergent skills of strikes, throws, and groundwork, this book should serve as an important part of the curriculum. Of course, martial arts in general are not for everyone, and Yongmudo is not for every martial artist. But for those with at least an intellectual interest, this book will serve as a valuable resource. For those who already have the martial arts bug, it should explain what Yongmudo is. And for those involved in Yongmudo, for whom it is already a way of life, it should serve to fill in some of the gaps in knowledge that we all have.

3

SELF-DEFENSE

The concept of learning "self-defense" is so broad that it defies easy definition. Some people would say that learning self-defense is learning the broad spectrum of techniques that encompass defending yourself against a physical attack by one or more people. Others expand that definition to include attacks from animals such as dogs or wild cats. Still others see the need to include protection against accidents such as falling or being struck by a car. There are even people who want to learn about how to survive if lost in the wilderness or after a natural disaster strikes.

In a way, learning self-defense can be applied to all these situations as the learning of self-defense is fundamentally about learning and practicing the art of keeping calm and thinking during stressful situations. This includes learning to react without thinking when a serious problem occurs. For example, if one were walking down a street and trips on uneven pavement or slips on a patch of ice, there is no time to cogitate one's options — one simply must obey the laws of physics and fall and, in so doing, do one's best to apply the correct falling techniques so as to save one's body from damage. This response to the immediate crisis must be done almost without thinking — in other words, reflexively.

To learn to do something reflexively it must be learned and then repeated many times. As a rough rule of thumb, an action must be repeated a thousand times before it becomes a reflexive action. The number of times is somewhat dependent on the complexity of the technique being learned but a thousand is a good rule of thumb for most basic physical techniques.

This section refers to "fundamentals," which then begs the question of what is a "fundamental"? At its most basic, fundamentals are divided into the following categories: fundamental techniques, fundamental concepts, and fundamental responses.

Fundamental techniques are the group of techniques that are required to learn the first group of martial arts sequences that a class has to offer. Think of these as the building blocks on which other, more complicated, techniques are built. In Yongmudo these techniques include falling (e.g., back and side), rolls (e.g., front and back), kicks (e.g., front, back, side), strikes, blocks, throws, grab escapes, wrist escapes, and groundwork, to name a few. Some fundamentalists would state that the fundamentals of a martial art are a set of all the techniques that are required to achieve a first-degree black belt or the style's equivalent. Others might limit the set of fundamental techniques to those that are required to learn in order to successfully take the first test, usually a yellow belt test.

Fundamental concepts are a collection of explanations of what makes various techniques work. For example, when taking a hard fall one is taught to slap the ground to absorb some of the energy of the impact. The reason for slapping is a concept that should be understood by the student in order to apply it generally. Arguably, the most universal concept to be taught in martial arts in general is wrapped around the martial arts yell or *kihap* (Korean) or *kiai* (Japanese). The concept to what makes a kihap work ranges from the mechanical (tightening of the abdomen

to stabilize internal organs and allow the limbs to deliver energy more effectively), to the psychological (stunning or startling an opponent), to spiritual (shoring up one's own spirit, perhaps for fight or flight but at least action).

Finally, **fundamental responses** may be summed up as reflexive actions. There are a number of responses to attacks or dangerous situations that, if the responder takes time to think about a response, their response will by definition be too late to be effective. For example, if one were to fall, there is almost no time to consider what to do as the proper falling technique must be initiated immediately. Another example is when one is initiating a power move, whether a kick, strike, fall, or deflecting a blow, then a kihap is required to make the action more efficient. Yet another example is when one is being choked — before the choke gets firmly into position, the defender must lower their chin and raise their shoulders, thereby shortening and tightening the neck muscles in order to slow the progress of the choke long enough that other protective actions can be taken.

The need for the mastering of fundamental techniques and responses is usually well understood by the student as they expect to learn how to kick, punch, fall, etc. There is, however, sometimes a misunderstanding as to why fundamental concepts should be mastered. Some students believe that by simply memorizing techniques that eventually they will "master" the art. The problem is that a given technique must be, by the varied nature of possible attacks, pliable enough to be used against a huge number of different types of attacks. Thus the concept of a given technique must be understood so that it may be adapted to a wide variety of circumstances.

For example, if an attacker uses his right hand to grab a defender's left wrist, there are a large number of techniques that may be applied to successfully escape. What may confuse the defender is that the attacker has a number of ways of grabbing: the "standard" way to grab is on the top of the wrist with the thumb on the elbow's side of the grab. With a little experimentation one finds that the grab could also be done with the little finger of the grabbing hand being nearer the elbow or both varieties of grabs being done from the bottom of the wrist. While these four variations of wrist grabs are easy enough to deal with, the defenses are all slightly different and if the basics (techniques, concepts, and responses) have been taught, then a student should be able to work out a solution to each different scenario. In other words there are too many different variations of attacks for an instructor to teach a detailed response to each of them but, by teaching good, clean basics, the student should be able to work things through for themselves. This idea is, of course, ancient and applicable to most things in life as it follows the old adage, "Give a man a fish and he will eat for a day, teach a man to fish and he will eat for a lifetime."

4

YONGMUDO & SELF-DEFENSE

Yongmudo is a martial art of integrity: integrity of the person, developing mind, body, and spirit; integrity of technique, combining theories and concepts from a variety of traditions into a seamless whole ; and integrity of the community, uniting young and old, the gifted and the challenged.

Yongmudo is originally a Korean martial art. While many of the techniques draw from other arts such as Taekwondo and Judo, the Yongmudo practitioner is dedicated to becoming a well-rounded martial artist, with a firm grasp of the self-defense fundamentals of his or her training. Yongmudo's curriculum is based on a comprehensive approach, as reflected in the following goals for the practitioner:

- Master foundational concepts such as falling, rolling, blocking and evading attacks, and counterattacking with a variety of kicks and hand strikes.
- Develop practical and reflexive self-defense skills through drills, exercises, sparring, and forms.
- Heighten awareness, not just of perilous situations, but also of physical space, personal development, and how to work well with others.
- Develop a vocabulary of techniques, learning nuances and variations to accommodate any situation and physical capacity.
- Learn health and safety basics such as proper stretching, strength training and cardio improvement, injury prevention, and first-aid.
- Adopt safe and effective training techniques, using the best of the old and the new.
- Enhance precision in the execution of strikes, pressure points, joint locks, throws, and ground techniques.
- Nurture a humble and generous spirit through both learning and teaching.
- Gain competency in the use of one or more practical weapons, such as a short stick, kubaton, knife, cane, or belt.
- Become grounded in the historical and philosophical traditions of martial arts.

Because Yongmudo involves a wide range of skills, the practitioner — like any good student — must be honest about what he or she does not yet know and seek to improve in those areas. Through a lifetime of such rigorous self-evaluation, discipline, and training, the mature practitioner may develop real inner confidence and thus the requisite skills of self-defense and, eventually, self-respect.

History of Yongmudo

The following is a brief history of Yongmudo as recounted by Dr. Ken (Kyungho) Min of the University of California at Berkeley in 2012:

> Yong In University is known as the oldest and best higher-educational martial arts institution in Korea and the world. Since the establishment of its Martial Arts Research Center in 1982, research has focused on developing a new dynamic system combining combat, self-defense, and health-enhancement techniques and training methodology based on up-to-date scientific findings of human performance, especially through physiology, kinesiology, biomechanics, and psychology. The Martial Arts College of Yong In University formally announced on October 15, 1998, the creation of a new martial arts discipline named Yongmudo (hankido-kukmudo). The root of Yongmudo is Ho Shin Sul (self-defense techniques), which has been taught since the university was founded in 1953 as an extracurricular activity for those interested. These techniques eventually became very popular in the training for martial arts demonstrations, externally and internally, until a Combative Sports Department was created in 1976 that included Yongmudo (hankido), kumdo, and ssirum in its curriculum. A formal movement for the newborn martial arts discipline was enforced by Yong In University alumni, over a thousand who are teaching martial arts all over the world. These Masters and Grandmasters have had a decisive influence on the formation of the Korean Yongmudo Federation as well as the World Yongmudo Federation, which was founded on April 25, 2002. The newly born Korean martial art of Yongmudo is gaining popularity not only in Korea but all over the world, among those seeking a martial arts discipline that combines the modern concept of self-defense and health enhancement training for the mind, body, and spirit. For further information about Yongmudo, contact the Martial Arts Research Center, Yong In University, Korea (www.yongin.ac.kr).
>
> I introduced hapkido as an elementary physical education class in the fall quarter of 1973, and the Hapkido Club was established the following quarter to accommodate students who wanted additional after-class training. Back then, I taught not only physical education classes but also all three clubs of Judo, Taekwondo, as well as Hapkido. I was affiliated and guided by the late Grandmaster Myong Jae Nam of the International Hapkido Federation until the middle of the 1980s. My hapkido techniques were primarily Ho Shin Sul (self-defense techniques), which I had trained in extensively as part of extracurricular activities and in preparation for demonstrations while a student at Yong In University and while in military service. In 1974, I developed trithlon (kyukkido), which combined the techniques of taekwondo, judo, hapkido and wrestling, and organized a yearly trithlon championship until 1980. Trithlon encouraged and motivated practitioners to not only train in traditional hapkido techniques of joint lock pressure with circular motion but to also train in dynamic kick/punch/block, throw and ground techniques under the safest possible conditions. In fact, some hapkido

practitioners were able to compete in taekwondo and judo competitions very successfully. Hapkido Club instruction was carried out by interim and guest instructors as well as senior members, since my time was occupied with the other Olympic sports/arts of judo, then later extensively with taekwondo. I was very fortunate to have outstanding hapkido senior members, especially Dr. Norman Link, who has been a volunteer as Coordinating Instructor under my direction for over 15 years. Master Norman Link and other senior members were encouraged by me to develop the curriculum for Yongmudo (hapkido) club instruction as long as the techniques were safe and scientific and did not use weapons except for defensive drill purposes. Following an affiliation and name change from hapkido to hankido and finally to Yongmudo in 1998, some confusion occurred but the nature of the techniques and curriculum content have been very much consistent. Also, at last, we have founded the permanent, worldwide, organization of the World Yongmudo Federation. For more information about the UC Martial Arts Program's Yongmudo club, please visit the website: www.yongmudo.org.

Etymology of Yongmudo

Yongmudo is a composite martial art, combining techniques and principles found in a number of other martial arts. As such, there are many noticeable similarities between Yongmudo, a Korean martial art, and other northeast Asian (i.e., Chinese, Korean, and Japanese) fighting styles. Given Korea's geographical location between China and Japan, it is not surprising that Yongmudo encompasses multiple fighting traditions.

Yongmudo is distinguished by its comprehensive repertoire of techniques and the broad "response spectrum" it offers practitioners. Counters and reactions to attacks included in this spectrum can be gentle and benign on one end of the range, or maiming and life-threatening at the other. This wide variety affords the Yongmudo practitioner substantial discretion in self-defense situations, and provides choices that are often unavailable in other martial arts. Thus, Yongmudo may be regarded as the "thinking person's" martial art and is therefore highly consistent with its literal translation: "The Dragon's Way of Stopping the Attack."

At first glance, the term *yong* (the Korean word for "dragon") may appear colorful simply for the purpose of naming an exotic fighting style from the Northeast. Some may attribute the use of *yong* to the fact that Yongmudo was developed at Yong In University, which is partially true. To fully understand Yongmudo, however, it is important to consider the unique position the dragon holds in Asian culture, and how the personality of the Asian dragon differs from its European cousin.

In European culture, the dragon is generally considered a malevolent, violent entity prone to abducting innocents, hoarding treasure, and possessing the unfortunate habit of spewing fire on the unsuspecting. Asian dragons are in many ways the antithesis of these evils. Unlike European dragons, dragons in Asian culture portend good fortune and are bringers of success and luck. While both dragons are conferred the ability to fly, Asian dragons do not have inflammable halitosis and are typically associated with rain, thunder, and storm clouds. The link to weather

is by no means random; in all agrarian societies, survival depends on sufficient rain. And so, the Asian dragon was often glimpsed in the storm clouds of rainy nights and came to symbolize Heaven's blessing to thirsty crops. This association was so strong that the Emperor of China and his imperial house designated the dragon as their official symbol for centuries. In fact, the Chinese Emperor (who also was known as the "Son of Heaven") was believed to be the principle intermediary between Heaven and Earth, and was responsible for imploring the Heavens for a good harvest each year. Interestingly, the imperial Chinese dragon has five claws, and there was a time when only those of Imperial line were allowed to possess a five-clawed dragon (on a garment or other object); punishment for unlawful possession of the dragon was execution.

Successfully "passing before the dragon throne (or dragon gate)" was a reference to achieving success. Chinese legend holds that the night before a pivotal event, one might dream of a carp jumping into the air. If the carp transforms into a dragon, success is assured. But if the carp falls back into the water unchanged, failure is predicted. Thus, an appropriate and auspicious gift for a student studying for the Chinese Imperial Civil Service exam (administered in China for over two thousand years) would be a wash basin painted with swimming carp. Each morning as the student washes his face, he sees the carp and is reminded that if he studies hard enough, he will become a dragon. Tradition also states that the night before a woman bears her first child, she also dreams of a swimming carp; if the carp jumps into the air and becomes a dragon, she will have a male child, and her place in the household will be secure. If the carp is untransformed, she will have a female child and subject herself to potential divorce. Accordingly, pregnant women surrounded themselves with carp-shaped objects, a not-so-subtle talisman to bolster their chances of producing a son.

There are other anecdotes and folk tales involving Northeast Asian dragons and, in all of them, dragons are highly regarded as icons of power, success, and achievement. It is considered the most evolved and respected of the twelve Asian Zodiac entities, whose powers are indeed mythical. In addition to their ability to fly, cavort among thunder, and herald rain, the dragon is imbued with great wisdom. In Chinese martial arts, the dragon's wisdom stands in contrast to the reactive nature of the tiger. The tiger is fierce, tenacious, and strong. Push a tiger, and she'll instinctively strike back — immediately, powerfully, and reflexively. There is no forethought in her motions. Push a dragon, however, and she may or may not push back. The difference is that the dragon exercises discretion and judgment before answering an attack. A dragon may give way, if only to cause her opponent to lose balance and advantage. Likewise, the dragon may allow herself to be struck if the action draws the enemy into range of a lethal counter. Alternately, the dragon may flee rather than turn a minor skirmish into a brawl. She may return force with force, or force with redirection or void.

The name Yongmudo simultaneously asks and answers the question: "How would a dragon control an attack?" And with an extensive arsenal of choices, Yongmudo practitioners do not have to meet force with force and escalate the conflict. They have the tools and options to avoid and de-escalate. As the old Korean admonition cautions, "Don't raise the sword to kill a fly."

Another important aspect of Yongmudo is the true meaning of the term *mu*. This Chinese ideograph (called *wu* in Chinese, as in WuShu, and *bu* in Japanese, as in Bushido) is commonly — and incorrectly — translated as "martial." The word "martial" itself refers to the Roman god

of war, Mars. In all fairness, it is understandable that this translation is easily considered part of the Western notion of martial arts. In such simple terms, however, a complexly rich concept is robbed of its true meaning.

The *mu* character is composed of two ideographs: the upper strokes symbolize the pole and blade of a specialized and refined Chinese halberd used to block, parry, trap, and attack enemies, both on and off horseback. The arrangement of the blade is significantly more complex and versatile than its European counterparts, and likewise required greater skill in its use. The lower pictograph is derived from a representation of the foot and connotes the concept of "stopping or halting." Together, these two symbols convey the notion of "stopping the attack" and "halting the violence." So, on one level, *mu* evokes the ability to stop an attack that originates outside oneself. On a deeper level and, perhaps more importantly, *mu* also carries the meaning to "stop an attack originating from within," as in a strike or kick one might launch against an opponent. *Mu* carries the idea of not only ceasing harm externally, but imposing the larger responsibility of controlling oneself to prevent harm towards others (manifesting in anger, revenge, rash actions, and violence). This inherent admonishment is highly consistent with what Lao Tsu wrote in the *Tao Te Ching* regarding fighting: "A skillful soldier is not violent, [and] a great commander is a humble man." In more contemporary terms, *mu* recalls Uncle Ben's lesson to Peter Parker: "With great power comes great responsibility."

The term *Yongmudo* invokes not only the power and wisdom of the Asian dragon but also the self-control and moral rectitude that form the ideograph *mu*. Thus, in addition to the technical knowledge (referred to in Japanese as *jitsu* as in Jujitsu, or *sul* in Korean as in Kuk Sul Won) gained from expertise and practice in physical skill, equally important is the development of judgment and discernment in applying such knowledge. In Chinese, Korean, and Japanese, this idea is conveyed in the common term *do*, which is the intentional third term of Yongmudo. The literal interpretation of the ideograph *do* is road or path. It is the Tao in *Tao Te Ching*, and is often translated in the West as "The Way" or "Way of Life." When used in combination with *mu*, the term *do* takes on a strong ethical connotation.

In total, while Yongmudo may at first glance appear to be a superficial name for yet another "Asian martial art," the term is anything but. It combines the power of the alpha creature in Chinese lore, the self-control necessary in combat, and the philosophical dimension that governs one's action.

5

CURRICULUM OVERVIEW

To better appreciate and understand Yongmudo's curriculum, it is best to start with a reading of Yongmudo's formal motto. The motto, which was formalized for the founding of the art in 1998, is given as follows:

> *Develop a 21st-century Korean martial art through updated scientific findings of physiological, biomechanical, physical and mental health enhancement rooted in Yong In University's motto of:*
>
> > "Study and train in virtue and humanity endlessly to serve society and nation for the betterment of human kind."
>
> *and assimilated from Korea's cultural heritage of:*
>
> > "For the benefit of humanity, follow the five tenements of Hwarang warriors of the Silla Kingdom during Triple Kingdom in Korea and Manchuria which is loyalty to country, filial piety, faithful to friends, trust in spouse, never retreat in battlefield, and the Korean scholars' philosophy during Yi Dynasty, which is endless effort for the improvement of scholastic dimensions."

Objectives

The key objectives for the Yongmudo curriculum are as follows:

1. Establish a standardized curriculum throughout the Yongmudo education and training process.
2. The instructional content shall encompass all ages, sexes, and physical abilities.
3. Extra effort shall be given to creating a safe environment for all instructional methods.
4. Create diverse methods of instruction based on the student's ability, progress, and skill level throughout their training life.
5. Maximize the variety of individual talents in all aspects of Yongmudo training.

6. Provide contemporary instructional leadership for the continuous update of the instructional curriculum.
7. Base rank promotion on improvement of the individual in body, mind, spirit, and level of leadership.

Curriculum

Adopt a flexible curriculum based on the student's age, level of skill, maturity, instructional environment, and competence of the instructor.

Age group guidelines:

- 7 through 17
- 18 through 27
- 28 through 47
- 48 through 57
- 58 and over

Rank group guidelines:

- Kub belts (under black belt ranks)
- 1st through 3rd dan black belts
- 4th dan black belts and above.

Human biodynamics:

- First-aid
- Basic human anatomy
- Exercise physiology

Technical content

1. Safety, hygiene, instruction for all age groups
2. **Emphasis of techniques** based on age group
   7 through 17: Emphases on falling techniques
   18 through 27: Emphasis on competition techniques and strategy
   28 through 47: Emphasis on self-defense and safety
   48 through 57: Safety and health enhancement
   58 and over: Health enhancement
3. All instruction should emphasize **individual ability**; however, self-motivation will be the main consideration for training and evaluation.
4. **Instructional content**: Proper physiological, cardiovascular and psychological warm-up followed by major technical instruction and training
5. **Extensive drills and repetition** for proper posture and falling techniques from ground-rolling up to sophisticated falling techniques

6. **Striking techniques** including basic hand techniques, kicking techniques, and using other parts of the body such as elbow, knee, and head
7. **Defensive techniques** including escapes, blocks, counterattacks
8. Beginners, intermediate, and advanced levels should practice **different levels of techniques** for offensive and defensive training in each age group.
    a. **Joint lock techniques** of wrist, elbow, shoulder, ankle, knee, and hips
    b. **Basic strikes** including punching, chopping, knife, and spearhand training
    c. **Basic blocking** with both arms and legs
    d. **Basic ground techniques** of pinning, choking, and joint lock
    e. **Basic throwing and takedown techniques**
    f. **Hand blocking techniques** when
        - opponent attacks by hand
        - opponent attacks by leg
    g. **Leg blocking techniques** when
        - opponent attacks by hand
        - opponent attacks by leg
    h. Blocking and joint lock combination techniques
    i. Block and throwing combination techniques
    j. Block, joint lock, and throwing combination techniques
    k. Block, joint lock, throwing, and pinning combination techniques
9. **Weapons** instruction emphasizing frequently available instruments such as towels, jackets, belts, cane, stick, umbrella, etc.
10. **Pre-arranged contact drills**, providing instruction on 1 to 1, 1 to 2, 1 to 3, 2 vs. 5, etc.
11. **Staged combat** training on forms of demonstration skills at various levels
12. Competition rules and strategy provide instruction of based on student's different degree of talent and interest
13. **Ki training** in exercise form as well as meditation format
14. All training should end with proper warm-down and a form of meditation

6

YONGMUDO BELT RANK SYSTEM

Yongmudo uses a traditional belt rank system. Different schools or dojangs use a broad variety of variations in the details of the belt rank system but, to maintain coherence across the art, it is important that the basic structure be maintained.

The following outlines the minimum requirements for each Yongmudo rank as tested at the University of California at Berkeley, starting with the first test of 9th kub and working up to 4th-degree black belt. It is understood that, at the discretion of the head instructor, material is almost inevitably added or subtracted from each rank so adjustments are expected. Though by the time candidates reach the level of 1st-degree they should know all of the lower-rank material listed below. The reason for creating a minimum criterion is so different Yongmudo clubs can interact and work together with a common frame of reference insofar as rank is concerned.

Rank Colors

While the colors of the belt ranks vary as per the head instructor's preference, a common belt-color scheme is the following:

- 10th kub White Belt
- 9th kub Lower Yellow Belt
- 8th kub Upper Yellow Belt
- 7th kub Lower Green Belt
- 6th kub Upper Green Belt
- 5th kub Lower Blue Belt
- 4th kub Upper Blue Belt
- 3rd kub Lower Brown Belt
- 2nd kub Upper Brown Belt
- 1st kub Red Belt

After a student has achieved 1st kub, they are considered a *dan* (often referred to as a "black belt") candidate. The dan ranks start at 1st dan and go up to 10th dan, though some systems limit the dans to a different number.

For example, in Judo, the founder of the art, Jigoro Kano (1860-1938), was a humble man who introduced the dan system but never acknowledged a rank for himself. For many years after Kano passed there was concern over what rank people could rise to in part in deference to Kano's example. But as Judo gained popularity, it was finally decided to break the log jam and scale the belt rank system to the now-classical range of 1st through 10th dan.

Lower Yellow Belt (9th Kub)

Previous Material: None
Participation: 20+ hours of formal class participation
Rolls and Falls: Back fall, Side fall, Forward roll
Strikes: Front punch, Reverse punch (high, middle, low)
Blocks: Out-In Middle, In-Out Middle
Kicks: Front snap, In-Out crescent, Out-in crescent
Throws: Major outer reap
Self-Defense Techniques: Wrist: same side (x2), cross-hand (x2), two hands grab (x2), 2 hands on 1 (x2)
Multi-Person Exercises: 8-direction wrist-release exercise
Miscellaneous: Bowing, Yongmudo history, Korean counting (1-10), Kihap

Upper Yellow Belt (8th Kub)

Previous Material: 9th kub material
Participation: 20+ hours of formal class participation
Rolls and Falls: Forward roll (to stand), Back roll
Strikes: Palm heel, Knife hand
Blocks: Upper, Low In-Out, Low Out-In
Kicks: Roundhouse, Side, Knee lift, Front thrust
Throws: Hip
Ground Work: Scarf hold
Self-Defense Techniques:

Wrist: same side (x2), cross hand (x2)
Lapel grab (x2)
Double lapel grab (x2)
Front choke (x2)
Rear choke (x2)

Multi-Person Exercises: 16-Step: Outer reap, Outer wrist
Miscellaneous: Wrestling sparring, 1-1 Techniques exchange, Partner safety

Lower Green Belt (7th Kub)

Previous Material: 9th through 8th kub
Participation: 25+ hours of formal class participation
Rolls and Falls: Face
Strikes: Front elbow, Back elbow
Blocks: Soft: middle, in-out; Soft: middle, out-in, upper; Soft: lower, in-out; Kick blocks
Kicks: Heel down ax, Low curve, Heel down, Back, Front push
Throws: Stomach, Side sacrifice, One-arm shoulder

Ground Work: 4-corner hold, Mount, Guard
Self-Defense Techniques:
Wrist: 2 on 1 (x2), 2 on 2 (x2)
Elbow grab (x2)
Shoulder grab (x2)
Hair grab (x2)
Belt grab
Multi-Person Exercises: 16-Step: Side sacrifice, Circle throw, Scissors throw
Miscellaneous: 4-Corner attack, 2-2 Techniques exchange, Safe stretching

Upper Green Belt (6th Kub)

Previous Material: 9th through 7th kub
Participation: 25+ hours of formal class participation
Rolls and Falls: Knee under fall, Side roll
Strikes: Back knuckle, Straight chop, Ridge hand
Blocks: X-block, Y-block, Kick blocks and catches
Kicks: Knife edge front, Knife edge ax, Low scoop, High heel hook, Spin in-out crescent, Spin out-in crescent, Turning side, Turning back
Throws: Forward body drop, Two-hand shoulder
Ground Work: Arm bars (x2), Takedowns using legs (x2)
Self-Defense Techniques: Wrist collar, Wrist + punch, Wrist + kick, Reverse grabs, Front under-arm grab, Front over-arm grab, Rear under-arm grab, Rear over-arm grab, Rear head lock, Side head lock
Multi-Person Exercises: 16-Step: Shoulder throw, Inner thigh reap, Forward wrist twist; Kicks (TKD) sparring
Miscellaneous: Come-along (x3)

Lower Blue Belt (5th Kub)

Previous Material: 9th through 6th kub
Participation: 30+ hours of formal class participation
Rolls and Falls: Posting roll
Strikes: Bottom fist, Spear hand, Hook, Upper cut
Blocks: Inside leg jam, Outside leg jam, Shoulder roll block
Kicks: Knife edge push, Low circle heel, Center toe front, Front-front (combo), Front-round (combo), Front-side (combo), Front-back (combo)
Throws: Spring hip, Sweeping hip
Ground Work: Leg bars, Escapes from mount and scarf
Self-Defense Techniques: Random attack defenses, Handshake counter
Multi-Person Exercises: 16-Step: 3 roundhouse, Crescent/spin/low kick, Armbar foot sweep
Miscellaneous: Pressure points on arm, Heavy bag work

Upper Blue Belt (4th Kub)

Previous Material: 9th through 5th kub
Participation: 30+ hours of formal class participation
Rolls and Falls: Dive roll (height & distance), One-hand roll
Strikes: Thumb knuckle, Single knuckle
Kicks: Slap, Cover, Jump front, Jump roundhouse, Jump side, Kicks from the ground
Throws: Major inner, Minor inner, Minor outer
Ground Work: Takedowns using arms, Escape from side mount
Multi-Person Exercises: 16-Step: Armbar pick-up, Fireman's pickup; Throws (Judo) sparring, Pressure points on leg and torso
Miscellaneous: Improved flexibility, Trithalon

Lower Brown Belt (3rd Kub)

Previous Material: 9th through 4th kub
Participation: 40+ hours of formal class participation
Rolls and Falls: Jumping back, Jumping side, No-hand roll
Strikes: Tiger claw, Ox jaw, Bear claw
Kicks: Spin heel hook, Fly front, Fly round, Fly side, Scissor round, Shuttle
Throws: Floating body drop
Ground Work: Chokes
Self-Defense Techniques: 2-on-1 attack
Multi-Person Exercises: 16-Step: Front rice bale, Rear rice bale
Miscellaneous: Breathing exercises, Breaking, Injury prevention basics

Upper Brown Belt (2nd Kub)

Previous Material: 9th through 3rd kub
Participation: 40+ hours of formal class participation
Rolls and Falls: Foot-slap break fall, Back extension roll, Soft roll
Strikes: Double hand
Kicks: Jump spin hook, Jump turn side, Double front, Double split front, Double side, Jump spinning round
Ground Work: T-shirt techniques (no dobok to grab)
Multi-Person Exercises: Yongmudo sparring

Red Belt (1st Kub)

Previous Material: 9th through 2nd kub
Participation: 50+ hours of formal class participation
Rolls and Falls: All kub material

Strikes: All kub material
Blocks: All kub material
Kicks: All kub material
Throws: All kub material
Ground Work: All kub material
Self-Defense Techniques: All kub material
Multi-Person Exercises: All kub material
Miscellaneous: All kub material, Wrapping injuries
Teaching: 10 supervised class sections
Practice Tests: Pass two practice tests

1st Dan Black Belt

Previous Material: 9th through 1st kub
Participation: 100+ hours of formal class participation; Participation in a community activity (competition, fundraising, club event)
Multi-Person Exercises: Point sparring, all four round styles (ground work, standing kicks, standing throws, Yongmudo sparring)
Miscellaneous: Work 8+ sessions with pre-approved mentor, First aid, Philosophy and History of Yongmudo
Teaching: 10 supervised classes
Practice Tests: Pass two practice tests

2nd Dan Black Belt

Previous Material: 9th kub through 1st dan
Participation: 200+ hours of formal class participation; Minimum of 1 year active participation; Participation on an event committee or judging/refereeing
Multi-Person Exercises: Point sparring, all four round styles (ground work, standing kicks, standing throws, Yongmudo sparring)
Weapon: Show proficiency with *one* of the following weapons:

Cane	Short stick	Belt
Kubotan	Knife	Tonfa

Forms: Counterthrow form
Miscellaneous: Work 12+ sessions with pre-approved mentor
Teaching: 20 supervised classes
Practice Tests: Pass two practice tests

3rd Dan Black Belt

Previous Material: 9th kub through 2nd dan
Participation: 300+ hours of formal class participation; Minimum of 2 years active participation; Leadership on an event committee
Multi-Person Exercises: Point sparring, all four round styles (ground work, standing kicks, standing throws, Yongmudo sparring)
Weapon: Show proficiency with *two* of the following weapons

Cane	Short stick	Belt
Kubotan	Knife	Tonfa

Forms: Counterthrow form, 2-Man Ki form
Miscellaneous: Work 12+ sessions with pre-approved mentor
Teaching: 20 supervised classes
Practice Tests: Pass two practice tests

4th Dan Black Belt

Previous Material: 9th kub through 3rd dan
Participation: 400+ hours of formal class participation; Minimum of 3 years active participation
Multi-Person Exercises: Point sparring, all four round styles (ground work, standing kicks, standing throws, Yongmudo sparring)
Weapon: Show proficiency with *three* of the following weapons

Cane	Short stick	Belt
Kubotan	Knife	Tonfa

Forms: Counterthrow form
Miscellaneous: Work 12+ sessions with pre-approved mentor
Teaching: 20 supervised classes
Practice Tests: Pass two practice tests

Additional Black Belt (Dan) Testing Material

CLUB PARTICIPATION: The candidate must have participated with the program on a regular basis and contributed to the program in a way commensurate with their rank. A guideline for these contributions is as follows:

a. Teaching

- 1st Dan: Participate as a teaching assistant for at least 3 months
- 2nd Dan: Teach a minimum of 8 classes while under the supervision of a senior-ranked individual
- 3rd Dan: Plan and teach a total of 15 classes
- 4th and 5th Dan: Major participation in one or more program events

b. Club Events: Participation in club and UCMAP events such as expos, tournaments, fundraisers, and maintenance projects

c. Citizenship: Showing up to club on time, actively participating in workouts and assisting in the smooth running of the program

FORMS: In general, at least one of the following forms must be demonstrated during the course of the test.

d. 16-Step exercise
e. Counterthrow form
f. 2-Man Ki form

TECHNIQUES: The candidate must show proficiency in teaching the following areas:

g. Falls and rolls
h. Kicking
i. Throwing
j. Sparring
k. Self-defense
l. Ground work
m. Bag work

GENERAL CONDITIONING: The candidate is to show themselves to be in good physical and mental condition

PERSONAL IMPROVEMENT: The candidate must show physical and mental improvements since their previous test. While it is recognized that aging and injuries can slow physical improvements, the mental improvements are deemed equally important. This can include improvements in teaching, leadership, and training techniques.

FIRST AID: Any dan candidate might be required to teach a class so it is required that they have completed both a first-aid class and a CPR class prior to the awarding of their rank.

WEAPONS (2nd dan and above): Show proficiency in at least one of the following: cane, knife (defenses), short stick, kubotan, belt, or a pre-approved alternate.

7

TEACHING PHILOSOPHY

As stated in the section on the objectives of the Yongmudo curriculum, it is important that the instructor understand that safely teaching people of different ages and physical status requires many changes in what and how material is taught. The following sections discuss common issues with teaching children, older adults, and the physically impaired.

Teaching Yongmudo to Children

The age of a youth martial arts group varies from program to program. This section is based on a 15-year case study at one school run by Dr. Richard Lemaster in North Carolina. The school's current age range is 6 to 71. While the following discussion is geared towards the key ages of 8 to 12, it is noted that in some programs younger students, for example ages 6 and 7, are sometimes too immature to learn the higher-skilled techniques. Additionally, older children of the ages 13 through 17 often mature early and are placed in an adult class.

Teaching children requires constantly having to emphasize that the techniques are for self-defense and not for bullying and playground horsing around. If it is heard the student has inappropriately used Yongmudo techniques outside of class, then the student has to come to class and just watch for several classes and not participate in class. On occasions the infraction may be so serious that a temporarily demotion of the student to white belt is required. This has been done on several occasions, which seemed to have the desired effect for the student and the entire class.

It should also be constantly emphasized that there are various levels of action to a given situation and the best is to get loose from an attacker and run. Counterattacks are only attempted if running is not practical.

The bottom line is that the instructors tend to talk more about the use and misuse of techniques in the kids class than in the adult classes. In addition, the attention span is shorter in younger students. At this club, the intermediate and higher youth class meets for 1 hour. The beginners' class meets for 1.5 hours every Saturday. The attention span for the younger kids starts to fail on the longer Saturday class. To counter this, two water breaks are given during the 1.5-hour class.

Ranking System

To distinguish the youth ranking from the adult ranking, a white stripe is included along the length of the belt. The typical promotion schedule has four tests offered per year as they progress from 10th kub to 1st poome. The stripes really help with the kids. All students test every 12 weeks. Because of the accelerated testing schedule, intermediate ranks such as 6 kub to 6 kub "advanced" are included. This shows that a student has been a 6th kub for one additional semester. In addi-

tion, a 4th kub "senior" was included in the youth ranking system because experience showed that many of the students were not ready for a brown belt that first year. These intermediate ranks are designated by stripes around the tips of the belts, such as a green stripe to designate 8th kub yellow belt or a blue stripe to designate 6th kub and two blue stripes to designate 6th kub advanced.

A potluck/awards night occurs at the end of each session. Belts and certificates are given out to both the youth and adults on that night. Many parents start the Yongmudo program with their children and then stay in the program when their children quit or go to college.

Special Cases: In the past 15 years there have been several times when the kids were much more mature (and/or larger physically) and benefited from moving up to the teen/adult class prior to their 13th birthday. Except for a few hormone surges and some giggling between a few students, the teens keep up with the adults.

One unexpected situation happened when a smaller adult got upset when she felt like she was having to babysit the teens. Being sensitive to that and making sure the same adults do not have to be partners with the teens all the time has appeared to work.

Concerns & Considerations

The following are some key points that are emphasized to younger students (ages 6-15).

1) It is important that younger students approach Yongmudo training with a proper attitude, which includes respect for the potentially dangerous nature of martial arts and the understanding that techniques learned in class are generally not to be used in public. Ideally they will be motivated by an interest in cultivating self-discipline and physical coordination/conditioning and not solely to learn self-defense or "how to fight." Students should be mature enough to understand the serious nature of martial arts techniques and also possess enough impulse control that they can be entrusted with the knowledge of these techniques. Establishing the maturity and readiness for YMD training is the responsibility of the instructor.

2) While learning the broad "response spectrum" of the Yongmudo curriculum (including joint locks, hand strikes, kicks, throws, chokes, etc.), it is important that younger students also be taught what is an appropriate response to a given attack and how not to escalate the situation. Since one of the strengths of Yongmudo is the wide and varied "response spectrum," it is especially important that younger students learn good judgment about when specific techniques should and should not be used — and why.

3) In light of the above two points, and to provide a common perspective on Yongmudo training and aims, each program may deem it worthwhile to develop a Yongmudo code of conduct.

4) Younger students may lack coordination, long attention spans, and physical stamina. Therefore, activities may need to be broken down into a series of short simple movements (instead of longer complicated ones) and changed for the sake of variety (to better hold the students' interest). Class sessions for younger students may also need to be shorter than for adults.

5) Rather than teaching specific techniques (e.g., wrist techniques), children may benefit from learning principles (e.g., unscrewing the forearm to the outside). Giving descriptive, easy-to-remember names, like "twisting the bottle cap," to the principles may also help children to better remember them.

6) Since children are more flexible than adults it may be good to develop a specific series of Yoga-type postures to increase and maintain their youthful flexibility. If started at a young age, a child practicing these postures may be able to maintain a high degree of flexibility indefinitely.

7) It is particularly important for younger Yongmudo students to drill extensively in the following areas:

- Stances (front, back, fighting)
- Footwork (moving off the line, fitting in for throws)
- Using hips to power blocks, strikes, and kicks

Techniques Included in Curriculum

The following techniques are always taught as part of the youth curriculum. Other techniques are added and subtracted depending on the club's emphasis in a given teaching year.

Stances and Movement

Kicks

- Stretch kick
- In-to-out crescent kick
- Out-to-in crescent kick
- Front kick
- Round house kick
- Side kick
- Turning in-to-out crescent (advanced students)
- Turning side kick (advanced students)

Punches

- Jab
- Cross
- Palm heel
- Back knuckle

Rolls and Falls

- Side fall
- Back fall
- Front roll
- Front roll and stay down for the slap
- Back roll

- Face fall
- Air fall (advanced students)

Throws and Takedowns

- Major outer reap
- Major inner reap
- Hip throw
- Shoulder throw
- "Big person" hip and shoulder throw (lunging forward instead of loading on hip)
- Double-leg takedown (2 variations)
- Single-leg takedown (2 variations)

Wrist Techniques

- Turn out wrist twist
- Turn in wrist twist to arm bar
- Turn in wrist twist to inner wrist bar

Four-Corner Technique

- Full nelson defense
- Front headlock defense
- Rear headlock defense
- Overarm front mug (attacker grabs defender over the arms)
- Underarm front mug (attacker grabs defender under the arms)
- Overarm rear mug
- Underarm front mug
- Front choke
- Front double-lapel grab

NOTE: Except for occasionally doing sparring drills — "two twos" (repeatedly exchanging two kicks each) to practice distance, movement, and targeting, no sparring or ground work is done in the youth class at this program.

Teaching People Who Are Outside the Box

There is a general misconception that martial arts is only practiced by kids and young adults who have young, healthy, "normal" bodies. This is a myth that should be dispelled. All people, young and old, with virtually any body type or condition can find great benefit in practicing a martial art. There are certainly instances where students with special needs will need to have the general course of a martial art augmented to their particular physical needs and possible limitations. The following two sections discuss the two cases of a) practicing martial arts as an older adult and (b) practicing martial arts if challenged by either a physical or mental limitation.

Teaching Yongmudo to Older Adults

The number of older people in the U.S. population is expected to significantly grow over the next few decades. Indeed, the U.S. Census Bureau estimates that by 2050, the population aged 65 and over will be 83.7 million, almost double the 2012 estimated population of 43.1 million.[1] The ongoing growth and popularity of martial arts coupled with the substantial body of research documenting the benefits of exercise and activity for people of all ages suggest that a sound understanding of how to teach older students is in order.

This section focuses on teaching older martial arts students. However, rather than focus on older martial arts students of all levels, the focus here is on older students at the beginning and early-intermediate levels. This does not specifically speak to the needs of more-advanced students for several reasons. Though perhaps somewhat Darwinian sounding, the thinking in this regard is that more-advanced students will have already learned much of basics in order to survive at and en route to a more advanced rank, that their bodies will have adapted to the demands of their rank and martial art and, perhaps most importantly, that they've learned to listen to their bodies as they've aged and practiced.

The discussion of teaching older martial arts students begins with a consideration of the aging process, both physiological and psychological. Next, how the objectives of older students likely differs from those of younger students will be considered and we will touch on some of the likely benefits of teaching older students. Finally, we will discuss special considerations and methodologies for teaching older students.

PHYSIOLOGICAL CHANGES

There is a substantial body of knowledge documenting the effects of age on our hearts, bones, and joints. Among other things, as we age:[2]

- Bones will shrink in size and density, which weakens them and makes them more susceptible to fracture.
- Muscles will generally lose strength and flexibility, leading to less coordination and trouble balancing.
- The heart rate becomes slightly slower and the heart might become bigger.
- The blood vessels and arteries also become stiffer, causing the heart to work harder to pump blood through them.
- Memory might become less efficient with age.
- It might take longer to learn new things or remember familiar words or names.
- It may become difficult to follow a conversation in a crowded room.
- We may bruise more easily.
- Muscle mass decreases and body fat takes its place.

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1 *The Older Population in the United States.* U.S. Census Bureau. https://www.census.gov/prod/2014pubs/p25-1140.pdf

2 *Aging, What to Expect*. The Mayo Clinic. http://www.mayoclinic.org/healthy-lifestyle/healthy-aging/in-depth/aging/art-20046070

Of particular importance to martial arts is the impact of aging on muscles. Over the normal course of aging, we gradually lose the muscle fibers that are responsible for making us move quickly.[3] The speed of transmission of impulses from the brain to the muscles also slows down, so it takes longer to get the signal. Both of these factors result in our slowing down. Also, as a result of a decrease in enzyme activities and protein turnover, the muscles can not repair themselves as quickly as they used to, so we become more prone to soreness and that soreness takes longer to go away. We also looe flexibility and become stiffer as a result of the water content of the tendons decreasing with age. Lastly, the heart muscle becomes less able to propel large quantities of blood quickly through the body. As a result, we become more easily fatigued, tire more quickly, and take longer to recover.

The good news, however, is at least two-fold. First, there's no difference in the rate at which older versus younger people respond to exercise.[4] This means older students can improve alongside of and at about the same rate as their younger counterparts. Second, much of the decline noted above reflects the influence of more sedentary lifestyles.

OTHER CONSIDERATIONS WHEN WORKING WITH OLDER STUDENTS

"Time is a game played beautifully by children."[5]
"You will never find time for anything. If you want time, you must make it."
— Charles Buxton

Martial arts instructors must be mindful of a number of external issues that prospective older students often face. These include:

Competing obligations: As people age, their societal and personal needs, wants, and desires change. Most importantly, we are faced with more and more competing obligations. People and things demand more of our time and we quickly get to the point where finding time to do something such as martial arts is a daunting task.

External validation: Because in Western societies martial arts is often considered a young person's activity, older students sometimes need a bit of extra validation that what they are doing is worthwhile. The positive physical and mental health aspects of practicing martial arts must be clearly communicated.

Established sense of self: Older students usually already have a well-established sense of self. Sometimes this sense of self is good and sometimes it is not. Make sure that the student appreciates the broad nature of the goals that can be attained through practicing martial arts.

Negative delta objectives: Some older students set limits upon themselves before they even start to try. There is a natural ebb and flow to progress in a martial arts student. For some reason, older students sometimes find a slowing in their learning as a sign that they should quit as they

3 "What Happens to Aging Muscles" by Brent Agin and Sharon Perkins from *Healthy Aging For Dummies*. http://www.dummies.com/how-to/content/what-happens-to-aging-muscles.html

4 "Cardiovascular responses to exercise. Effects of aging and exercise training in healthy men." JR Stratton, WC Levy, MD Cerqueira, RS Schwartz. *Circulation*, American Heart Association, 1994.

5 *Fragments*. Heraclitus. http://www.goodreads.com/author/show/77989.Heraclitus.

feel they are not meeting the milestones they have set for themselves. This self-doubt must be worked through carefully to avoid needlessly losing students.

MIND VS. MATTER: THE EFFECTS OF SELF-STEREOTYPING ON THE AGING PROCESS

There are many age- and sex-related stereotypes that can inhibit a student or potential student from pursuing some martial arts as a form of exercise. A few of these are listed below:

- How we think we'll age influences how we age. The demanding nature of many martial arts may change these stereotypes and possible some self-selection bias.[6]
- Divergent objectives: Safety, health, and flexibility versus competition, self-defense, self-definition, and social opportunity
- The benefits versus the risks of starting to practice a martial art as a senior
- Martial arts as protection against, undoing, and accelerating recover from various injuries
- Integrative health and martial arts teaching; these include yoga and meditation
- Benefits that come with age such as self-assurance, being comfortable with one's limitations, and not allowing one's ego to dictate one's actions.

MARTIAL ARTS & EXERCISE IN GENERAL WITH OLDER PRACTITIONERS

Despite the perceived significant cardiovascular changes that occur in the response to a single bout of aerobic exercise with aging, adaptations to chronic exercise training are not different with aging and include improvements in maximal workload and increases in ejection fraction, stroke volume index, and cardiac index at peak exercise. In other words, older people, like younger people, benefit greatly from regular, steady exercise as long as they do so in moderation.

WHY YONGMUDO NEEDS SENIOR STUDENTS

The traditional martial arts progression paradigm has the student developing physical skills in their early years of training, passing on this education to other individuals as they mature as martial artist, and developing a philosophy and acting to further their martial as a whole in their later years. In the context of program support, this paradigm has traditionally meant that students in their teens and early twenties tended to support tournament activities as laborers and competitors while students in their late twenties and early thirties helped with tournament promotion and organization (e.g., book keeping, bracket setting, scheduling, etc.). In contrast, older students are often relegated to assisting with menial tasks and providing direct income (e.g., as dues payers or donors). However, older students can make significant contributions to the program on and off the mat. Outside of their martial arts practice, older students are often at the top of their professional careers. In addition to having a wealth of knowledge and mastery of some of the most valued professional skills, these individuals require little supervision and often

6 See article: "Mind matters: Cognitive and physical effects of aging self-stereotypes" by BR Levy. *The Journals of Gerontology Series B:* …, 2003. http://psychsocgerontology.oxfordjournals.org/content/58/4/P203.abstract

have a large network of personal and professional contacts. These contributions should be valued and recognized as they are generally beyond the financial reach of most non-corporate martial arts schools, can help build fiscal soundness, provide an important example to younger martial arts students, and acknowledge the value of older students who may struggle to contribute to programs in ways that demand greater physicality.

SPECIAL CONSIDERATIONS AND METHODOLOGIES FOR TEACHING OLDER STUDENTS

The following are a few areas that are often important when teaching new students who are in the "older" age brackets.

- Consistency, endurance, and technique versus speed and creativity (as in the old saying, "Age and treachery will always overcome youth and inexperience")
- Injury prevention, avoidance, and recovery
- Modifying techniques to fit the student and any limitations they may have
- Visual (showing), verbal (telling), physical (doing) teaching
- Nuts and bolts: Teaching warm-ups, stretching, recovery, and RICE (the old medical advice for minor injuries: Raise, Ice, Compress, Elevate)
- Teaching the importance of listening to one's body

Teaching the Physically & Mentally Challenged

A good instructor is able to teach to the majority of their students who fall into the average skill set. A great instructor is able to teach all of their students, regardless of their skill set and physical abilities. Whether running a class or teaching individuals one on one, the school and the instructor must be able to adapt to the different types of students they have. Having a clear focus and setting goals for the school will help to determine what teaching policies should be put in place at the school or dojang.

1. Clear focus of school to help clarify policy decision making and create a guiding focus

When a martial arts school has a clear focus, it will be able to attract students who share that focus. A school with a focus on tournament competition will attract different students than one focused on life-long learning and skill acquisition. By having a clear focus, potential students will have a greater understanding of what the school has to offer. In addition, having the goals of the school written out will help all instructors adapt to a consistent set of policies and rules.

For those who may be unsure if they "fit" the school, a statement inviting people with special needs to meet the instructors will be helpful in starting a conversation that may help guide the prospective new student. Upon meeting new or potential students with specific limitations or disabilities, teachers can also become aware of specific accommodations that can be incorporated to meet the individual needs of the student. Having an open and clear policy inviting all who may feel the need for individual accommodations will help to welcome those who may otherwise feel uncomfortable asking for specific assistance.

2. Teaching people with different mental challenges

To better serve those with various mental challenges, it is helpful to know some basic information about people with these traits. By understanding what they may have difficulty with, teaching instructions and styles can be modified to optimize their learning. Three common disorders are:

Attention Deficit Hyperactivity Disorder (ADHD)

Students with ADHD may seem inattentive. Common challenges for instruction:

- Trouble following a list of instructions
- Hyperactivity and impulsivity
- Lack of focus

By simplifying instructions, you can give them a clear task to accomplish.

Tip 1: Short, simple instructions should be emphasized when instructing people with ADHD. By limiting the number of instructions, it will be easier for these students to focus.

Tip 2: Partnering with another student who can help with staying on task. Have students break out into pairs instead of individual drills will help the majority of students to stay on task.

Autism

People that are classified under the autism spectrum of disorders generally have trouble picking up on subtle nonverbal cues and body language. When giving instructions to these individuals, be careful to avoid using idioms (such as "open your ears") and sarcasm.

Tip 1: Be clear with communication and instruction.

Tip 2: Be consistent with organization of class so that students can adapt to the social rules and etiquette, such as lining up for drills and how to stand at attention.

Learning Disabilities

People with a wide spectrum of learning disabilities benefit from the same teaching strategies used to teach most others. These people may need more time to process complex instructions and ideas. They may also benefit from other forms of instruction besides verbal communication, such as physical demonstration.

Tip 1: Simplify instructions to reduce multilevel cognitive demands.

Tip 2: When demonstrating techniques, verbally and physically demonstrate the application to allow multiple ways of comprehension.

NOTE: While, as of 2015, the World Health Organization still uses the phrase "mental retardation" (see ICD-10), many people find this phrase offensive and other terms such as "intellectual disability" or "learning disabled" are used.

In summary, many of the same teaching and organizational strategies used to help students with various mental handicaps can be extrapolated to work with the average student. Being aware of these strategies can help to improve learning efficiently for all students.

3. Teaching people with physical impairments

Teaching students with permanent physical impairments is different from teaching people with temporary physical ailments. People with physical impairments often have permanent motor control, strength, and sensory deficits. They often have to learn alternative strategies and compensate to execute a given technique. However, as long as their goals match the goals of the school, instructors should be able to provide adaptive instructions for these students so that they can continue to practice in a safe manner.

Common medical impairments

Chronic health disorders (epilepsy, Crohn's disease, arthritis, cancer, diabetes, multiple sclerosis, etc.)

There is a wide array of other physical ailments that martial arts students may have. In order to help these students, discuss their specific limitations with them. Students with physical ailments may not want to draw attention to themselves or they may not be aware of alternative strategies and compensations. With the guide of a more knowledgeable mentor, they may more easily overcome these obstacles.

Sensory loss (vision and hearing)

For many, it is easier to help those with a specific sensory loss as it may be easier to comprehend their issues. If a student cannot see, most colleagues will increase their verbal and tactile input. For people who cannot hear, visual cues can help to compensate. People should have an understanding that when you take away one sense, the other senses can be trained and stimulated to help compensate for the deficit. When instructing those with a particular sensory loss, make sure to provide feedback and cues for the other senses to help direct their learning.

Cerebral palsy/spasticity

People with cerebral palsy may have physical difficulties. Possible physical difficulties can include excessively floppy or rigid limbs, spasticity, and involuntary motions. This may also lead to loss in flexibility and strength. In addition, specific reflexive postures may be held by people with cerebral palsy when they are under stress or under increased cognitive demands. To help decrease this, simplify the tasks and encourage more "motor learning" when teaching techniques. By building up "muscle memory," these students will be able to learn more complex techniques without a high cognitive demand, which may lessen the chance of a reflexive posture that may not be ideal.

Teaching Compensations

If a student's physical challenges prevents them from being able to perform a particular technique, have them instead focus on a compensatory strategy that will allow them to replicate or replace the purpose of that technique. As long as the compensations are safe to perform, they should be encouraged. Students can learn adaptive strategies that may help deepen their understanding of the material for them and their instructors.

REQUIREMENTS FOR PROMOTION: CONSIDERATIONS FOR THE PHYSICALLY AND MENTALLY CHALLENGED

Just as when teaching children or special populations, a school should be open about their requirements for promotion. With a clear mission set by the school, it will be easier to determine the smaller steps for each student to achieve their own bench marks. When judging and weighing promotional merit among the physically or mentally challenged, one should also consider judging them with absolute requirements or flexible relative requirements. A school whose focus is competition and placement in tournaments may not as readily promote a younger, physically disabled student if the goal is for him to compete among similarly experienced but able-bodied individuals. However, if the school has a focus of life-long learning, promotions can be based on the individual relative improvements of any student and on their own merits rather than their peers.

General Tips for Teaching Individuals & Groups

The benefits of teaching other people of different challenges can help instructors become more aware of their own teaching effectiveness. By attempting to improve in their teaching for people of different disabilities, instructors often learn to use different communication and teaching strategies that can also be extremely effective for teaching the general population.

- Simplify instructions: Limit complex multi-step directions to prevent mental blocks and keep frustration levels low.
- Incorporate more individual or small group instruction.
- Incorporate multiple learning strategies into teaching moments: discuss, show, feel.
- Incorporate multiple sensory cues to aid with learning and instruction.
- Tailor techniques to fit individual students instead of trying to mold all students to fit individual techniques.
- Use different-sized groups and pairings to help students learn from multiple mentors who may also keep them on task.
- Provide and demonstrate clear rules for behavior that will help people follow both written and unwritten codes of conduct.
- Help individual students learn to understand their own physical limitations and strength. That way when working with others, they can begin to understand the differences in others.

Avoiding Concussions while Practicing Yongmudo

In 2013 an HBO/Marist poll [HBO] showed that 33% of parents would withhold their child from participating in a sport with a significant danger of concussion. In 2015, even conservative news-

papers such as the *Huffington Post* and the *New York Times* ran op-ed articles suggesting that parents withhold their children until they are 18 years of age from sports where concussions are considered a serious threat.

The danger of concussions while participating in sports and exercise has become a serious health concern in recent years and this has resulted in parents withholding their children from such activities. While many American headlines are discussing the sport of American football, other sports such as boxing, hockey, and soccer are already heavily funding the fundamental research deemed necessary to make their sports safer and thus more acceptable to parents. With the fact that early detection of a concussion is very important in improving the prognosis of the injured participant, it is essential that a fast and accurate screening system be identified for both the casual and serious competition martial arts student.

Yongmudo and other martial arts sports such as Judo have not published nearly as much research as other sports and thus are perceived to have fallen behind in studying this area. The University of California at Berkeley's Martial Arts Program (UCMAP) is pushing forward to study the critically important area of concussions in martial arts. To this end UCMAP is looking for an inexpensive, accurate, and fast way to screen students for possible concussions. While a number of methodologies are still under consideration, the King-Devick test has shown a great deal of promise in the form of numerous published, scientific papers and UCMAP intends to perform a pilot study to confirm its usefulness in Taekwondo and other martial arts.

While injuries during the practice of any exercise is an unavoidable reality, Yongmudo instructors can take steps to reduce the chance of head injuries. The use of crash pads for learning throws and the strict avoidance of head strikes are two examples that should be considered by all dojangs. Starting in 2016, a number of papers are due to be published on this very important subject insofar as the practice of martial arts is concerned. It is strongly recommended that all martial arts instructors keep up on this rapidly evolving subject.

8

YONGMUDO COMPETITION

There are two forms of Yongmudo competition that are currently recognized. The first is governed by the International Yongmudo rules and the second by the United States Yongmudo rules. Yongmudo competition is not for everyone, but it has something for most serious martial artists. If you have experience in Taekwondo, Judo, or Jujitsu — or all three — Yongmudo competition is for you. If you don't have experience in any of those styles, but you have experience kicking and punching, throwing, or grappling, Yongmudo competition is for you. In fact, if you have only limited exposure to these arts but are interested in trying them, Yongmudo competition is for you.

While Yongmudo competition is merely one aspect of Yongmudo, it offers a safe and well-regulated format for the well-rounded martial artist to demonstrate and test his or her skills. What is more, Yongmudo competition, especially under United States Yongmudo rules, permits relative newcomers to compete in a limited way and with very little risk of injury.

Many excellent martial artists develop skills in a single area, focused exclusively on delivering swift, even beautiful kicks, causing the other player to lose balance so he or she may be smoothly thrown, or finding a way to cause the other player to submit on the ground. The idea of Yongmudo competition, indeed a central concept in Yongmudo in general, is to combine these elements while maintaining a reasonable balance between safety and realism in the practice and execution of potentially dangerous techniques.

Under United States Yongmudo rules, Yongmudo competition for the advanced practitioner involves four rounds of sparring:

Round #1: A kicking and punching round that is similar to Taekwondo competition but forbids head contact

Round #2: A standing throws round that is similar to Judo competition but includes additional safety rules

Round #3: A groundwork round that also includes specific safeguards

Round #4: A round that includes elements of all of the first three, principally the first two

The intermediate practitioner only competes in the first and third of these rounds, and the beginner competes solely in third round consisting only of ground work. These divisions have been established to permit players of all levels to participate without injury and to work their way up to more rounds as their skill set improves. This arrangement gives players of varying skill levels an opportunity to try their skills against others in a setting that is a little more serious than ordinary practice but is still controlled and safe.

Because Yongmudo involves a variety of skills, it is a kind of mixed martial art competition. This is not to say that it is Mixed Martial Arts or MMA. On the contrary. Although many MMA fighters are highly skilled martial artists, MMA cage fights are far removed from the tradition and civility of Yongmudo competitions, which emphasize safety above all. Yongmudo is largely about combining skills, moving easily from strikes to throws to ground contact. It is also about developing the ability to apply those skills for self-defense if necessary but also to use them without causing injury in practice and competition.

All rounds involve a 20-point must system. In other words, all three corner judges in each round must award a total of 20 points between the two competitors. At the end of each round, they report their scores to the center referee, who eliminates the high and low scores and reports the intermediate score to the judging table, whereupon it is posted on a screen visible to competitors, coaches, and spectators. Of course, in a single-round competition, after one round, the victor is immediately apparent. But in multiple-round competitions, the scores for the different rounds are cumulative. This system is designed to give equal weight to a competitor's ability in different styles and to avoid giving undue weight to points that might be more easily obtained in one style than another. For example, a Taekwondo competitor might be accustomed to scoring several points per round with many flurries of kicks, while a Judo competitor normally scores only one or two points in an entire match; the 20-point must system permits the kicking and punching round and the standing throws round to be weighted more equally.

Another aspect of Yongmudo competition that makes it attractive to many serious martial artists and spectators of martial arts competition is the streamlined judging system. Besides the 20-point must system, the center referee is limited to a relatively small set of hand signals. Indeed, there are only three possible penalty signals the referee can make:

> **Infraction type #1:** The referee can bring her index finger to her mouth to indicate poor sportsmanship on the part of a competitor or coach
>
> **Infraction type #2:** The referee can tap her wrist (or watch) to indicate a time violation
>
> **Infraction type #3:** The referee can put her right fist to her left open palm to indicate an illegal technique.

The center referee makes these gestures when facing the offending player so it is apparent to everyone, including corner judges, competitors, coaches, timekeepers, scorekeepers, and spectators, what has happened. Based on the severity of the infraction, the center referee may cause either one or two points to be deducted from the offending player's score. All this happens in a few seconds and competition resumes.[7]

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7 The awarding of points and assessing of penalties under United States Yongmudo rules differs from the way these things are handled under International Yongmudo rules. Under International rules, for example, the corner judges are involved in an elaborate process of raising hands to indicate which player has scored, requiring at least two to have witnessed the same thing in the same way within a limited time frame for it to count as a point.

Because it involves different styles, moves quickly, and is easily understood, Yongmudo competition is well adapted for spectators. A complete neophyte can quickly understand the basics of a Yongmudo competition, even an advanced competition involving four rounds of different styles. Naturally, the more experience one has, the greater one will appreciate the nuances of the event. But it is not necessary to master an arcane set of rules to appreciate the array of skills involved, or how they are applied – or countered – in a Yongmudo match.

Although Yongmudo as a discrete style is relatively new, it comprises ancient and highly developed parts. It is derived from a long tradition of respectfully learned and taught Korean disciplines, and Yongmudo competition is but one manifestation of these concepts. Competition under United States rules is still evolving, but it is no longer in its infancy, having evolved in tournaments since 1973. The rules have been refined each year and will continue to evolve. There is now a small but growing group of experienced Yongmudo competitors and referees. This means that the quality of competition has improved and will continue to improve.

If you practice martial arts, if you are interested in watching martial arts, or if you simply have an eclectic taste for watching athletic matches, Yongmudo competition has something for you. The following two sections describe the two different but somewhat interrelated forms of Yongmudo competition rules. As with all aspects of Yongmudo, safety is the primary concern with its competitions and this is reflected in the rules. For example, with the United States Yongmudo rules there are actually three different rules sets: one for begineers, one for intermediates, and one for advanced practioners.

YONGMUDO COMPETITION RULES: WORLD YONGMUDO FEDERATION

Amended into English: September 2006

PURPOSE

The purpose of these competition rules is to manage fairly and smoothly all matters pertaining to Yongmudo (YMD) competitions at all levels, promoted and/or organized by the Korea Yongmudo Association (the Association).

COMPETITION AREA

The competition area shall be covered with an elastic mat. It shall be measured in the metric system and have a flat surface without any significant defects.

1. The competition area shall be square, measure at least six (6) meters × six (6) meters, and be covered with an elastic mat or similarly acceptable material.
2. Parallel to the edges of the competition area on all four sides there shall be a danger zone, red in color, and approximately one (1) meter wide.
3. The area outside the danger zone shall be called the safety zone and shall be three (3) meters wide.
4. A strip of red adhesive tape, approximately ten (10) cm wide and fifty (50) cm long shall be affixed one (1) meter to the referee's right from the center of the competition area, and a strip of blue adhesive tape of the same dimensions shall be affixed one (1) meter to the referee's left from the center of the competition area. The referee's right and left shall be determined by the referee's position when facing the jury (see below). The red and blue strips, which shall be two (2) meters apart, indicate the positions at which the contestants start and end each contest.
5. The jury table shall be set up so that its front edge is seven (7) meters back from the outer edge of the danger zone, or four (4) meters back from the outer edge of the safety zone.
6. The positions of the recorder and the timekeeper shall both be eight (8) meters back from the outer edge of the danger zone, or five (5) meters back from the edge of the safety zone. The position of the recorder shall be three (3) meters to the left of the jury. The position of the timekeeper shall be three (3) meters to the right of the jury. (The right and left positions of the recorder and timekeeper are determined by the orientation of the jury when facing the competition area.)

UNIFORM

At all competitions organized by the Association, each contestant shall wear a YMD uniform (Dobok) recognized by the Association.

Note: Until YMD uniforms become more readily available in the United States, U.C. Berkeley will accept any clean double-weave uniform, white, blue, or green in color. Uniforms should have no more than two patches. Any uniform decorated with images or words in poor taste will be disallowed at the referee's discretion.

PROTECTIVE EQUIPMENT

Each contestant shall wear protective equipment (trunk protector, groin cup (for male competitors), forearm protectors, shin guards, and a mouth guard). The trunk protector shall be worn inside the uniform.

QUALIFICATION OF CONTESTANTS

A contestant is eligible to compete provided he or she either (1) Holds a YMD Dan certificate, or

(2) Has participated in formal YMD lessons for at least two years and has been given permission to compete by his or her instructor.

WEIGHT DIVISIONS

1. Contestants shall be divided into male and female divisions, and in each there shall be elementary, middle school, high school, and college or senior divisions, as set forth below.
2. In team competition, each team shall have five (5) contestants and two (2) substitute contestants.
3. In individual competition, regardless of the number of contestants from any given school or institute, each contestant may compete in any division for which he or she qualifies.

Note: The tournament director reserves the right to create new weight classes in order to run a safe and expeditious tournament.

WEIGH-IN

1. Weigh-ins of the contestants shall be shall be completed as follows:

   For qualifying events, weigh-ins shall be completed one hour before the start of competition.

   For open events, weigh-ins shall be completed one day before the start of competition.
2. A competitor who exceeds his or her weight will be granted a second weigh-in provided that it is completed within the time limit for official weight-ins.
3. During weigh-ins, male contestants shall wear at least underpants or shorts; female contestants shall wear short pants and white T-shirt.

CONTESTANT UNIFORM

1. Contestants shall wear competition uniforms approved by the Association.
2. Contestants shall be distinguished by red and blue belts. The contestant entering the competition area to the referee's right side shall wear a red belt and the competitor entering the

competition area to the referee's left side shall wear a blue belt.
3. All contestants are responsible for donning all protective equipment before entering the competition area.

MEDICAL ISSUES

1. The use of illegal, illicit, or unapproved drugs is prohibited.
2. The Association may carry out any medical testing deemed necessary to ascertain if a contestant has committed a breach of this rule, and any winner who refuses to undergo this testing or who proves to have committed such a breach shall be disqualified. For a first infraction the contestant shall be suspended from competition for one year. A second infraction will result in a life-time ban from competition.
3. Contestants shall wear only items approved by the Association into the competition area, as other items may result in injury to one or both of the competitors. Unapproved items include but are not limited to jewelry, and tape that was not applied by the tournament's medical staff.
4. No contestant shall leave the competition area without permission of the referee.
5. In case of an injury or death that occurs during a competition or is caused by the competition, neither the injured (or killed) contestant's opponent, the Association, nor the competition's organizing body shall be held responsible.
6. All contestants, without exception, shall have their own medical insurance, which shall be current at the time of competition and which shall cover any injuries that might occur during a competition.

COSTUME OF COACH OR HEAD COACH

1. Coaches and head coaches who participate in the competition shall wear marks designated by the Association.
2. The clothing worn by coaches and head coaches must not draw undue attention. For example a coach may not wear clothing that might cause him or her to be confused with the referee.

DUTY OF COACH OR HEAD COACH

1. Coaches shall know and abide by the competition rules.
2. Coaches shall protect contestants and cooperate with all tournament officials.
3. Coaches shall not instruct, speak to, or interfere in any way with their competitor's opponents.
4. Coaches shall not enter the competition area without the permission of the referee.

TEAM COMPETITION

Each team will consist of five (5) contestants and two (2) substitute contestants. Any alternative team configurations must be agreed upon by both head coaches and the tournament director.

STANDARD COMPETITION OFFICIALS

The competition officials should include the following:

1. Tournament director: The top manager of the competition.

2. Associate director: Assists the tournament director. In the absence of the tournament director this person may make all official decisions.
3. Assistant director(s): Aids in the running of the tournament.
4. Chief arbiter: Adjudicates all disagreements; can only be overruled by the tournament director.
5. Awards committee: Deals with all awards for the competition and, especially, records all of the competitive results.
6. Competition committee: In charge of reporting, in writing, proposed improvements for the competition to the organization and the Association.
7. Refereeing committee: Coordinates all issues having to do with the referees.
8. Financial committee: Deals with all financial matters.
9. Public Relation committee: Notifies the press and public of all matters concerning the competition.
10. Equipment committee: In charge of all competition equipment.
11. Security committee: In charge of organizing all security matters.
12. Medical committee: In charge of all medical issues.

ELIMINATION STRUCTURE
Tournaments may either be run by (1) single elimination, or (2) a round robin system.

START OF THE COMPETITION
The referee shall call the contestants into the ring. The contestants shall stand at their respective positions and, at the instruction of the referee, exchange standing bows.

DURATION OF COMPETITION
The duration of a match depends on the size of the competition. The tournament director may change both the number and length of rounds in order to facilitate a safe and expeditious event.

BOUT DECISION
1. A competitor wins a match when seven (7) points (after deductions for penalties) have been awarded.
2. In the case of no score or a tie score, the contestant receiving the most penalties shall be the loser.
3. In the case of no penalties or an equal number of penalties and a tie score, the referee may either call a draw or award the match to the competitor who showed superior technique.
4. Any contestant who fails to appear in the contest area after being called twice within two minutes shall forfeit the match.

MATCHMAKING
Matchmaking shall be completed before the first match in the presence of representatives of the Association and the tournament director.

OTHER MATTERS NOT SPECIFIED BY THE RULES
In the event that a question arises that is not specified in the Rules, it shall be dealt with as follows:

1. Matters related to the competition shall be decided through consensus by the refereeing officials and the tournament director.
2. Matters that are not related to a specific contest shall be decided by the tournament director or his or her proxy.

ENACTED
The provisions in this document shall become effective once enacted or amended.

Enacted: March 5, 2001
Amended: July 22, 2002
Amended: March 18, 2003
Amended: November 26, 2003
Amended into English: September 2006

Referee Provisions

RING OFFICIALS
1. Ring officials include one referee and two judges.
2. A Referee Council shall make a list of all referees and submit it to the chief of the referees or the tournament director for approval.

DUTY OF THE REFEREE OR HEAD REFEREE
1. When serious misjudgments are made by the referee or judges, the erring officials may be called out by the head referee for consultation. In the event of major problems the head referee may change the referee or the judges.
2. In case of injury of the referee or a judge during a match, the jury shall change the referee or judge and continue the competition.
3. After a competition, the referee shall ascertain the score, check that it is correct, and identify the winner. In case of a tie, the referee shall determine the winner or call the match a tie.
4. If a jury or the head referee is present and raises an objection to the score, the referee and judges will be convene to ascertain the results of the match.
5. The judges shall sit opposite each other at two corners outside the contest area. Neither judge shall speak with the contestants or the other judge during the match. If necessary, a judge may consult with the referee or head referee during a rest period.
6. When a contestant receives a warning or penalty, the recorder shall record it.

AUTHORITY OF THE REFEREE

1. Decisions made by the referees and judges are final unless an administrative error occurs. The head referee or tournament director's decisions are final.
2. The referee shall have control over the match and make all penalty decisions. The referee must ensure that the uniforms, competition area, equipment, etc., are in good order before starting a contest.
3. When severe injury occurs due to the superior or reckless application of techniques, the referee shall stop the match and make a decision as to its continuation or the immediate awarding of the match to one of the competitors.
4. If it is determined by the referee that a contestant cannot continue safely, the referee shall stop the contest and declare a winner. The decision generally depends on the referee, but a referee may follow the advice of a medical staff member.
5. In case of uniform damage, the referee may stop the match and either allow timely repairs or identify the winner.
6. When a contestant does not wear a proper uniform or protective equipment, the referee shall not start the match.
7. The referee shall indicate all violations with appropriate gestures.
8. When the match is stopped due to a disqualification, the referee may be asked to give an explanation to the head referee or tournament director.
9. The referee may call a break in a match for any number of reasons. Some examples are:
    a. If the contestants hold each other for over three (3) seconds.
    b. If a contestant has applied a successful lock or chocking technique for five (5) seconds.
    c. If the referee wishes to consult with a judge about a possible violation.

REFEREE AND OFFICIAL

1. The competition shall be managed by one referee and two judges under an optional jury's supervision.
2. Referees and judges who are members of a team should not be assigned to contests involving members of their teams. However, an exception may be made when the number of available officials is inadequate.

Uniforms for Referees

1. Referees shall wear:
    For qualifier events: a blue suit, white shirt, and necktie provided by the Association.
    For open events: a white shirt and dark pants.
2. Each referee shall wear a red armband on the right wrist and a blue armband on the left wrist.

DUTY OF JURY

The jury shall oversee the referee and judges. A jury may not be assigned to a ring in the event that there are not enough qualified personnel. The head referee or tournament director may act as a jury.

DUTY OF REFEREE

The referee shall carry out all procedures of the competition while under the jury's instructions.

1. Competitor's Injury

a) When a competitor is injured, the referee shall immediately stop the match.

b) The referee may allow a single two-minute break. If the injured competitor is unable to continue, then a winner must be determined by the referee.

1) A contestant who does not demonstrate the will to continue a contest after one minute shall be declared the loser, provided the injury was not due to an illegal technique.

2) If both of the contestants are injured and are unable to continue the contest after two minutes, the winner shall be decided based on the points scored before the injuries occurred.

3) When it is judged that a contestant's health is at risk due to losing consciousness or falling in an apparently dangerous way, the referee shall suspend the contest immediately and order first aid be administered. The referee shall declare the contestant causing the injury the loser by "Gam-jeom" if it is deemed to have resulted from a prohibited attack. If the attack does not warrant a "Gam-jeom," the referee shall decide the winner on the basis of the score of the match before the suspension of time.

2. Knock Down will be awarded if:

1) A contestant is staggered and shows no intention or ability to pursue the match safely; the match will be stopped; or

2) When the referee judges that the contest cannot continue as the result of any proper technique.

When a contestant is knocked down as the result of the opponent's legitimate attack, the referee shall take the following measures:

— The referee shall keep the attacker away from the downed contestant by declaration of "Kay-yeo" (break).

— The referee shall count aloud from one up to ten at one-second intervals towards the downed contestant, making a hand signal to indicate each second counted.

— In case the downed contestant stands up during the referee's count and desires to continue the fight, the referee shall continue the count up to eight for recovery of the downed contestant. The referee shall then determine if the contestant is recovered and, if so, continue the contest.

— When a contestant who has been knocked down cannot demonstrate the will to resume the contest by the count of ten, the referee shall pronounce the other contestant winner by K.O.

— The count shall be continued even after the end of the round or the expiration of the match time.

— If both of the contestants are knocked down and both fail to recover by the count of ten, the winner shall be decided upon the match score before the knock down.

— If it is judged by the referee that a contestant is unable to continue, the referee may decide the winner without counting.

3. Referee location
The starting position of the referee shall be two (2) meters back from the center point of the competition area and facing the jury. During the match the referee shall move in such a way as to be able to maintain the safety of the competition.

DUTY OF THE JUDGES
1. The judges shall support the referee.
2. Each judge must indicate his opinion by making the appropriate official gesture, whenever his opinion differs from that of the referee on a technical evaluation or a penalty.
3. The judge(s) and the referee may discuss any technical issue germane to the match.
4. The judge should confirm that the official papers or electronic score board reflects the proper score.
5. The judges shall be located at opposite corners of the contest area. The judges should not set foot inside the competition area during the match unless time has been called and they have been summoned by the referee.

DUTY OF THE RECORDER
1. The recorder shall record both awarded points and penalties.
2. The recorder shall sit at a table with a clear, unobstructed view of the ring and both judges.
3. At the conclusion of a match or upon the request of the referee, the recorder will give an account of each fighter's score.

DUTY OF TIMEKEEPER
1. The timekeeper times the contest in accordance to the referee's signals.
2. The timekeeper shall inform the referee immediately should the timing equipment fail.
3. Ten seconds before the end of each round the timer shall hold a hand straight up in the air.
4. Time is not halted unless the referee specifically calls for the timer to stop the clock. The clock is re-started when the referee re-starts the match.

REFEREE'S ORDERS
1. **Start:** To start the match.
2. **Break:** To stop the contest temporarily.
3. **Attention:** The contestants stand at attention in the direction of the referee's palms.
4. **Bow:** The contestants bow to each other as the referee indicates.
5. **Warning:** To give a contestant an official warning.
6. **Penalty:** To give a contestant an official penalty.
7. **Continue:** To restart the match.
8. **Time:** To finish the current round.
9. **Decision:** In case of no points or a tie, the referee raises both hand at shoulder height, pauses, and makes a decision by raising the hand of the winner. If there is a point winner then that contestant is indicated immediately.
10. **Disqualification:** The disqualified contestant is indicated and the other competitor is declared the winner.

CONTEST PROCEDURE

1. **Call for contestants:** The name of the contestants or the match number shall be announced three times beginning three minutes before the scheduled start of the match. Any contestant who fails to appear at the contest area within one minute after the scheduled start of the match shall be disqualified.
2. **Inspection:** After being called, the contestants shall undergo physical and uniform inspection by a designated official. Each contestant must show that his or her uniform and protective equipment is in place and that the correct colored belt is being worn.
3. **Entering the competition area:** After the inspection, the contestants shall wait with the inspection official or, if the position is empty, in the coaches' area.
4. **Procedure before the beginning and after the end of the contest**

a. The contestants shall face each other and await the referee's command of "Cha-ryeot" (attention) and "Kyong-rye" (bow).

b. The referee shall start the contest by commanding "Joon-bi" (ready) and "Si-jack" (start).

c. The referee shall end the contest by commanding "Keu-man" (stop).

d. After the end of the last round, the contestants shall stand at their respective positions facing each other and exchange bows upon the referee's command, and then wait for the referee's declaration of the winner.

e. The referee shall declare the winner by raising his or her hand on the winner's side.

5. **Competitors' starting position:** Upon the referee's command of "Joon-bi" (ready), each competitor shall step forward with his or her left foot, raise his or her left hand to shoulder height, and touch the back of the opponent's left hand. The match does not start until the referee gives the command "Si-jack" (start).

SCORING A POINT

1. The two corner judges and the referee shall each have a red band on the right wrist and a blue band on the left wrist. The colors correspond to the colors of the belts of the competitor. When one hand is raised, it signifies that the competitor wearing that color has scored a point.
2. During the competition, when a judge or the referee sees a scoring technique, he or she raises the appropriate hand. A point is awarded and recorded by the recorder if at least two of the three show a point for a competitor.

Legal scoring areas

1. Hand strikes: the area between the acromion (top of the shoulder) and the iliac crest of the pelvis (top of the hip) and forward is the legal attacking area for hand strikes.
2. Kicking strikes: the area between the acromion and the iliac crest of the pelvis is the legal attacking area for kicking attacks. In addition, low spin heel kicks are allowed to strike the legs below the knee.
3. Throwing: Throws must be executed within three (3) seconds of grabbing one's opponent. Note that scissors throws and any throws that cause a competitor to land head first are not allowed.
4. Locks: Only elbow joint locks are allowed. No other joints may be attacked.
5. Choking: Choking is only allowed by using the uniform.

6. Ground work: Contestants may continue to attempt to get a lock or choke for up to five (5) seconds after the two competitors have gone to the ground.

Note: Beginning students are not allowed to use chokes and locking techniques.

Valid point

1. Points are awarded when either both judges or one judge and the referee raise their hands in response to a competitor's successful technique.
2. The referee may wave off a point if it was achieved using an illegal technique or a legal technique that follows an illegal technique. To nullify a point the referee waves his hand left to right back and forth three times.
3. A contestant can only score by executing a legal technique inside the competition area.
4. If a legal technique causes the opponent to fall down, then a point shall be awarded. This does not include slipping or falling.
5. If a throwing technique is well done then a point shall be awarded.
6. If a kick or hand strike is well done then a point shall be awarded.

Invalid attacks

1. If the attacker is off-balance or in a poor position, then a point shall not be awarded.
2. When both contestants are outside the competition area, points cannot be awarded.
3. No points for kicks or strikes may be awarded while the contestants are holding each other.

Deductions

1. Two warnings will result in the deduction of one point.
2. One penalty will result in the deduction of one point.

Warnings and Penalties

A warning or penalty may be given by the referee if a contestant breaks any of the following rules.

1. Delaying the competition by spending competition time excessively holding, kicking at an excessive distance, or by running away,
2. Pretending to be injured,
3. Intentionally going out of the competition area,
4. Uttering provocative words or doing inappropriate acts,
5. Failing to heed the referee's instructions,

Prohibited Attacks

Warnings and penalties shall be given for the following attacks:

1. Striking the face or neck,
2. Attacking the groin,
3. Attacking with a head butt,
4. Elbow strikes,

5. Attacking with the knee,
6. Attacking a fallen opponent,
7. Striking while holding the opponent,
8. Kicking the thigh,
9. Intentionally ducking (this can lead to unintended head contact).

Disqualifications

A contestant may be disqualified from a match for any of the following:

1. Misconduct or behavior on the part of the contestant or the coach,
2. Intentionally fouling an opponent,
3. Intentionally throwing an opponent such that the head touches the ground (e.g., throwing with both knees on the mat),
4. When a two penalty points are deducted from a contestant's score, that contestant shall automatically be disqualified,
5. Not stopping promptly when the referee declares a break,
6. Feigning an injury,
7. Not complying with a referee's order,

Match Decision

1. Upon completion of the match the referee shall declare a winner.
2. If both of the contestants have been knocked down and are unable to continue the contest, the winner shall be decided based upon the points scored before the injuries occurred.
3. In case of a tie, the referee and judges shall be requested to decide upon a winner by simultaneously raising the appropriately colored wristband.

Referee's Gestures

1. To start the match, the referee points an index finger parallel to the ground and calls the contestants, red and blue, to enter the competition area.
2. In case of warning or penalty, the referee stops the match and indicates which competitor, red or blue, committed the infraction.
3. For a warning the referee raises his hand up to shoulder height and declares the warning by using his or her index finger to point at the offending competitor.
4. For a penalty the referee raises his hand over his head with the index finger extended while facing the offending competitor.

Decisions

1. Win by K.O.

a) The referee declares a K.O. when a competitor cannot resume competition by the referee's count to ten.

b) If a contestant submits (taps) due to a legal choke or an arm lock, then a K.O. is declared.

2. Win by Referee stopping the contest

— If the referee or a doctor declares that a contestant cannot continue, the referee shall declare the contest finished and the other contestant shall be declared the winner.

3. Win by score superiority

— In this case the winner is determined by the final score, or in the event of a tie then the decision of superiority is made by the judges and referee.

4. Win by penalties or referee's declaration

a) If a total of two points in penalties and warnings has been assessed, then the match is over and the other competitor is declared the winner.

b) If the referee declares that a competitor has been disqualified.

5. Win by withdrawal

a) When a contestant withdraws from the match due to injury or other reason.

b) When the coach throws a towel into the competition area to signify forfeiture of the match.

c) When a contestant does not appear upon the third call for the match to start.

PROTESTS

All objections to a match's results shall be presented to the arbitration board, head referee, or tournament director.

Arbitration Board

1. Composition of the Board of Arbitration

a) Qualifications: Member of the executive council or program with sufficient Yongmudo experience.

b) Composition: One chairman and six or fewer members. An odd number of members is recommended.

2. Procedure of Protest

a) In case of a protest, an application for re-evaluation of a decision (protest application) together with the prescribed fee must be made to the Board of Arbitration within 10 minutes after the pertinent contest.

b) A decision on the protest application shall be made by a majority of the committee.

c) The members of the Board of Arbitration may summon the referees and judges in order to confirm the nature of the events.

d) The resolution made by the Board of Arbitration is final.

ENACTED

The provision of the federation become effective after enacted day.

Enacted: March 5, 2001
Amended: July 22, 2002
Amended: March 18, 2003
Amended: November 26, 2003

RULES FOR UC YONGMUDO MARTIAL ARTS COMPETITION

Version 6.0/August 2014

1.0 - Overview

This competition style requires competitors to be well-rounded martial artists who have at least minimal proficiency in four different competition styles. The advanced competitor is required to compete in four timed rounds. The first round is kicking and punching with no grabs, throws, or takedowns. The second round is standing throws. The third round is groundwork. The fourth round is free sparring. To weight each round equally, a total of twenty points is awarded in each round and the winner is the competitor who accumulates the most points.

While advanced players compete in all four rounds, beginners compete in one round, and intermediates in two rounds, respectively. The competition rounds for each level are listed in the table below.

Experience	Kick/Punch	Throws	Groundwork	Free Sparring
Beginner			Round 1 of 1	
Intermediate	Round 1 of 2		Round 2 of 2	
Advanced	Round 1 of 4	Round 2 of 4	Round 3 of 4	Round 4 of 4

Classifications of "beginner," "intermediate," and "advanced" are left to the competitors and their instructors. This is because players skilled in one style may lack minimal proficiency in others. For example, a 2nd *dan* in Taekwondo who is not comfortable with falling should not compete in the advanced competition as the standing throws round could be dangerous. A 1st *dan* in Judo with limited kicking ability should consider competing at the beginner level, or possibly the intermediate level if he or she has a basic understanding of kick and punch defense.

While the framework of this competition has been set up to emphasize well-rounded martial artists, the rules have been written to emphasize the competitors' safety.

IMPORTANT NOTE: *Any attack that leads to a head strike is illegal in all rounds.*

1.1 Safety

The first and most important aspect of Yongmudo is to foster a safe environment to practice a broad spectrum of martial arts techniques. At Yongmudo events, any use of illegal drugs or alcohol is prohibited.

2.0 - Competition Setup & Equipment

2.1 Competition Area

An official competition ring is eight (8) by eight (8) meters square with a one (1) meter warning area around it. Both the competition and warning areas will be appropriately padded. Almost any qualified, padded martial arts ring can be used as long as it is both large enough for the competitors to compete safely and the surface is acceptable for all four rounds of competition. Smaller rings may be used if necessary.

2.2 Competition Officials

The following is a list of the officials required to run a competition ring.

a. **Center referee**: The center referee is in charge of the ring. The center referee's main job is to maintain the safety of the competitors and enforce the rules.

b. **Corner judges**: There are three corner judges who are arranged in a triangle around the ring. Their job is to score the competition as they see it. Two judges should be on either side of the head table and the third judge is located at the center of the back line of the ring. Judges may move half a ring right and left to better judge the competition. A corner judge may only enter the competition area at the request of the center referee.

c. **Timekeeper**: The timekeeper maintains an accurate time of each round of the competition. This includes starting and stopping the clock at the request of the referee. The timekeeper shall alert the competitors and the referee at the end of each round.

d. **Scorekeeper**: The scorekeeper maintains a record of the scores, including points scored by the judges, and warnings and penalties designated by the referee. When possible, the score shall be posted at the end of each round.

e. **Head referee**: The head referee is responsible for maintaining fair and accurate scoring at all rings of the competition. The head referee is the final arbiter when there is a scoring dispute. The head referee is the only person who can overrule a decision by the center referee. The head referee is in charge of all competition rings and does not have to be present at any particular ring during the competition. The decision of the head referee is final unless an arbitration committee has been established before the start of the competition.

2.3 Uniform

Each competitor is required to wear a clean, standard, martial arts uniform in good repair.

a. **Material**: Uniforms should be made of a double weave or stronger material, as thinner uniforms tend to tear. Cotton uniforms are required as other materials, such as silken polyester, are inappropriate for some of the competition rounds.

b. **Color**: Uniforms must be white, green, or blue.

c. **Sleeve length**: The sleeves of the uniform must not be rolled up and must fall no less than two inches above the wrist (tip of ulna) when the competitor stands at attention.

d. **Belts**: Each competitor in a match will be assigned a belt color, either red (*hong*) or blue (*chung*). It is by these colors that judges score the match. Belts for the identification of rank are not worn.

2.4 Required Protective Gear

The required protective gear depends on the rounds in which the competitor will participate. It is up to the competitor to be ready for each round in the appropriate protective gear. Penalties will be assessed if a competitor delays the match due to his or her inability to put on or shed protective gear. Coaches are encouraged to assist competitors in this regard.

a. **All competitors**: All competitors are required to wear *mouth guards* in all rounds.

b. **Striking round competitors**: All competitors in the first and fourth rounds ("kicking and punching" and "free sparring") must wear

1. *YMD chest protector*. This must be worn inside the uniform.
2. *Leg guards*. These must cover the shin and foot, be made of soft material, and may have no foreign materials inserted in them. The guards must be worn under the uniform.
3. *Groin cups*. All male competitors must wear groin cups under the uniform.
4. *Arm guards* may not extend below the wrist.

c. **Optional protective gear**

1. *Fist protection* may not exceed two layers of tape. No gloves may be worn.
2. *Head gear* may be worn during the two rounds that involve kicking (rounds 1 and 4) even though attacks to the head are prohibited.

Note: Yongmudo chest protectors are relatively soft as they must be worn during groundwork and throwing rounds.

3.0 - The Competition

A full, advanced competition consists of two players competing in four rounds of different martial arts styles with a total of 5 to 15 points being awarded for each round, not including any deducted points. At the conclusion of the fourth round, the points are totaled and a winner is declared.

The rounds are (1) standing kicking and punching, (2) standing throws, (3) groundwork, and (4) controlled free sparring. The following sections outline each of these rounds.

Note: The lists of legal and illegal techniques are not exhaustive. Given that the primary goal of Yongmudo is to give a safe framework in which martial artists can compete, the rules should be modified to accommodate the age, rank, and experience of the competitors.

The complex nature of the competition requires that different formats for competition be used for beginning, intermediate and advanced competitors. Beginners compete only in the groundwork round, the safest round. Intermediates compete in two rounds: The first round is the kicking and punching round, and the second round is the groundwork round. These rounds are described in the following sections.

3.1 Round One—Kicking and Punching

The first round consists of kicking and punching. Grabs and throws are prohibited. The target areas are similar to those used in Taekwondo, but, in the interest of safety, Yongmudo does not allow head contact during this round. This round is not referred to as a Taekwondo round because the rules for first-round competition in Yongmudo, while similar to Taekwondo rules, are not identical.

3.1.1 LEGAL TECHNIQUES:

3.1.1.1 **Legal targets**: All kicks must be aimed above the waist and below the neck. No kick may strike the spine or any part of the head.

3.1.1.2 **Legal kicks**: Any part of the foot, excluding the toes, may be used to score. Use of any other part of the leg (e.g., shin or knee) will not score and may result in a deduction.

3.1.1.3 **Legal hand strikes**: Hand strikes may only be made to the front and sides of the body. The hand strike must be in the form of a well-executed punch. Only the front knuckles may be used as a legal striking surface. No other hand strikes, such as chops, bottom fists, palm heels, or back knuckle attacks, may be made.

3.1.2 ILLEGAL TECHNIQUES:

The following techniques are illegal in the kicking and punching round.

3.1.2.1 **Grabbing**: No grabbing of any kind is permissible. This includes grabs with the hands or arms.

3.1.2.2 **Throwing**: No throws are allowed, including all sweeps and reaps.

3.1.2.3 **Striking illegal targets**: Striking an illegal target may be grounds for giving a warning, taking a penalty point, or disqualifying a competitor at the referee's discretion.

3.1.2.4 **Pushing**: No pushing is allowed.

3.1.2.5 **Head contact**: For all competition formats, absolutely no head contact is allowed.

3.2 Round Two—Standing Throws

The second round consists of standing throws. All strikes are prohibited. Legal throws are similar to those employed in judo. However, this round is not referred to as a "Judo" round because the Yongmudo rules for second-round competition, while similar to Judo rules, are not identical.

3.2.1 LEGAL TECHNIQUES:

3.2.1.1 **Throwing**: All standard, legal, Judo throws and counter throws, except those that involve joint locks or have been deemed unsafe, are permitted. In general all reaps and sweeps are permitted.

3.2.2 ILLEGAL TECHNIQUES:

The following techniques are illegal.

3.2.2.1 **Strikes**: No hand, foot, elbow, knee strikes, or head butts are allowed.
3.2.2.2 **Pressure points**: No attacks on pressure points are allowed.
3.2.2.3 **Groundwork**: No techniques are allowed on the ground except as an immediate continuation of a standing technique. For example, if a competitor throws his or her opponent and then follows from the throw immediately into a scarf hold, the judges may award a point for the throw and another point for the scarf hold. Otherwise, following a throw or other technique resulting in one or both players reaching the mat, the action will stop and be resumed in a standing position.
3.2.2.4 **Locks and chokes**: No chokes or locks are allowed.
3.2.2.5 **Defensive, anti-competitive techniques**: A competitor may not assume a defensive, non-attacking position for more than 5 seconds without risk of being penalized. Examples of this are straight-arming and double gripping on one side ("overloading").
3.2.2.6 **Dangerous throws**: It is illegal to throw an opponent on his or her head. All throws must give the falling opponent an opportunity to fall safely.

3.3 Round Three—Groundwork

The third round consists entirely of ground wrestling techniques. Strikes are prohibited in this round. Competitors must stay on the ground by complying with at least one of the following:

- Keep at least one knee on the ground.
- Keep some portion of the body trunk on the ground.
- Hold the opponent on the ground with body weight and/or position.

Competitors may leave the ground momentarily while in transition from one technique to another.

Points may be awarded for throwing (e.g., twisting down) a competitor, controlling a competitor for a certain length of time, or reversing out of a hold. Advanced competitors may also earn points through careful application of chokes and elbow bars. Unless it has been clearly established that the latter techniques will be permitted, they are considered illegal and will subject the player who applies them to penalties.

3.3.1 LEGAL, SCORING TECHNIQUES:

3.3.1.1 **Control holds**: A competitor will score by placing his or her opponent into a controlled hold and maintaining that hold for five (5) seconds.
3.3.1.2 **Reversals**: If competitor A is being held by competitor B, and A then escapes and immediately places B into a hold, a point should be awarded.

3.3.1.3 **Balance breaking**: If a competitor breaks the balance of his or her opponent and immediately enters a hold, a point should be awarded.
3.3.1.4 **Submission technique**: If a legal technique causes a competitor to submit (tap out), a one-point bonus should be awarded for the technique.

3.3.2 ILLEGAL TECHNIQUES:

The following techniques are illegal.

3.3.2.1 **Strikes**: No strikes of any kind are allowed.
3.3.2.2 **Pressure points**: No pressure point attacks are allowed.
3.3.2.3 **Standing**: A competitor may not stand up except in momentary transition of body position. If a competitor stands up to escape a technique, then a warning or penalty point will be assessed against that competitor.
3.3.2.4 **Gouging, biting, and pinching**: Gouging, biting, and pinching are illegal at all times.
3.3.2.5 **Locking legs around body, neck, or head**: It is illegal to wrap legs around an opponent and cross legs at or near the ankles. The resulting squeeze can result in serious injuries. However, if a player wraps his or her legs around an opponent's arm and neck together, or shoulder and neck together, this prohibition does not apply.
3.3.2.6 **Dangerous throws**: It is illegal to throw an opponent onto his or her head. All throws must give the falling opponent an opportunity to fall safely.
3.3.2.7 **Joint attacks:** The fingers, wrists, ankles, knees, and toes may not be attacked.

3.4 Round Four—Yongmudo Free Sparring

The fourth round consists of "controlled" free sparring. In this round many standard martial arts techniques are considered legal. Generally, any technique that causes an injury to a reasonably prepared opponent will result in a penalty or disqualification. This round is to be run with a maximum emphasis on safety and technique. Only techniques that a judge feels were "*strong, well executed, and controlled*" may be considered for awarding points.

In this round opponents may kick or punch each other in a similar fashion as was described for the first round. However, a competitor may grab his or her opponent and execute a throw. Note that once a competitor grabs an opponent, that competitor may not execute any strikes. (The grabbed opponent may, as long as he or she does not grab in response, execute legal strikes.) The competitor who is grabbing can only maintain his or her grip for a maximum of 5 seconds before releasing the opponent.

3.4.1 LEGAL TECHNIQUES:

3.4.1.1 **Throwing**: A standing throw from a grab, or after blocking and grabbing a kick or punch, is legal. The thrower may be awarded one or two points for the throw, depending on whether the throw was part of a combination attack.

3.4.1.1.1 **Scoring throw**: A scoring throw must have the opponent land on his or her back, front, or side. A throw that causes the opponent to land on his or her head or shoulders is illegal.

3.4.1.1.2 **Counter throws**: If A tries to throw B, and B starts to fall and initiates a sacrifice throw, then only A, who initiated the action, can score a point. B does not get a point unless A's throw was entirely stopped and then B re-initialized the action and completed a throw.

3.4.1.1.3 **Wrist throws**: All wrist throws are illegal as they are considered attacks on the wrist joint.

3.4.1.2 **Strikes**: All hand and foot strikes permitted in the first round are allowed. Such techniques should score, provided that they are judged to be "*strong, well executed, and controlled*" and they contact a legal area on the body armor (*hogu*). No strike may severely impact the opponent. Strikes that draw blood may be grounds for disqualification. ***Absolutely no head contact is allowed.***

3.4.1.2.1 **Kicking targets**: Kicks may be targeted to all parts of the *hogu* (chest protector) except for the spine. In addition, the competitor may execute low spin heel kicks to the back of the calf. A low spin kick may only be scored if the opponent falls as a result of the technique.

3.4.1.2.2 **Hand strike targets**: Only straight punches (front or reverse) may be scored and they must be targeted at the front of the chest protector. For example, a hook punch to the kidneys is illegal.

3.4.1.3 **Chokes, arm bars, and leg bars**: Chokes and elbow bars are only legal in matches between upper ranks and by prior agreement between the competitors and with the consent of the center referee. Again, safety is the ultimate consideration in judging the use of these techniques. Application of these techniques, even when legal, that results in injury may be grounds for a penalty or disqualification.

3.4.1.3.1 **Legal chokes**: All legal chokes must use the uniform for the lever. No part of the body (hands, arms, legs, etc.) may be used against an opponent's neck. If the jaw is included in the choke then the referee should pause the match and restart the action from a standing position.

3.4.1.3.2 **Guillotine chokes**: All guillotine chokes are illegal. These include all chokes that involve extending the neck or pushing the head.

3.4.2 ILLEGAL TECHNIQUES:

The following techniques are illegal.

3.4.2.1 **Dangerous techniques**: Executing an unsafe technique or a legal technique in an unsafe way is grounds for immediate disqualification.

3.4.2.2 **Dangerous throws**: Any throw that causes a competitor to land in a dangerous way or position is illegal. For example, any throw that causes a competitor to land on his or her head is prohibited.

3.4.2.3 **Attacks to illegal targets**: A competitor may not attack an illegal target even as a feint. Faking a strike to the head or front of the legs is illegal and will be penalized.

3.4.2.4 **Examples of illegal techniques**:

- **Ax kick**: If it attacks the head.
- **Hook punch and back knuckle**: Only front and reverse punches may be scored.
- **Spin heel and spin hook kick:** Low spin heel to the back of the leg is the only exception to this rule.
- **Cut kick to any part of the leg**

3.4.2.5 **Joint attacks**: No joints, with the possible exception of the elbow, may be attacked. This includes fingers, toes, knee, shoulders, ankles, wrists, and hips. The elbow may only be attacked during advanced competitions and can only be attacked with an elbow lock. Strikes to the elbow are illegal.

3.5 Timing

All rounds are contested for an equal length of time with a designated rest period between each round. Depending on the ranks and skills of the competitors, the duration of each round can vary between one minute per round for beginners and three minutes per round for international competition.

In general, the rest period between matches should be at least 20 minutes to avoid a resting advantage for one competitor. All rounds are continuous time except when the referee calls time for injury, equipment failure, or administrative issues. Note that the referee may stop the clock to give warnings, penalties, or instructions. The referee will call "time" or "*kall-yo*" to stop the timer. The timer restarts when the referee restarts the match.

3.6 Competition for Beginners

Because proficiency in several styles is required to compete in all four rounds, a number of alternative rules should be considered when beginners compete.

3.6.1 **Reduced number of rounds**: A beginning student should only compete in a single round of groundwork. More experienced individuals may opt to compete in two-round competition, specifically the standing kicking and punching round and the groundwork round. Only students with at least two years of formal training covering all four areas should compete in the full, four-round version of the competition.

3.6.2 **Low-impact competition**: Beginners or intermediates competing in the two-round version may be instructed to control all of their strikes.

3.6.3 **Time changes**: Beginners and intermediates should have shorter rounds with longer rest times between rounds.

3.7 Starting Positions

For all rounds except the groundwork round, the competitors start the round in fighting stances at a distance of two (2) meters apart. For the groundwork round, the competitors start by facing each other in a kneeling position at least one (1) meter apart.

Note: During the course of the match, the referee should move the combatants to the center of the ring to continue a round if (a) a full point penalty has been called, or (b) a combatant has tapped out due to a legal technique. Otherwise, the competition should resume where the players last were.

4.0 - Scoring

At the conclusion of each round, each corner judge divides twenty (20) integer points between the two competitors. For example, if a judge feels that the two competitors were about even through a given round, then the judge may score the round 10–10. If, on the other hand, the judge feels that the first competitor had a slight edge, then a score of 11–9 may be awarded. A score of 20–0 is very unusual and indicates that one competitor completely dominated the other. Note that in each instance, the judge must award a total of 20 points to the two competitors and that only integer values of points may be awarded. This system is necessary for each round to have equal weight in determining the winner.

Corner judges are *not* responsible for scoring any deductions the center referee might assess. That is the job of the scorekeeper.

At the conclusion of each round, the judges report the scores for that round to the referee. The referee checks for apparent errors and corrects any clear errors (for example, if a judge reports a score of 12 to 7, this does not add up to 20 and constitutes a judging error, which requires immediate correction). The referee then drops the high and low scores and reports the middle score to the scorekeeper, who records the score and subtracts penalty points as appropriate.

At the conclusion of the last round, the net points from all rounds are totaled by the scorekeeper, and the competitor with the most points is declared the winner.

4.1 Scoring Examples

The following are a few examples of techniques and how they might be scored or penalized in each round.

4.1.1 SCORING ROUND ONE : KICKING AND PUNCHING

- Front kick to body, partially blocked but still effective.

Result: Point for the attacker at judges' discretion.

- Punch to face.

Result: Penalty (1 point) or, if contact was made, Major Penalty (2 points); possible disqualification (DQ).

- Legal kick unintentionally hits the kicking leg of opponent as opponent is in the act of kicking.

Result: As long as the opponent does not score, there is no advantage to either fighter.

· Turning side kick to ribs, lands on legal target, well executed and unblocked.
Result: Point for the attacker.

4.1.2 SCORING ROUND TWO : STANDING THROWS

· Successful major outer reap throw but both opponents lose their balance.
Result: Point for the attacker.

· Hip throw immediately followed to the ground with a scarf hold.
Result: One or two points for the attacker.

· A successfully throws B (for a point) but B immediately counter throws.
Result: Point for A and point for B.

· A attempts, but fails, to throw B and B immediately counter throws.
Result: Point for B.

4.1.3 SCORING ROUND THREE : GROUNDWORK

· A is in top mount position and B escapes.
Result: Possible point for B if reversal went "to advantage."

· A is in top mount position and B escapes and places A into a hold.
Result: One point for B.

· A twists B down and applies an arm bar. B taps out.
Result: Two points for A.

· If the referee feels that a competitor is in danger of being injured by a legal technique (e.g., an arm bar or choke), then the referee may stop the match by calling a "safety break," at which point the clock may be stopped by the referee. The judges may award a submission to the attacker. The referee then continues the match from the starting position.

4.1.4 SCORING ROUND FOUR : YONGMUDO FREE SPARRING

· Lead-hand back knuckle to head, unblocked but pulled with no contact.
Result: Penalty (1 point) or Major Penalty (2 points). (No strikes or feints to the head.)

· Lead-hand back knuckle to head, hits face and draws blood.
Result: One- or two-point deduction, possible disqualification (DQ).

NOTE: If a competitor is struck in the head while diving for a leg take-down, then the DQ may not be appropriate.

· Low spin heel takedown to the back of the leg with an immediate pin.
Result: One, possibly two, points for the attacker.

· A front kicks and B blocks, catches the leg and throws A to the ground.
Result: Point for B.

· A kicks B and scores but B catches the leg and throws A to the ground.
Result: Point for A and point for B.

· A front kicks and B partially blocks the attack.
Result: At the judges' discretion, a point may be given to A.

5.0 - Scoring Rule Violations

The referee uses deductions to maintain control of the competitors and to maintain a safe environment for the competitors. Deductions are given in one of three ways:

a. **Penalty**: A competitor receives a penalty when he or she has committed a minor infraction. For every penalty, one point is deducted from that competitor's score.
b. **Major Penalty**: A competitor receives a two-point deduction when he or she, or his or her coach, has committed a clear violation of the rules.
c. **Disqualification (DQ)**: A competitor, or his or her coach, who commits a serious violation of the rules, particularly a violation of a rule designed to protect the safety of the other competitor, may be disqualified.

5.1 Rule Violations

A competitor, when charged with a rule violation, must be assessed either a penalty or a major penalty at the discretion of the referee. The following are some common violations.

5.1.1 **Illegal technique**: If an illegal technique is completed or attempted, a competitor may be penalized.
5.1.2 **Taunting**: If a competitor or his or her coach taunts an opponent, either verbally or with gestures, he or she may be penalized.
5.1.3 **Leaving the ring**: If a competitor leaves a ring either voluntarily or due to the legal actions of his or her opponent, he or she will be penalized. The first two infractions for leaving the ring in a given round may result in single point deductions.

5.1.4 **Avoidance**: If a competitor avoids competition, then he or she may be assessed either a warning or a full-point deduction at the discretion of the referee.

5.2 Disqualifications

A competitor may be disqualified from a match for any of the following infractions. Note that a competitor who has been disqualified is eliminated from all further competition in the tournament and his or her opponent at the time of the disqualification will be declared the winner regardless of the score at the time of the infraction.

5.1.1 **Injury of an opponent**: If at any time during the competition one competitor injures his or her opponent while executing an illegal or overly aggressive technique, then the offending competitor may, at the referee's discretion, be disqualified.
5.1.2 **Repeated deductions**: If, *during any one round*, a competitor is assessed five (5) penalty points, that competitor is disqualified from the competition and his or her opponent is declared the winner regardless of the current score. If, *during all rounds of the competition*, a competitor is assessed seven (7) penalty points, that competitor is disqualified from the

competition and his or her opponent is declared the winner regardless of the current score. It is the responsibility of the scorekeeper to inform the referee when this maximum number of assessed penalty points has been reached by calling time, summoning the referee, and informing the referee what has occurred.

5.3 Breaking a Tie

If, at the end of the final round, the combined score is tied, then the competitor who has been penalized the least will be declared the winner.

Example 1: A has 11 points and 2 penalty points
B has 9 points and 0 deductions
Result: B wins

Example 2: A has 27 points and 3 penalty points
B has 18 points
Result: B wins

Example 3: A has 22 points and 4 penalty points
B has 18 points
Result: B wins

If the match is scored a tie after the above tie-breaker, then the referee will determine the winner, thus breaking the tie. In this circumstance, the referee may, but is not required to, poll the corner judges to determine a winner. If the referee consults with the corner judges, he or she must abide by their determination.

6.0 - Coaches

One coach is permitted per competitor but the coach may not enter the ring at any time unless called in by the referee. The behavior of the coach is subject to the same rules regarding taunting and misconduct that apply to that coach's player, and the coach's actions and behavior may result in the assessment of warnings, deductions, or disqualification of the coach's player.

RULES FOR UC YONGMUDO POOMSAE COMPETITION

Version 2.0/August 2014

SUMMARY

These rules govern a Yongmudo Creative Poomsae competition.

Each individual or team shall perform, at minimum, the following elements:

a) Minimum of 3 kicks
b) Minimum of 2 ground elements (rolls, falls, pins, etc.)
c) Minimum of 3 hand strikes
d) Minimum of 3 blocks
e) Minimum of 1 flying element (flying kick, dive roll, etc.)

Judges will score each competing individual or group on a scale of 5 to 10 (0.1-point increments) and the recipient of the highest score will be declared the winner.

1. Purpose

The purpose of the Yongmudo (YMD) Poomsae Competition Rules is to manage safely, fairly, and smoothly all matters pertaining to Poomsae competitions at all levels and to ensure the application of standardized rules.

2. Application

The Competition Rules shall apply to all competitions promoted or organized by the Yongmudo program at the University of California Martial Arts Program (UCMAP).

3. Competition Area

The Competition Area shall measure 12m×12m and have a flat surface without any obstructing projections. The Contest Area shall be appropriately matted to facilitate a safe competition.

1. **Position of the Judges:** Three (3) judges shall be positioned in front of the contest area.
2. The positions of the contestant(s) for bowing in shall be in a line across the center of the contest area.
3. The recorder's desk shall be positioned behind the judges.
4. The referee will sit at the head table and officiate the competition.

4. Contestant

1. Qualifications of contestants

a) Junior Division (5-17 years old)
b) 1st Senior Division (18-30 years old)
c) 2nd Senior Division (31-40 years old)
d) 1st Masters Division (41-50 years old)
e) 2nd Masters Division (51+ years old)

NOTE: Other divisions may be made at the tournament director's discretion.

2. Contestants' Uniforms

a) Contestants shall wear a clean white, green, or blue uniform that is in good condition.
b) Those contestants who wish to participate in poomsae competition may wear other clothing but it may not be lewd.

5. Classifications of Poomsae Competition

1. Men's Individual Creative
2. Women's Individual Creative
3. Men's Individual Weapons
4. Women's Individual Weapons
5. Team Creative (weapons are allowed)

6. Divisions

1. All divisions may be divided according to age.
2. There is no specific limitation to Keub, Poom or Dan for group competition.

7. Methods of Competition

1. The systems of competition will be one of the following:

a) Single elimination tournament system
b) Round robin system

2. Competitions are divided as follows:

a) Individual Division: Individual contestants may only enter once in each individual event.
b) Team Division: Individual contestants may enter competition as participants in a maximum of two teams per tournament.

8. Competition Rules

1. Each individual or team may present their form only once. In the case of an equipment failure or injury, a two-minute pause is permitted after which the form must be continued from the point at which it was interrupted.
2. The number of participating contestants per team shall be limited to seven (7).

3. All patterns and movements must be performed in a safe way that does not endanger the participants, the audience, or the officials.
4. Movements to be included in Creative Poomsae are:
   a) Minimum of 3 kicks
   b) Minimum of 2 ground elements (rolls, falls, pins, etc.)
   c) Minimum of 3 hand strikes
   d) Minimum of 3 blocks
   e) Minimum of 1 flying element (flying kick, dive roll, etc.)
5. Music may be used for the Creative Poomsae competition.
   a) Consult the tournament director about available equipment.
6. 70% of the patterns and movements shall be martial arts techniques.
7. No religious or FCC banned material (swear words, etc.) music may be played.

9. Duration of Contest

1. Duration of Contest: From the declaration of "start" (*shi-jak*) until "return" (*ba-ro*)
   a) Individual competition: From 1 minute to 2 minutes
   b) Team competition: From 2 minutes to 3 minutes

10. Drawing of Lots

1. At the discretion of the tournament director, the order of competitors will be determined by the drawing of lots. Lots will be drawn in the presence of tournament officials and representatives of the participating groups, and the drawing of lots shall be done in English alphabetical order using the official names of the participating groups.
2. Officials shall be designated to draw lots on behalf of the officials of participating groups not present at the drawing.
3. The order of the draw may be changed according to the Arbitration Committee.

11. Prohibited Acts/Penalties

1. Penalties for any prohibited act shall be declared by the referee.
2. Violations shall result in a deduction penalty by the referee.
3. The following acts shall be classified as prohibited acts, and "Gam-jeom" shall be declared.
   a) A contestant or coach uttering a disparaging remark, swear word, or any other act of misconduct
   b) Performing an unsafe and/or excessively dangerous technique
   c) Not following an official's instructions
   d) The competitors may NOT use any overtly dangerous equipment in their performance, including, but not limited to, blades with sharp edges, weapons to be thrown, explosives of any kind. Acceptable weapons include but are not limited to tonfas, canes, sticks, staffs, swords, and knives with blunt edges.
4. Should a contestant be assessed two (2) deductions, the referee shall declare the contestant the loser on penalties.

12. Procedures of Contest

1. **Call for contestants**

Contestants' names shall be announced up to three times before the start of the contest. Any contestant who fails to appear at the contest area for the start of the competition shall be deemed to have withdrawn and shall forfeit the match.

2. **Physical inspection and uniform inspection**

After being called, each contestant shall undergo a physical inspection of equipment (if any) and uniform at the ring's table by a designated inspector.

3. **Entering the competition area**

Following the inspection, the contestant or team shall enter the contestant waiting area. A maximum of one coach may accompany his or her contestant or team.

4. **Beginning and end of contest**

The contest shall begin with the declaration of "ready" (*joon-bi*) and "start" (*shi-jak*) by the referee and shall end with the declaration of "return" (*ba-ro*) by the referee.

5. **Pre-contest and post-contest procedures**

a) The contestants must bow as they both enter and leave the contest area.

b) After the end of the Poomsae, the contestants shall stand in their respective positions and make a standing bow at the referee's command of Cha-ryeot (Attention), Kyeong-rye (Bow)" and then, in a standing posture, wait for the referee's declaration of the decision.

c) The referee shall declare the winner according to the results of the judges.

13. Methods of Scoring

1. For each form presented, a score of between 5 and 10 points shall be given. The score shall be the sum of the following:

a) **Presentation:** Between 1 and 2 points will be awarded in increments of 0.1 points for quality of the overall presentation. This includes movements, presentation of power, breathing, etc.

b) **Practicality:** Between 1 and 2 points will be awarded in increments of 0.1 points for effectiveness of the moves that are displayed

c) **Difficulty:** Between 1 and 2 points will be awarded in increments of 0.1 points for difficulty of the moves that are displayed, e.g., performance of jumps, spins, and technically difficult techniques

d) **Coordination:** Between 1 and 2 points will be awarded in increments of 0.1 points for coordination of the moves

e) **Artistry:** Between 1 and 2 points will be awarded in increments of 0.1 points for artistic interpretation, spirit, and aptitude

2. The final score shall be the sum of the judges' scores

3. Deduction of points shall be assessed by the referee

a) Should a contestant exceed the time limit, 0.5 points shall be deducted from the final score for every 10 seconds over the allotted time.

b) Should a contestant cross the contest area boundary line, 0.5 points shall be deducted from the final score.

14. Publication of Scoring

1. The final score shall be announced immediately after collecting the judges' totals.
    a) The coordinator shall collect each scoring sheet and convey the results to the recorder immediately after completion of the Poomsae.
    b) The recorder shall report the final score to the referee, following the deletion of any scores as defined in section 13.2, and the final score shall be announced immediately.

15. Decision and Declaration of Winner

1. The winner shall be the contestant or team who is awarded the highest point total.
2. In case of a tie score, a rematch may be conducted between the tied contestants.
3. In case of a tie score at the rematch, a draw will be declared.

16. Procedures for Suspended Contest

When a contest is to be stopped due to injury, the referee shall take the following measures: While in a situation that warrants merely suspending the contest beyond the prescribed procedure, the referee shall declare "time" or "time keeping" and suspend the contest, taking into consideration all aspects of the situation.

1. The referee shall suspend the contest and stop the clock by announcing "time keeping" or "time."
2. The referee shall allow the contestant to receive first aid for two minutes.
3. Should a contestant not demonstrate the will to continue the contest after two minutes, the performance will be declared "incomplete" and a score of zero (0) will be assigned the competitor.
4. Technical, equipment, cassette, or CD malfunction of accompanying music
    a) The Organizing Committee shall prepare musical accompaniment equipment.
    b) Should a contest be stopped due to musical accompaniment equipment malfunction, the competition may restart upon reactivation of the music.

17. Recorder

1. The recorder shall time the contest and also shall record and announce the total score.

18. Allocation of Officials

1. Competition of Referee Officials
    a) Officials: 1 Referee and 3 Judges
2. Assignment of Referee Officials
    a) Referees will be assigned to their rings by the head referee

19. Other Matters Not Specified in the Rules

Should any matter arise not specified in the Rules, it shall be dealt with as follows:

1. Matters related to the competition shall be decided through a consensus of the Head Referee and tournament director.

20. Arbitration and Sanction

1. **Composition of the Board of Arbitration**

a) **Member qualifications**: Yongmudo *dan*-ranked persons with sufficient judging experience. Chairman should be 3rd *dan* or higher.

b) **Composition**: One Chairman plus six or fewer appointed members

c) **Procedure of Appointment**: The Chairman and members of the Board of Arbitration will be appointed by the tournament director

2. **Responsibility**: In the event of a protest, the Board of Arbitration may correct a misjudgment, and may take disciplinary action against the officials committing the misjudgments or illegal behavior.

3. **Protest Procedure**

a) If there is an objection to a referee's judgment, an official delegate of the individual or team must submit a protest application together with the prescribed fee to the Board of Arbitration within 10 minutes after the contest.

b) Deliberation of re-evaluation shall be carried out excluding those members with the same group as that of either contestant concerned, and resolution on deliberation shall be made by majority.

c) The Board of Arbitration may summon the referees or officials to confirm events.

d) When evaluating a protest, the Board of Arbitration shall convene without representative members from any groups that participated in the protested contest. The remaining members shall decide the protested issue by majority vote.

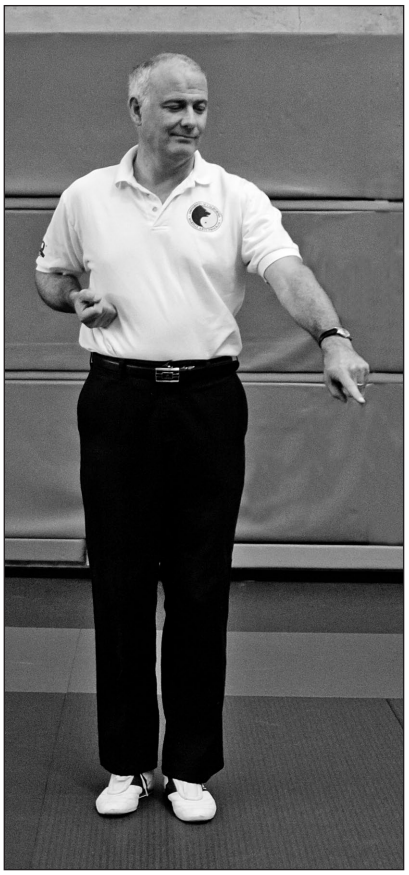
e) The ruling by the Board of Arbitration will be final.

REFEREE HAND SIGNALS FOR UC YONGMUDO COMPETITION

The following describe the basic hand signals used by the center referee during a UC Yongmudo match. The hand signals have been simplified so that they may be used in all matches of the Yongmudo event. Note that the hand signals used in international competition differ somewhat and are described in literature available through the World Yongmudo Federation.

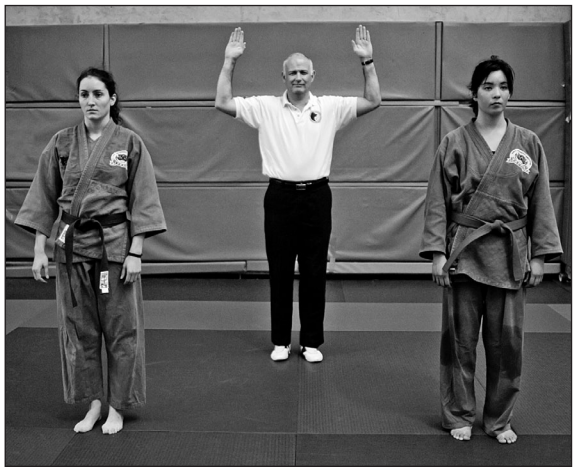
Calling in the Competitors

Calling in the BLUE ("chung") competitor

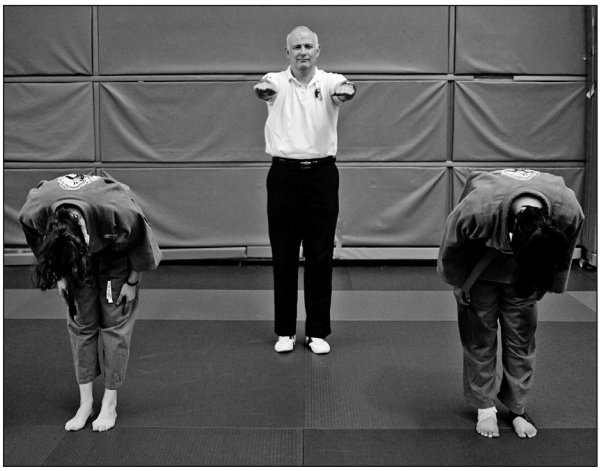


Calling in the RED ("hong") competitor

Bowing to the Head Table

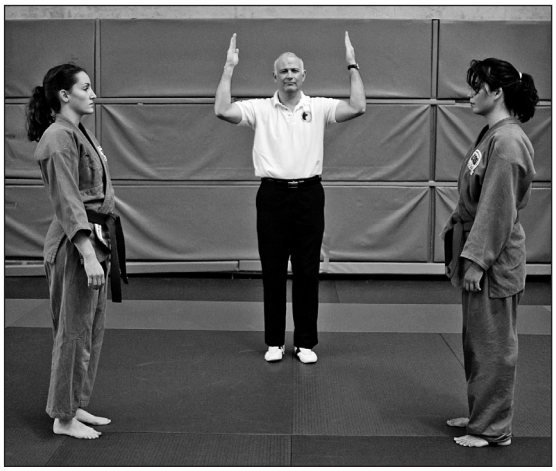


Face the Head Table (camera)

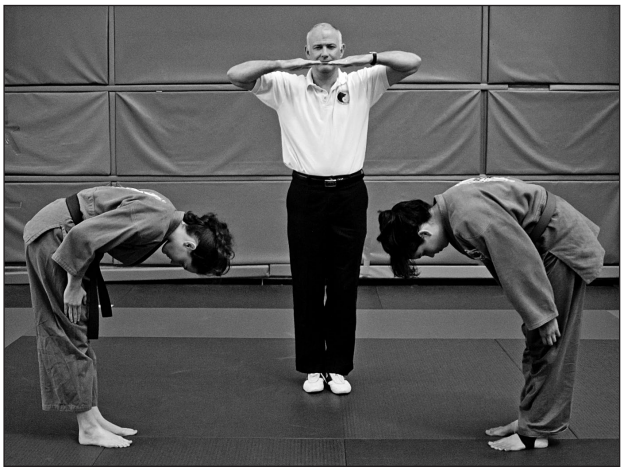


Bow ("kyung-rye") to the Head Table (camera)

Bowing between the Competitors



Competitors face each other

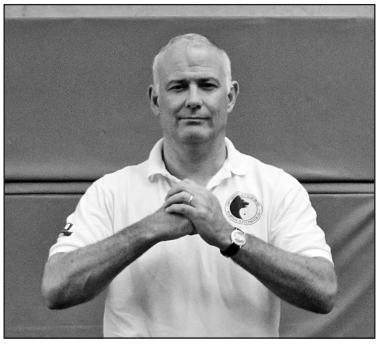


Competitors bow ("kyung-rye") to each other

Assessing Penalties

It is the center referee's job to run the match and to keep both competitors safe. This requires administering penalties when a competitor breaks a rule. All of the penalty signals are done with the right hand. (The "Illegal Technique" gesture uses both hands.) This rule is important as it helps to eliminate confusion. When assessing a penalty, the referee:

1) stops the competition
2) at the discretion of the referee the time may also be stopped
3) faces the fighter who is to be penalized
4) indicates the penalty with both the appropriate hand signal and a verbal explanation
5) indicates if the penalty is a one- or two-point deduction
6) continues the match.

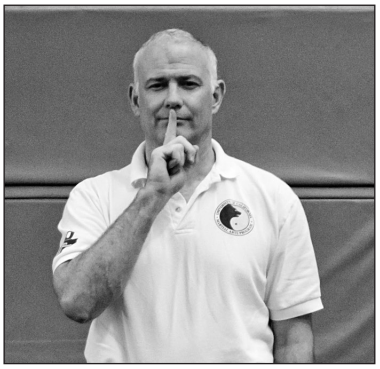


Hand signal for "illegal technique"

Illegal Technique ("panchik")

Examples of Illegal Techniques:

- Throwing a competitor in a dangerous way
- Striking an opponent during groundwork or in free sparring when holding an opponent
- Striking the head during any round
- During the free sparring round, grabbing an opponent for more than five seconds

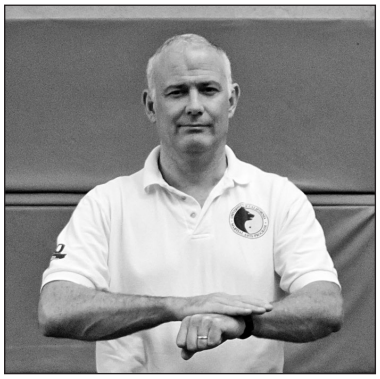


Hand signal for when a competitor or his coach has been guilty of misconduct

Misconduct ("chu-yi")

Examples of Misconduct:

- Taunting an opponent (this may be verbal or with gestures)
- A coach making inappropriate comments about the competitor, the opponent, or the officiating staff
- A competitor performing an overt gesture of self-promotion



Hand signal for when a competitor is guilty of a time infraction

Time Infraction ("kye-shi")

Examples of Time Infractions:

- Not reporting to the ring on time
- Stepping out of bounds (a common delaying tactic)
- Avoiding competition
- Faking an injury to avoid competition

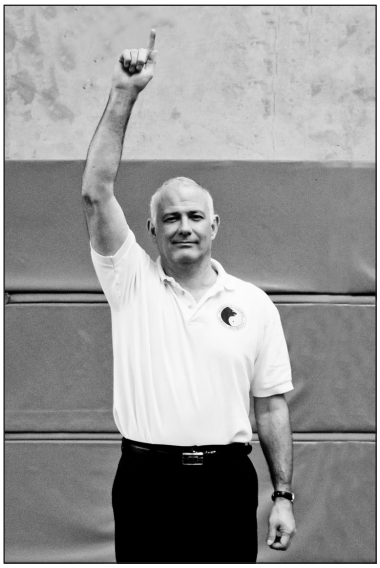
Penalty Level

After the referee has called a penalty, he/she must either assess a penalty (1 point) or a major penalty (2 points). For every two warnings that are assessed, a point will be deducted from the competitor's final score.

Penalty
One-Point Deduction
("kyung-ko")

Hand signal for assessing a Warning

Major Penalty
Two-Point Deduction
("kam-jeom")



Hand signal for assessing a Point Deduction

Disqualification

(not shown) Forearms crossed

9

YONGMUDO TEACHING PARADIGMS

As discussed in the early chapters, this manual does not give instructions on any specific techniques. However, there are certain teaching paradigms or models that have been developed over time that some Yongmudo instructors have found to be particularly useful. Four of these are outlined below.

16-Step Exercises

The 16-Step Exercises (referred to as "16-step") are Yongmudo's equivalent of basic partner or two-person exercises and are taught within the first month of training. It's considered an *exercise* and not a *form*, as the latter implies an exact reproduction of the same steps every single time. However,16-step requires each person to do them slightly differently in order to accommodate the relative size of one's opponent or any physical limitations either might have.

Each exercise focuses on a few basic martial arts concepts, with one person serving as the *attacker* and the other as the *defender*. The attacker begins with a *kihap* (yell) to denote that she is ready to attack, and the defender returns with a *kihap* to denote that he is ready to defend. From there, the defender successively blocks a right, back-leg, front thrust kick and right front punch. After the chosen 16-step defense, the defender continues into a joint lock or strike collectively referred to as a *finish-off*. After safely retreating, the defender kihaps again to release the attacker from the ground.

NOTE: This final release is important as some defenders have been known to do a number of finishing techniques and it is important that the attacker is not injured as they try to get up while the defender is still performing finishing techniques.

The 16-Step Exercises help develop many of the core fundamentals of Yongmudo in a safe, structured manner that allows the student to concentrate on one element at a time. Due to its formalized nature, students are able to know what to expect in terms of an attack and think about what response might be appropriate. Additionally, the structure of the exercise forces the student to think about combining techniques, flowing from a block to a throw, a strike, or a joint lock, and still maintain balance by selecting appropriate footwork.

These exercises span a large breadth of defensive techniques from a punch, including small-circle techniques such as throws from a joint lock, large-circle techniques such as those found in aikido and classic judo throws. 16-step also introduces strikes as a viable defense from a punch.

Beyond the central defensive techniques, the 16-Step Exercises also introduce some core concepts to both the attacker and the defender. For instance, the defender learns the importance of off-balancing an opponent, knowing one's own arm length, gauging the space necessary for

blocks, and estimating an opponent's relative limb length. Someone in the attacker role would practice taking a variety of falls and protecting oneself by tapping out at the appropriate time.

As a student advances through the ranks, some additional core concepts can be introduced, such as efficiency through the conservation of motion and momentum. An advanced student also focuses on repurposing the flow of an attacker's energy, engages the power center and hips to reinforce what is happening with the arms, and learns the importance of footwork in executing a technique. Furthermore, the student must learn to select a 16-step defense that is appropriate to an attacker's relative size, speed, and body type. As such, it's critical for each student to work with a variety of different body types in order to learn which techniques work on different body types.

Once a basic mastery of a technique is achieved, the more advanced student then moves on to generalize this expertise by taking on the challenge of executing all of the 16-Step Exercises left-sided. The attacker begins with a left kick and a left punch, and the defender executes all techniques by mirroring the original set of techniques. At the instructor's discretion, this can then be expanded to changing the attack and end have the attacker using a weapon.

In the next section ,the 16-Step Exercises will be described. These defensive techniques have been divided into classes or categories of techniques to ease their memorization. It's important to note that the 16-step should not be taught in a particular order or given numbers as it can encourage the student to select an inappropriate technique for a given opponent. Instead, 16-step should be taught in safety order, taking into account each of the attacker's relative experience with taking falls and the defender's own body awareness.

Within each class the specific 16-step punch defenses will be discussed insofar as their relative strengths and weaknesses are concerned. Each central defensive technique generally has a broad concept and a number of subtle concepts that should be emphasized. Each throw and finish-off has many different variations that should be taught to accommodate both the attacker and defender's relative speed, size, strength, and flexibility. As these techniques are introduced, consider which 16-steps should be perform with different-sized attackers.

16-Step Stances

Each of the defensive techniques depends on where the defender's body is in relation to the attacker's punching arm — either *inside* (toward the attacker's centerline) or *outside* (toward the attacker's back). Each technique also depends on whether or not the defender is in *open stance* or *closed stance* in relation to the attacker's feet.

In closed stance, the defender's leading foot is the same as the attacker's leading foot: with the attacker's right foot in front, the defender's right foot is in front. If a defender is in open stance, her leading foot is the opposite of the attacker's: with the attacker's right foot in front, the defender's *left* foot is in front.

So how should the defender begin the 16-step? The answer is that it depends greatly on the previous martial arts experience of the student. The preferred method is for the defender to slide back and away during the execution of the blocks, but this requires knowledge of both the length of the attacker's limbs as well as how much he will travel during the attack. However, for beginners, this can be simplified by stepping back during the blocks.

Since the attacker always begins with the left foot forward while attacking and ends with the right foot forward after the kick and punch combination, the defender must choose whether to start in open or closed stance.

For a closed-stance technique, a beginner will start in closed stance in relation to the attacker, with her left foot in front. As the attacker moves forward with his right foot for the kick, she steps back so that her right foot is then in front. However, an advanced student will start in open stance in relation to the attacker, with her right foot in front. As the attacker moves forward with his right foot for the kick, she slides back as she blocks so that her right foot is still in front, leaving them in closed stance for the execution of the technique.

Similarly, for an open-stance technique, a beginner will start in open stance in relation to the attacker, with her right foot in front, and step back so that her left foot is in front during the block of the attacker's kick. An advanced student would start in closed stance in relation to the attacker, with her left foot in front, and slide back.

NOTE: While all of the 16-step can be done in slightly different ways, the descriptions of each that are given below are versions that can be taught to beginner or intermediate students.

WRIST THROWS

This category of techniques focuses on wrist throws. A total of three 16-step defenses falls under this category. They include (a) the forward wrist throw, (b) the outside wrist twist, and (c) the armbar-footsweep.

Category strengths: These techniques, in particular the first two, are easy to teach and have safe falls associated with them.

Category weaknesses: These techniques, while relatively easy to learn, are quite difficult to master to the point where they are, by themselves, strong self-defense techniques.

Forward (or Casting) Wrist Throw

Starting position: Defender has left foot forward (closed position).

1. Defender steps back while blocking Attacker's kick with a right-hand down block.
2. Block Attacker's punch with a right in-to-out block.
3. Clip Attacker's forearm with the right hand and slide down Attacker's arm to settle at the wrist as Defender controls the position of the fist.
4. Defender's left foot steps forward and low across Attacker's centerline, pulling Attacker's arm taut in the same direction as the punch.
5. Defender slides under Attacker's outstretched right arm and brings the right foot parallel to Attacker's feet so that Defender's body is now completely on Attacker's left side. At the same time, rotate Attacker's fist to twist it palm-side up.
6. Defender uses the legs to power Attacker's momentum forward (in the direction of the initial punch) and then brings Attacker's punching hand down and back in a scooping, circular motion. This may require Defender to take another step depending on the relative size of Attacker to Defender.
7. Attacker takes an air fall.

In the linear-to-circular version of this technique, steps 4 and 5 should ensure that the attacker's fist moves in a continuation of the line of the punch. This means that the defender may need to step below the line of the punch by taking a deeper step. Footwork is also important, as the steps across should allow for an additional pull to increase the off-balance.

In this technique, mastery lies in the continuation of motion from the punch to the throw, so the emphasis in instruction should be on fluidity. Finally, this technique can be modified for a lower-rank attacker's safety by bringing the hand to the ground and allowing the student to roll onto their side.

Outside Wrist Twist

Starting position: Defender has right foot forward (open position).

This open-stance technique is usually first taught as a small-circle technique centering around an outside wrist twist. The two main variants of the technique are the snap wrist twist, which is linear, and the leading wrist twist, which forces the attacker to circle around the defender before taking the fall. A third variant is often introduced for beginning students. The three variations are described below.

Common Steps for All Three Variations:

1. Defender blocks the kick with a right-hand down block.
2. Defender blocks the punch with a left-hand out-to-in block.
3. Defender clips Attacker's forearm with the left hand and slides down Attacker's arm to settle around the base of the thumb. The fingers of Defender's left hand should be wrapped around the thumb of Attacker's hand, and Defender's thumb should be diagonal across the back of Attacker's hand.

Version #1: *Snap Wrist Twist*

1. Defender turns the back of Attacker's hand toward Defender and grabs the pinky side of Attacker's punching hand with Defender's right hand so that Defender's thumbs are pointing in the same direction in a rough triangle on the back of Attacker's hand. All of Defender's fingers should be on the palm of Attacker's hand.
2. Keeping Attacker's hand in front of Defender, Defender steps forward with his right foot and pivots 180 degrees. Attacker's palm should have rotated toward the outside, away from their centerline. Defender's stance should now be right foot in front, parallel to Attacker's plane of attack. Allow for enough space between Defender and Attacker to allow Defender to square his shoulders. Defender pushes both of his hands forward, down, and back in a small, circular motion to facilitate the throw.

Version #2: *Leading Wrist Twist*

1. Defender steps back and to left with Defender's right foot, levering Attacker's forearm so that they are pulled in a circle to Defender's right. Defender can continue moving in a circle as long as practical.
2. Defender pivots on both feet to Defender's left, turning Attacker's hand so that the palm faces away from Defender.

3. Defender pushes both of his hands forward, down, and back in a small, circular motion to facilitate the throw.

In both versions #1 and #2 of this technique, the small circle drawn in the direction of the defender's line of motion is critical to throwing the attacker in an air fall. Lower-ranked students can use the backward wrist twist on each other in order for the attacker to take a gentle back fall instead of an air fall.

Version #3: Backward Wrist Twist (for beginners)
1. Defender turns the back of Attacker's hand toward Defender and grabs the pinky side of Attacker's punching hand with Defender's right hand so that his thumbs are pointing in the same direction in a rough triangle on the back of Attacker's hand. All of Defender's fingers should be on the palm of Attacker's hand.
2. Turn the palm of Attacker's hand away from their centerline and step across with the right foot to cross in front of Attacker's lead foot, pushing forward to push the palm to the outside at some distance from the shoulder. Attacker takes a back fall.

Armbar Footsweep

Starting position: Defender has left foot forward (closed position).

This closed-stance technique brings the defender behind the attacker. Depending on the attacker's relative arm length and shoulder height, the defender can opt to either use an arm bar or a wrist lock to break the attacker's balance. In this case, only the lock differs between the two versions so there are common steps at both the beginning and end of the sequence.

Common Steps
1. Defender blocks the kick with a right-hand down block as he steps back with this left foot.
2. Defender blocks the punch with a right-hand in-to-out block.
3. Defender clips the forearm with the right hand and slides down Attacker's arm.

Version #1: *Arm Bar*
4. Defender reaches over the top of the arm and grabs the wrist, then pulls the arm down so that the arm, above the elbow, rests across Defender's hip.
5. Defender pulls the arm bar tight against the hip/body (depending on the relative heights of Attacker and Defender) so that Attacker's shoulder pushes forward in response to the arm bar.

Version #2: *Wrist Lock*
4. Defender places right thumb at Attacker's wrist joint on the pinky side of the palm and at least two fingers (middle and ring finger recommend) in the saddle between the thumb and forefinger, along the palm.
5. Defender torques the hand downward in the plane of the palm so that Attacker's pinky is turned outwards and twisted to point towards their body. Attacker should feel a tension between wrist and shoulder and should feel the right shoulder push forward.

Common Steps *(continued)*
6. At the same time as performing the lock technique on the right arm, Defender reaches around the back of the neck to the far side of the neck and pulls across the large muscle on the left side of the neck (sternocleidomastoid) to pull Attacker back and into Defender. An alternative is to reach all the way around and grab the right lapel, pulling it across Attacker's neck to pull the neck backward.
7. Defender steps with the right foot forward and around Attacker while pulling back with the left hand and pushing forward with the right, sweeping Attacker's feet with the bottom of Defender's left foot.

KICKS

In this pair of 16-step techniques, kicks are used for the primary defenses. These two 16-steps are referred to as the Triple Kick and the Crescent Kick.
Category strengths: These techniques require the defender to move more than most 16-steps in order to establish effective distancing to effectively employ the various kicks.
Category weaknesses: These techniques demonstrate some kicks that are more suited for demonstrations than functional, self-defense.

Triple Kick

Starting position: Defender has right foot forward (open position).

This open-stance technique links circular kicks to linear kicks as a defense from a punch. While there are kicks in this technique, the point is not to actually make connection with the attacker but to demonstrate control over targeting. The attacker can help with his own safety by leaning back during the crescent kick.

1. Defender blocks Attacker's kick with a left-hand down block as he steps back with his right leg.
2. Defender blocks Attacker's punch with a left-hand in-to-out middle block.
3. Defender grabs the inside of Attacker's right arm with the left hand.
4. Defender kicks Attacker three times in succession with a right-low, right-middle, and right-high roundhouse kicks to Attacker's body without putting their foot down.
5. Defender places the right foot across Attacker's body and turns 360° counterclockwise.
6. Defender executes a spinning left-foot crescent kick.
7. With either foot, Defender executes any linear kick (e.g., a left-foot front kick or a right-foot two-step side kick) to Attacker's body. Attacker takes a back fall.

While the "usual" targeting of the triple kick is shin, midsection, and head for the three roundhouse kicks, there is latitude for different levels of flexibility and physical abilities. A less-flexible student can demonstrate a kick to the ankle, shin, and knee, ensuring that the hip pulls back and extends each time.

Crescent Kick

Starting position: Defender has right foot forward (open position)

This open-stance technique combines a series of kicks and blocks and adds in the complexity of a kick from the ground. As with the Triple Kick 16-step, the attacker can help ensure his own safety by leaning back during the jumping right crescent.

1. Defender blocks Attacker's kick with a left-hand down block while stepping back with the right foot.
2. Defender execute a right-foot out-to-in crescent kick, which deflects Attacker's punch. The kicking foot follows through and pushes Attacker's punch down.
3. Defender places the right foot across Attacker's body and turns left.
4. Defender executes a jumping, scissors, right out-to-in crescent at the end of the 360˚ turn.
5. Defender places the right foot near the inside of Attacker's right foot.
6. Defender pivots 180˚ to the left and lowers the right knee to the ground. Defender then hooks the back of Attacker's right foot with the top of the right foot, flaring the foot to the outside.
7. Placing the right forearm on the ground at a 45˚ angle away and the left hand on the ground, Defender executes a left back or side kick from the ground to Attacker's midsection. Attacker takes a back fall.

RICE THRESHERS OR CARPET ROLLS

Category strengths: These techniques require the defender to have very close body positioning in order to maintain good body control of the attacker during the throws.

Category weaknesses: These techniques require more strength than the other 16-step and, while they do have real-world applications, they are generally more suited for sports and demonstrations than as functional, self-defense techniques.

In this class of techniques, the attacker's weight is loaded on the front of the hips. There are a number of subtleties in this technique, including the angle at which the attacker is loaded, the width of the defender's stance, and the ability to pop underneath the attacker's weight. The Rice Threshers, named so for the motion that a person should make when lifting a heavy rice bale, are also known as Carpet Rolls, describing the unfurling motion that the attacker makes when taking the fall. These throws are sometimes referred to as "lift and drop" throws.

There are many different ways to describe the two rice threshers, as the defender can throw from either the front leg or the back leg with this technique. However, when attacking the front leg, the defender slips her arm from the attacker's back while she slips her arm along the attacker's centerline while attacking the back leg. For the sake of clarity, the name of the techniques described below focus on the entry point instead of which leg is attacked.

In both cases, the key to the off-balance and the throw is the footwork. While there are many ways to perform the throw, the easiest is if the defender's feet are perpendicular to the plane of the attacker's feet.

NOTE: These two 16-step are unusually complicated. While the following is an attempt to describe these two techniques, the reality is that an instructor must be consulted to get the true gist of the movements correctly.

Front-Entry Rice Thresher

Starting position: Defender has left foot forward (closed position).

This closed-stance technique requires that the defender passes to the attacker's back leg, traveling along the length of the attacker's stance to bracket his left leg. In the process, the attacker is pushed backward so that he leans backward.

1. Defender blocks the kick with a right-hand down block.
2. Defender blocks the punch with a right-hand in-to-out block.
3. With the forearms still touching after the block, Defender push Attacker's arm across his face, sliding forward with the right foot.
4. In the same sliding motion, Defender steps behind the right foot, pointing the left heel in the same direction as the movement. Defender continues pushing Attacker off balance toward his back foot.
5. Defender steps around with the right foot so that both feet are bracketing Attacker's back leg, perpendicular to the plane of his feet.
6. At the same time, Defender raises the right elbow and forearm on Attacker's chest. Defender continues circling his right hand down and around and snakes his right hand around Attacker's left shoulder to cradle Attacker along the spine. At this point in time, Attacker should be leaning back.
7. Squatting down with his back upright, Defender threads his left arm between the legs from Attacker's front and reaches his hands toward each other. (The hands will not meet.) Defender ensures that his hip bone is resting against Attacker's thigh below his hip joint.
8. Defender scoops his hips forward and up, popping Attacker's leg with the hip so that it shoots away and up. Defender maintains connection with both arm and leg in order to help Attacker land. Attacker should barrel roll about 90° in the air, slapping with the right hand.

Back-Entry Rice Thresher

Starting position: Defender has left foot forward (closed position).

This closed-stance technique has the defender bracketing the attacker's leading (right) leg. In order to do this, the defender can either lean the attacker forward or compress upright in order to get the defender to unfurl.

1. Defender blocks the kick with a right-hand down block.
2. Defender blocks the punch with a right-hand in-to-out block.
3. With the forearms still touching after the block, Defender pushes Attacker's arm across his face, sliding forward with the right foot.
4. Defender slides the left foot forward to match the right foot, bracketing Attacker's lead leg.
5. At the same time, Defender raises the elbow and rests the right forearm on Attacker's chest.

Defender continues circling his right hand down and around and snakes his right hand around the attacker's left shoulder to cradle the attacker along the spine.
6. Squatting down with his back upright, Defender threads the left arm between the legs from Attacker's backside and reaches his hands toward each other. (The hands will not meet.) Defender ensures that his hip bone is resting against Attacker's thigh below his hip joint.
7. Defender scoops the hips forward and up, popping Attacker's leg with the hip so that it shoots away and up. Defender maintains connection with the right arm in order to help Attacker land but releases Attacker's leg. Attacker should barrel roll to the right about 270° in the air, slapping with the right hand.

FIREMAN'S CARRIES

Category strengths: These techniques require the defender to briefly pick up the attacker during the throws, which must be done using the attacker's own momentum.
Category weaknesses: These techniques require more strength than most of the other 16-steps and, while they do have real-world applications, they are generally more suited for sports and demonstrations than as functional, self-defense techniques.

The two Fireman's Carry 16-steps are large-circle throws where the attacker travels along the plane of the defender's back or hips. In these throws, the defender pulls the attacker along the plane of her hips or shoulders. In order to be successful, the defender must pull the attacker's center of gravity past her own from the side, putting her own center of gravity below by loading him up on either the lower back and hips or, for lighter opponents or attackers doing a high attack, across the shoulders.

In both techniques, the initial pull of the attacker's punching arm is the key to the successful off-balance. The defender should concentrate on blending with the attacker's punch and continuing the motion by pulling on the arm. Depending on the relative length of the arms and torso, the defender may want to grip slightly higher on the arm in order to pull the attacker's center of balance past her own. Both techniques also require the arms to be moving in a synchronized manner in a teeter-totter fashion, with one arm moving down and the other moving up at the same rate.

Low Fireman's Carry

Starting position: Defender has left foot forward (closed position).

This closed-stance throw causes the attacker to rotate laterally across the defender's hips. It is often taught in two different ways, stepping *behind* the attacker's leading leg or stepping *in front of* it. While the latter is an accepted practice, it does change the alignment of the throw and can often make it more difficult for the defender to successfully complete the throw.

Body position is critical for this technique. The defender should create a shelf for the attacker to rotate across by arching the lower back. At the same time, the torso should remain upright. The pull defines the attacker's path of travel across the defender's back; the defender should aim to feel the attacker's weight along her hips instead of higher up on her back.

1. Defender blocks the kick with a right-hand down block.
2. Defender blocks the punch with a right-hand in-to-out block.
3. Defender grabs the uniform overhand with the right hand, with the fingers facing down, and pulls in the same plane as the punch.
4. Defender steps toward Attacker's left foot with her left foot, inserting her left knee behind Attacker's front knee. Defender ensures that her left foot and knee both point in the direction of Attacker's left foot. Defender reaches out with her left hand toward Attacker's left knee.
5. At the same time, Defender continues to pull around and out to her right until her arm is fully extended. Defender should be in a deep left lunge, tilted over so that the left hand is lower than the right.
6. With the right hand, Defender pulls out and down in front of her in a circular motion. Defender's left hand should move upward at the same time, ensuring an even plane of motion.
7. As Defender feels Attacker's weight tip past her center of gravity, Defender stands and brings her right foot to meet her left. Defender continues the circular motion with the right hand, pulling up at the end to help with Attacker's fall.

High Fireman's Carry

Starting position: Defender has right foot forward (open position).

This open-stance throw is also known as the shoulder wheel throw in some systems. It causes the attacker to rotate laterally across the defender's shoulders. In the classic version of the throw, the attacker moves in the same plane as the punch. Another variation loads the attacker across the shoulders, then pops them over the defender's head to fall in a left side fall.

In both cases, the defender's shoulders and hips must be stacked on top of each other in order to decrease the pressure on her lower back. If the defender is leaned over at all, she runs the risk of forcing herself to muscle the attacker's entire weight instead of allowing her frame to take the weight.

1. Defender blocks the kick with a left-hand down block.
2. Defender blocks the punch with a left-hand in-to-out block.
3. Defender grabs the uniform overhand with the left hand, with the fingers facing down, and pulls in the same plane as the punch.
4. Defender steps forward with the right foot between Attacker's feet.
5. Defender reaches down with the right hand at a spot between and behind Attacker's feet, bringing her right shoulder between Attacker's legs. Defender's head should be close to the right hip and Defender should be doing a deep right lunge, with left arm up and right arm down.
6. Defender continues to pull with the left hand until the arm is completely extended, and begins to sweep out and down in a circular motion. At the same time, Defender's right hand should raise up in a circular motion.

Classic Throw

7. As Defender feels Attacker's weight tip past her center of gravity, Defender stands and brings the left foot to meet the right, continuing the left-hand pull around the circle and up to help with Attacker's fall.

The Pop-Over
7. As Defender feels Attacker's weight center over her own center of gravity, Defender stands up straight. Attacker's weight should be even across Defender's shoulders.
8. With one hand on Attacker's sleeve and the other on his pant leg, Defender shrugs his body carefully over her head. Attacker should unfurl to his left and take a fall on his left side.

SACRIFICE THROWS

Category strengths: These techniques require the defender to blend in smoothly with the attacker's momentum in order to effect the throws. When done correctly, these throws are very effective.
Category weaknesses: These techniques require better timing than most of the other 16-steps. If the timing is not correct, these throws can place the defender in a very bad position.

The sacrifice throws are throws in which the defender gives up her upright position in order to throw her attacker. In this set, there are two classic throws and a flying takedown.

Stomach Throw (aka "The Captain Kirk")

Starting position: Defender has right foot forward (open position).

This open-stance, classic judo sacrifice throw has two choices for foot placement, either in the hip girdle with the foot in the crease between groin and hip, or with the shin across the attacker's center. Generally, the foot should be used for attackers who are the same size or larger, and the shin used for attackers who are smaller.

Two critical safety points in this technique are to sit close to the attacker's feet and to ensure that the attacker goes to the left of the defender's body and not directly over the head. This throw is also nicknamed the "Captain Kirk" after the character in the original *Star Trek* television series, as many of his defenses from attackers utilize this technique.

1. Defender blocks the kick with a left-hand down block.
2. Defender blocks the punch with a left-hand in-to-out block.
3. Defender moves so that she is facing Attacker square on. Defender grabs Attacker's uniform sleeve with the left hand and Attacker's lapel with the right.
4. Defender places the right foot in Attacker's left hip, with the toes flaring slightly to the right. Alternatively, Defender can place the right shin diagonally across Attacker's abdomen, with your ankle near Attacker's hip and knee at mid-torso.
5. Defender fully extends the arms and sits down and to the right at a 45° angle.
6. As Attacker passes over her left shoulder, Defender barrel roll to the left and extends her right leg.

Side Sacrifice (aka "The Windsurfer")

Starting position: Defender has right foot forward (open position).

The side sacrifice throw is another open-stance, classic judo throw that has a pivot point at the attacker's leading ankle. The subtlety of this technique is the defender's transition to the ground; the defender must try to pivot around the forward foot and sit at the attacker's back foot. As a result, the defender feels his weight down and behind him. The technique is also called the Windsurfer, as the defender's hands are on only one of the attacker's arms, her arms fully extended the entire time, and her hips shoot back, similar to the stance of a windsurfer.

1. Defender blocks the kick with a left-hand down block.
2. Defender blocks the punch with a left-hand in-to-out block.
3. Defender grabs Attacker's uniform at his right wrist with her left hand and just below his right shoulder with her right hand.
4. Defender places her right ankle at Attacker's right ankle as close to perpendicular as she can.
5. Defender extends her arms and sits at Attacker's left foot, pulling to the left as she does so.
6. As Defender feel Attacker's weight lean to the point where she can't stay upright, Defender extends her right leg up toward the ceiling.

Scissor Takedown

Starting position: Defender has right foot forward (open position).

This sacrifice throw is a flying technique, requiring the defender to jump to get into the right position from an open stance. While learning the throw, the attacker can help by holding the attacker's left leg at his waist. The blocks are critical to this technique, as it pushes the attacker's foot across his body and opens up his torso toward the defender.

1. Defender blocks the kick with a left-hand out-to-in low block (scoop block).
2. Defender blocks the punch with a left-hand in-to-out middle block.
3. Defender grabs Attacker's uniform at the arm.
4. With the right foot, Defender steps behind her left foot as if to do a two-step side kick, pointing the right heel toward Attacker.
5. Defender jumps up and toward Attacker, pushing the back of the left glute against him with the left leg in front of his waist.
6. In the air, Defender slips the right leg behind Attacker's knees.
7. Defender twists to the left as she lands, pushing Attacker into a back fall.

CLASSIC THROWS

Category strengths: These techniques represent three classical throws. The throws can be very strong and are often taught as fundamental to most throwing arts.

Category weaknesses: The hip and shoulder throws, while very strong, require the attacker to be on the defender's back, which allows the opportunity for counter techniques such as chokes.

This makes their use in self-defense largely limited to when the attacker comes from behind as opposed to turning one's back on the opponent during the execution of the throws.

The three classic judo throws are the shoulder throw (often taught as a tiger throw), a major outer reap, and a hip throw (often taught as a spring hip throw). Each one has a series of strikes associated with it in order to provide the off-balance.

Shoulder Throw (Tiger Throw)

Starting position: Defender has right foot forward (open position).

This open-stance technique is often taught as the tiger throw, but any shoulder throw, such as the one-armed shoulder throw, should suffice. As with many forward throws, the defender should be throwing in a line perpendicular to the attacker's feet, which means that she must turn more than 180° in order to be facing the right direction for the throw.

1. Defender blocks the kick with a left-hand down block.
2. Defender blocks the punch with a left-hand in-to-out block.
3. With the left hand, Defender grabs Attacker's right arm.
4. Defender steps forward with the right foot and brings the right hand to the left ear to do a knife-hand strike with the blade of the hand to the juncture of the neck and shoulder on Attacker's right side.
5. Defender turns counterclockwise until she is facing away from the attacker, perpendicular to the plane of Attacker's feet.
6. At the same time, Defender pulls Attacker's right arm taut by pulling forward with the left hand. With the right hand, Defender cups the back of Attacker's neck and pushes the chin toward her own neck.
7. Defender executes a shoulder throw.

Major Outer Reap

Starting position: Defender has left foot forward (closed position).

This closed-stance technique is often the first taught to beginners due to the relative safety of the fall. While this is often taught with two strikes, one to close the distance and the other to encourage the back arch necessary to break the balance, it's possible to simply teach with one strike to close the distance.

1. Defender blocks the kick with a right-hand down block.
2. Defender blocks the punch with a right-hand in-to-out block.
3. Defender steps forward with the left foot and executes a left elbow strike to Attacker's right ribs.
4. Defender continues the turn clockwise by moving the right foot backward and executes a right back elbow strike to Attacker's lower back.
5. With the left hand, Defender grabs Attacker's shoulder. At the same time, Defender draws the elbow along the frontside of Attacker so that the back of the right hand is against Attacker's body, fingers down.

6. Defender rotates her arm along its axis and continues the arm's motion around in a counterclockwise circle until she can cinch Attacker's neck in the crease between her right bicep and forearm. At this point, Attacker should be leaning backward to Defender's left.
7. Defender points the toes of her right foot and swings the leg backward, catching Attacker's right thigh with the back of her thigh. Defender holds onto Attacker's uniform with the left hand as he falls to ensure his safety.

Hip Throw (Spring Hip Throw)

Starting position: Defender has right foot forward (open position).

The strikes are particularly important for the hip throw as it forces the attacker up on his toes and forward, breaking the balance so that the defender can execute a forward throw. While the typical throw is the spring hip throw, it can also be done as a basic hip throw. In either case, the defender must start the technique in open stance and turn more than 180° in order to throw perpendicular to the plane of the attacker's feet.

As a side note, the spring hip throw has a perpendicular entry while the hip throw has a parallel entry, meaning, of course, that the angle at which the defender begins the throw is slightly different. This description focuses on the spring hip throw variant.

1. Defender blocks the kick with a left-hand down block.
2. Defender blocks the punch with a left-hand in-to-out block.
3. Defender brings the right hand to the left ear and does a knife-hand strike with the blade of the hand to the juncture of the neck and shoulder on Attacker's right side.
4. Defender steps in with the left foot and does a left elbow strike to Attacker's right side along the ribs.
5. Turning clockwise, Defender does a right back elbow strike to Attacker's stomach. Attacker should be leaning forward at the waist as a result.
6. With the left hand, Defender grabs Attacker's right sleeve and steps back with the left foot between Attacker's feet. Defender's left leg should be bent. Defender circles the right arm around Attacker's waist and leans his weight into her side while pulling his right arm perpendicular to his feet.
7. As Attacker's weight loads onto Defender, Defender twists counterclockwise so that she is facing the direction of the pull. Defender bends her right leg slightly and points the toes, then rests the outside of her right shin on Attacker's right calf and the outside of her right thigh to Attacker's inner right thigh.
8. With the left hand, Defender pulls down and back to her left side in a large circular motion, leaning forward as she does so. In the same motion, Defender lifts the right leg from the hip to help Attacker continue the motion around into an air fall, and extends the left leg to help with the motion.

Finish-Offs

Each 16-step is completed with a finish-off, or a technique that pushes the attacker to submission. A number of different techniques can be used as a finish-off, including joint locks (such as ankle, knee, wrist, or shoulder), arm bars, finger locks, chokes, pressure points, or a debilitating strike. Similar to how a student should choose a 16-step defense based on her relative size to her opponent, she should choose a finish-off that keeps in mind the opponent's relative size and joint mobility.

Advanced students often have a number of different finish-offs that are paired with each 16-step, giving them options depending on how the attacker lands or if the defender loses her balance. They can also concentrate on how one finish-off technique flows into another.

One key concept in finish-offs is maintaining balance during execution. Many times, beginning students will find themselves bending at the waist to execute a technique. However, this brings the student off-balance, moving her center of gravity away from the trunk of the body and into mid-air. To prevent this from happening, concentrate on keeping the hips underneath the shoulders to remain upright, where this makes sense.

After completing the finish-off, the defender moves to a safe distance, executes a kihap, and maintains awareness of the attacker until a mutually agreed moment of relaxation.

Modifications

The 16-step exercises may be modified for reasons of injury, disability, or lack of flexibility. However, special care should be taken to maintain the fundamental instructional philosophy of each technique. For instance, it's possible to execute a 16-step with a weapon or without taking weight on one's body if, for instance, one has a disability that prevents one from executing the technique.

Last Thoughts

It's incredibly easy to miss the forest for the trees when looking at a set of techniques like the 16-Step Exercises, especially when they are described in such great detail. The challenge, therefore, is to concentrate on the basic concept of each technique and refine it over time. Since the exercises are so diverse in style of technique, it offers up a smorgasbord of concepts that leads to a well-balanced martial artist.

WHAT ABOUT THE 16TH TECHNIQUE?

If you've been paying attention, there are only 15 techniques described in this chapter. This often leads to the question: "What happened to the 16th 16-step?" The answer: this technique proved to be very difficult for the defender to execute, as it was a straight-arm overhead throw, and also a very difficult fall for the attacker to take, as it was essentially a guided high air-fall over a barrier. Given the overall difficulty and danger inherent in the technique, this 16-step was eliminated from the set.

Two-Man Ki Form

The two-man ki form is taught to advanced students to help them demonstrate the flow of ki in a martial arts form. This form is performed with two attackers and one defender and shows the generation and directing of internal power (ki). This form emphasizes the differences between linear and circular movements, display of movement of center of mass, body alignment, and balance, and the controlling of breathing in association with the use of power. For the duration of the form, the partners are used to show the direction of the power flow. This is not a self-defense demonstration and the partners are *not* trying to demonstrate practical attacks or defenses.

Techniques

SET 1: CATCHING
Footwork
Three-step combination: small (forward), medium (backward), large (forward)

"The Flare**"**
Flaring the hands inward while taking a step
Power generated by sinking and exhaling

"The Catch**"**
Catch and twist for a semi-wrist technique

Double Forward
Symmetry throwing forward — partners should land at the same time
Concept: symmetric, fully circular, with linear footwork
Partner: step forward, step backward and square to the front, step forward with the motion, slap to the inside
Defender: down, circle back and over to catch the top hand, throw, and draw one more circle until arms are forward in a 40º angle

Double Backward
Symmetry throwing backward — partners should land at the same time
Concept: symmetric, fully circular, with linear footwork
Partner: step forward, step backward and square to the back, slap to the inside
Defender: down, circle back and over to catch the bottom hand, throw, and continue motion forward and up until arms are forward at a 40º angle

One Forward, One Backward
Asymmetry — throwing one forward, one backward, but partners should land at the same time
Concept: asymmetric, fully circular, with footwork off to the side.
Right-hand partner does footwork for the double forward, left-hand partner does footwork for the double back. Throws should be at 45º to the left of center, so the right-hand partner crosses in front and the left-hand partner crosses behind.
Defender: down, right hand does forward throw, left hand does backward throw

SET 2: CASTING
Cross Cast
Concept: either two circles in different planes (one perpendicular and the other parallel to the attacker-defender line), or linear along the attacker-defender line; kicks left-hand partner off to the side
First option: circular counter-clockwise as you step as for the fish-hook; second option: linear motion forward. For both, finish with circular motion in the direction of the throw

Same-Side Cast
Grabbed from behind while facing the left-hand partner
Kick to shift the hips forward, partner falls off to the side
Shift back and sink
Defender grabs the attacker's wrist and underarm and rocks forward, then backward, hands moving first linear (directly across) and then in a circle

Tips
Attempt to find partners of equal wrist flexibility and height

Counterthrow Form

This is the second set of Yongmudo teaching paradigms. This is a two-person exercise requiring either (1) one Candidate and one prepared Partner, or (2) two candidates. Like the 16-step, the Counterthrows integrates techniques from different instructional areas together for an effective, safe, and adaptable self-defense series of exercises. They are often performed more formally than the five "Sets of Three" (16-step) but, compared to traditional *poomse* or *kata*, should still be approached as a demonstration exercise and allow for variation in the execution of individual techniques.

As the Counterthrows were developed to demonstrate advanced skills beyond the 16-step for candidates testing for 2nd *dan* and above, they require both a Candidate and a Partner who are expected to effectively integrate the designated techniques, including demonstrating appropriate combinations, footwork, distancing, and an off-balancing (evasion) or blocking technique.

Each exercise has two parts. In the first part, a Partner attacks a Candidate with a set of specified kicks and strikes, and the Candidate demonstrates the appropriate footwork to avoid the attack and become positioned to demonstrate a designated throw in defense. The second part requires the Candidate to execute the initial kick and strike attack, the Partner to attempt to execute the designated throw, and then the Candidate to receive the designated throw but somehow prevent this throw, with either an evading or blocking technique, and demonstrate a designated countering throw.

Specifically, the directions for execution by a Candidate and their Partner are:

1) To start the exercise, Candidate and Partner take positions opposite each other, formally bow to each other, and move to the ready stance (*jhoon-bi*). The Candidate names the technique (e.g., "Huri Tuigi") and the Candidate and Partner shift to left foot-forward fighting stances. (*Note:* The Candidate may choose to also repeat the name of the technique being executed in their own language, in this case, "spring hip.")

2) The Candidate kihaps to signal preparedness and, when the Partner returns kihap, the Candidate executes the designated attack, usually one or more kicks followed by a right punch. (As for the 16-step, students may practice the techniques from left- and right-sided attacks, but the following descriptions all assume the Candidate concludes the initial attack with a right punch.)

3) Partner demonstrates appropriate technique (e.g., spring hip if demonstrating "huri tuigi") on the right side (all techniques are defenses to a right punch).

4) Candidate and Partner return to ready stance. (*Note:* If there are two Candidates, repeat #1-#3 with roles reversed.) Candidate again names the technique (e.g., "Huri Tuigi," but likely excluding the translation) followed by *dae-chi* ("counter") and Candidate and Partner again shift to left-foot-forward fighting stances.

5) Candidate kihaps to signal preparedness and, when Partner returns kihap, Candidate executes the designated attack.

6) Partner attempts to demonstrate the appropriate technique but Candidate evades or blocks the throw and demonstrates the designated counterthrow. (*Note:* If there are two Candidates, repeat #4-#6 with roles again reversed.)

Instructors may consider the following alternatives:

- Replace all kicks with front kick, similar to 16-step (common for 2nd-dan candidates).
- The candidate demonstrates the throw and then the kicks and counter (the Partner must still demonstrate the kicks and the throw).

Set I

1. Huri[8] Tuigi (spring hip throw) (counter: *hane goshi gaeshi*)

Attacker: Left fast kick (skipping roundhouse), right front kick, right front punch

Defender: Spring hip throw (*hane goshi*)

Attacker's counter: *Hane goshi gaeshi*

Description: The Candidate blocks the Partner's entry into throw by sliding leftward, counter to the Partner's direction of turn, grabbing Partner's belt with left hand near left hip, and dropping weight to prevent being pulled off-balance for spring hip throw. To execute hane goshi gaeshi, Candidate lifts Partner using legs and then executes a lateral sweep with right foot.

2. Huri Hoorigi (sweeping hip throw) (counter: major outer wheel throw or changing hip throw)

Attacker: Right roundhouse kick (low), right 2-step side kick (high), right punch

Defender: Sweeping hip throw (*harai goshi*)

Attacker's counter: (a) major outer wheel throw (*osoto guruma*) or (b) changing hip throw (*utsuri goshi*).

Description: Before the initial sweeping hip throw defense, Candidate should carefully execute the retreating footwork so that Partner has sufficient space after the right side kick to step forward with left foot before attacking with right front punch. In executing the counter, the Candidate must grab the Partner's left lapel with right hand and then block the off-balancing by simultaneously pulling with right hand, placing left hand at Partner's left hip, and stepping forward with right foot to drop weight. If executing the major outer wheel throw, the Candidate pivots on right foot until rearward facing, transfers weight to left leg, and sweeps both legs of the Partner.

3. Huri Chaegi (lifting pulling hip throw) (counter: windsurfer sacrifice or *yoko wakare*)

Attacker: Right front kick, turning left back kick, right front punch

Defender: Lifting pulling hip throw (*tsuri komi goshi*)

Attacker's counter: Side or windsurfer sacrifice throw (*yoko wakare*)

Description: Before the initial sweeping hip throw defense, Candidate should carefully execute the retreating footwork by fully retreating from the front kick and attempting to close distance before recognizing the back kick and again retreating. In executing the counter, the Candidate evades by stepping around the Partner's right side as the Partner begins the off-balancing. The Candidate grabs Partner with both hands and continues the Partner's forward momentum into the sacrifice throw.

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8 *Huri* may also be pronounced *hoori*

4. (Hanpal) Eup-phur Chigi[9] (one-arm shoulder throw) (counter: valley drop or *tani otoshi*)
Attacker: Right scoop kick (low), left front kick (middle), right front punch
Defender: One-arm shoulder throw (*ippon seoi nage*)
Attacker's counter: Valley drop (*tani otoshi*)
Description: Before the initial one-arm shoulder throw defense, Candidate should begin closer to Partner than usual because the scoop kick is a close-range attack; carefully execute the retreating footwork by only partially retreating from the scoop and attempting to close distance before recognizing the front kick and again retreating. In executing the counter, the Candidate reaches through with the right hand to grab the Partner's left lapel and then blocks the throw by simultaneously stopping the Partner's left hip with the left hand and stepping forward with the right foot. The Candidate then pulls backward with both hands to execute valley drop throw augmented with a partial, right-handed lapel choke.

5. Dwee-Eur Chigi (floating drop) (counter: inner thigh reap or *uchi mata*)
Attacker: Right ax kick, step into left spinheel kick, right front punch
Defender: Floating drop (*uki otoshi*)
Attacker's counter: Inner thigh reaping throw (*uchi mata*)
Description: In executing the initial floating drop, use a combat-style floating drop throw that turns away from the Partner. In executing the counter, the Candidate evades by stepping around the Partner's right side as the Partner begins the off-balancing. The Candidate again grabs the Partner's left lapel with the right hand and right sleeve with the left hand while stepping forward and can then counter with either a left- or right-sided inner thigh reaping throw. If left-sided, block Partner's entry into floating drop by driving Partner's right elbow high and forward while stepping forward with the right foot (and lifting left leg high). The direction of the throw is approximately the same as the failed floating drop. If right-sided, Candidate emphasizes surviving the initial floating drop with the right foot stepping around, pivot 270° (a three-quarter circle turn) on right foot to place left foot outside the defender's left foot while driving high and forward with the right hand holding the lapel, then executing inner thigh reaping throw with right leg to defender's left side. The direction of this throw is approximately perpendicular (a right angle) to the right of the failed floating drop.

Set II

6. Ukgkae Romae Chigi (shoulder wheel) (counter: stomach throw or *tomoe nage*)
Attacker: Right front-left roundhouse double kick, right punch
Defender: Shoulder wheel (*kata-guruma*, from 16-step high fireman's carry)
Attacker's counter: Stomach sacrifice or circle throw (*tomoe nage*)
Description: Before the initial shoulder throw defense, Candidate should carefully execute the retreating footwork by fully retreating from the long-range double kick. In executing the shoulder

9 *Hanpal* indicates this is a one-arm shoulder throw but this is not necessary to include. Also, *eup-phar* may also be pronounced *up-pa* or *uh-bo*.

wheel defense, the Candidate is recommended to perform the throw standing rather than from the knees in order to better facilitate the later counter. In executing the stomach sacrifice counter, Candidate grabs the Partner's right sleeve with the left hand and evades by swinging the right leg around while spiraling down to sit facing the Partner. Simultaneously pulling with the left hand and placing the right foot on the Partner's stomach, the Candidate continues the Partner's momentum and executes the stomach sacrifice throw.

7. Pit-dang-gyeu Chigi (forward body drop) (counter: major outer reap or *osoto-gari/ batdari-furigi*)
Attacker: Right low spinheel kick, right front kick, right front punch
Defender: Forward body drop (*tai otoshi*)
Attacker's counter: Major outer reap (*osoto gari* or *batdari furigi*)
Description: Before the initial forward body drop defense, Candidate should begin closer to Partner than usual because the low spinheel kick is a close-range attack, then carefully execute the retreating footwork when recognizing the front kick. In executing the counter, the Candidate reaches through with the right hand to grab the Partner's left lapel and then blocks the throw by simultaneously stepping forward with the right foot to and stopping the Partner's left hip with the left hand. The Candidate then pivots 180º (half circle) on the right foot, planting the left foot next to but slightly behind the right foot, transfers weight to the left foot while lifting the right leg high, and executes the major outer reap with a strong right-hand lift and right-leg reap.

8. Bae-dae-doo Chigi (stomach throw) (counter: major inner reap or *ouchi gari*)
Attacker: Right front kick, right front punch
Defender: Stomach throw (*tomoe nage*)
Attacker's counter: Major inner reap (*ouchi gari*)
Description: In executing the initial attack, the Partner enters for stomach throw identically as for the 16-step exercise. In executing the counter, the Candidate blocks the Partner's entry into the sacrifice throw by stepping forward with the right foot (placing it inside the Partner's stance), dropping the Candidate's center of mass, and pulling up on the Partner. The Candidate then completes the counter by executing a right-side major inner reap.

9. Hur-buk-da-ri Gulgi (inner thigh reap) (counter: hand wheel or *te guruma*)
Attacker: Right front kick, right front punch
Defender: Inner thigh reap (*uchi mata*)
Attacker's counter: Hand wheel (rice thresher) throw (*te guruma*)
Description: In executing the initial attack, the Partner attacks with a (1) left-sided inner thigh reap to the Candidate's front/right leg or (2) right-sided inner thigh reap to the Candidate's rear/ left leg. If countering a left-side inner thigh reap, the Candidate blocks the throw by dropping weight, stepping forward with the left leg, and reaching high to grab the Partner's collar with the right hand. The Candidate then reaches under the Partner's supporting right leg with the left hand to execute the hand wheel (rice thresher) throw.

10. Moe-doe Gulgi (double foot sweep) (counter: swallow counter or *tsubame gaeshi*)
Attacker: Right front kick, right front punch
Defender: Sliding (double) foot sweep (*okuri ashi barai*)
Attacker's counter: Swallow/flight counter throw (*tsubame gaeshi*)
Description: In executing the initial attack, the Partner uses a soft left-hand block and sleeve grab and a right-collar grab to continue the Candidate's momentum forward and swing in an arc before sweeping both the Partner's feet, from right to left, with the right foot. In executing the counter, the Candidate anticipates the Partner's sweep by sliding to the right and, as the Partner attempts the sweep, picking up the left foot to avoid the sweep. Then the Candidate immediately follows with a sweep of the Partner's right foot while turning counterclockwise with the hands.

Set III

11. Bah-dari Hoorigi (major outer reap) (counter: major outer reap or *osoto gari*)
Attacker: Right front kick, right front punch
Defender: Major outer reap (*osoto gari*)
Attacker's counter: Major outer reap (*osoto gari*)
Description: In executing the initial attack, the Partner uses a soft left-hand block and sleeve grab to continue the Candidate's momentum forward. When executing a left-sided major outer reap, while the entry can occur from either a left- or right-foot forward stance, the Partner should anticipate throwing the Candidate at an angle of only about 45º to 65º to the right of the Candidate's initial direction of attack in order to compromise between the advantage of the forward momentum (0º) and the advantage of attacking perpendicular to the Candidate's stance (90º). In executing the counter, the Candidate can either block or anticipate the Partner's left-side major outer reap. If anticipating, the Candidate should step back slightly with the left foot, immediately lift the right leg for a countering reap while forcing the Partner to overrotate counterclockwise (the Partner will be turned closer to about 20º to the original direction of motion), and execute the counter.

12. Ahn-da-ri Hoorigi (major inner reap) (counter: double foot sweep or *okuri ashi barai*)
Attacker: Right front kick, right front punch
Defender: Major inner reap (*ouchi gari*)
Attacker's counter: Sliding (double) foot sweep (*okuri ashi barai*)
Description: In executing the initial attack, the Partner can slide inside the Candidate's attack in a right-foot forward stance and, with a small shift in the angle relative to the Candidate, execute a right- or left-side major inner reap. The Candidate blocks the attack by leaning forward and lifting the foot being attacked, forcing the Partner to miss the reap. When the partner attempts to recover, usually by bringing the non-sweeping foot forward, the Candidate transfers weight to previously lifted foot, pulls in and lifts up the Partner, forcing the Partner to bring the foot in closer than is stable, and executes a double foot sweep with the other foot. If the Partner attempts a left-side major inner reap, the Candidate lifts the right foot to avoid the throw. Then,

as the Partner attempts to recover by stepping forward with the right foot, the Candidate steps down with the right foot, pulls in and lifts up the Partner using primarily the right leg for power. This usually forces the Partner to bring the right foot close to the left but also be forward on the toes. The Candidate then sweeps across from left to right with the left foot while turning the hands in a counterclockwise direction.

13. Ahn-dwee-chook Hoorigi (minor inner reap) (counter: minor outer reap or *kosoto gari*)
Attacker: Right front kick, right front punch
Defender: Minor inner reap (*kouchi gari*)
Attacker's counter: Minor outer reap (*kosoto gari*)
Description: In executing the initial attack, the Partner can execute a minor inner reap either with the left foot from a right stance or with the right foot from a left stance. The Candidate can counter with a minor outer reap in either of two ways. One, the Candidate can anticipate the throw and, much like using a forward foot sweep (*deashi barai*) to defeat a Partner's entry into a hip or shoulder throw, execute a minor outer reap using the leg not being attacked. Two, the Candidate can resist the throw, stepping back with the leg not being attacked while leaning forward, and then execute a minor outer reap against the leg being attacked by the Partner's minor inner reap.

14. Moe-ro Gulgi (side hook) (counter: sweeping hip or *harai goshi*)
Attacker: Right front kick, right front punch
Defender: Rear heel foot sweep (side hook) (*yoko gake*)
Attacker's counter: Sweeping hip (*harai goshi*)
Description: In executing the initial attack, the Partner uses a soft left-hand block and sleeve grab to continue the Candidate's momentum forward. The Partner continues the Candidate's momentum in the same direction as the initial attack and executes the side hook sacrifice throw. The Candidate counters by evading the throw: The Candidate pivots hard on the forward right foot with a back-entry step, transfers weight to the left foot after placing it close to the right foot (rotating about 315° or almost a complete circle), and executes a right-sided sweeping hip.

15. Moo-reup-dea Deolrigi (knee wheel throw) (counter: knee wheel throw)
Attacker: Right front kick, right front punch
Defender: Knee wheel throw (*hiza guruma*)
Attacker's counter: Knee wheel throw (*hiza guruma*)
Description: In executing the initial attack, the Partner uses a soft left-hand block and sleeve grab and a right collar grab to continue the Candidate's momentum forward and swing in an arc before placing the left foot on the Candidate's right knee to execute the knee wheel throw. (*Note:* This is a "propping" throw, not a sweep, so the foot is placed at the knee to provide a fulcrum for rotation.) In executing the counter, the Candidate blocks the throw by bending the knees to settle the weight lower and counters by then standing up and, while leaning backward and pulling the Partner onto the toes, props the left foot on the Partner's knee, and turns the Partner to complete the knee wheel throw.

4-Corner Attack

The 4-Corner Attack teaching paradigm is a pragmatic way to have students practice defenses against unrehearsed, unscripted attacks. The generic scenario is as follows:

Five people bow in together and one is chosen to be the initial defender. The remaining four will be attackers and stand around the defender in a rough square or diamond pattern. The attackers then proceed, one at a time, to attack the defender and the defender attempts to fend off or defeat the attacker as best they can. This is repeated until all of the attackers have taken one or more turns. Then one attacker swaps roles with the defender and the process is repeated until everyone has had an opportunity to defend.

In order to maintain a certain amount of safety there are some rules that must be adhered to during the execution of this exercise.

Rule #1: The defender remains facing one direction and is not allowed to move as the attacker approaches.

Rule #2: Attackers may approach from any angle and the defender may not move until the attack commences. The attack is not started until the attacker kihaps (yells).

Rule #3: The chosen attack must be defensible. For example, the attacker cannot just kick the defender in the groin with no warning or come up behind the defender and yank their feet out from under them as injuries will occur.

4-Corner Safety

While the unscripted nature of this exercise adds some risk, it is this aspect which makes the drill so valuable. With that said, safety must be instilled in all aspects of its execution. This drill can be taught to beginners and then have them limit their attacks to those that are safer in nature. For example, no strikes to the face or head and no throws. As the participants grow more accustomed to the exercise, various takedowns and choking attacks can be added, though with the safety caveat always being emphasized.

Advanced 4-Corner

The basic exercise can be easily made more complicated as the students become more advanced. For example, the four attackers can be secretly assigned a number from 1 to 4, which is the order that they are to attack the defender. They then mill around the defender, sometimes even bumping into the defender, until the assigned attacker suddenly attacks (with a kihap and subsequent attack). To keep the defender guessing, the same attacker can even attack twice during a sequence (say, as the first and the third attacker, so the defender does not get complacent about that person).

While some care must be taken at all levels to keep the safety aspect in place, this basic exercise is easy to explain and modify for different skill levels and student types. For example, when running this type of drill with kids, some of the kids can get overly excited and may need to be intermittently calmed down.

1-1 & 2-2 Exchanges

The 1-1 and 2-2 exchanges are a relatively safe way to get students to practice their sparring techniques without much, if any, contact. In essence, two people face off and, while one person attacks, their partner holds still as an unmoving target. There is no impact allowed during this drill as the receiving partner is essentially defenseless during each attack. The speed and power of the techniques should be modulated as the rank and abilities of the participants goes up and down.

1-1 Exchange

Partners face off against each other and it is decided which one will start. If, for example, A is going to start, then B must hold still while A performs a technique. For example, A could fit in for a throw (without actually throwing B) or could kick or punch without impacting B. Once A has completed a technique, then A must hold still while B performs a technique. This is repeated at a speed commensurate with the skills of the partners. It is up to the attacking partner to ensure the safety of his partner during the attack as absolutely no defensive movement or blocking is allowed during these exchanges.

There is a tendency during these exchanges to pick up speed. This tendency must be monitored as safety is of paramount importance in this drill. Students should be reminded that there is no impact allowed during any attacks. Thus a student has a choice to either throw strikes directly at their partner but pull them so they do not hit, or to throw their strikes hard but to one side of their partner, again ensuring that there is no impact.

2-2 Exchange

This is a slightly more advanced version of the 1-1 exchange described above. Partners face off against each other and it is decided which one will start. If, for example, A is going to start, then B must hold still while A performs a pair of techniques. For example, A can throw a kick and then fit in for a throw. While it is much safer for the defender to not move as they are attacked, more advanced students may be allowed to take a single step some time during an attack. This allows for a slightly more realistic flow to the exchange and a practice of distancing during the exchanges.

Minimum Yongmudo Rank Requirements

Revised: 12/11/2008

Note A: Kub ranks indicate test level techniques may be first required

Note B: Number and quality of techniques increase at higher ranks

Rank	9 Kub	8 Kub	7 Kub	6 Kub	5 Kub	4 Kub	3 Kub	2 Kub	1 Kub
KICKS	In-out crescent	Round house	Heel down ax	Knife edge front	Knife edge push	Slap	Spin heel hook	Jump spin hook	Called combos
	Out-in cresent	Side	Low curve	Knife edge ax	Low circle heel	Cover	Fly front	Jump turn side	
	Front snap	Knee lift	Heel down hook	Low scoop	Center toe front	Jump front	Fly round	Double front	
		Front thrust	Back	High heel hook	Front-front (combo)	Jump roundhouse	Fly side	Double split front	
			Front push	Spin in-out crescent	Front-round (combo)	Jump side	Scissor round	Double side	
				Spin out-in crescent	Front-side (combo)	Ground kicks	Shuttle	Jump spinning round	
				Turning side	Front-back (combo)				
WRIST DEFENSES (*)		Same side	2 hands on 1	Wrist collar					
		Cross hand	2 hands on 2	Wrist + punch					
			8 direction balar	Wrist + kick					
				Reverse grabs					
16-STEP		Outer reap	Side sacrifice	Shoulder throw	3 rnd house	Armbar pick-up	Front ricebale		
		Outer wrist twist	Circle throw	Inner thigh reap	Cr, spin, low kick	Fireman's pickup	Rear ricebale		
			Scissor throw	Fwd wrist twist	Armbar foot sweep				
STRIKES	Front punch	Rev punch	Front elbow	Back knuckle	Bottom fist	Thumb knuckle			
		Palm heel	Back elbow	Straight chop	Spear hand	Single knuckle			
		Knife hand	Elbow break	Ridge hand					
BLOCKS (Hard & soft)	Mid in-out	Upper	Soft middle	X-block	Inside leg jam				
	Mid out-in	Low in-out	Soft upper	Y-block	Outside leg jam				
		Low out-in	Kick blocks	Kick catches	Shoulder roll block				
THROWS		Major outer	Stomach	Hip	Spring hip	Major inner			
		Fwd body drop	Side sacrifice		Sweeping hip	Minor inner			
						Minor outer			
ROLLS & FALLS	Back fall	Fwd roll (w/o slap)	Face fall	Knee under fall	Footslap break fall	Soft roll	Jumping back		
	Side fall	Back roll		Side roll	Back extension roll	Dive roll (hgt & dist)	Jumping side		
	Fwd roll (slap)								
GROUND WORK		Scarf hold	4-Corner hold	Arm bars	Leg bars	Takedowns using arms			
			Mount position	Takedowns using legs					
			Guard Position						
GRAB DEFENSES (*)	Wrist grab - same	lapel grab	Elbow grab	Front underarm grab	Hand shake counter				
	Wrist grab - cross	Double lapel grab	Shoulder grab	Front overarm grab					
	Wrist grab - double	Front choke	Hair grab	Rear underarm grab					
	Wrist grab - 2 on 1	Rear choke	Belt grab	Rear overarm grab					
				Rear head lock					
				Side head lock					
MISC.	Korean counting (1-10)	Wrestling sparring	4-Corner attack	Come along techniques	Press pts - arm	Throws (Judo) sparrir	Breathing exercises	YMD sparring	Teach 10 class sec
	Bowing	1-1 Exchange	2-2 Exchange	Trithalon	Heavy bag work	Press pts torso & leg	2-on-1 attack		
	YMD history			Kick (TKD) sparring			Breaking		
TOTAL # TECHNIQUES	8	20	30	40	60	80	110	150	200

APPENDIX B: ANNOTATED BIBLIOGRAPHY

As Yongmudo is so varied and this text does not attempt to teach specific techniques, it was decided to include a short list of good reference books along with a few brief comments on why the book is important. It is strongly recommended that all serious martial arts students read a wide range of martial arts texts and start their own library of books that interest them.

The Art of War by Sun Tzu
This text is a classic and has many translations, analyses, and compilations. A couple of the more important versions are listed here:

1) Sun Tzu, *The Art of War*, translated by Lionel Giles
Comment: Still considered the gold standard of English translations.

2) Sun Tzu, *The Art of War*, translated by John Minford
Comment: A well-written, bilingual commentary on the classic text.

3) A.L. Sadler, *The Chinese Martial Code: The Art of War of Sun Tzu*
Comment: This text reviews three classic texts: *The Art of War* by Sun Tzu, *The Precepts of War* by Sima Rangju, and Wu Zi on *The Art of War*.

Facing Violence by Rory Miller
Comment: An excellent analysis of the "context of self-defense". A must read.

The Gift of Fear by Gavin De Becker
Comment: An important review of the most important aspects of recognizing approaching dangers in self-defense situations.

Journal of Martial Arts Studies by University of California Martial Arts Program (UCMAP)
Comment: Starting in 1994, UCMAP has, about every three years, published a series of compilations of academically inspired martial arts papers. Topics for these papers include history, culture and sociology, health and medicine, and instruction and techniques. The 10th volume in this series is due to be published in 2017.

Judo: A Pictorial Manual by Pat Harrington
Comment: An interesting compilation of all the Judo kata and techniques. Harrington is an Australian instructor who has written a number of Judo books, including some interesting ones on a woman's perspective on the art.

Karate-Do: My Way of Life by Gichin Funakoshi
Comment: A fascinating autobiography of one of the founders of modern martial arts.

Kendo: The Definitive Guide by Hiroshi Ozawa
:**Comment:** An excellent overview of Kendo that gives historical perspective as well as guidance for teaching in the modern era.

Kodokan Judo by Jigoro Kano
Comment: An interesting collection of material published by the Kodokan (Judo headquarters). Some material is attributed to Kano, the founder of modern Judo, but most of the material is modern in nature.

Sunbi spirit: The Korean Sunbi (or Seonbi) "gentleman scholar," spirit, or ideology is often discussed in parallel and sometimes ahead of the Japanese samurai spirit. There are numerous papers and now a few books on this subject and it is strongly suggested that the interested student take a bit of time to study this historical and philosophical subject.

For example, one might look up Jeong Mong-ju (1338–1392) a Korean scholar and diplomat who wrote a great deal on this subject under the pen name Poeun.
1) *The Land of Scholars: 2000 Years of Korean Confucianism*
2) *The Traditional Education of Korea* by Wan Gee Choi

This Is Kendo: The Art of Japanese Fencing by Junzo Sasamori & Gordon Warner
Comment: A short, very good overview of Kendo. May be the finest opening chapter of a martial arts book ever written.

Yongmudo: A Korean Martial Art by University of California, Berkeley
Comment: This is the English adaptation of the original 2004 Korean text with significant content changes and additions. This textbook is filled with numerous techniques, photos, and illustrations.