

Lee's Martial Arts Academy

HAPKIDO & TAE KWON DO
SUN MOO KWAN

HAPKIDO

SUN MOO KWAN

UNIQUE CHARACTERISTICS OF HAPKIDO

The vast majorities of the modern fighting styles (Karate, Tae Kwon Do, Judo, etc.) concentrate on a few basic techniques, develop them to a high degree of efficiency, and rely on them to defeat an opponent. The typical martial arts response varies from the "Hard" shattering aggressiveness of Karate to the "Soft" free-flowing style of Aikido. Most martial arts emphasize either hard linear attacks (Karate, Tae Kwon Do, Okinawa-Te, etc.) or soft circular defenses (Aikido, Ju Jitsu, Chin'na). Either the hard element (YANG) or the soft element (UM) dominates each style.

Hapkido, on the other hand, was founded on the theory of UM-YANG, and has within its structure a proper balance of hard/linear and soft/circular techniques. This balance makes for endless flexibility, allowing the practitioner to meet any situation with the correct response.

There are more than 3,700 major techniques in Hapkido, with well over 10,000 variations. Due to the vast array of techniques we practice, casual observers, as well as unknowledgeable martial artists tend to confuse our art with other systems. For example, some of our throws may look like Judo, Aikido, or Ju Jitsu throws, some of our 365 kicks may look like those used in Tae Kwon Do, Savate, or Tang Soo Doo, and many of our hand striking techniques may seem similar to Karate, Boxing, or Chinese Kempo. These apparent similarities have arisen not because Hapkido has borrowed techniques from each system, but rather because Hapkidoists have developed a staggering array of techniques over long periods of time.

Because of Hapkido's completeness, those who study it will have a working knowledge of all martial arts, whether they are hard or soft style: Hapkido and the UM-YANG are total. This aspect of Hapkido helps make other notable martial arts.

Originally designed as a way of deadly fighting for the battlefield, Hapkido encompasses all forms of personal combat. This includes kicking techniques, punching and striking, throwing techniques, joint-locking techniques, finger pressure techniques directed against nerve and acupuncture points, choking techniques, and the use of weapons for self-protection.

Unlike most other martial arts, Hapkido has never been taught as a sport. The common feeling among the Senior Masters of Hapkido was that to add the restrictions necessary to make it a safe, competitive sport like Tae Kwon Do or Karate where only kicking and punching are allowed would seriously impede the free-flowing, deadly nature of the art. For this reason, Hapkido practitioners have traditionally avoided Karate tournaments.

However, in recent years we have seen a gradual change the attitude toward sport competition. In the early 1970's the art received a flurry of exposure to the general public and the martial arts community through, all things, Karate tournaments.

To promote the “Billy Jack” movies, which featured Hapkido fight scenes staged by star Tom Laughlin (Hapkido yellow belt) and Master Bong Soo Han (7th Dan), the Masters of Hapkido gave very impressive demonstrations of the art at the majority of the Karate tournaments around the country.

Up until that time, most Hapkido students had never even been to Karate tournament, as their Instructors did not approve of sport competition. Nonetheless, some of the Hapkido students did actually enter and compete in the tournaments, once they had seen the fun to be had through friendly competition with students of different styles.

One of these students, Master Dave Weatherly, established quite a reputation for himself and the art, winning several state, regional, and national championships during his ten year tournament career. Nicknamed “The Headhunter” because of his lightning fast kicks to the head, Master Weatherly gave Hapkido its first credible exposure both in the non-contact and full-contact rings, and even today, nearly eight years after retiring from active competition, he remains a Karate institution in the Midwestern United States.

After witnessing the phenomenal success of the young champion, many Hapkido Masters recognized the potential benefits and exposure available to the art and their schools by sending teams to compete in the tournaments. Different training methods were implemented, designed to allow the student to compete successfully under the sport Karate tournament rules, without loss of focus or power.

In the prophetic words of Hapkido pioneer Master Bong Soo Han, spoken over ten years ago, just after the young “Headhunter” won the Mid-American Nationals: “Hapkido will soon be a force to be reckoned with on the Karate Tournament Circuit. The prophesy has come true.

This gradual shift policy has opened up yet another aspect of Hapkido training, and demonstrates the incredible versatility of this very unique martial art.

While Hapkido is a fantastic method of self-defense, the ultimate aim of the Hapkido practitioner is not the mere winning of a tournament or battle, but the perfection of his or her character.

In the Dojang (school), rather than compete with each other, students work together to help each other learn. Emphasis is put upon developing confidence, poise, and mental as well as physical fitness.

By training together, Hapkido students learn how to communicate freely and live in harmony with themselves and those around them. When this happens, the person develops a warm, mature personality, and thus becomes a constructive member of society.

Truly, this is the ultimate purpose of Hapkido training.

"It is not the critic who counts, not the man who points out how the strong man stumbled, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena; whose fate is marred by dust and sweat and blood; who errs and comes short again and again; who knows the great enthusiasm, the great devotions, and spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement; and who at the worst, if he fails at while daring greatly; so that his place shall never be with those cold and timid souls who know neither victory nor defeat."

...A QUOTE FROM A GREAT AND WISE MAN

HAPKIDO: ALL ORIENTAL MARTIAL ART, SELF-DEFENSE, AND PHYSICAL FITNESS
TECHNIQUES CONDENSED INTO ONE SUPERIOR SYSTEM.

HE WHO WALKS WITH KNOWLEDGE OF HAPKIDO NEVER WALKS ALONE

Master Dave Weatherly
Senior Instructor
North American Hapkido Association
Korean Hapkido Sun Moo Kwan

HISTORY OF HAPKIDO

Hand to hand combat is as old as the human race, and the many different fighting systems seen today have taken centuries to evolve. Therefore, one can readily see that no one individual creates a martial art. Martial arts are developed and refined through the work of countless practitioners over many generations.

The roots of the martial arts go back into areas of unrecorded history. Furthermore, the secrecy surrounding them makes the exact tracing of their development almost impossible. For these reasons we will trace only the main lines of development which produced Hapkido as we practice it today.

Sado Moo Sool, or "Tribal Martial Arts" is the earliest recorded source of Hapkido. It originated during the close of the Stone Age in Korea, about two thousand BC. At this time, the populace was living in tribes scattered throughout the peninsula now known as Korea. Their lifestyle was very similar to that of the early American Indian, both in their Stone Age technology, and in their economy, which was based on hunting, fishing, and simple agriculture.

Their martial art, Sado Moo Sool, consisted of strong grappling, striking and kicking movements. Eventually, the use of many weapons was also incorporated into the art, making it a formidable form of fighting. Although it was not yet formally systemized, Sado Moo Sool was widely practiced all over the country, undergoing certain local mutations according to the region the tribe inhabited and the purpose for which they would use the art.

After many centuries, the dozens of tribes got together and formed actual Kingdoms.

Silla was the first, being formed in 57 BC. The Kingdom of Silla is where the majority of Hapkido soft style techniques originated. Then followed two larger kingdoms, Koguryu and Paekche, founded in 37 and 17 BC, respectively.

Sado Moo Sool reigned supreme in all three Kingdoms for hundreds of years up until the fifth century, when Buddhism arrived in Silla. The Buddhist Monks needed to be good shape in order to practice their lengthy meditation sessions. On the other hand, they had to be able to defend themselves from bloodthirsty bandits when traveling.

Since the gentle Monks did not believe in hurting their assailants any more than necessary, they searched for ways of neutralizing an attacker without using the full, lethal force used in Sado Moo Sool. They were gentle, non-aggressive men, so it was only natural that the Monks were the first to recognize the fact that it is easier to avoid an opponent's force than to oppose it.

Building upon this idea, they formulated three basic concepts that today form the very heart of the Hapkido system.

The three principles are:

- 1) Nonresistance ("Hwa")
- 2) Circular Motion ("Won")
- 3) The Water Principle ("Yu")

Hwa, or nonresistance, is simply the act of remaining relaxed and not directly opposing an opponent's strength. For example, if an opponent were to push against a Monk's chest, rather than resist and push back, the Monk would avoid a direct confrontation by moving in the same direction as the push and utilizing the opponent's forward momentum to throw him.

Won, the circular principle, is a concept to gain momentum for executing the techniques in a natural and free-flowing manner. If an opponent attacks in a linear motion, as in a punch or knife thrust, the Monk would redirect the opponent's force by simply leading the attack in a circular pattern, thereby adding the attacker's power to his own. Once he had redirected the power, the Monk could execute any of a variety of techniques to incapacitate his attacker.

Yu, the water principle, is best described if one pictures the quiet, direct strength in free-flowing water. When you touch water, it is soft; you don't feel anything. But when it comes to water and power, water can be the most powerful thing in the world, turning huge power turbines, or cutting through solid stone to form great canyons. When water is coming down from a stream and meets a rock or other obstruction instead of crashing into it, it always goes around.

"As the flowing stream penetrates and surrounds its obstructions and as the dripping water eventually penetrates the stone, so does the Hapkido strength flow in and through its opponents."

Keeping these three basic principles in mind, the Monks were able to devise a martial art that allowed them to successfully control an assailant through "gentle" throwing and joint-locking techniques without necessarily having to kill him. They called their martial art Buldo Moo Sool, or "Buddhist Temple Martial Arts". While Sado Moo Sool was the only martial art in Koguryu and Paekche, Buldo Moo Sool developed quickly in Silla because of the powerful influence of the state religion of Buddhism.

In the fifth century the largest Kingdom, Koguryu, attacked the southern kingdom, Silla. Then followed a long period of wars of expansion.

In the year 540 AD, King Chinhung came to power in Silla. One of his most significant acts was the creation of an elite fighting group called the Hwarang warriors. This group was comprised of specially selected young noblemen who excelled in intellectual as well as physical prowess. These young men were taught the arts of philosophy, science, verse, etc. as well as Ki and martial arts skills. King Chinhung called upon the High Buddhist Priest Won Kwang Bopsa, who was a Master of Sado Moo Sool as well as Buldo Moo Sool. Combining these two martial arts, the Monk developed a system of martial art that followed his concept of the laws of nature, or "UM-YANG".

The oriental philosophy of Um and Yang perceives as circular even those things that western man sees as opposite. Good and bad, strength and weakness are not necessarily opposites, but equal halves of the same circle flowing endlessly into one another. Day becomes night which becomes day. Without good we would not know evil; without weakness there would be no measure of strength.

The two must interact to form a whole. Every element has within it its opposite aspect, and thus receives its wholeness. This concept is called the UM-YANG in Korean and YIN-YANG in Chinese.

By combining the hard Sado Moo Sool movements with the soft Buldo Moo Sool techniques and philosophy, Won Kwang Bopsa was able to create a more complete fighting art that, by being based on the theory of UM-YANG, would encompass all possible variations of attack, and defense, and thus would be far superior to all other fighting systems.

King Chinhung issued a decree and chose boys from good families who were of good morals and renamed them Hwarang. The Hwarang, or “Flowering Youth” were taught this “new” martial art and the Buddhist faith, and to act as models of cultured and chivalrous warriors, similar to the European Knights of Medieval times. They were Silla's elite warriors. The art was simply called Hwarang Do, or “The Way of Flowering Manhood”.

Based on the theory of the UM-YANG, the empty-handed fighting techniques were known for their blending of the soft, circular (UM) and hard, linear (YANG) techniques. It was not uncommon for a Hwarang to use “gentle” joint-locking or pressure point techniques to disable and kill a fully armed enemy soldier, without ever having to draw his own sword. By the same token, the Hwarang could deliver a “hard style” spinning kick capable of literally beheading an opponent. Their kicking techniques were so deadly and so well integrated with the other techniques that their enemies frequently thought the feet of the Hwarang warriors were swords.

The exploits of the Hwarang became legendary, as did their fighting ability, and they served as role models for the young men of Silla for generations to come. Because of the martial arts training and philosophical and moral codes of the Hwarang warriors, the tiny Kingdom of Silla eventually overcame the size and strength of its neighbors in 688 AD, and ruled the peninsula now known as Korea for many centuries.

During this period of relative peace, “The Way of Flowering Manhood” became known as a royal martial art, (Koong Joong Moo Sool), and the Masters were brought to the palace to perform demonstrations and to teach the art to the ruling families and royal officials.

Since the day of Won Kwang Bopsa, the martial art that was taught encompassed all the current fighting methods, that the students were taught kicks, punches, throwing techniques, joint-locking techniques, weapons, Ki power, etc. But as the years passed, these techniques became separate individual schools, such as Tae Kwon Do, Kumdo, Yudo, and so forth. Only Hapkido continued to teach all the fighting techniques under the name of one system, and also improve and modernize the techniques the years passed.

Hwarang Do flourished for hundreds of years up until 1392 when General Sung Kye Yi overthrew the government and established the Yi Dynasty. The Yi government introduced many Confucian concepts and launched a campaign against the Buddhists.

Confucianism, which favors purely intellectual pursuits and looks down upon physical force or martial art, led to a dynastic policy of developing the cultural arts and the banishment of the warriors. Painting, writing, and sculpting replaced the art of fighting. The Masters and many of the warriors took refuge in Buddhist Temples high in the mountains. There, the art was preserved in seclusion for many centuries, and many new techniques were developed and added to the system. Because of this isolation, Hapkido has remained relatively pure and free from commercialism to this day.

In the year 1592 AD, Japan mounted a large invasion. The weakened Yi military was unable to repel the attack. Just when all seemed lost, two exiled Buddhist Monks, San Dae Sa and Sam Yung Dang, organized a large Hwarang army and rallied the country's defense. Relying on the traditional Hwarang Do fighting techniques, they were the decisive factor that pushed the Japanese out of the country. Even so, the Yi rulers and their Confucian advisors refused to alter their opinion of the warrior priests, and so once again they returned to the mountains to live out their lives as hermit monks.

The Yi Dynasty ended in 1910, when Japan conquered Korea. The Japanese immediately abolished Hwarang Do and all Korean martial arts, remembering all too well their past defeats at the hands of the Hwarang warriors. This ruling did not really effect the monks who were refining the elite martial art (ancient Hapkido) in the remote Buddhist monasteries. The Yi Dynasty had already banned their martial art hundreds years earlier.

At this time the only martial arts taught in Korea legally were Japanese Judo and Kendo, which soon led to the creation of Yudo, Korea's version of Japan's Judo, and Kumdo, Korea's answer to Japanese Kendo.

The Japanese occupation and the ban of Korea's martial arts lasted from the year 1910 to 1945. It was during this time that Grand Master Yong Sool Choi began to study martial arts. Having been born in 1904, he traveled to Japan at an early age to study Daito Ryu Aikijitsu. At approximately the same time a young Japanese named Morihei Uyeshiba was studying at the same school. In 1925, Uyeshiba organized a school of Aikijitsu which by 1942 evolved into today's Aikido.

During this same period Choi had returned to Korea and was studying traditional martial art with Buddhist monks in a remote mountain monastery.

The Japanese occupation ended with the close of World War II. Grand Master Choi descended the mountain and began to teach martial art to the general public soon afterward. He combined the soft Daito Ryu Aikijitsu techniques with the strong, hard/soft Hwarang Do movements to produce the distinctly unique form self-defense now practiced all over the world.

He called his "new" martial art Hapkido, "The Art of Coordinated Power"

HAPKIDO CODE OF ETHICS

The following is the set of 5 rules and 9 virtues by which the ancient warriors of Silla lived and died.

HWA RANG DO O KAE (Hwa Rang Do's 5 Rules)

Il Sa Kun E Chung Loyalty to one's country
E Sa Chin E Hyo Loyalty to one's parents
Sam Kyo O E Shin Trust and brotherhood among family & friends
Sa Im Jun Moo Teah To always act with honor & never misuse Hapkido
O Sal Sang U Tack Justice never to take a life without just cause

HWA RANG DO KYO HOON (Hwa Rang Do's 9 Virtues)

Humanity Hi
Goodness Sum
Justice Oui
Virtue Duk
Courtesy Yeh
Loyalty Chung
Wisdom Ji
Courage Yong
Trust Sin

CULTURE IN THE DOJANG

Training in Hapkido is mental as well as physical in nature. Besides techniques of self-defense, we are learning an art which builds self-control, discipline and respect for other people. These mental states are attained by the following of certain traditions and formal behavior while within the Dojang (training academy).

1. Bowing:

To bow is merely a gesture of respect and acknowledgement. When done properly and sharply it reflects an awareness that the Dojang is a special place, and an attitude of seriousness for training. The student should always bow:

- a) Upon entering and leaving the Hapkido Dojang
- b) Upon entering and leaving the mat area
- c) When first seeing the Head Instructors, and bow to them once again when leaving for the day.
- d) When beginning and ending practice with a partner
- e) Before and after asking the Instructor for assistance and/or advice.

2. Speech and Proper Addresses:

- f) The Head Instructor of your school is always to be addressed by their proper title, "Sir" or "Sabom Nim".
- g) All the black belt assistant Instructors who will be continually helping you in your development, are to be addressed as "Mr. ____" or "Miss ____".
- h) In reply to a question or command requiring an answer all students should answer "yes Sir" or "no Sir"

3. The Instructor is to be obeyed absolutely

4. Higher ranking students deserve your courteous respect

5. Concentrate totally on the Instructor's directions

6. If you are going to be absent or tardy; out of courtesy notify the school as soon as possible.

7. No smoking, eating, or drinking in the Dojang

8. No shoes are to be worn while on the mat

9. Profanity is not to be used

10. Students will be in full uniform and on the mat at least five minutes before class starts.

11. All uniforms will be kept clean at all times. Also, students are to pay respect to their own bodies and keep themselves clean and well groomed.

12. All fingernails and toenails will be kept short and clean at all times.

13. No watches, rings, or jewelry of any sort will be worn during training, except eyeglasses when necessary.

14. No horseplay of any kind is allowed, on or off the mat. Respect and order will be maintained at all times.

15. No unnecessary noise. When not performing please sit quietly: Remember that by watching others practice, you will also learn.

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16. Please pay your dues promptly. Often, we get carried away with the more exotic aspects of martial respect and formalities, and forget that it is not particularly polite or respectful to expect a school or Instructor to wait for us to pay our tuition. Your cooperation in this area is one very important way you can contribute to the smooth operation of our school.
 17. The Dojang will be kept neat and clean by its members
 18. Do not always depend on the Instructor. Practice before and after the lesson. Seek out the assistance of your seniors.
 19. Never do anything to dishonor the school or your Instructor. The misuse of Hapkido or the creation of a bad personal reputation within neighborhoods or communities by a student may cause the student to be suspended or expelled from the Dojang.
 20. PARENTS: Encourage your children! Their efforts need to be rewarded. Do not compare them with others in the class. Each child is unique and will benefit differently from the next. Parents and visitors are welcome to watch class anytime. However, we ask that you do not talk to your child during class time. Please leave the discipline and coaching to us.
 21. ALWAYS REMEMBER THAT YOU ARE AN IMPORTANT MEMBER OF A PROUD FAMILY. BE CHEERFUL AND SHOW A GOOD POSITIVE ATTITUDE AT ALL TIMES.

Please observe these daily practices, which serve to uphold fine standards in our school. In case of errors, you will be reminded by your upper classmen.

PHILOSOPHIC FOUNDATION OF HAPKIDO

- 1). Be constantly alert to the teachings of your superiors, endeavoring always to master the way of Hapkido.
- 2). Developing yourself physically, mentally, and spiritually should be your main objectives.
- 3). Develop accuracy first - speed second.
- 4). Do not introduce excessive strength into your technique; you could easily injure your partner.
- 5). **NON-RESISTANCE:** Never oppose an opponent's strength directly. Move with him along the path of least resistance, or in the same direction he moves, thereby using his weight and momentum against him.
- 6). **CIRCULAR MOTION:** Control your opponent by leading his attack in a circular pattern, thereby adding his power to your own.
- 7). **THE WATER PRINCIPLE:** Total penetration of an opponent's defenses.
- 8). Keep your eyes on your attacker at all times.
- 9). Never underestimate your attacker. Assume he knows as much about self-defense as you do.
- 10). Have respect for human life and all other living things. For it is better to hurt than to maim; to maim than to kill.
- 11). Deal out punishment that the situation calls for. Never let up until your personal safety from further aggression is assured.
- 12). Meet with fortitude any and all obstacles that may arise to hamper the attainment of your goals.
- 13). Avoid all unnecessary incidents, and use this art for self-defense purposes only when all other means of self-preservation has failed.

DOJANG ETIQUETTE

Just as in any other organization, there are certain rituals and policies we observe during the course of our study. Many of the customary things do may seem unusual to the uninitiated civilian. The most common question relates to bowing.

Why bow? Well, primarily we bow because Hapkido is a Korean art, and bowing a tradition in Korea. Taking this one step further, we bow to show respect, trust, faith, gratitude, and humility.

When you enter or leave the Dojang, always bow to the flags up in front, at the place where the Instructor would sit. This is to show your gratitude for having nice place to practice Hapkido.

When you see the Instructor, greet him with bow. This is a show of respect as well as being a sincere greeting.

When you begin and end practice with a partner, you both must bow each other way of thanking the other for an enjoyable workout.

Whenever you bow, allow your eyes to look down toward the floor. Do not try to watch your partner. This shows faith and trust, which are both very important, especially when practicing with a partner a class of this nature. Many times you will be practicing very dangerous techniques together, and to do this effectively, you must be able to trust your partner completely.

Finally, the entire act of bowing is a show of humility. You must be able to suppress your ego enough to conform to the Dojang rules. This is one of the most essential tests of a person's character.

Large egos are carried by small minds. It is easy to be vain toward those who know less. Yet, the student must realize how little he himself really knows. Knowledge that is over four thousand years old is not mastered a few hours, months, or years. You must always strive to be humble, not only during class but in all areas of life. The bow is only one of many ways to show humility.

The following is a list of additional rules and procedures that we follow.

When you enter leave the workout area turn and face the flags and bow. If, for any reason you want to leave the mat during class, you must first ask the Instructor for permission. If the Instructor off the mat, treat the next highest ranked member with the same respect you would give the Instructor.

When class is beginning, the senior student or the Instructor will line the class up by calling out "Line up", or "One line". No matter what the students are doing at the time, they are expected to immediately run to their places, with the highest ranked members on the right side, facing the front.

The senior student or the Instructor will then call out "Ahn-jo". This means, "Assume the formal sitting posture".

From here, the senior student will call out “Cha-Ryut . . . Kyung-Yetn”. This means “Attention . . . Bow”. The students and the instructor will then bow to the flags on the wall in front. This bow serves as a gesture of recognition of all individuals, past and present, who have contributed to the development of Hapkido both in Korea and in America.

The Instructor will now turn and face the students. The senior student will then call out “Sabom Nim ...Kay...Kyung-Yet”. This means, “Bow to the Instructor”. This bow is a show of respect and gratitude toward the Instructor for taking the time to share his knowledge with you. After this initial salutation, the class will then begin the actual workout, under the direction of the Instructor.

Never shout, become angry, or curse while on the mat. If there is a disagreement, ask the Instructor what is right. There should be no conversation on the mat except legitimate questions about the technique being practiced at that particular time.

If, during practice, your uniform becomes disarrayed, step back from your partner, bow, turn away and fix your dobok. When you are once again presentable, bow to your partner and resume practice.

If, during practice, a high ranked visitor stops by, your Instructor will call “Cha-Ryut” (Attention). At this point everyone should come to attention and turn to face the visitor.

The Instructor will then call out “Kyung-Yet” (Bow). Everyone will bow in unison to greet the visitor. This bow is a traditional, formal greeting, and shows proper respect to another high ranked martial artist.

When class is ending, once again the senior student or the Instructor will line the class up. After the second bow the Instructor will offer training tips, advice, and encouragement to the students. He will also answer questions, and make any pertinent announcements coming events. The students should sit quietly and listen closely to the Instructor’s words, as there is often an important lesson or special meaning within the advice he offers the class. The students are to remain sitting until either the Instructor or the senior student dismisses the class.

When leaving the Dojang, out of courtesy always bow to the Instructor, and before going out the door bow to the flags.

NUMBERS

In Korean language there are two sets of numbers. One of these was borrowed from the Chinese. Up to ninety-nine, both sets are used. For one hundred and above you use only the Chinese set.

ENGLISH	KOREAN	CHINESE	JAPANESE
One	Hana	Il	Ichi
Two	Dul	Ee	Ni
Three	Set	Sam	San
Four	Net	Sah	Shi/Yon
Five	Tasut	Oh	Go
Six	Yusut	Yuk	Roku
Seven	Ilgop	Chil	Sichi/Nana
Eight	Yodol	Pal	Hachi
Nine	Ahop	Ku	Ku/Kyuu
Ten	Yol	Sip	Jyu
Eleven	Yol-hana	Sip-il	Jyu-Ichi
Twelve	Yol-dul	Sip-ee	Jyu-Ni
Thirteen	Yol-set	Sip-sam	Jyu-San
Fourteen	Yol-net	Sip-sah	Jyu-Shi
Fifteen	Yol-tasut	Sip-oh	Jyu-Go
Sixteen	Yol-yusut	Sip-yuk	Jyu-Roku
Seventeen	Yol-ilgop	Sip-chil	Jyu-Sichi
Eighteen	Yol-yodol	Sip-pal	Jyu-Hachi
Nineteen	Yol-ahop	Sip-ku	Jyu-Ku
Twenty	Sumul	Ee-sip	Ni-Jyu
Thirty	Solhun	Sam-sip	San-Jyu
Forty	Manhun	Sah-sip	Yon-Jyu
Fifty	Swin	Oh-sip	Go-Jyu
Sixty	Yesun	Yuk-sip	Roku-Jyu
Seventy	Ilhun	Chil-sip	Nana-Jyu
Eighty	Yodun	Pal-sip	Hachi-Jyu
Ninety	Ahun	Ku-sip	Kyuu-Jyu
One-hundred		Pack; Il-pack	Hyaku
Two-hundred		Ee-pack	Ni-Hyaku

PARTS OF THE BODY

Ear	<i>Kwi</i>	Head	<i>Mori</i>
Eye	<i>Nun</i>	Nose	<i>K'o</i>
Throat	<i>Mok</i>	Shoulder	<i>O-kae</i>
Chest	<i>Ka-sun</i>	Spine	<i>Chok-chu</i>
Stomach	<i>Pae</i>	Center	<i>Chung-sim</i>
Arm	<i>Pahl</i>	Elbow	<i>Pal-kum-chi</i>
Wrist	<i>Pal-mok</i>	Hand	<i>Son</i>
Finger	<i>Son-ka-rak</i>	Leg	<i>Tah-ri</i>
Knee	<i>Mu-rup</i>	Ankle	<i>Pok-song-a byo</i>
Ankle	<i>Bahl</i>	Body	<i>Mom</i>

SECTIONS OF THE BODY

Upper Part	<i>Sahng-Dan</i>
Middle Part	<i>Choong-Dan</i>
Lower Part	<i>Ha-Dan</i>

DOJANG WORDS

Again	Ta-Si
“Assume Formal Sitting Posture”	Ahn-jo
“Attack”	Kong Kyuck .
“Attention”	Cha-Ryut
Back	Dwi
Bad	Na-pun
Balance	Choong Shim
Bamboo Sword	Jukdo
Bamboo Sword Blocking	Jukdo Mak Gi
Basic	Gi Cho or Kibon
Basic Stances	Kibon Ja Sae, or Gi Cho Sogi
Beginner	Cho Bo Ja
“Begin” or “Start”: Japanese	Hajime
“Begin” or “Start”: Korean	Si-Jak
Belt: Japanese	Obi
Belt: Korean	Dee
Big	Kun
Bird	Sae
“Bite”	Mul-Da
Black	Kom-Un
Black Belt Holder: Japanese	Yudansha
Black Belt Holder: Korean	You Dan Ja
Black Belt Rank	Dan
Block	Mak Gi
Blue	Pu Run
Bow: Japanese	Rei
Bow: Korean	Kyung Yet
“Bow To Examiner or Judge”	Shim Sa Kwan Nim Ge Kyung Yet
“Bow To Senior Instructor”	Sabom Nim Ge Kyung Yet
“Bow To Flag”	Kuk Gi Bay Ray
“Bow To Master”	Kwanjang Nim Ge Kyung Yet
“Bow To Partner”	Sahng Ho Kan Ee Kyung Yet
Breakfall	Nauk Bup
Breaking Techniques: Japanese	Tameshiwari
Breaking Techniques: Korean	Kuc-pa
Broken	Gae Jin
“By The Count”	Ku Ryung Ee Mat Cho So
Calisthenics	Un-Dong
Cane Techniques	Ji Pang I, or Dan Jang Sul
Car	Cha Dong Cha
Center	Chung Sim
Champion	Son-su
“Change” (To other side)	Kyo Dae
Cheap	Ssan
Chi I-Dan	Seventh Degree Black Belt

CHINESE MARTIAL ARTS:

Hsing-I	Semi soft exercise form
Kenpo	“Fist Way”
Kung Fu	“Man Work” or “Well done”. Movie catch-all term for all Chinese martial art.
Pa-Kua Chuan	Chinese palm (internal boxing)
Pa-Kua Chang	Hard style Chinese Boxing
Shai Chiao	Throwing and grappling sport, similar to Japanese Judo and Western wrestling.
Tai Chi	Soft exercise form
Wing Chun	The art of sticking hands
Wu Shu	Martial arts
Choking Techniques	Jo Ru Gi Sul
*Chung	A calm and concentrated mental state.
Class Holder Below Black Belt	You Gup Ja
Class of Belt Below Black Belt	Gup
Collar	Kai-La
Combination Kicks	Hon Shik Cha Gi
Contest	Kyong Jaeng
Continue	Kay Sok Ha Da
Controlling Techniques	Yen Hang Sul
Count	Ku Ryung
“Creating The Dynamic Force”	Do Jin Bup
Dan	Degree Of Black Belt
*Dan Jon	An oriental medical term indicating the portion of the abdomen two inches below the navel. It is the absolute center of gravity in man, and serves as the foundation of human power.
*Dan Jon Ho Hup	Strengthening the Inner Power through the use of Abdominal Breathing Exercises.
Defense Against a Gun	Hoshin Kwon Chong Bang A Sul
Defense Against a Kick	Bank Jok Sul
Defense Against a Knife	Hoshin Danguum Mak Gi Sul; or Kal Mak Gi
Defense Against a Punch	Bang Kwon Sul
Defense Against a Sword	Kong Soo Gum Bang A Sul
Defense Against a Throw	Bang Too Gi Sul
Defense Against a Three Opponents	Sam In Cheri Sul
Defense Against a Two Opponents	Yang In Cheri Sul
*Dong	Vigorous Physical Movements
Earth	Chi Gu
Elbow Strike	Jong-Chum, or Pahl Keum Chi
End	Kut
“Excuse Me”	Yong So Ha Da
Expensive	Pi-Ssan
*Extension of Ki	Proper Relaxation, Proper Sleep, Proper Movement, Proper Eating, and Proper Attitude.
External Power	Oei Ki or Wae Gong
Fan	Pu Chae
Fast	Ppalli, or Ba-Lun
Father	A Bo Ji
Federation	Kwan
Fighting Chain	Manrikigusari
Fighting, One-Step	Il Soo Shik Dae Ryun

Fighting, Two-Step	Yi Soo Shik Dae Ryun
Fighting, Three-Step	Sam Soo Shik Dae Ryun
First Degree Black Belt	Cho Dan
Fish	Mul Kogi
Fast	Chu Muk
Flying Kicks	Bi Sang Cha Gi
Focus of Eyes	Shi Sun
Foot	Bahl
Foot Techniques	Cha Gi, or Jok Gi
Form: Japanese	Kata
Form: Korean	Hyung
Free-Fighting: Japanese	Kumite
Free-Fighting: Korean	Cha Yu Dae Ryun
Fruit	Kwa-sil
Gentle	On Hwa Han
Good	Pok-Ni, or Choh-un
“Good Morning”	Anyong-Hi Chumu Sosum Nika
“Good Day”	Anyong Hasim Nika
“Good Night”	Anyong Hi Chu Mu Sip Siyo
“Good Bye”	Anyong
*Hakama	Divided skirt worn over uniform in Aikido, Kendo, or Ju-Jitsu
Hand Defense	Jung Kwon Bang A Bop
Hand Techniques	Soo-Gi
Hand Trident	Sai
*Hap	To coordinate, Coordination
Hard Style Blocks	Kang Sul Bang A Bop
Headband	Mori-Di
Head Master: Japanese	Soke
Head Master: Korean	Seu-sang, or Kwanjang Nim
Heaven	Ha-Nul
“Hello”	Anyong
Hot	Du Go Un
*Hwa	Non-Resistance
*Hwarang	“Flowering youth” The Ancient Royal Warriors of Silla Kingdom.
Ignorant	Musik Han
Inner Power	Ki
Instructor	Sabom, or Kyo-sa
Internal Power	Nae Ki, or Nae Gong
JAPANESE MARTIAL ARTS:	
Aikido	“The Art of Gentleness With Universal Power of Ki” founded in 1942 by Morihei Uyeshiba.
Iai-Do	”Sword Drawing”
Judo	The modern form of Ju-jitsu, limited to sport use like wrestling. Founded by Jigoro Kano in the late 1800's.
Ju-jitsu	Battlefield fighting art utilizing joint-locks, throws, and weapons. Aikido and Judo both have their root in Ju-jitsu.
Kendo	Karate”Empty Hand Fighting”. Characterized by strong, kicks, rigid blocks, hand strikes, and forms.
Ninjitsu	“Sword Fighting”. “Ancient Art of Invisibility”. The Ninja "Warriors" were hired assassins for rent to the highest bidder.
Japanese Military Warrior	Samurai
Jointed Sticks	Nunchaku
Joint Techniques	Kwan Jye1

Junior Member	Hu-Beh
Kicking Techniques	Cha Gi, or Jok Gi
*Kihap	YeIl: Coordinate (HAP)Your Inner Power (KI) with Your Physical Action by Yelling from your abdomen.
Knife Hand	Sudo
Knife Throwing	Pyo Chang Sul Pup
Korean Flag	Tae Guk Gi (Infinity)
KOREAN MARTIAL ARTS :	
Hapkido	The Art of Coordinated Power
Hwarang Do	Ancient Hapkido used on the battlefield
Kuk Sool Won	“Traditional Martial Arts Association”. A style of Hapkido founded in the early 1960's by In Hyuk Suh, a former student of Hapkido founder Grand Master Yong Sool Choi.
Subak Do	Hard style Korean Karate
Tae Kwon Do	“The Sport of Kicking and Punching”. Founder: General Choi, Hong Hi
Subak, or Tae Kyon	Ancient forerunners of Korean kicking-style martial arts, both had originally descended from Sado Mu Sool, or the Tribal Martial Arts.
Tang Soo Do	“China Hand Way”. Charactorized by solid kicks, hand strikes, forms, and sparring .
Jung Do	“The Right Way”. A sub-style of Hapkido.
Yudo	Korean form of Judo
Ship Par Gay	A rare form of martial art, heavily influenced by Chinese styles: Emphasizes empty hand and weapon forms, acrobatics, and exercise.
Ku-Dan	Ninth Degree Black Belt
Left	Wen-jok
Light	Pit
“Line Up”	Annoda Wie
Little	Chog-un
Long	Kin
Long Knife	Kin Kal
Loser	Pah-ja
Lower (Groin) Area	Ha Dan
Lower Grade Rank: Japanese	Kyu
Lower Grade Rank: Korean	Gup
Lower Grade Rank Holder	You Gup Ja
Low Kicks	Ha Che Cha Gi
Main Skill	Soo
Major	U-Tum-In
Master: Japanese	Shihan
Master: Korean	Kwanjang Nim
Mats	Ko-lok, or Tatami
Meditation	Muk Nyum, or Ban Soung
Mental Powers	Shin Gong
Method of Falling	Nauk Bup
Method of Revival	Hwal Bup
Middle (Chest) Area	Choong Dan
Minor	So
Money	Ton
Mother	O-Mo-Ni
Multiple Kicks	Bok Shik Cha Gi
National Flag of Korea	Kuk Gi
Nerve Center Techniques	Hyel Do Ji Ap Sul

*Nim	Term of respect similar to “Sir” or “Honorable”.
No	Anio
“No Mind”	Mushin
Oh-Dan	Fifth Degree Black Belt
OKINAWAN MARTIAL ARTS:	
Isshin Ryu	style of Karate that utilizes low kicks and sweeps.
Kumiāi Jutsu	Catch-all art, similar to Japanese Ju-jitsu.
Okinawa Te	Okinawan term for Karate
Shorin Ryu	Hard style Karate
*Pa1-Dan	Eighth Degree Black Belt
Palm	Chanq Kwon
Paper	Chong-I
Pencil	Yon-pil
PHILOSOPHY OF HAPKIDO:	
Righteousness	Jong Euye
Courtesy	Yea Euye
Patience	Ien Nae
“Please”	Chil Gop Ge Hada, or Chusip Siyo
Practice	Soo-Ryun
Punch	Cheogi
Question	
Ready Stance	Choon Bee
Ready for Kick	Bal Cha Gi Choon Bee
Red	Pulk-un
Relax or Rest	Shiao
Relaxing the Muscles	Yi Wan Bup
“Repeat”	Toe Puri Hada
Republic of Korea	Dae Han Min Guk (43)
“Return”	Baro
Right	O Rin Jok
*Sah-Dan	Fourth Degree Black Belt
*Sam-Dan	Third Degree Black Belt
*Sang-Ki	Vigorous and Happy Animation
Scarf	Mok Tori
Screen	Pyong Pung
Second Degree Black Belt	Ee-Dan
Self-Defense	Ho Sin Sul
Senior Black Belt Holder	Ko Dan Ja
Senior Instructor: Japanese	Sensei
Senior Instructor: KOREAN	Sabom Nim
Senior Member	Sun Beh
Short	Jalb Un
Short Stick: Japanese	Yawara Bo
Short Stick: Korean	Dan Bong
Short Stick Blocking	Dan Bong Mak Gi
Short Stick Defense	Dan Bong Sul
Sickle	Nat
Side	Yup
Silla	One of the three original kingdoms of Korea. The warriors of Silla were highly trained in Hapkido, enabling Silla to conquer the entire peninsula, and most of what is now present day Manchuria.
Single Kicks	Ba1-Jil
“Sit”	Chak Suk

Sky	Chae-lae
Sneeze	Yoo Sul Bang A Bop
Soft Block	“Make your hand alive with Ki.”
*Son Sallyio	Deh Ryun
Sparring	Tuk Soo Son Jill
Special Hand Techniques	Tuk Soo Cha Gi
Special Kicks	Jang Bong
Staff	Sogi
Stance	Ye Ru Sut
“Stand Up”	Yame
“Stop”: Japanese	Gu-Man, or Jung Gi
“Stop”: Korean	Parun
Straight	Makiwara
Striking Post	Ta Sin Ki Bup, or Su Kwan
Striking Techniques	Jae Ja
Student	Kwan Won
Student Association Member	Serenity in a clear and peaceful state of mind.
*Sun	Our Headquarters School in Korea. "Sun" means serenity, happiness,
*Sun Moo Kwan	or peace; "Moo" means martial or military; and "Kwan" means school,
	institute, or association. “THE SCHOOL OF MARTIAL
	SERENITY”.
Surrender	Hang Bok Hada
Sweep	Ssul-Da
Telephone	Chon Hwa
“Thank-You”	Kam-sa Hada
“Thank-You Very Much”	Komap Sim Nida
Throwing Star	Shuriken
Throwing Techniques: Japanese	Nage-Waza
Throwing Techniques: Korean	Gong Kyuk Too Sul
Today	O-NuI
Together	Ham-Ke
Tomorrow	Nae-II
Torque Up (As a joint)	Go-Da
TOURNAMENT TERMS: Japanese	
Hikiwake	Draw, or tie
Yuseigachi	Decision
Chui-ikkai	First Warning
Keikoku	Severe Warning
Itami-wake	Loss by Injury
Hansoku-make	Loss by Rule Violation
Ippon	One Full Point
Waza-ari	One Half Point
Jo-gai	Out of Bounds
Osae-komi	Pin Achieved
Toketa	Pin Broken
Jikan	Time Up
TOURNAMENT TERMS: Korean	
Shi Gan	Begin Timing
Sil Jae Deh Ryun	Contact Sparring
Gun Nun Deh Ryun	No-contact Sparring
Han Jom	One Point
Du Jom	Two Points

TOURNAMENT TERMS: Korean (continued)

Seh Jom	Three Points
Moo Jom	No Point
E Sang	End of Match
Yon Jang Jon	Overtime
Ban Chuk	Foul
Kyong Go	Warning
Boot Jap Um	Holding
Ja Kyok Sang Shil	Disqualified
Gu Man	Temporary Stop
Kay Sok	Resume Match
Bee Gim	A Draw
Shim Sa	Decision
Towels	Su-Gon
Training Hall: Japanese	Dojo
Training Hall: Korean	Dojang
Training Hall: Chinese	Kwoon
“Turn”	Tora
“Turn To Rear”	Dwee Ro Tora
*Um	Darkness
Understand	A1-Da
Uniform: Japanese	Gi, or Dogi
Uniform: Korean	Dobok
Upper (Head) Area	Sang Dan
Vital Point Body Curing	Hyel Do Hwal Bup
Vital Point Self-Defense	Hyel Do Ji Ap Sul
“Wait”	Jun Bi
“Warming Up”	Mom Pulki
Warrior	Hwarang, or Kunin
Warrior’s Code of Honor: Japanese	Bushido
Warrior’s Code of Honor: Korean	Hwarang Do Kyo Hoon
Water	Mul
Way, or Method	Do
Weapon Power	Moo Ki Gong
White	Huin
Window	Ch’ang
Winner	Sung Ja
Without Count	Ku Ryung Up Shi
*Woe Yoo Nae Kang	“Soft exterior with a hard interior.” Equivalent to an iron fist in a velvet glove.
Woman	Yoja
*Won	Circular Motion
*YANG	Brightness
Yell	Kiai
Yes	Ne
*Yesi Ye Jong	“Martial Art studies should all begin and end with etiquette.”
Yesterday	O-Je
*Yu	The “Water Principle”; Keep one point of power and keep flowing.
Yuk-Dan	Sixth Degree Black Belt