

Nebraska Hapkido



Association

US Hapkido Association
USA Tae Kwon-Do Federation

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HAPKIDO, THE ART OF COORDINATED POWER, IS AN KOREAN ART THAT USES BOTH KICKS AND PUNCHES, (LIKE TAE KWON DO AND KARATE) AND LOCKS AND THROWS, (LIKE AIKIDO AND JUDO) THEN PUTS IT ALL INTO A SELF-DEFENSE FORMAT (LIKE JU-JITSU).

TRANSLATED, HAPKIDO LITERALLY MEANS "THE WAY OF SPIRITUAL HARMONY," OR "THE WAY OF COORDINATED POWER". HAPKIDO IS FOR ANYONE WHO WANTS TO LEARN HOW TO STOP AN ASSAULT OR RAPE FROM HAPPENING TO THEMSELVES OR OTHERS. THROUGH THE SCIENTIFIC USE OF THE BODY IN PROPER FORM AND TECHNIQUES, HAPKIDO ALLOWS STUDENTS TO BECOME STRONGER, BETTER COORDINATED, AND TO EXUDE MORE CONFIDENCE.

THE ULTIMATE AIM OF HAPKIDO IS THE DEVELOPMENT OF CHARACTER. PRACTICING THIS ART DEMANDS HARD WORK AND TRAINING, BUT ALLOWS TIME FOR FUN. THE REWARDS INCLUDE SELF-CONFIDENCE, PATIENCE, PHYSICAL FITNESS, MENTAL ALERTNESS, AND RESPECT.

CHARACTER BUILDING IS THE *INNER GOAL* OF HAPKIDO--AND OUR *OUTWARD EXPRESSION* OF THIS IS LEARNING SELF-DEFENSE. IN THIS COURSE YOU WILL LEARN THE BASICS OF KICKING, PUNCHING, BLOCKING, LOCKS, AND THROWS. YOU WILL ALSO BE INTRODUCED TO THE PHILOSOPHY OF MARTIAL ARTS AND THE IMPORTANCE OF FLEXIBILITY AND STRONG MENTAL DISCIPLINE. OUR LESSONS APPLY NOT ONLY TO THE PRACTICE HALL, BUT TO EVERYDAY LIFE.

CLASSES ARE GEARED TOWARDS ANYONE 15 YEARS OF AGE OR OLDER.

HAPKIDO'S ULTIMATE GOAL IS TO DEVELOP CHARACTER, NOT KILLERS.



Father of Hapkido
Yong Sool Choi (1904-1986)

Principles of Hapkido

유 Yu – Theory of Flowing Water

In Hapkido practice, one does not stop an attacker's force directly with force, but redirects it. If one will imagine a stream flowing rapidly down a mountain, the problems to overcome if one decided to change the direction of the water flow becomes apparent. Constructing a dam perpendicular to the flow is obviously not the solution. However, if one would simply divert its flow, success would be realized. Hapkido theory follows the same approach. One does not stop an attacker's punch by applying force in direct opposition to the attack. By applying force to the side, tangentially, the attack can be diverted and less energy expended.

Water never struggles with any object that it encounters. If water cannot win the contact, it will not conflict. Instead it will join with its adversary, providing no friction. Although this is a demonstration of its ability to adapt, it is important to realize water never changes itself.

Softness is another characteristic of water that relates to the understanding of Hapkido. We must accept the fact that softness has the capacity to win against hardness. A tempered steel bar will eventually break under enough stress. Water, on the other hand, though it may be made to break up, will invariably join together again.

원 Won – Theory of the Circle

The theory of the circle is emphasized in Hapkido training. Every man has his own circle. Inside this circle is his private territory. If someone were to enter this private domain without approval or proper warning, each man has a right to defend against this invasion. In actual practice, when an opponent punches, if this punch does not trespass into one's circle, there is no need to block. If one chooses to block, it is considered a waste of time and energy. When an opponent's punch does penetrate the circle, it should be received indirectly. Leading this force in a circle minimizes its effect. Utilizing a circle or winding block not only disrupts the opponent's force, but also sets the position for a counterattack.

와 Wha – Theory of Harmony

In Hapkido training, there must exist a simultaneous combination of mind, body, environment, and techniques. Harmony is the most important element one should achieve in his training. After one achieves harmony with himself, the next requirement is to harmonize with one's opponent. Accomplishing this, one will find it quite easy to read the minds of others. Following this, learning to harmonize with the environment is the next stage. The final task is blending the harmony that one has developed with himself, his opponent, and the environment with that of his techniques.

*(Excerpted from Dr. He-Young Kimm's Book: **HAP KI DO**)*

Hapkido Sets

Traditional Beginning (after stretching, for whole class)

- 1) Walking stances (front, horse, cat, back)
- 2) Stepping pattern
- 3) Standing leg rises (front, outside crescent, inside crescent)
- 4) Fluid blocks
- 5) Stretching hands
- 6) Breathing exercise
- 7) Reverse punch and stepping block drills

Breakfalls

- 1) Sitting:
 - a) over backwards
 - b) seven count
- 2) On balls of the feet:
 - a) over backwards
 - b) kicking out the leg (to left and right)
- 3) On knees:
 - a) falling forwards
- 4) Standing:
 - a) over backwards
 - b) falling forwards
 - c) kicking out the leg (left and right)
 - d) optional: jumping forwards

Rolls

- 1) Left and right, alternating
- 2) Over one person
- 3) Over two people, spaced out
- 4) Over two people, together
- 5) Optional: over three people

Seven Sets of Basics

(performed from horse stance)

1) **Thrusts**, comprised of only the straight punch, used in combinations. (Other hand is pulled back to hip.)

- a) Low, middle, high
- b) Singles, doubles, triples
- c) Triples of different heights; 2 mid, one high
 2 high, one mid
 1 high, 1 mid, 1 low

2) **Snaps**, starting from double-up hand position

- a) Middle: straight, vertical, spear thrust, palm heel, uppercut
- b) Throat: flathand, inverted flathand, eagle's claw, two finger strike
- c) Face (or chin): Straight, vertical, uppercut, long fist, palm heel, palm smash, tiger's claw

3) **Side snaps**, starting from side double-up hand position. Also, doubles and triples straight snap punches.

- a) Side knife hand, side hammerfist, side backfist, overhand backfist
- b) Doubles and triples, straight snap punches

4) **Blocks**:

- a) Low block, high block, middle outside block, middle inside block, hammerfist block, palm heel block
- b) All of the above with open hand (knifehand)

5) **Strikes**:

- a) Overhead knife, overhead hammerfist
- b) Ridgehand
- c) Inside knife strike

6) **Elbows**:

- a) Inside, outside, upwards, downwards

7) **Knees**:

- a) Front style, roundhouse style

Beginners (white belts): Only do sets two, three, and five.

Hapkido Kicks

(performed from fighting stance)

1) Low kicks:

- a) To instep: Front slide, side slide, side slide behind body
- b) To ankle: Outside hook kick using toes, outside hook kick using heel, circle slide kick
- c) To knee: Circle kick, heel thrust, heel thrust behind body, front stomp, snap kick, straight leg heel kick
- d) Axe kick, twist kick (to groin), hook kick (to thigh)
- e) Front kick, roundhouse kick, shin kick, side kick (to knee)
- f) Back side, spinning heel, spinning hook, ground spinning heel

2) Middle and High:

- a) Front, roundhouse, shin, side, hook, mule kick, back side
- b) Inside crescent, outside crescent, spinning crescent
- c) Spinning heel, spinning hook
- d) Skip kicks (front, round, side)
- e) Jump kicks (front, round, side)

3) Floor kicks (one day a week)

- a) Twist kick (to knee)
- b) Heel thrust to groin
- c) Sidekick to knee
- d) Scissors kick
- e) Kick to side using instep
- f) Shin kick after turning to side
- g) Rising sidekick
- h) High rising sidekick
- i) Hook kick

Beginners (before black tips)

Only do front, round, shin, side, and mule kick.

All black tips, add all other kicks EXCEPT:

Step-across hook kicks---add at GREEN belt
Spinning hook kicks---add at BLUE belt

Hapkido Stances and Attacks

1. Front stance has 70% of the weight on the front leg and 30% on the back leg.
2. Horse stance has 50% of the weight on each leg.
3. Cat stance has 30% of the weight on the front leg and 70% on the back leg.
4. Back stance has 40% of the weight on the front leg and 60% on the back leg.
5. Palm heel attack strikes the chin.
6. Long fist attack strikes the bridge of the nose.
7. Tiger claw attack strikes the eyes.
8. Eagle claw attack strikes the adam's apple.
9. Flat hand attack strikes the trachea.
10. Spear thrust attack strikes below the sternum.
11. Upper cut attack strikes the nose.
12. Inverted knife hand attack strikes the trachea.
13. High punch attack strikes the nose.
14. Middle punch attack strikes the sternum or solar plexus.
15. Low punch attack strikes the groin.
16. Ridge hand attack strikes the mandible.
17. Inside knife hand attack strikes the neck.
18. Overhand knife hand and overhand hammer fist attacks strike the collarbone.
19. Side knife hand attack strikes the throat.
20. Side back fist attack strikes the temple.
21. Side hammer fist attack strikes the jaw.
22. Overhand back fist attack strikes the nose.
23. Low front and roundhouse kicks strike the groin.
24. Low sidekicks strike the knee.
25. Low shin kicks strike the thigh.
26. Middle front and roundhouse kicks strike the sternum or solar plexus.
27. Middle sidekicks strike the floating ribs.
28. Middle shin kicks strike the spine.
29. High front, roundhouse, side, and shin kicks strike the head.

SPARRING

There are a lot of different ideas of what sparring is, and what it is for. It seems important to me that it be understood what the reasons for sparring are, and the attitude you should bring to it.

Sparring is a session where two people attempt to complete techniques of their own while evading or blocking the techniques of their partner.

Note: I said, "partner". The other person is NOT an opponent, or an adversary, they are your partner. You are working together in order to gain knowledge about techniques, and how to use them.

The point of sparring is to experiment with new techniques and observe how to use them against a moving, motivated target. You are learning how to set someone up, how to adjust for their movement, how to evade, defend, block, and react to their movements, and overall, how to deal with a moving target that doesn't do what you want it to do.

You do NOT jump in and attempt to pummel the other person, overwhelming them with a barrage of techniques, driving them across the mat. You do NOT ignore their techniques because they are pulling them so you won't get hurt, because "it wouldn't have stopped me" or any other reason.

It is a give and take session. You attack occasionally, you give your partner a chance to attack occasionally, you let them start something and see if your technique can interrupt theirs, if you can set up a series----and you give them a chance to do the same.

Sparring is a learning session----you are learning what happens when your target is trying to get out of your way, and when your target has targeted YOU.

We don't give out points for sparring, there is no declared "winner", and there isn't a trophy. The ending question of sparring is simply this: Did you both learn something about the use of techniques during this session?

US Hapkido Association

Personal Interrelationships

1. Honor and support your family, with sacrifice and without expectation or return. Next to your family, honor and support your teacher as a parent. Give your fellow students your help as you should your brothers and sisters. In giving, you will become stronger.
2. Senior students should treat junior students as peers and equals. Junior students should treat senior students with respect and understand that the humility of the senior student is a sign of a deeper understanding of the martial art.
3. No matter how long you have trained, if you begin to think of yourself as knowledgeable, you commit an error. Display humility which comes from an understanding of the long and apparently endless path to true accomplishment.
4. Respect the strengths of others and help them with their weaknesses. This will strengthen you as well.
5. Senior students are responsible for setting an example by their behavior, even outside of class. This shows an understanding that the martial art is part of life and will strengthen both your practice and your ability to teach the martial art.
6. Regardless of your current agreement with your teacher's policies, do your best to understand and support them. Never criticize your teacher to others. This is the same attitude juniors should have toward seniors. Progress in the martial art may bring a new understanding of others.
7. Allow your teacher to be human, rather than the ideal of perfection. Your teacher's errors and problems will provide you with another opportunity to grow internally, if you can treat them with understanding and kindness, and if you can respect your teacher as a person growing toward an ideal of the martial art.
8. Regardless of the length of time you have trained in the martial art, do your best to show proper courtesy whether in or out of class. You will thereby gain respect and strength.
9. Gratefully accept and seriously consider criticism, even by juniors. Often it is the case that a helpful truth can only be seen from the outside. Long experience may not be necessary for such observations. Disregarding criticism because of pride in knowledge is a sign of ignorance.
10. At all times, in class or out, on the telephone, etc., show respect to black belts and instructors by addressing them as "Sir" or "Ma'am".

Master Lee

Class Preparation and Etiquette

Keep uniform washed and in good order at all times. Yourself also---we get up close and personal in class, and so we need to keep in mind other people's delicate sensibilities. (Including the instructor's.)

Other things to keep in mind:

- No gel/hairspray in hair.
- Fingernails must be kept short.
- No jewelry (rings, bracelets, watch, earrings, necklaces, etc) **except** for a wedding ring or stud-type earrings. (*Note: you may get the earring post driven into your skull during class if we are doing headlocks or head wraps. Wear at your own risk.*)
- If you have any other piercings, bear in mind we grab and twist various parts of your body. Again, wear at your own risk.

Occasionally, depending on the weather, the instructor *might* give permission to wear a t-shirt instead of a dobak top in class. For these cases, the t-shirt must be a Hapkido t-shirt.

If you have any injuries, make SURE to let the instructor know before class, as opposed to after you have just performed some technique that exacerbated your injury. Remember: we practice self-defense here, which means *don't do things that make injuries worse!*

You are welcome to come to class early and work with other students, get some extra stretching in, or just warm up and drill a little. As a matter of fact, you are actively invited to do so. However, make sure that you are ready to begin when the instructor tells you to line up.

If for some reason you are late to class, quickly but carefully go through the stretching sequence. Then, move to the side of the mat and stand in deep horse stance, hands in fists on your hips, until the instructor can work you in to the class. Note: if the class has just begun the stretching exercises, it is permissible to ask the instructor if you can simply join in.

HAPKIDO TERMINOLOGY

HAP KI DO	The Way of Spiritual Harmony/The Way of Coordinated Power	<u>SEH</u> Kee mah seh Chung gul seh Mil bak seh Hu gul seh	<u>STANCE</u> Horse stance Front stance Cat stance Back stance
TAE KWON DO	The way of the hands and feet	<u>CHAGI</u> Ap chagi Dol ya chagi Yup chagi	<u>KICKS</u> Front kick Roundhouse kick Side kick
SA BUM NIM	Instructor	<u>MAKGI</u> Hah-dan makgi Choong-dan makgi Sehung-dan makgi	<u>BLOCKS</u> Down block Middle block High block
KWA JANG NIM	Master Instructor	<u>CHIGI</u> Stol Yuk soto Cha kwan Kwan su	<u>STRIKES</u> Knife hand Ridge hand Palm hand Spear hand
KYO SA	Assistant Instructor		
CHUN BEE	Ready position		
CHARYB	Attention		
KON JEE	Bow		
SHO	Relax		
SEE JAK	Start or Begin		
KOMEN	Stop		
KYAP	Yell		
DO JANG	Practice hall		
KUP	Below black belt ranks		
DAN	Black belt ranks		
DO BAK	Uniform		
DI	Belt		
HYUNG	Form		

Numbers:

Hana	One	Yo-sot	Six
Dool	Two	Il gop	Seven
Set	Three	Yo-do	Eight
Net	Four	A-hop	Nine
Da-sot	Five	Yol	Ten

Note: the suffix "nim" is an honorific, used when addressing someone else. However, a person would never address themselves using the "nim" suffix. So an instructor might sign his name as "John Smith, Sabum," but not as "Sabumnim John Smith." As such, "Kyo Sa" means Assistant Instructor, but when addressing an Assistant Instructor, the proper term is "Kyosaninim."

Korean Martial Arts in Hangul and English

합기도	Hap Ki Do
태권도	Tae Kwon Do
국술원	Kuk Sool Won
탕수도	Tang Soo Do
화랑도	Hwa Rang Do

Belt Requirements:

8th Gup (Yellow Belt/Green Stripe): Recognize *Hapkido* in Hangul

5th Gup (Blue Belt): Write *Hapkido* in Hangul

3rd Gup (Red Belt): Recognize any of the above in Hangul



Advancement

Students are required to attend all classes. When students are up for testing, your attendance will be reviewed. If you have not attended at least 80% of your classes, you will not be considered for advancement. When testing, you may be asked to work on a particular area and retest that particular area at a later date.

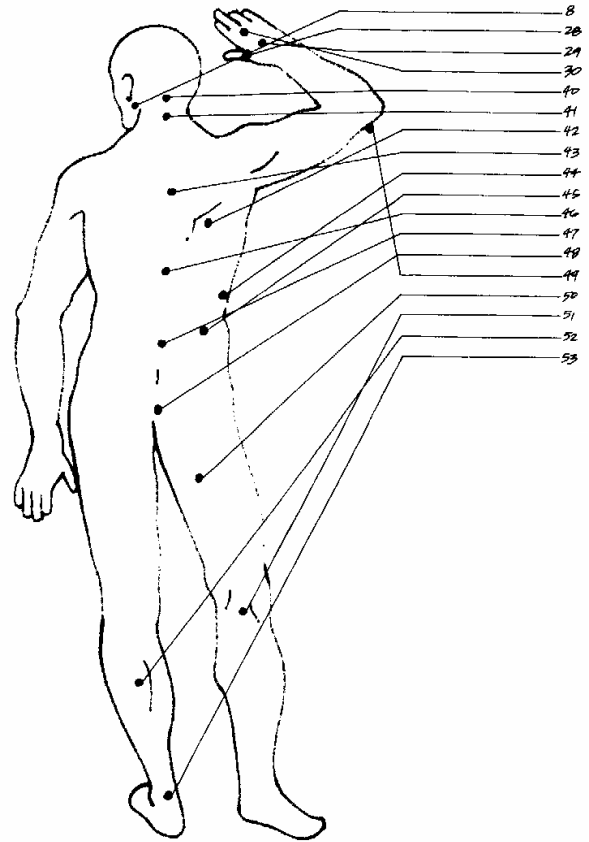
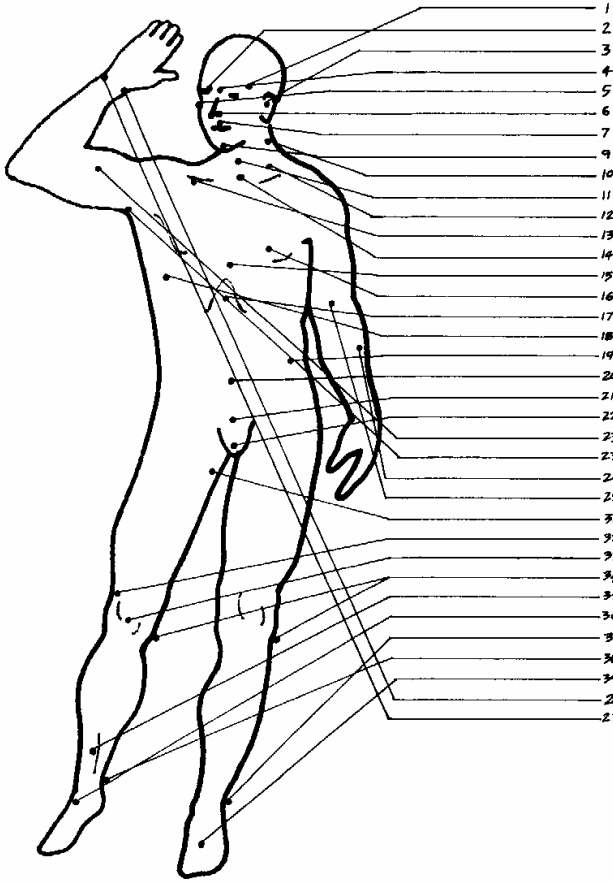
For the 12 week schedule: 18 or below = NOT ELIGIBLE
(24 classes)

For the 20 week schedule: 31 or below = NOT ELIGIBLE
(40 classes)

Note that the following requirements are *minimum* times---you might be requested to practice longer between tests. A promotion is *not* automatically assured.

The following MINIMUM time-in-grade schedule will be followed:

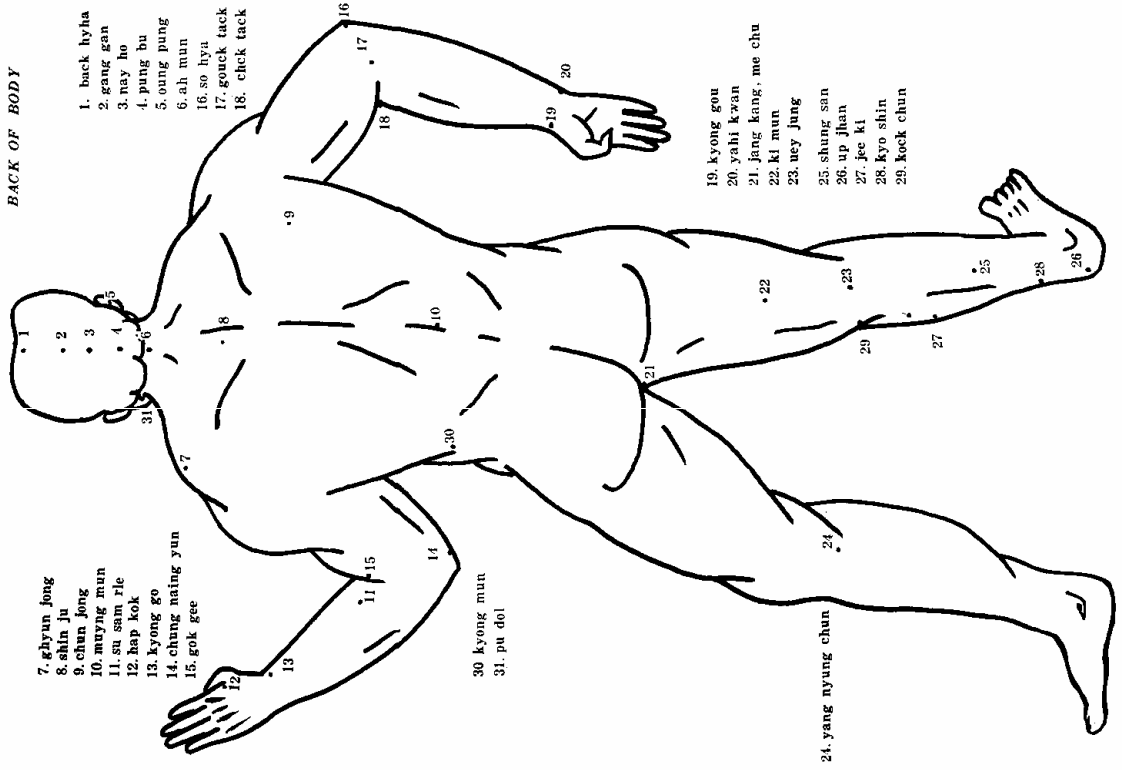
10th kup -- White belt -- *6 weeks to black stripe*
10th kup -- White belt w/black stripe -- *6 weeks to 9th kup*
9th kup -- Yellow belt -- *12 weeks to 8th kup*
8th kup -- Yellow belt w/green stripe -- *12 weeks to 7th kup*
7th kup -- Green belt -- *12 weeks to 6th kup*
6th kup -- Green belt w/blue stripe -- *12 weeks to 5th kup*
5th kup -- Blue belt -- *12 weeks to 4th kup*
4th kup -- Brown belt -- *20 weeks to 3rd kup*
3rd kup -- Red belt -- *20 weeks to 2nd kup*
2nd kup -- Red belt w/one black stripe -- *20 weeks to 1st kup*
1st kup -- Red belt w/two black stripes -- *20 weeks to Temp Black*
Temporary 1st dan -- *6 months to 1st dan*
1st dan -- Black belt -- *2 years to 2nd dan*
3 years to 3rd dan, 4 years to 4th, etc...



1. The temple
2. Eyes
3. The ear holes
4. Above the bridge of the nose
5. Cheek bones
6. Tip of the nose
7. Nerve point between the nose and lips
8. Nerve points under ear lobes
9. Chin
10. Carotid arteries
11. Larynx
12. Subclavian nerves between collar bone and neck
13. Collar bones
14. Esophagus
15. sternum
16. Heart
17. solar plexus
18. Ribs
19. Short ribs
20. Danjon
21. Groin
22. Genitalia
23. Nerve point between bicep and tricep
24. Top of the forearm muscle
25. Nerve point inside elbow
26. Nerve point on top of wrist
27. Tendon point on top of two tendons in inner wrist

28. Nerve point between thumb and first finger
29. Tendons on backs of hands
30. Nerve point between middle and ring finger knuckles
31. Inner thighs
32. Tendon connection points above and below knees
33. Knee cap
34. Side of knee joint
35. Shin bone
36. Front of ankle
37. Outside of ankle
38. Inner ankle
39. Top of feet
40. Base of skull-neck junction
41. Back and sides of neck
42. Underneath the shoulder blades
43. Upper spine
44. Ribs
45. Kidneys
46. Mid spine
47. Lower spine
48. Coccyx (tail bone)
49. Behind and above the point of the elbow
50. Hamstring muscles
51. Behind the knees
52. Calves
53. Achilles tendon

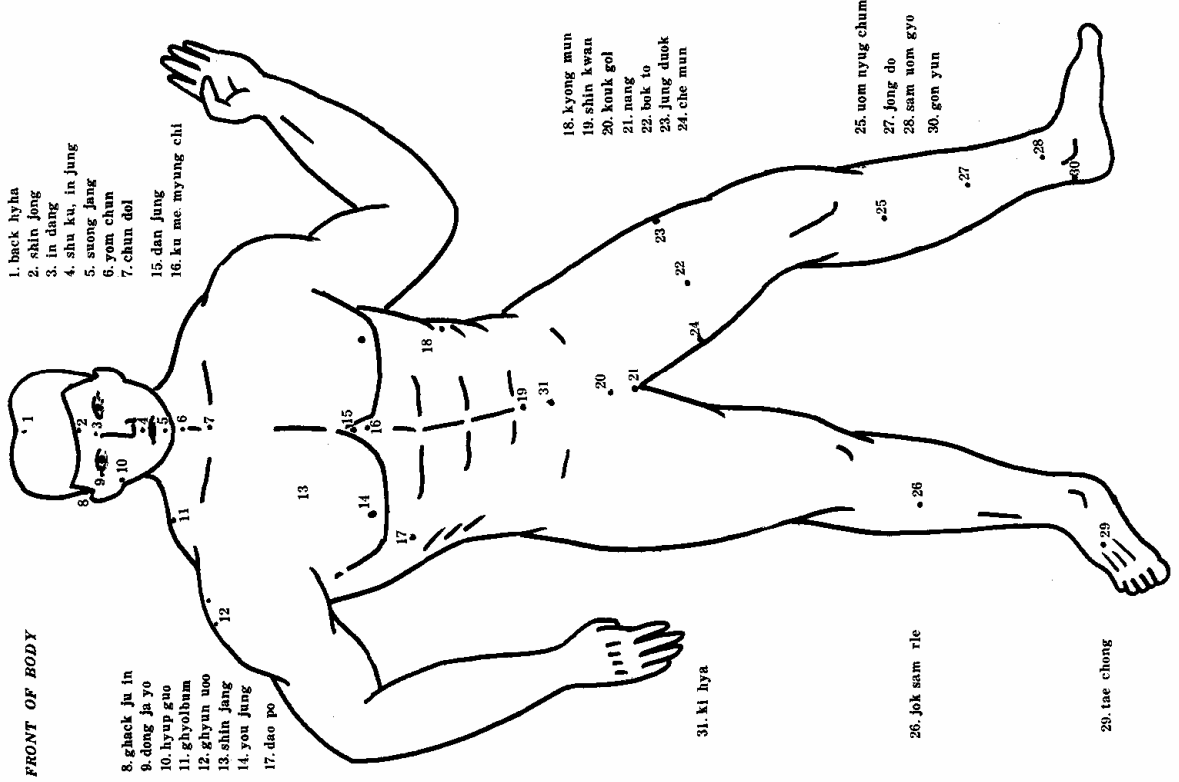
BACK OF BODY



- 1. back hyha
- 2. gang gan
- 3. nay ho
- 4. pung bu
- 5. oung pung
- 6. ah mun
- 7. ghyun jong
- 8. shin ju
- 9. chun jong
- 10. myung mun
- 11. su sam rie
- 12. hap kok
- 13. kyong go
- 14. chung naing yun
- 15. gok gee
- 16. so hyu
- 17. gouck tack
- 18. chek tack

- 19. kyong gou
- 20. yahi kwan
- 21. jang kang, me chu
- 22. ki mun
- 23. uey jung
- 24. yang nyung chun
- 25. shung san
- 26. up jhan
- 27. fee ki
- 28. kyo shin
- 29. kock chun

FRONT OF BODY



- 1. back hyha
- 2. shin jong
- 3. in dang
- 4. sha ku, in jung
- 5. suong jang
- 6. yom chun
- 7. chun dol
- 8. gback ju in
- 9. dong ja yo
- 10. hyup guo
- 11. ghyolbum
- 12. ghyun uo
- 13. shin jang
- 14. you jung
- 15. dan jung
- 16. ku me myung chi
- 17. dao po

- 18. kyong mun
- 19. shin kwan
- 20. kook gol
- 21. nang
- 22. bok to
- 23. jung duok
- 24. che mun
- 25. uom nyug cham
- 26. jok sam rie
- 27. jong do
- 28. sam uom gyo
- 29. tae chong
- 30. gon yun
- 31. ki hya