

London
Karate Club:
History, Philosophy, and
Training Manual

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Introduction

London Karate Club's manual is intended to teach the basics of the history and philosophies used by the Goju community. The manual kicks off with some basic history of the Goju Ryu. Second, you will be introduced to some basic terminology and its meaning. Then, we cover basic techniques, kata, and stances. Finally, this manual ends off with a sample test so you can make sure that you know and understand the material contained within. It is the responsibility of all students to learn this material and understand it. Without a strong sense of where we have been, it is difficult to know where we should be going.

Acknowledgements

I would like to first offer a very special thanks to my teacher and my mentor, Master Meitetsu Yagi for his stories and teachings of Dai Sensei and the Meibukan Family. Without his teachings, we would all be lost.

We would like to offer a special thanks to Sean Wong, whose manual was a great inspiration to writing our own.

Many excerpts in this manual were taken from the writings in the book From Father to Son: The Meibukan Legacy, which can be purchased through the London Karate Club for those who are interested.

History

The history of the Goju-Ryu karate style traces its origins back to a man named Chojun Miyagi (April 15, 1888 – 1953), the father of Goju-Ryu. As a youth he was accepted as a student by a man named Ryuko Arakaki, who taught him the basics of martial arts. In 1902, Chojun Miyagi was introduced to another teacher, Kanryo Higaonna, and became his student of the martial art known as Okinawa-Te until Kanryo's death in December 1916. After Kanryo's death, Chojun Miyagi travelled to China, where he remained for the next 2 years. Around 1930, then considered a leading expert on karate-ka, Chojun Miyagi was invited to Tokyo for a demonstration in front of dignitaries. Because he did not like travelling overseas, he sent one of his students, Jinan Shinzato, in his stead. After the presentation was over, Jinan was asked what the name of his style was, and since up until that point there was no name for it, he went back to Okinawa to consult with Chojun Miyagi. After some thought and research, Chojun Miyagi came up with the name Goju-Ryu, after reading a poem called the Kempo Hakku. Chojun Miyagi continued to further the recognition of Goju-Ryu and spread its knowledge up until his death in 1953.

When Chojun Miyagi passed away, he left no official successor to take up leadership of the Goju-Ryu style. In this vacuum, many of his students started their own dojos, but it was Dai Sensei Meitoku Yagi (March 6, 1912 – February 7, 2003) who would later be named the true successor to Chojun Miyagi's style in 1963. Yagi Meitoku was first introduced to Chojun Miyagi when he was only 14. By the time he was 16, Chojun Miyagi recognized that Yagi Meitoku had special talent, and therefore decided to teach him all the Goju-Ryu kata by the time he was 18. This was a special honour. All of Chojun Miyagi's other students would only learn Sanchin and two other kata. In 1952, after becoming Chojun Miyagi's most knowledgeable student, Yagi Meitoku was given permission by his teacher to open his own school, which no other student was allowed. Yagi Meitoku called his school Meibukan. Yagi Meitoku continued to teach at his dojo, receiving many prestigious awards over the years, until he passed away in 2003.

Yagi Meitetsu, born January 1st 1949, is the current president of the Hombu Dojo. He began training under his father, Yagi Meitoku, when he was only 6 years old, and when he was 16, he received his Shodan rank in both karate and judo. He began teaching in 1978, and in 1981, with his father's permission, formed a group called the Hambukai. The Hambukai are a group of students selectively chosen by Yagi Meitetsu as those who are committed to

preserving the ideals of Meibukan. Yagi Meitetsu became the president of the Hombu Dojo in 1995, and was elected president of the Okinawa Karate-do Goju-Kai in 1997. Yagi Meitetsu received his 10th dan in 2001 from his father.

“Karate-Do is my life. I have been training in a Karate Dojo since I was 6 years old and have grown up through Karate training. There are many reasons why a person should learn Karate. Karate provides a way of discipline for young students and at the same time provides the health benefits that come with physical exercise.”

-Excerpt from “From Father to Son: The Meibukan Legacy”

General Conduct and Etiquette

One of the most integral elements of karate is the etiquette which surrounds the interactions and training between teachers and students, higher and lower rank, and even those of equal rank. The bow is the most used sign of respect in the dojo, and derives its origin from Japanese traditional greetings and etiquette displays. The bows that are used in the dojo are not a display of submissiveness, but are instead more akin to giving courtesy. Lower belts show courtesy to higher belts, all the way up to the Sensei. Bows are also used at tournaments as a formal greeting to one's opponent before a match and towards judges as a sign of respect.

Because karate is not a western tradition, it is not appreciated in the same way that it is by the Japanese. In Japan, bowing is a formal greeting, and shares much in common with handshaking. Unfortunately, in western culture, bowing is a sign of submission and is sometimes looked at as only this. In karate etiquette though, the bow is used in the same way as the Japanese use it; a sign of respect.

Lineup Procedure

When your sensei or highest ranking student (sempai) calls out "Seiritsu" (SAY-ritz), all students partaking in the class should move quickly and quietly into a straight line, with the highest ranking student on the far left-hand side, all the way down in order to the lowest ranking student on the far right-hand side. All sempais should be lined up in descending order to the right of their sensei or instructor in front of the rest of the students. Once all students are in line, the instructor of the class will call out "Keiotsuki" (keeyow-TSKI), which means "stand at attention." After this, the highest ranking student calls out 3 different phrases, followed by everyone bowing to the appropriate direction. These three phrases are:

1. Depending on whether the dojo has a Shinzen(shrine) at the front, one of two calls is made:
 - a. Shomen ni tashi ni rei – This phrase is followed by everyone bowing to the front of the dojo if there is no shrine.
 - b. Shinzen ni tashi ni rei – This phrase is followed by everyone bowing to the shrine in the dojo.

2. Depending on whether the class is lead by the sensei, or another instructor, one of two calls is made:
 - a. Sensei ni tashi ni rei – This phrase is followed by everyone bowing to Sensei.
 - b. Sempai ni tashi ni rei – This phrase is followed by everyone bowing to the highest ranking student in the dojo, or the person teaching the current class.
3. Depending on whether the class is just beginning or just ending, one of two calls is made:
 - a. Otagai ni rei – This phrase is followed by everyone bowing to the highest ranking student, at the far left-hand side of the line
 - b. Otagai ni waka rei – This phrase is followed by everyone bowing to the highest ranking student, at the far left-hand side of the line

It can take a little time to remember all these phrases, but they are all said by the highest ranking student in the class, which leaves newer students usually plenty of time to pick them up.

Etiquette Tips

The following are general tips for conduct in the dojo. By following these simple guidelines, one is able to conduct themselves with the ideal etiquette in almost all situations.

1. Never wear your shoes in a dojo. The dojo training floor is strictly for those who are in bare feet, barring specific exceptions such as casts and foot tensors. Outdoor shoes can track in with them not only mud, snow or dirt, but can also carry tiny particles that can injure other members such as small stones or even pieces of glass.
2. One's gi should always be properly worn and kept repaired and in top form. If your gi should come undone at any point during class, the best etiquette requires that you turn away from the front of the dojo and fix it as quickly as possible. Under certain circumstances such as extreme weather, other options may be allowed by the teacher, but it should be assumed that the gi is the default dress unless otherwise noted first.
3. Tardiness is unacceptable, and should be avoided at all costs. If you are late to a class for any reason, you should wait quietly in seiza at the edge of the dojo until invited in by the instructor. Leaving early from a class is generally unacceptable unless an emergency arises. Should you need to leave class early for an important reason, you should notify your instructor immediately before leaving.

4. Students must bow towards the front of the dojo every time they leave or enter the dojo floor. This is to show respect to the dojo as an area of learning, and to one's teacher or students for training there.
5. If you do not feel well during a class, raise your hand to get your instructor's attention. One should never leave the dojo without permission first. This allows one's teacher to keep track of their students at all times.
6. Never lean against a wall during class, standing or sitting. If you are required to sit during a class, you should sit on your knees in seiza, or sitting cross-legged with a straight back. These are more respectful ways of sitting, as one should never show the soles of their feet to their instructor; it is a sign of disrespect.
7. One's fingernails and toenails should be kept short at all times. Longer fingernails can very easily be broken or torn, or can easily injure an opponent.
8. Loud talking, unruly behaviour, or foul language are very disrespectful and are not allowed at any time for any reason. Boisterous behaviour can lead to preventable injury, and for utmost respect, foul language should never be used in a training session.
9. Best etiquette should be performed both inside and outside of the dojo. Students should act like gentlemen and ladies at all times, in order to show their respect.
10. The head instructor in a dojo should be addressed as Sensei, and all other black belts should be addressed as Sempai, and adult black belts shall be referred to by the appropriate preface (Mr., Mrs., or Ms.)
11. Courtesy should be shown to all higher ranking members of one's dojo at all times. In return, higher ranking members will return courtesy to all lower ranks. In addition for higher ranks, it is courteous to help those of lower rank with their own skills and knowledge. In working as a team, we can achieve greater results than working on our own.
12. Criticism of other styles of karate or other martial arts is not permitted. Other styles differ in their teachings, preferred technique, and uniquely developed kata, and each style has both merits and drawbacks that should be accepted and respected.

Other tips

1. Training at least twice a week is recommended for both exercise and memory retention purposes. Learning kata and other techniques takes time and practice, as well as constant guided instruction for best results. Try to aim to be at two to three classes per week for optimal learning and fitness growth.
2. Jewelry is not to be worn during class under any circumstances. The chances are high that any jewelry worn will get damage, or cause injury.

Bracelets and rings can easily get caught on uniforms, and necklaces and earrings can easily get caught by stray techniques and cause injuries. All valuables should be left at home; your technique is all you need to impress people.

3. Arguments, bad attitude, and violent behaviour will never be tolerated, and could result in dismissal or expulsion. Karate is a combat sport at times, but violence and anger should never result; treat your fellow students with respect and you will have a safe and encouraging environment to learn in.
4. Under no circumstances is any student allowed to teach karate to any non-members. Injury from improper technique is common when someone is taught outside a dojo environment, and cases have happened where serious injury or even death can occur. It's best to invite any non-member friends into a class or two to see if they enjoy karate to promote camaraderie and to give them a safe and controlled environment in which to learn.
5. Being intoxicated is a no-brainer. Serious injury can occur to the student or an opponent from sloppy technique or poor reflexes caused by being under the influence of any substance. In this case, strong medications should not be taken before a class, as drowsiness can be a cause for serious injury. On this topic, the chewing of gum or any other food or drink other than water or sport drink is forbidden.
6. Sparring without the expressed permission your Sensei is very strictly forbidden. Uncontrolled sparring can quickly escalate and lead to all sorts of unwanted outcomes, including injury, and in some cases even legal actions.

Training

Training Intelligently

Patience is required to train intelligently in karate. True karate skill can only be obtained with years of hard work; one cannot learn the Hito-Tsuki (single effective strike) in their first class, just as one cannot run a marathon on their first time out jogging. Through careful study, and thoughtful learning, one can master karate. Improvement is achieved only through practicing, refining form, and clarity of purpose. There are seven basic requirements for learning and refining techniques in order to train intelligently. Mastering these seven principles will allow one to maximize their potential.

1. Form

Full concentration on perfection of form is the cornerstone of intelligent training. Good posture, correct stance, and stable balance are all a necessary part of perfecting one's technique. A golfer with poor form will not be able to hit a ball as far as one who has the technique down. In the same way, you can't throw a punch with poor form as hard as you can with proper form.

2. Power and Speed

Power is the product of mass and speed. With years of practice comes very powerful technique, as proper form and functional speed are improved. Power alone will get you nowhere without controlled application, which is why form is so important.

3. Creating and Releasing Tension

With mastery over the build up and release of tension, efficiency of technique will rise, and higher levels of power will be obtainable, along with a faster reaction time. Strive to achieve full tension at the point of contact of your technique, and to fully release the tension immediately after.

4. Strengthening of Muscular Power

Include a conditioning routine in your practice to improve the strength of your musculature, to both prevent injury, and enhance your performance. When techniques make contact, either with their intended target or a successful block, poor development of one's muscular and skeletal structure can cause injury.

5. Rhythm and Timing

Most top athletes have a certain cadence to their techniques. Techniques performed with a strong sense of rhythm and timing can

achieve more power than those that are not properly timed. To achieve proper timing and rhythm, one must pay close attention to their own use of tension, how fast or slow a technique is, and how much power is applied. Rhythm and timing are natural extensions of using proper form, power, and tension.

6. Hips

The hips are a very important key to proper technique. A lot of power can come from the hips when a technique is timed to coincide with hip movement. They are both a dynamic source of power, and can control balance and center of gravity.

7. Breathing

When combined with all of the above, well-timed breathing can help refine technique, and is an integral part of achieving perfection of technique. Exhaling should occur during the time when a technique is gathering power, and finished just as you maximize tension. With proper form, power, hip movement, and timing, this can result in unexpectedly powerful techniques. Sanchin is Goju's primary method to build good breathing technique.

Training Equipment and Gear

Chishi – Weighted Baton (modern equivalent: small sledgehammer)

Gi – Uniform

Makiage Gu – Weighted Levers (modern equivalent: large sledgehammer)

Makiwara – Striking Post

Nigarigame – Clay Urn (modern equivalent: medium sized jars)

Sashi – Stone Dumbbell (modern equivalent: steel barbell)

Sunabukuro – Heavy Sand Bag (modern equivalent: medicine ball)

Tetsugeta – Iron Clogs (modern equivalent: ankle weights)

Tetsuwa – Iron Bracelets (modern equivalent: wrist weights)

Etiquette

Mokuso (MOH-coo-SOH) – Meditation Start

Mokuso is meditation and thought of previous moments. It is also used to channel Ki in the body, and to circulate energy and calm down one's

Chi. It is always performed after a training session. Mokuso is also always performed completely silently, with total concentration on one's own breathing.

Mokuso Yame (MOH-coo-SOH YAH-may)

Mokuso Yame is the phrase which is used to end a meditative state. This phrase breaks the silence of Mokuso when it is completed.

Otagai ni rei (oh-TAH-guh knee RAY) – Bow to each other (start)

Otagai ni waka rei (oh-TAH-guh knee WAH-kah RAY) – Bow to each other (end)

Sempai ni tashi ni rei (SEHM-pie knee TOSH knee RAY) – Bow to the teacher

Sensei ni tashi ni rei (SEN-say knee TOSH knee RAY) – Bow to the sensei

Shinzen ni tashi ni rei (SHIN-zen knee TOSH knee RAY) – Bow to the shrine

Shomen ni tashi ni rei (SHOW-men knee TOSH knee RAY) – Bow to the front

The Dojo Kun

The dojo kun can be thought of as a mission statement for all who use the dojo to train. A dojo kun can take many forms, but for Meibukan dojos, Dai Sensei Meitoku Yagi has traditionally used two proverbs to represent the dojo kun. The first, *Oh Myo Zai Hyakku Ren Sen Tan* roughly translates to “The secret reveals itself by practicing one hundred times, and training one thousand times”. The second, *Oh Myo Zai Ren Shin*, roughly translates to “The secret reveals itself only through training from the heart”. Both of these sayings hold some artistic value beyond their literal translation though, because both can be interpreted in different ways by different people.

In a more general sense, the dojo kun represents character goals that all karate-ka strive for.

Seek Perfection in Character: Training from the heart is part of the lifelong journey of Karate-do. Dai Sensei tells us that if you are true to your heart, with diligence you can achieve a positive character.

Be Sincere: Always be sincere with your endeavours, and you will reveal many secrets of karate.

Endure Hardship: Practicing is never enough; in order to perfect oneself through perfecting technique, one must always train from the heart, and overcome any obstacles.

Show Respect: Karate begins and ends with respect. Train your spirit in order to be a good person, and respect yourself, others, and the environment.

Seek Harmony: Enlightenment will come from achieving harmony between the heart and the body

Kumite

Kumite is a broad term for combat, or fighting. There are two main types of kumite that we practice, kumite used for sport, and kumite used for self-defense. Sport kumite, or shiai, is not a large part of karate practice, but it still exists for those who wish to hone their skills against equally skilled opposition.

Traditional Kumite

Traditional kumite is largely centered on the concept of the Hito-Tsuki, the single effective strike. Much of a student's early karate training focuses on perfecting basic techniques meant for self-defense purposes, such as blocks, kicks, and punches. In traditional kumite, most techniques are focused toward the body's vulnerable points, such as the eyes or solar plexus. During traditional kumite training, students are taught to target these vulnerable areas, but to just barely avoid contact, or for more advanced students, the lightest contact possible. This is so the students are able to feel where the technique is going, and what it would feel like, without subjecting anyone to injury, as most vulnerable points on the body are injured with very minimal force.

Traditional kumite is designed around ten key ideas which must be integrated into successful techniques. Traditional kumite is/has:

1. Clean – This is the most important key to traditional kumite. A good student shows no sloppiness. All techniques should be fully committed, completed, and decisive, much as they should be when employed in a real scenario. Techniques should be delivered with the same speed and vigor as the real strikes and blocks would be.
2. Good Form – Technical mastery of drills is indispensable for practice. Because these techniques may be needed in self defense, it is of no use to perform them with half-hearted effort. In a real-life situation, you will react without much thought, and you want your best techniques to come through when you need them the most.
3. Good Stances – A proper stance, with good balance and posture, will make all the techniques you do in your drills easier and stronger.
4. Focus – You should be paying 100% attention during kumite drills. Mental and physical attention to the delivery of techniques is

important, and in a real-life situation, you won't be thinking about what is for dinner if you are being attacked.

5. Correct Attitude – When performing kumite drills, you should be calm and of even temper, with no hatred in your heart. When you perform drills and you are angry or aggravated, it is easy to make a mistake; striking too hard, or forgetting an important evasive technique, and before you know it, you or someone else can get seriously hurt. In a real-life situation, you never want to fight angry, because it clouds judgment, and can get in the way of properly defending yourself, not to mention you should never be *starting* any fights because you are angry.
6. Vigorous Application – Fully commit to doing all techniques and actions during traditional kumite drills. Putting in half-hearted efforts will not help you get a good workout, or help you learn these techniques effectively.
7. Zanshin – Zanshin is a sort of mental focus; always being alert to your surroundings. You must always be focused on your techniques, but you need to pay attention to your surroundings before, during, and after the drill, to avoid being caught off-guard.
8. Kiai – The kiai is a vocalization of proper breathing technique, and functions as a sort of “war cry”. Performing a kiai alongside a technique can add power and focus to the technique, and it can also distract an attacker, which is a valuable asset.
9. Proper Timing – Proper timing goes a long way, both in practice and in real combat situations. With proper timing, one can strike an opponent at a time when they are off-guard or unprepared, allowing easier execution of a Hito-Tsuki.
10. Correct Distance – One must position themselves very carefully during both training exercises and during real application. Having a correct distance helps both avoid harm, and also helps deliver a precise and proper technique. You want to try to put yourself in a place where you can attack from, which makes it difficult for your opponent to counter-attack.

Traditional Conditioning

Conditioning is used in all forms of sport, whether their origins are eastern or western. Conditioning puts the body through an adaptive phase

which allows it to grow and better prepare itself for exercise or other tasks. In the eastern traditions, conditioning concentrates on muscular tone and bone condition to both deliver, and protect oneself from the Hito-tsuki. In western cultures, conditioning typically focuses on cardiovascular endurance and developing speed.

There are a number of ancient tools, made of stone, clay, and wood, which were used for traditional western style conditioning.

Makiwara Training

The Makiwara was designed to develop the Hito-Tsuki, as well as kime (focus), and hitting power. It is the most popular tool used in traditional training. Dai Sensei Meitoku Yagi had a reputation in his youth of breaking Makiwara, and he had a training method for proper Makiwara training:

- Measure a distance 1" away from the back of the Makiwara and mark it
- Begin striking the Makiwara to try to flex it back to this point
- When you are able to hit this point 1" behind the Makiwara, move it back 1" more, and try again to reach it
- Repeat until the Makiwara breaks

Sport Kumite

Although it was not traditionally practiced, sport karate is nonetheless a new and popular addition to karate. Because martial arts are traditionally only for self-defense, many of the older masters do not approve of sport karate. The main criticism of sport karate is that it places emphasis on winning and competition over the learning of basic fundamental skills. If basic skills are not present, especially in beginner students, there is no good base on which more advanced techniques can be built. Without focus on core skills and condition, a student would be unable to both perform an effective technique, and defend themselves effectively in a self-defense situation.

In spite of all this, shiai kumite is a popular aspect of modern martial arts training. In some extremes, it is true that certain students have not been taught basic techniques properly, and have been focused more on showy displays and winning competitions, but for the majority of martial artists, the

core skills are still the most important part, with competition being mainly a rewarding and secondary experience.

Kata

Kata is karate in its purest form. It is an exercise and an art form that combines the mind and body, elevating the practice of karate. Kata is a series of techniques, be they punches, blocks, kicks, strikes, movements, and steps, combined in a logical manner. Kata is a formal form of exercise, and the techniques are performed against multiple, imaginary opponents, or in the case of Bunkai, real opponents. Kata is used in karate as a training and demonstration tool; it is used to develop both fighting techniques, through gradual addition of more complex and complicated techniques, and fighting spirit, by having the student imagine themselves fighting one or more opponents. Kata training is a way for students to work at their full potential, both mentally and physically, without having to worry about causing injury to, or receiving injury from, an opponent.

Traditional kata that we perform date back to the origins of our style, and have changed very little since their first creation. Each kata has its own individual history, and its own unique purpose for being created. By holding true to the spirit of the katas in their purest form, traditionalists show a deep respect for history, philosophy, and the art of karate.

All kata movements should be performed in a continuous, fluid sequence, divided up by changes in direction, which indicates when the performer is facing a new opponent. In a well-executed kata, there is no hesitation or loss of balance. In a well-performed kata, both speed and tension must be demonstrated, but never confused. Where speed is necessary, it must be shown, along with power, to its fullest. If one needs to show tension, then all the muscles must show maximum tension with proper breathing.

Sensei Yagi Meitatsu gives three main rules to follow with respect to kata training:

1. Visualisation: In kata, one must visualise imaginary opponents and infuse the kata movements with the passion of his or her heart. Secondly, visualise yourself watching your performance through your sensei's critical eyes.

2. Proper Speed in Technique: Each kata has its own cadence, but there is no lurching or hesitation in a well-performed kata. Power and vigor should be demonstrated in executing each of the movements.
3. Perfect Form: The practitioner should look strong and solid. Emphasis is placed on posture, foot placement, and correct weight distribution.

Form vs. Function in Kata

There are two basic schools of thought in regards to performing kata. On one hand, some choose to perform kata by its form, where it is only considered for its esthetic value. On the other hand, some choose to perform kata in its purest form, where practical application is the purpose. In Goju-Ryu, we strive to develop both the form and the function of all our kata simultaneously.

For some, certain kata are easier to perform than others. For this reason, back in the early days of Goju, master Chojun Miyagi taught Seisan to faster students, and Seiunchin to heavier students, even going so far as to slightly alter posture or technique placement to make up for differences in size and ability. Though the differences may be drastic or more often subtle, many masters today will perform their kata differently. To progress through the kata in Meibukan is to find balance between extreme opposites, through kata that directly counter each other. To progress through Goju kata, the value is placed upon the juxtaposition, as well as the combination of, hard and soft; blocks and punches, offense and defense, high and low stances, function and form, circular and linear movements, and both hard and soft breathing.

Kata vs. Kumite

Karate, in its purest form, is a way of self-defense, and this above all should never be overlooked when training. Both kata and kumite are important for this purpose, and neither should be taken as more important than the other, for they both contribute in different ways to this overarching goal. For a good analogy, kata can be thought of as the root of Okinawan karate, while kumite is like the fruit, though there is more to karate than just these two components. One cannot neglect any part of the whole if they wish to obtain their full potential, and a good sensei will unify both kata and kumite

as part of a curriculum to make sure his or her students are the best karate-ka they can be.

The basic elements of self-defense, sparring, and exercise are all found in kata. Because of the dangers these skills present, kata provides a forum where one may practice technique and skill without exposing themselves to injury or death. Kata training develops power, speed, agility, focus, and perfection of character. Kumite, on the other hand, develops abilities such as timing, distance, yielding, and assertive qualities. Training in Goju is a challenging endeavour, learning about so many dissonant skills, and becoming proficient at both kata and kumite simultaneously, and many become much more skilled in one or the other. Balance between kata and kumite can be achieved through rigorous training, with extra time and diligence allocated to underdeveloped skills.

Other Information

Counting

At the dojo, it is traditional to do all counting in Japanese. Counts used to divide up sets of techniques, count repetitions of exercise, etc. are all done to a count of ten, and then cycled back to one to start anew.

Counting from one to ten in Japanese is as follows:

Ichi (EACH or EACH-EE)	= One
Ni (KNEE)	= Two
San (SUN)	= Three
Shi (SHEE)	= Four
Go (GO)	= Five
Roku (ROH-coo)	=Six
Shichi (SHEE-chee)	=Seven
Hachi (HA-chee)	=Eight
Kyu (CUE)	= Nine
Ju (JOO)	= Ten

Kempo Hakku

The Kempo Hakku, in English the Poem of Fighting Techniques, is a collection of eight ancient Chinese fighting concepts. It is said that Chojun Miyagi chose the name Goju-Ryu after reading this poem. This poem comes from an ancient Chinese text called the Bubishi.

1. Jin Shin Wa Ten Chi Ni Onaji
The mind/heart is in unison with Heaven and Earth
2. Ketsumyaku Wa Nichigetsu Ni Nitari
The body is in rhythm with the Sun and Moon
3. Ho Wa Goju Won Tondo Su
The way of breathing is both hard and soft
4. Mi Wa Toki Ni Shitagai Hen Ni Ozu
Change is inevitable with time
5. Te Wa Ku Ni Ai Sunawachi Hairu
Techniques result from a clear mind
6. Shin Tai Wa Hakarite Riho Su
The feet advance and retreat separate and meet
7. Me Wa Shiho Wo Miru Wo Yosu
The eyes see everything, even the slightest change
8. Mimi Wa Yoku Happo Wo Kiku
The ears hear well in all directions

Sensei

The concept of a sensei is one that can not entirely be described in simple terms. There is no equivalent in western society for the position a sensei fills. To some, a sensei is just a karate coach, while to others, a sensei is someone near or at the top of a hierarchical structure to be revered and humbly respected, and still to others, a sensei can be considered somewhat of a life-coach or mentor. The relationship between a sensei and their students in a dojo is very difficult to define as it encompasses many aspects of life. A sensei is not entirely described as either a reverent or coach, these are both roles that are part of what a sensei does.

In Japan, senseis are highly respected mentors of their society that have chosen to become leaders of their chosen art. For a more literal translation, a sensei is “one who has been before,” suggesting that they have successfully

overcome the mental, physical, and spiritual challenges that those learning a particular art must go through. A sensei, in the strictest sense, is in no way limited to just being a teacher of martial arts, but in Japan, one can be a sensei of any art form, such as dance, martial arts, painting, calligraphy, or any other expression of art. In western cultures, however, the role of sensei is typically reserved for martial arts instructors and does not expand to other artistic disciplines. A sensei, in this sense, is not merely just a teacher, mentor, master craftsman/artisan; a sensei is an authority on their chosen skill, and they fill a societal role to carry on traditions, techniques, philosophies, and skills necessary to preserve their chosen art. A sensei is a master of what they study, but they do not pursue their art for personal goals, often setting aside personal successes for the benefit of their society as a whole. A sensei is not typically driven by their own professional goals, but instead, they are driven by a need to carry on traditions of those that came before them; their senseis. In Japanese culture, because becoming a sensei means sacrificing one's personal goals, it is considered to be an honourable decision, one of self-sacrifice.

Because of the differences in how western culture views Japanese culture, the role of sensei is viewed in many different ways. Western karate instructors have fallen into a sort of hybrid role of coach, mentor, and the true definition of sensei. Some instructors mimic the Japanese customs of the sensei, and expect the same treatment in return from their students, though it is typically done more for the reason of it being a custom rather than a show of respect. While it is tradition to follow Japanese etiquette in the dojo, the value of a sensei is directly determined by how their students value and respect their instructor. In this sense, a sensei is not only defined by their role in the dojo, but also their personal contributions to their chosen path.