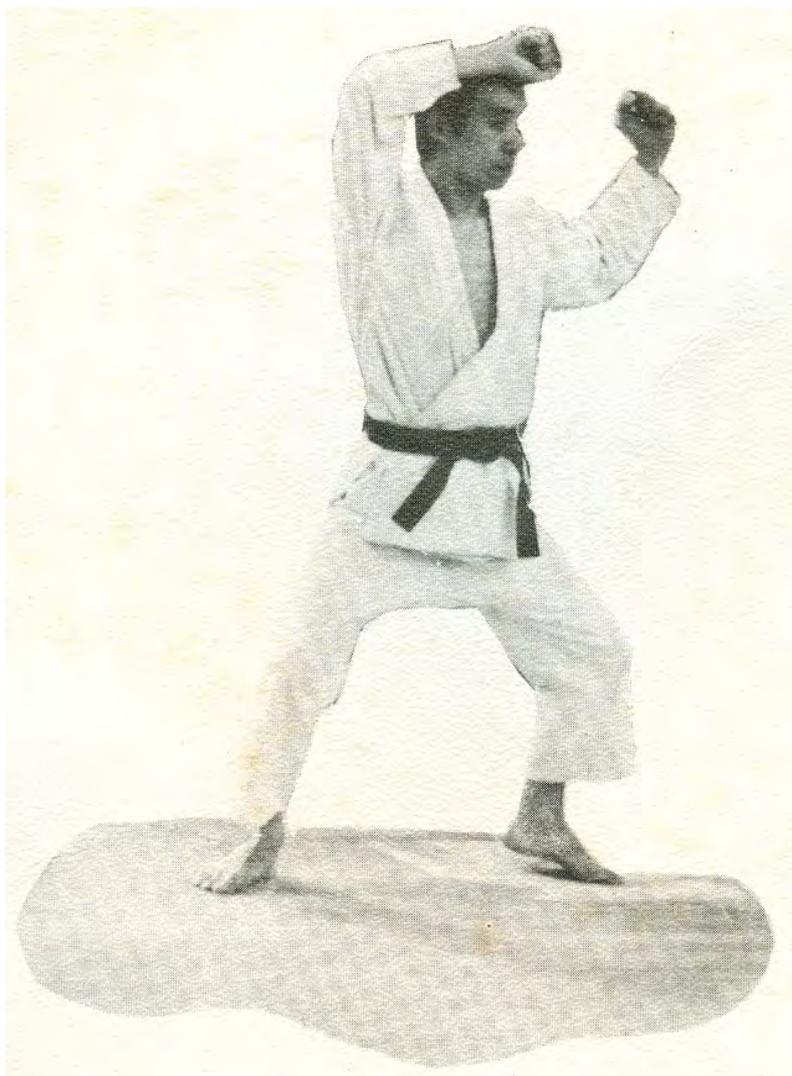


Wado-Ryu Karate Manual for Instructor

KATA - Pin-an Godan



Yoshikazu KAMIGAITO

www.wado-kamigaito-ryu.be

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PINAN GODAN

1. Same movement as PIN-AN SANDAN: SHOMEN-NO-NEKOASHI on the left and JODAN-KOTE-UKE left.

2. From the same position of the legs, strike with your right fist at the height of the plexus.

3. While turning the body from the front, bring the right foot back in HEISOKU-DACHI, looking to the right.

The right fist is pulled to the side at the waist, the left forearm is folded horizontally towards the solar plexus. Leave a one-fist distance between the chest and the left forearm. Respect the same distance between the fists placed one above the other.

N.B.: this movement is done slowly, without strength because it prepares the replica of the times (1) and (2)

The author here adopted the position of HEISOKU-DACHI as the founder did it in his first period.

However, in his later years he recommended the position of MUSUBI-DACHI for the reason that he did not find here a need for HEISOKU-DACHI as is the case in the time (2) of PIN-AN SANDAN or the time (5) of PIN-AN YODAN.

MUSUBI-DACHI is certainly more stable than the other, but the author has some concerns about the protection of the testicles at a very short transitional time when one takes this position, and has decided to keep the old style to attach more importance to this transition movement than to the static form.

Everything is still to be researched.

4. Replica time (1), reverse the movements.

5. Replica time (2), reverse the movements.

6. Replica time (3), but the look remains face.

7. As the time (4) of PIN-AN YODAN, MAHANMI-NO-NEKOASHI on the right, JODAN-KOTE-UKE right, the left forearm is against the stomach.

8. As in time (3) of PIN-AN YODAN, advance the left foot in the position of JUNZUKI, fists crossed, palms down.

9. Turn your hands, palms up. On the spot, make a double JODAN AGE-UKE, but in SHUTO.

N.B.: This exercise is only used in Katas because the simultaneous use of hands in this way is not a good defense technique.

In applications, it is better to make each JODAN AGE-UKE independently of each other (see PIN-AN YODAN (3)).

Traditionally this movement is practiced against a stick attack. By rotating the left hand by 180 degrees, one could thus seize the opponent's stick.

In YAKUSOKU KUMITE (regulated application fights), the opponent's arm replaces the stick.

10. Counter the opponent's attack from top to bottom with the back of the right wrist and the palm of the left hand. The left arm passes over the right arm.

N.B.: Both hands are at the height of the stomach, about 15cm apart from the chest. The elbows touch the flanks slightly. Each arm performs independent movements as in time (9).

Use the middle of each forearm. The arms do not press against each other, they touch only slightly.



(9) → (10)

11. On the spot, CHUDAN-ZUKI of the left fist (at the height of the stomach).

N.B.: Pull the right fist vigorously back to take advantage of his reaction.

12. Advance your right foot, run JUNZUKI right.

13. Pivot from 180° (actually the hips rotate 270°) on the left foot to the left and run a GEDAN-BARAI right in the position of SHIKO-DACHI.

N.B.: First, put the right fist (side of the little finger) against the right ear (the palm looks back), then, when the body rotates, turn the fist hard to sweep a blow at the side.

It is an idea common to all Katas movements, but it is more marked in a great movement like this: the pelvis brings the body and the feet follow the movement of the body.

14. Bring the left foot closer to the right foot; move into the YOI position and perform a sweep with TETSUI at flank height while using the reaction to the foot removal and the HIKITE.

N.B.: Sweep directly with the left fist from the position he was in, while the right fist can extend horizontally in front, before you forcefully pull him to take advantage of this reaction.

15. Move the right foot to the left and turning the body, hit with the right elbow on your left palm which is in front of you (it represents the opponent's plexus) by turning the body.

N.B.: Refer to the time (6) of PIN-AN YODAN.

16. Bring the left foot sharply next to the right heel as the time (10) of PIN-AN YODAN and run KOTE-UKE with the right arm, without changing the position of the left arm but only closing the fist.

N.B.: Pass the right forearm under the left forearm and sweep from the outside of the left forearm. The direction of the movement of the back foot is to prevent an opponent from

behind from sweeping your leg with a stick.

17. The right foot remains on the spot. Look back, turning the chest to the left, move to the position of KOKUTSU-DACHI by extending the left leg and leaning the chest a little back; at the same time, throw the right fist, as it is, backwards and upwards as if to hit the chin of an opponent behind you. Keep the left forearm on the stomach by squeezing the left armpit.

N.B.: Imagine the opponent coming from behind who hits you with his stick. You lean back to defeat this attack and, at the same time, you attack the other opponent. The latter was in front of you and, because of your rotation, is now behind you. More advanced practitioners can throw the right punch directly without pulling it, while taking advantage of the movements of the chest because it is necessary to ensure the timing when performing the movements.

18. Jump as high as possible while rotating 180° in the air to the left. Fall back on tiptoe, right foot forward, left foot tip to side and a little behind the right heel. Bend your knees.

At the same time, make GEDAN-BARAI of both arms using them simultaneously as during a cross parade (JUJI-UKE). The left fist is underneath.

N.B.: jump as if to dodge a stick blow in the legs. Raise your chest vertically and keep the direction of the gaze horizontal. Keep your hands on your belt and while jumping in this position, cross your wrists energetically at the moment of ground contact.

If you pause in this attitude, lower your hips halfway up to strengthen your legs.

If you pass without transition to the next time, then it is better to flex your legs as much as possible to increase the amount of movement.

19. Pivot 90° on the left foot to the right, advancing your right foot and move into the JUNZUKI position. Practice JODAN-KOTE-UKE right and keep the left forearm on the stomach as in the time (19) of PIN-AN SHODAN.

N.B.: Take advantage of the rotational motion of the body to run JODAN-KOTE-UKE. In order to prepare for the next time, the body must turn perfectly here.

20. Turn the body to the left on the spot, changing the direction of the gaze by 180°, and turn the left foot in that direction, the left knee stretched as in time (17) (in the position of KOKUTSU-DACHI).

Run JODAN-KOTE-UKE right and GEDAN-BARAI left simultaneously. Lean a little bit back.

N.B.: First, lower the right palm below the left elbow by turning the chest (the left arm remains on the spot).

Then spread the fists, each in his direction forcefully as if to stretch a bow.

After KIME, do not leave unnecessary force to the arms. Be prepared to use it at any time and for any purpose.

The line of the sloped body and the right forearm are parallel.

21. Without changing the direction or attitude of the body, bring the left heel against the right. This movement is carried out without haste and without force. Then, from this position, non-stop, advance with your right foot on a line that makes a 45° angle with the direction of the left leg. Go into the position of KOKUTSU-DACHI and make the arm movement in a mirror of time (20).

(21 - 3)



N.B.: First, bring the right fist simultaneously to the left shoulder and the left near the right groin by turning them inside; then, make the parade moves.

Advanced practitioners can perform this arm movement while standing; then run non-stop and all of a sudden, execute the blockages forcefully by extending the right knee.

For an exercise in tilting the body backwards, you have to stand upright.

YAME: Remove the right foot and move into the YOI position.

NAORE: Return to the KIOTSUKE position.

PIN-AN GODAN

(1)



(2)



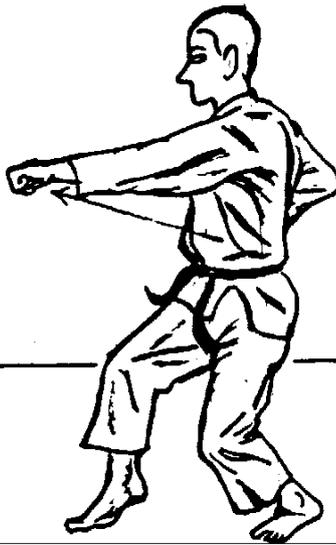
(3)



(4)



(5)



(6)



(7)



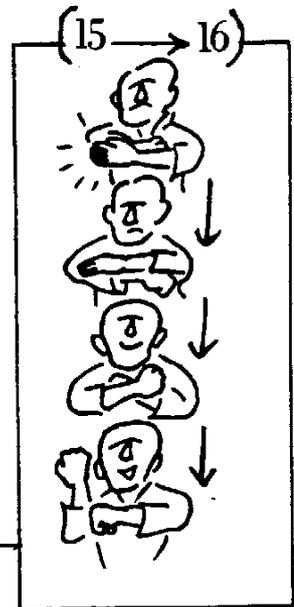


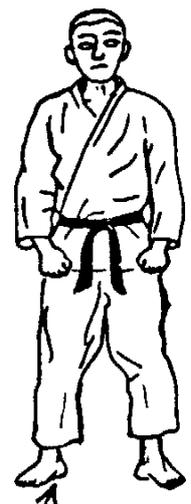
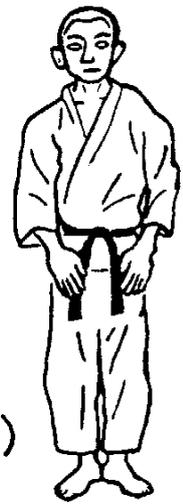
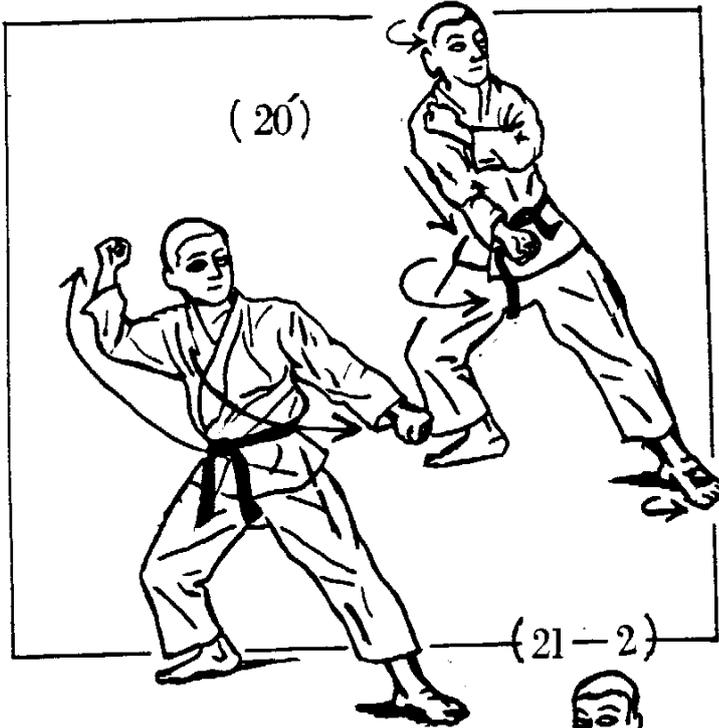
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(9) → (10)

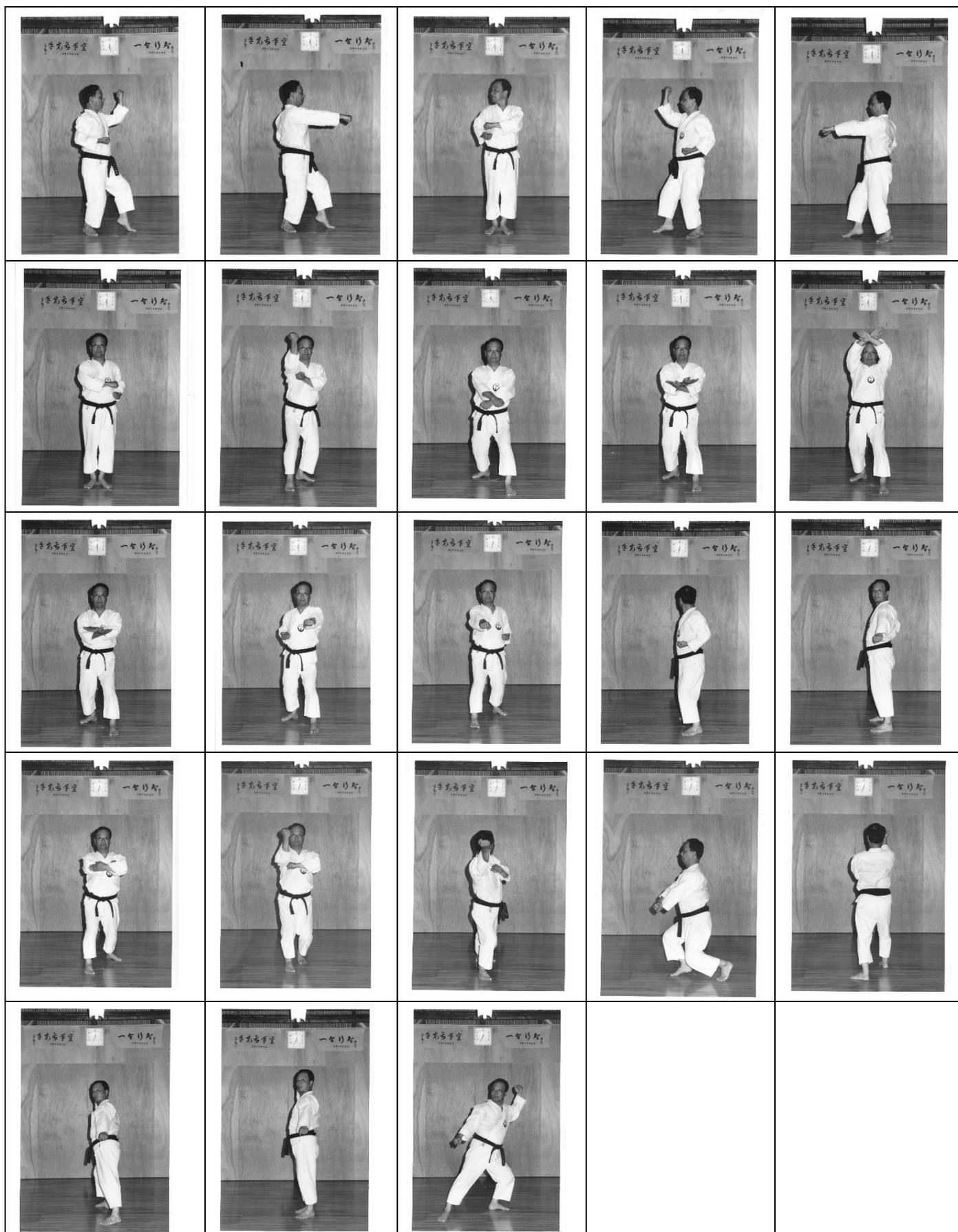




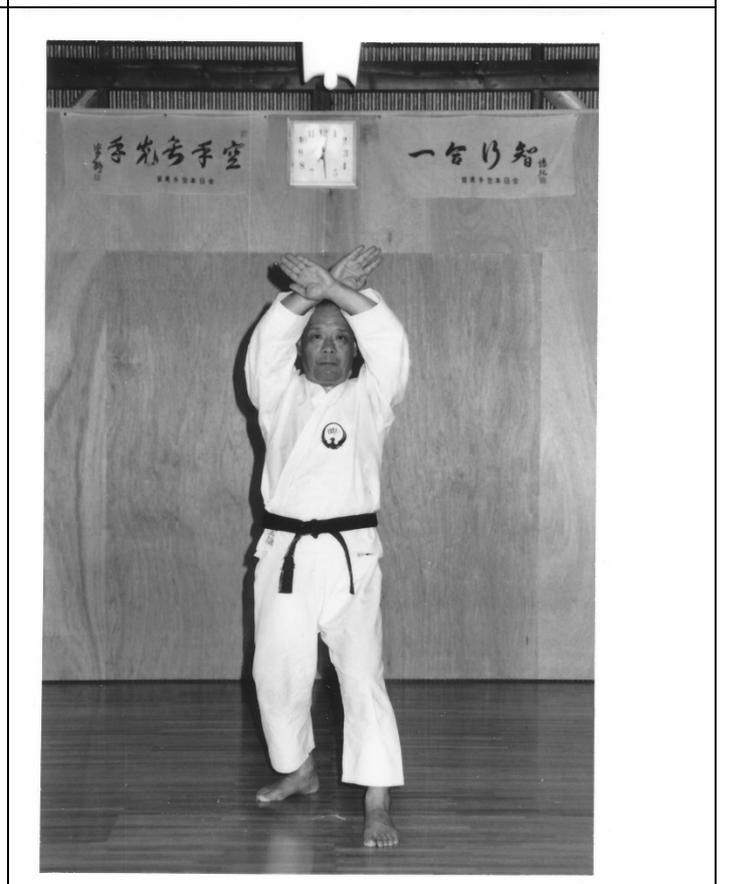
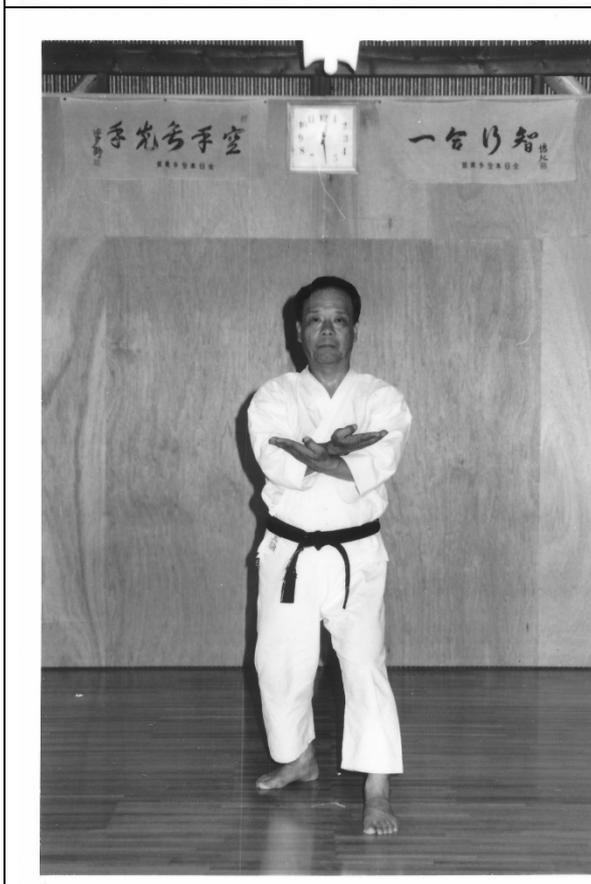
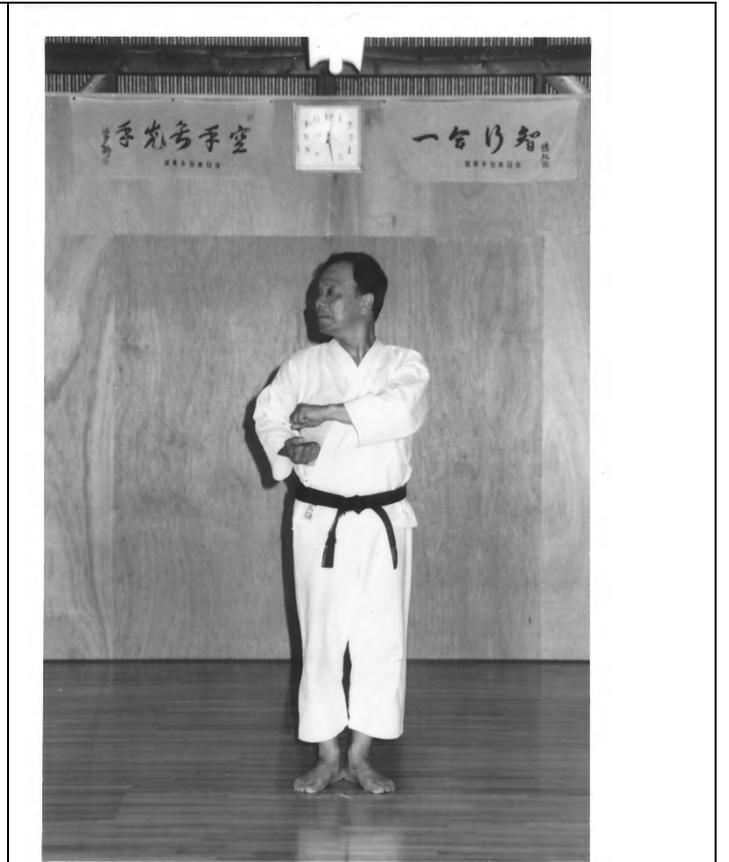
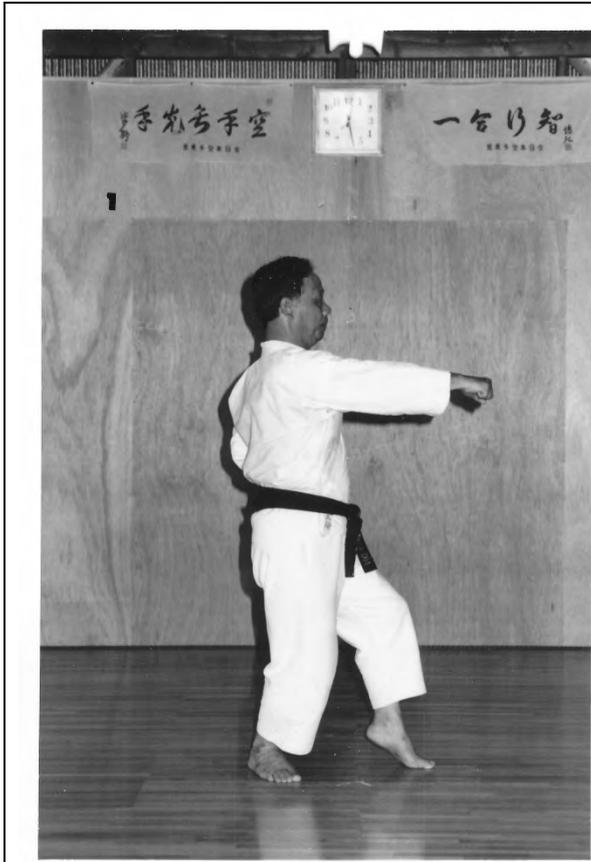


The Kata PIN-AN gODAN
is illustrated by pictures of Master
Minekazu MIWA^(7th Dan).
Master MIWA was the teacher of
Yoshikazu KAMIGAITO Sensei in Nagoya, Japan.

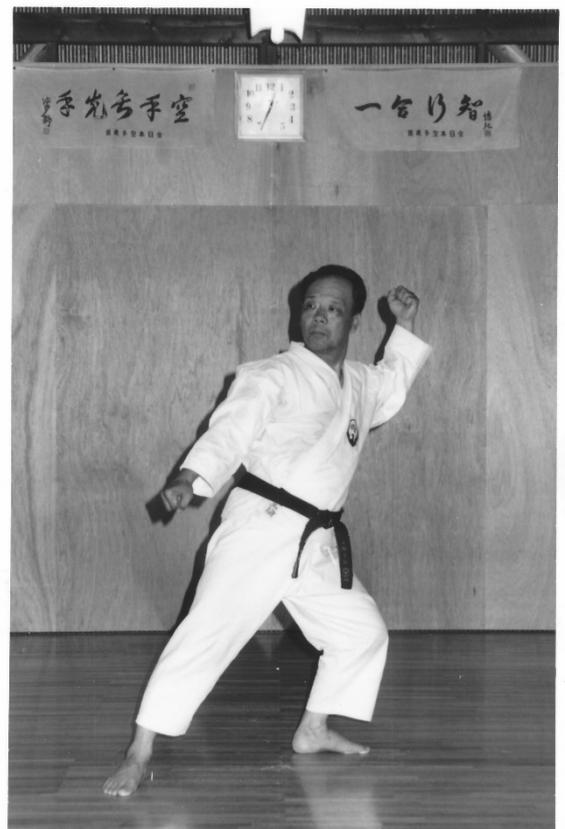
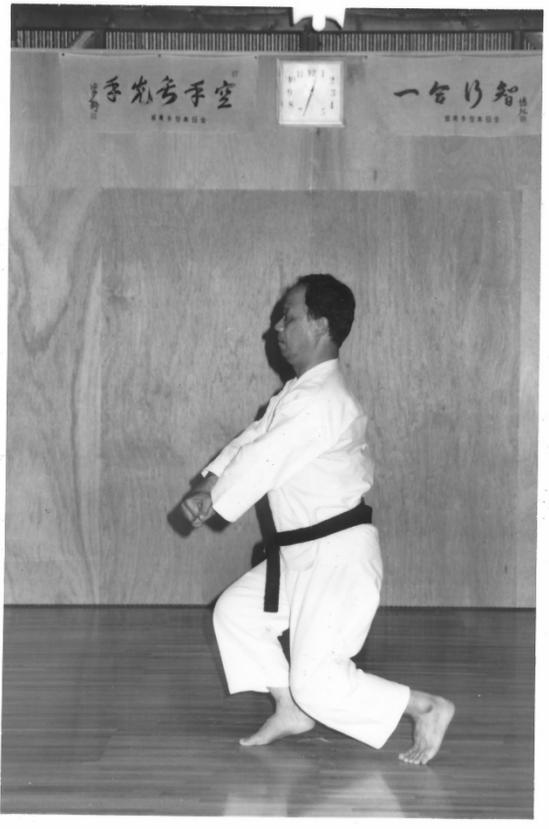
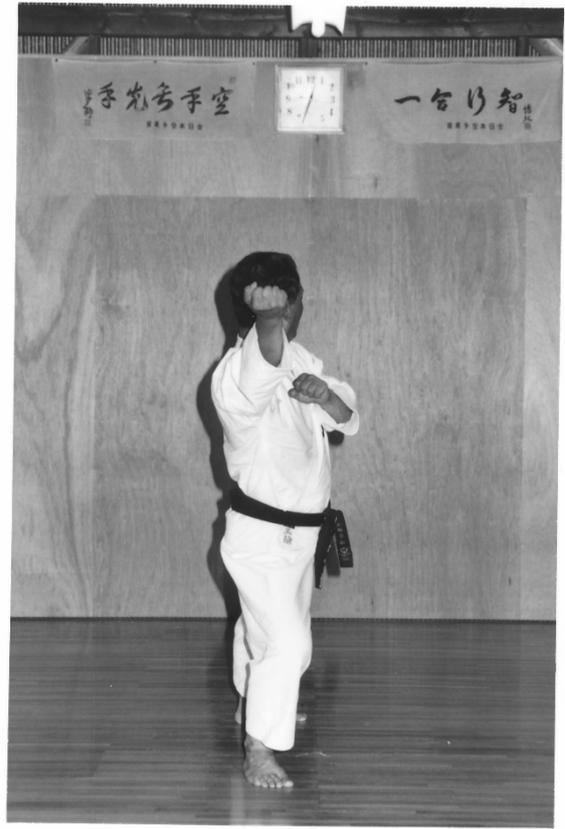
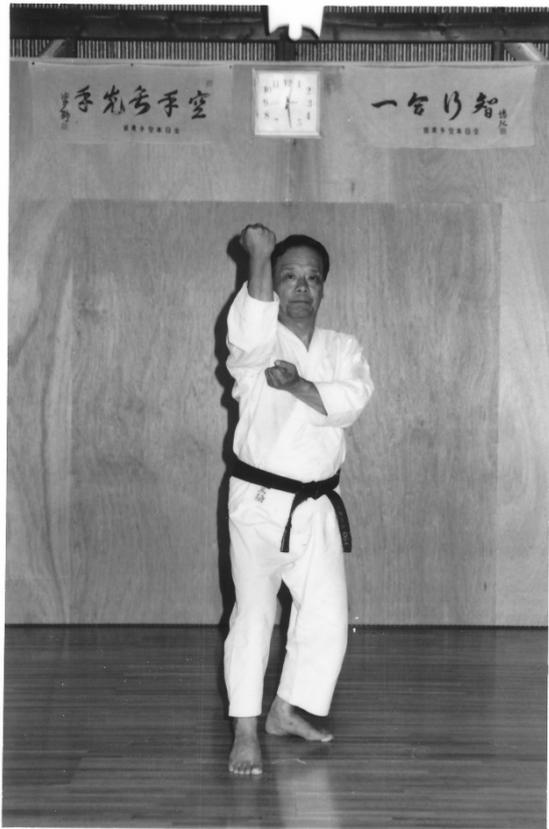
We thank Master MIWA for
permission for exclusive publication
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Pictures of Minekazu MIWA Sensei performing Pin-An Godan
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(1937 – 2014)

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