

Wado-Ryu Karate Manual for Instructor

KATA - Pin-an Nidan



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www.wado-kamigaito-ryu.be

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PINAN NIDAN

MAHANMI-NO-NEKOASHI. Drawing 3:

This position is undeniably typical in Wado-Ryu. It allows our style to practice many attack and defense movements that require the lower half of the body to work violently in support, sliding, pivoting, etc.

Many dodge or kick movements are instantly done more or less on this position when they reach their capacity limits.

The shape of the support leg of MAWASHI-GERI and SOKUTO, for example, comes at an instant from this position when working on basic technique training.

This position can often be explained as a variety of that of SHIKO-DASHI, which is easier to study for beginners, although there is nothing in common between these two positions by their nature. (MAHANMI-NO-NEKOASHI must be the search for dynamism, while the other meets the demand for immobile stability).

From the SHIKO-DACHI position, turn your head to the right (or left) and that direction becomes the front. Your body is perfectly in profile vis-à-vis those in that direction.

Turn the front foot in that direction and slightly spread the heel of that foot from the ground, while you move the center of gravity backwards, so that the rear leg loads about 70% weight, while the rest remains on the tip of the foot of the front leg, i.e. the lowered perpendicular of the center of gravity shares the distance between the two feet at a rate of one-third towards the back foot and two-thirds towards the front foot.

1. Turn the left tip on the left, pass in MAHANMI-NO-NEKOASHI, and hit up-down to stomach height with TETTSUI of the left fist. At the same time, bring the right fist to the right of the belt and pull it all the way back (HIKITE).

N.B.: In general, this movement is the first movement of the Katas Wado-Ryu; it allows to achieve the position of MAHANMI-NO-NEKOASHI. Studying this position of the legs is the main purpose of the movement and TETTSUI is rather a test of correction posture. The position of the legs, including the position of the center of gravity, must be maintained while resisting the vertical movement of the left fist, which TETSUI is given with all power.

The center of gravity should be slightly lowered when moving the arms.

Movement of the left arm: first, raise the left arm, especially the elbow, bring the fist near the forehead and then strike by drawing a fairly wide arc.

We start this movement with soft fists and, at the last moment, we strongly contract the fists and all the muscles ... so much so that you feel a pleasant shock all over your body. It is the most primitive and typical model of the idea of "KIME" (instant concentration of strength and spirit). The fist stops on its own.

Right arm movement: First raise the whole arm upwards without changing the relative position of the fist up in front of the stomach, then pull it back in HIKITE. This movement is practiced roughly horizontally.

The movements of both arms must be perfectly harmonized.

KIME: This concentration of muscles should appear in the blink of an eye and disappear the next moment.

2. Move your right foot to the left and run JUNZUKI right.

3. Pivot 180° on the left foot to the right and execute GEDAN-BARAI.

N.B.: This is not a defensive move against an attack by an opponent coming behind you, but an exercise in moving the body born coordinated with arm movement (harmony).

Therefore, the movement of the body (including hip rotation) is used as much as possible for arm sweep (GEDAN-BARAI). The left arm is immobile during the rotation.

On all GEDAN-BARAI movements, see VOL 2.IX. on KIHON

4. Remove the body and right foot to stand and hit at stomach height with straight TETTSUI.

Slightly stretch the knee joints and evenly distribute your weight on both legs.

N.B.: The purpose of this movement is to learn the removal of the body and take advantage of the center of gravity lift to execute TETTSUI in attack or defense.

5. Advance the left foot and run JUNZUKI left.

6. Pivot 90° on your right foot to the left and execute GEDAN-BARAI left.

N.B.: Don't move your right fist.

7. Advance and run JODAN-AGE UKE straight.

On AGE-UKE, see vol2. VIII on KIHON

8. Advance and run JODAN-AGE-UKE left.

9. Advance and run JODAN-AGE UKE right.

10. Pivot 225° on the right foot to the left and run GEDAN-BARAI left.

11. Move right foot in the same direction and run right JUNZUKI.

12. Pivot 90° on the left foot to the right and make GEDAN-BARAI right.

N.B. : Don't move your left fist.

13. Advance the left foot, run JUNZUKI left.

14. Pivot 45° on the right foot to the left and make GEDAN-BARAI left.

15. Advance and run JUNZUKI right.

16. Move forward and run JUNZUKI left.

17. Advance and run JUNZUKI right.

18. Pivot 225° on the right foot to the left. Switch to SHIKO-DACHI and sting with NUKITE left at the height of the kidneys keeping the right hand on the stomach.

N.B.: The purpose of this movement is to coordinate the rotation of the hips and the straight movement of the arm.

Therefore, to increase the range of movement of the hips, take the position of SHOMEN-NO-NEKOASHI and stand in front of the direction of the attack. The left leg is forward; Point both hands back-to-back (the left hand is above the right) in the same direction as the body. Then, as you move forward, turn your hips, switch to SHIKO-DACHI and prick avec NUKITE left by spinning briskly and pull your right hand over your stomach. The right arm is stopped on the chest so as not to exaggerate its movement and to synchronize the movement of the left arm with that of the body.

In accord with this time, one can imagine attacking the opponent with the fist instead of NUKITE, while dodging his punch.

To memorize the movement of this time and deepen its research, one often imagines a scene like drawing No. 4. But it's only for convenience; the true meaning of the Katas WADO-RYU is always to learn the general movements of Karate, that is to say that one of the TAISABAKI (literally: handling the body) in relation to the movements of the members must be studied here.

One does not pull the right arm, it is rather the body that approaches the hand that, it remains immobile.

Be careful not to lower your gaze towards the goal (in the direction of NUKITE).

During times (18) to (21), the center of gravity must move in a horizontal plane, especially when taking the position of NEKO-ASHI.

19. Move in the same direction and make the mirror move of time 18.

N.B.: Moving the body: Bring the right hand directly to the left hand (back to back) passing for a moment through the position of SHOMEN-NO-NEKOASHI, then strike with NUKITE right, turning the hips, taking the posture of SHIKO-DACHI.

With experience one can practice this movement at a stroke, without stopping in the posture of NEKOASHI.

20. Pivot from 90° on the left foot to the right, make the same movement as in time (19).

N.B.: You need to perfect the preparatory movements of both arms so that they are as small as possible. In general, in transition movements you have to save your movements as much as possible.

21. In the same direction, the same movement as in 18.

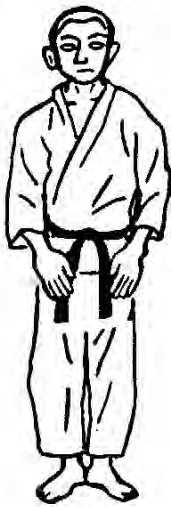
YAME: Return to the YOI position.

NAORE: Return to the KIOTSUKE position.

PIN-AN NIDAN

(Dessin 3)

kiotsuke



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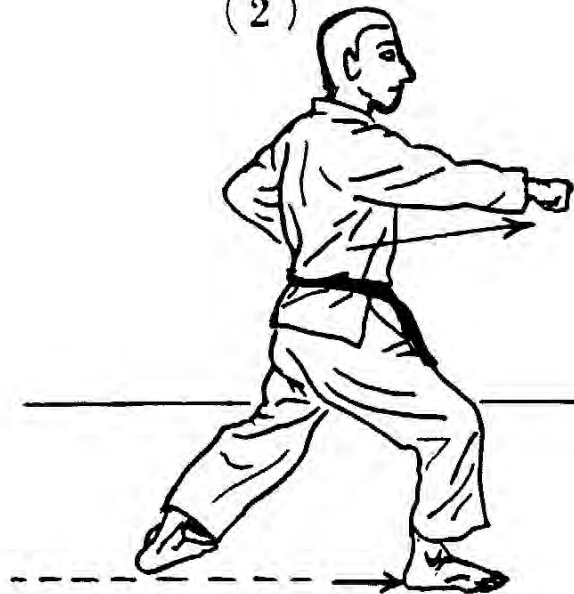
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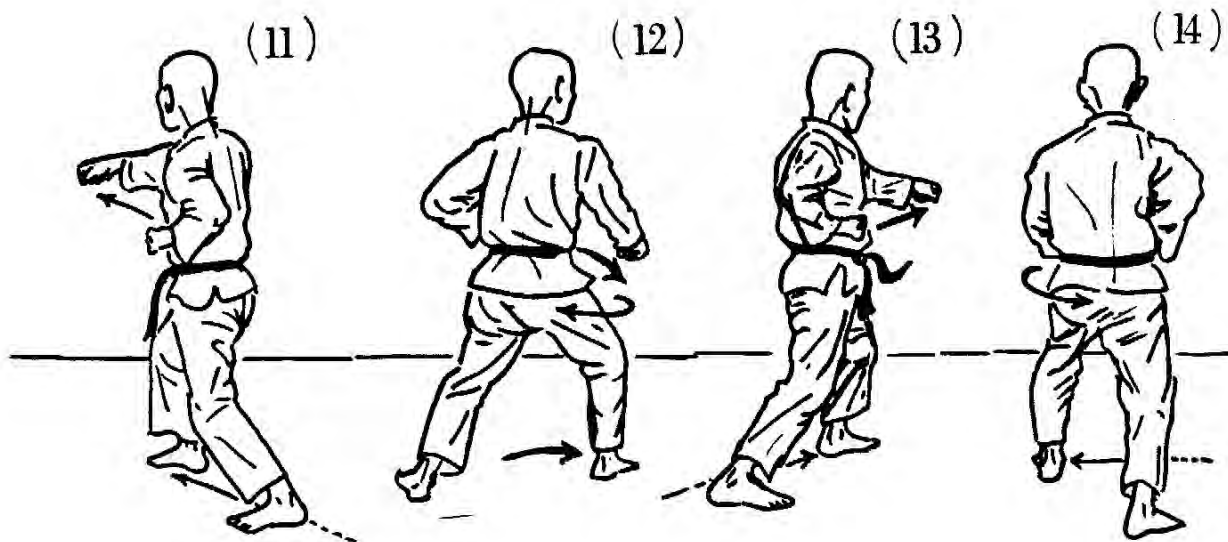
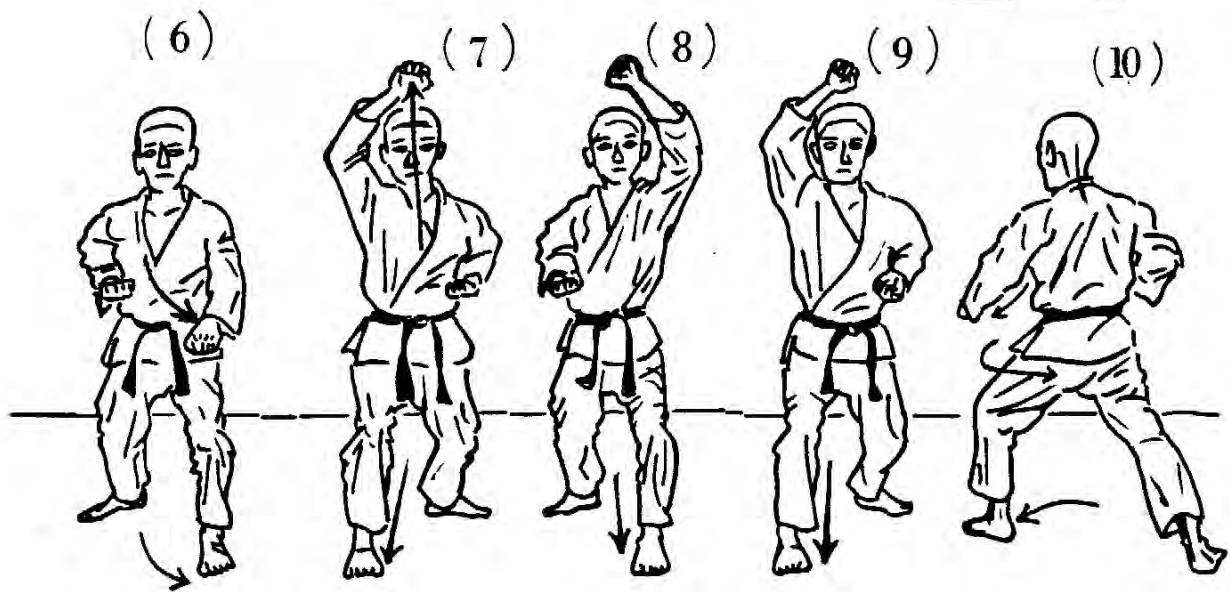
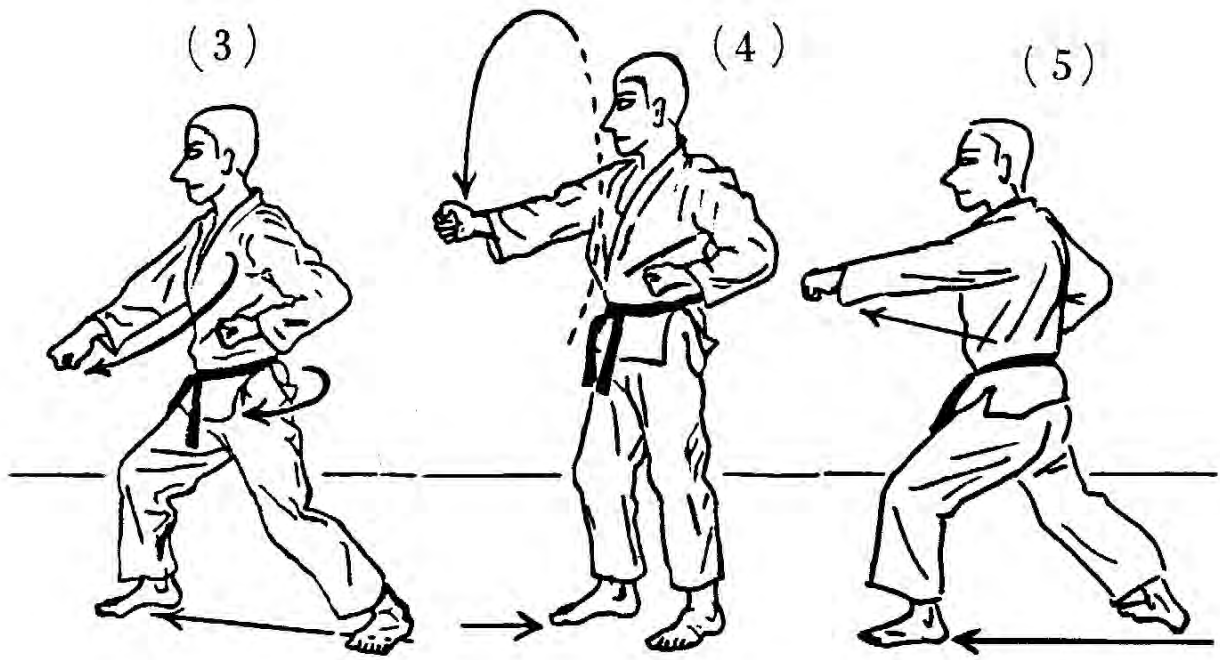


(1)



(2)





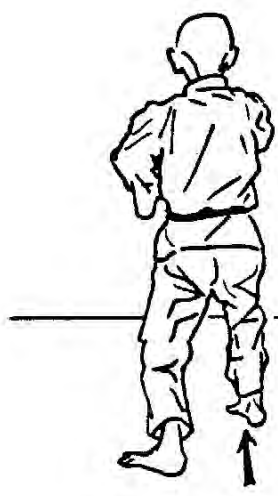
(15)



(16)



(17)



(18-1)



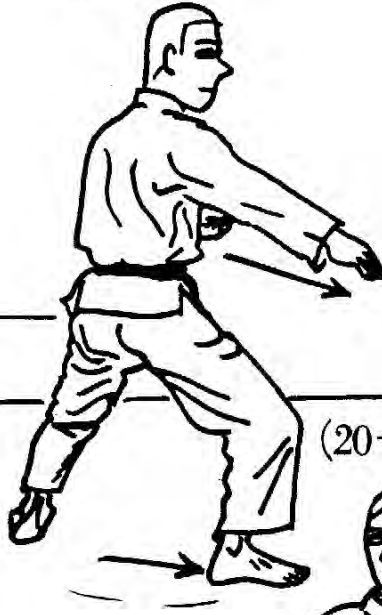
(18-2)



(19-1)



(19-2)



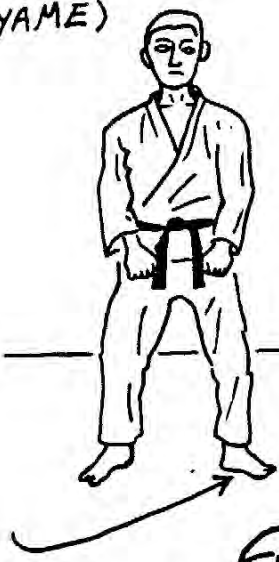
(20-1)



(20-2)



(YAME)



(21-1)



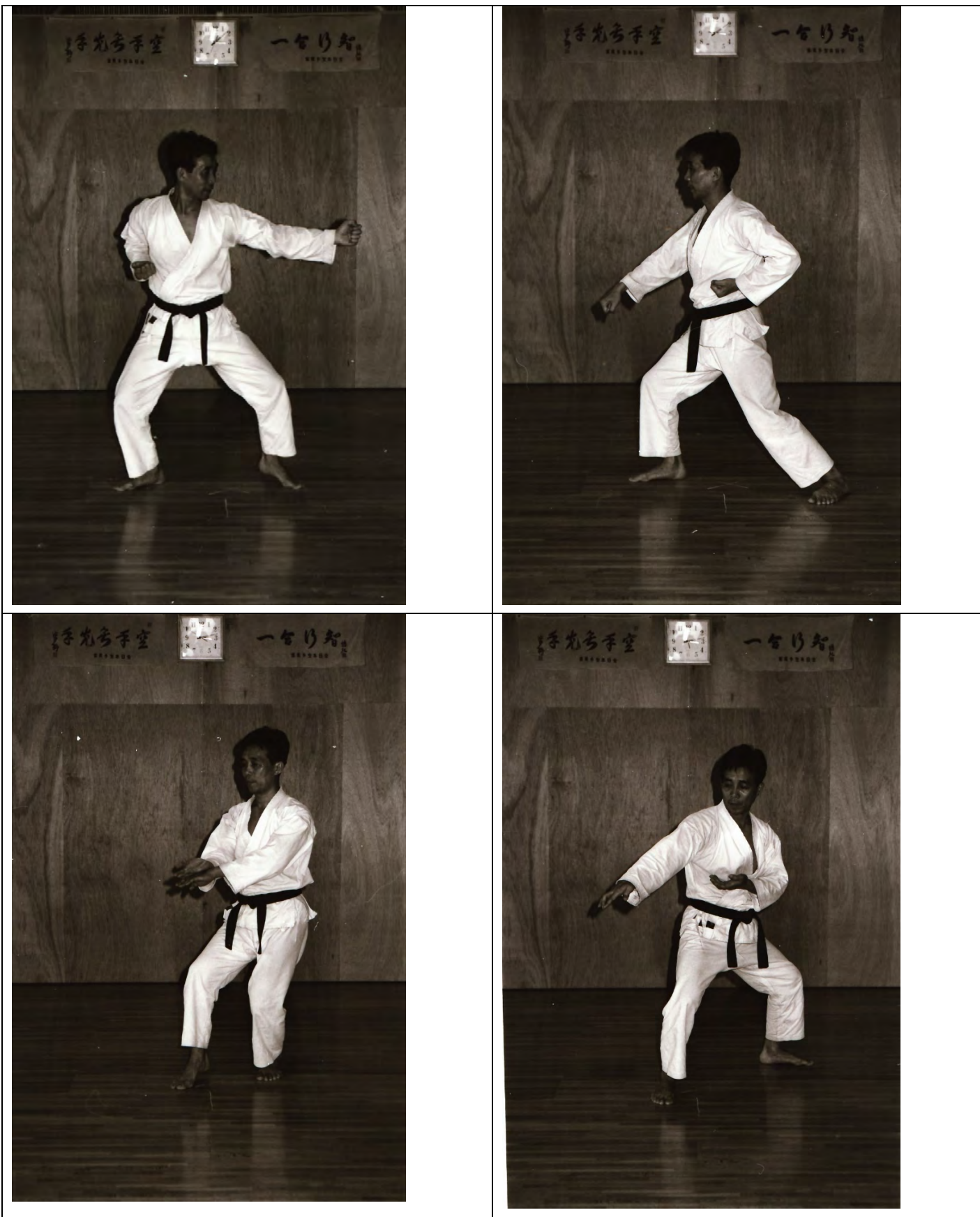
(21-2)



(Dessin 4)



Pictures of Yoshikazu KAMIGAITO Sensei training Pin-An Nidan
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