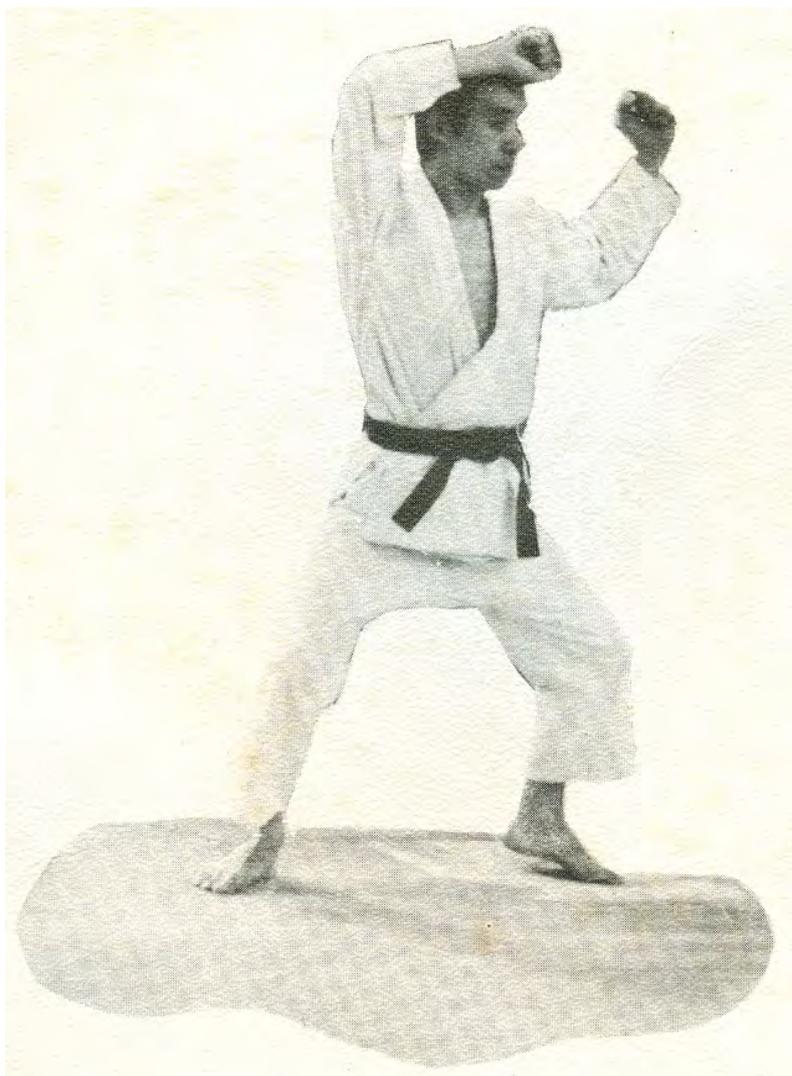


Wado-Ryu Karate Manual for Instructor

KATA - Pin-an Sandan



Yoshikazu KAMIGAITO

www.wado-kamigaito-ryu.be

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PINAN SANDAN

1. Pivot from 90° on the right foot to the left, and run KOTE-UKE left in the SHOMEN-NO-NEKOASHI position. The right fist is pulled at the waist.

N.B.: The purpose of this time is to study changes in body direction and, therefore, the orientation of the hips must change exactly by 90°.

Directly raise the left fist from the position where it was, while you pull the right arm forcefully horizontally back after sliding it, palm up, in front of the stomach (the two arms intersect slightly).

2. Stand up by bringing the right foot next to the left foot (the inner edges are joined, heels to toels, HEISOKU-DACHI position). At the same time, run KOTE-UKE with the right forearm (from outside the elbow) and, with the left forearm, sweep as in GEDAN-BARAI.

N.B.: we take the posture of HEISOKU-DACHI to check the direction of the left foot; the tip of the toe should be exactly forward-facing.

3. On the spot, from the same posture, make KOTE UKE with the left arm and GEDANBARAI with the right arm. The right fist passes inside the left elbow.

4. Pivot from 180° on the left foot to the right, run KOTE UKE right, in SHOMEN-NO-NEKOASHI by pulling the left fist at the belt.

N.B.: Take advantage of the rotation of the body to initiate the defense movement.

5. Mirror replica of time (2).

6. Mirror replica of time (3).

7. Pivot 90° on your right foot to the left. Run KOTE-UKE left in SHOMEN-NO-NEKOASHI.

8. Advance the right foot and run TATE-NUKITE right (the vertical hand as in the time (10) of PIN-AN SHODAN).

9. Pivot 180° on your right foot to the left, lean forward and pull your right arm towards your back. Turn your hand inside so that the palm is facing the sky and touch the back at the tailbone.

N.B.: Imagine that your opponent has grasped your wrist and is trying to twist it. You don't resist this movement, but to reduce its strength, you lean forward to pull the opponent and unbalance him. Pull the opponent, not only with the arm and chest, but with the whole body especially with the hips. As a result, the left foot slides on its own into the correct position (this is a result and not a condition of the body rotation).

It's nonsense to make noise by slamming the back of your right hand on your buttocks.

10. Pivot from 90° on the right foot to the left, run GEDAN-BARAI left in SHIKO-DACHI. Pull the right fist to the belt.

N.B.: act as if you are taking advantage of the strength of the opponent who wants to lure you towards him and hit his arm or flank, so to speak, while pushing him back while you violently pull the right arm to the belt as if you were pulling him from the hands of the opponent.

(9) and (10): The arms must be flexible until the moment of GEDAN-BARAI, as you move by first pulling the opponent and then pushing him back through the body with flexibility. All movements must be exercised by the whole body.

11. Advance your right foot and run JUNZUKI right.

N.B.: Imagine that you are attacking by following the opponent who is backing away. For advanced Karatekas, times (9), (10) and (11) are related movements but they must be perfected separately.

12. Pivot from 180° on the right foot to the left, put yourself in the position of MUSUBI-DACHI (the heels joined, the big toes apart - KIOTSUKE position) with fists at the belt, palms backwards; the elbows are removed from the body.

The outer surface of both arms and chest are located on the same flat surface. Don't put any pressure on your shoulders. The fists touch the belt only very slightly. They don't rest on the hips.

13. Advance the right foot, pass in SHIKO-DACHI, and sweep the opponent's punch with the right elbow from the outside to inwards, then immediately hit his flank with TETTSUI with the same arm, and quickly bring that arm back to the belt in its original position.

N.B.: Perform this elbow sweep as follows: first, pull the right elbow back as for a Tsuki (punch), then while turning the fist, spread the elbow of the body.

Synchronize the rotation of the hips and the movement of the elbow. Put some of your weight in the TETTSUI blow so as not to let the fist go up.

14. Move forward with your left foot, perform the time mirror motion (13).

15. As in time (13), but this time, without pulling the fist after the blow of TETTSUI, stop it in the position where one gives the KIME.

N.B.: this is to check the position of the fist and the effectiveness of the blow when you don't think about pulling your fist.

16. Move the left foot, JUNZUKI to the left.

17. First, bring the right foot next to the left foot (by spreading them a little further than in the position of YOI and lowering the center of gravity) and then, rotate 180° on your right foot to the left in the position of JIGOTAI (small SHIKO-DACHI), twist the chest a little on left, pull the left elbow back as if it is for an elbow blow, and hit your back with your right fist over your left shoulder.

N.B.: Traditionally, it is said to be a double-off against a rear grab.

But the founder of WADO-RYU does not accept this explanation. The real purpose of this movement is to take advantage of the change of direction of the body to execute the movement of the arms. We have to do it with the chest only and at the same time keeping the position of the legs.

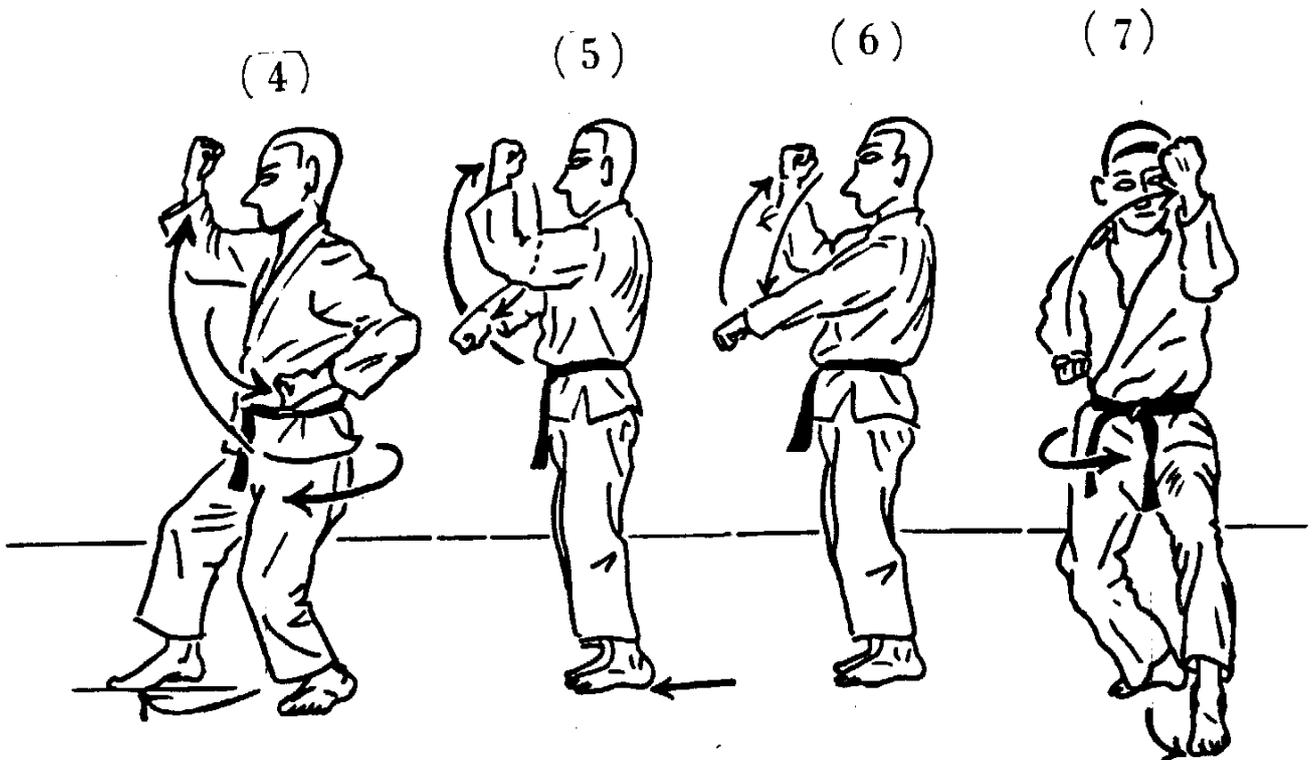
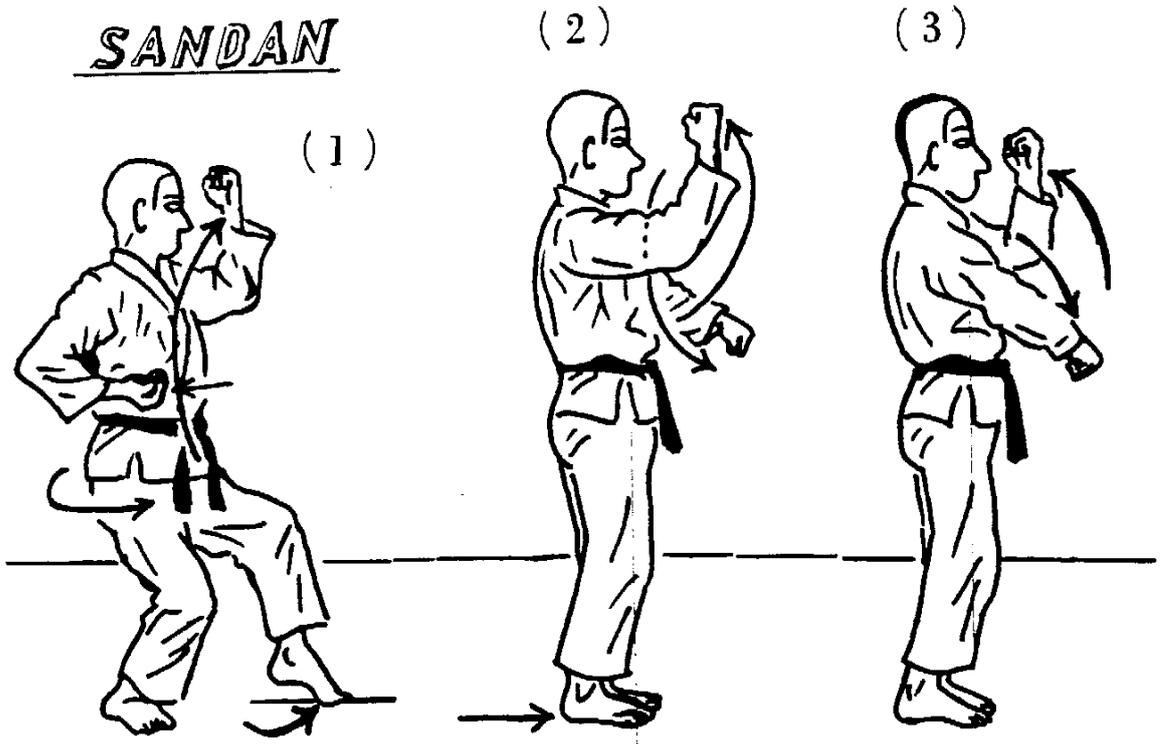
This movement presents the following difficulty: avoid raising the center of gravity and distorting the position of the lower half of the body as the arms move over the hips which are the center of the movement.

18. Slide to the right, run the time mirror motion (17).

YAME: Bring the right foot back half a step and get back into the posture of YOI.

NAORE: Return to the KIOTSUKE position.

PIN-AN
SANDAN



(8)



(9)



(10)



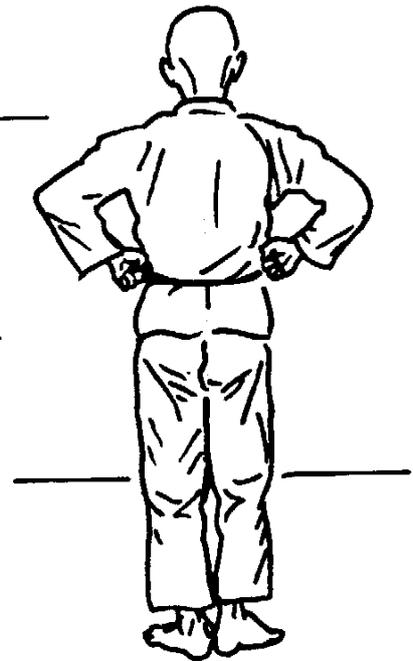
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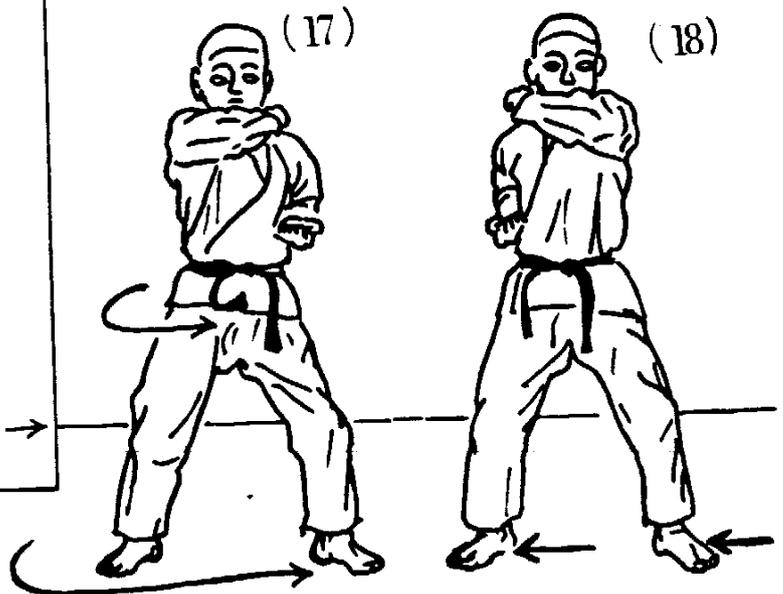
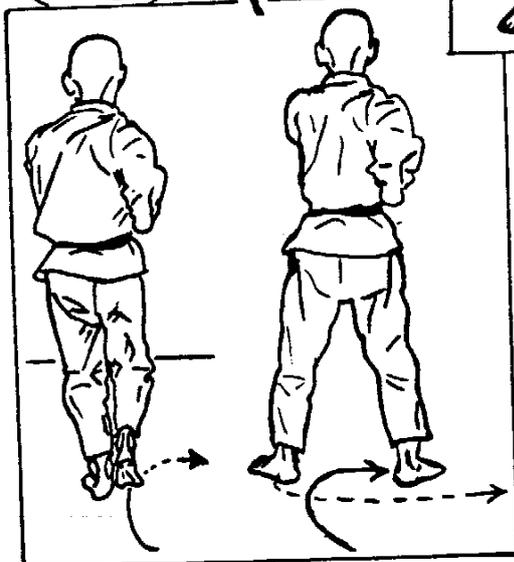
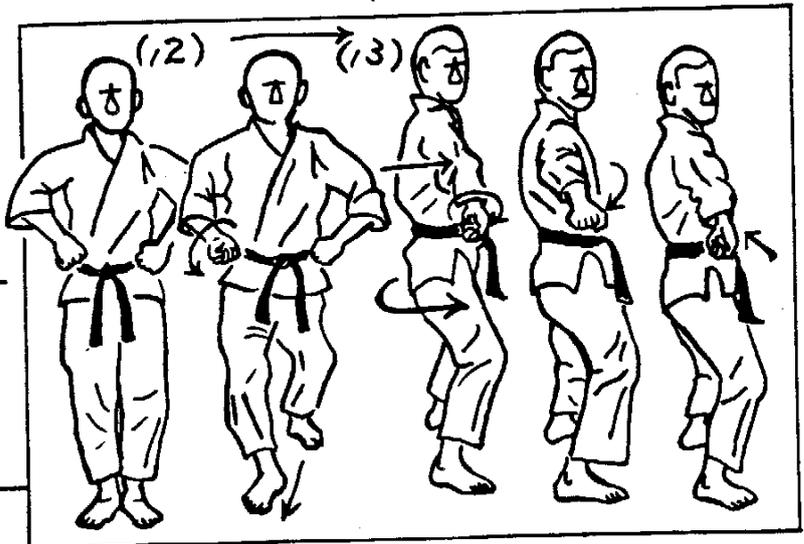
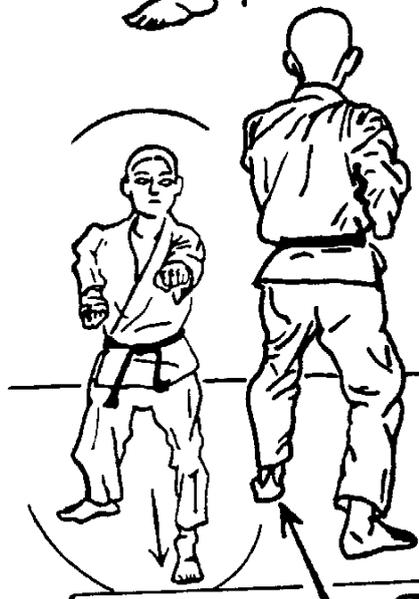
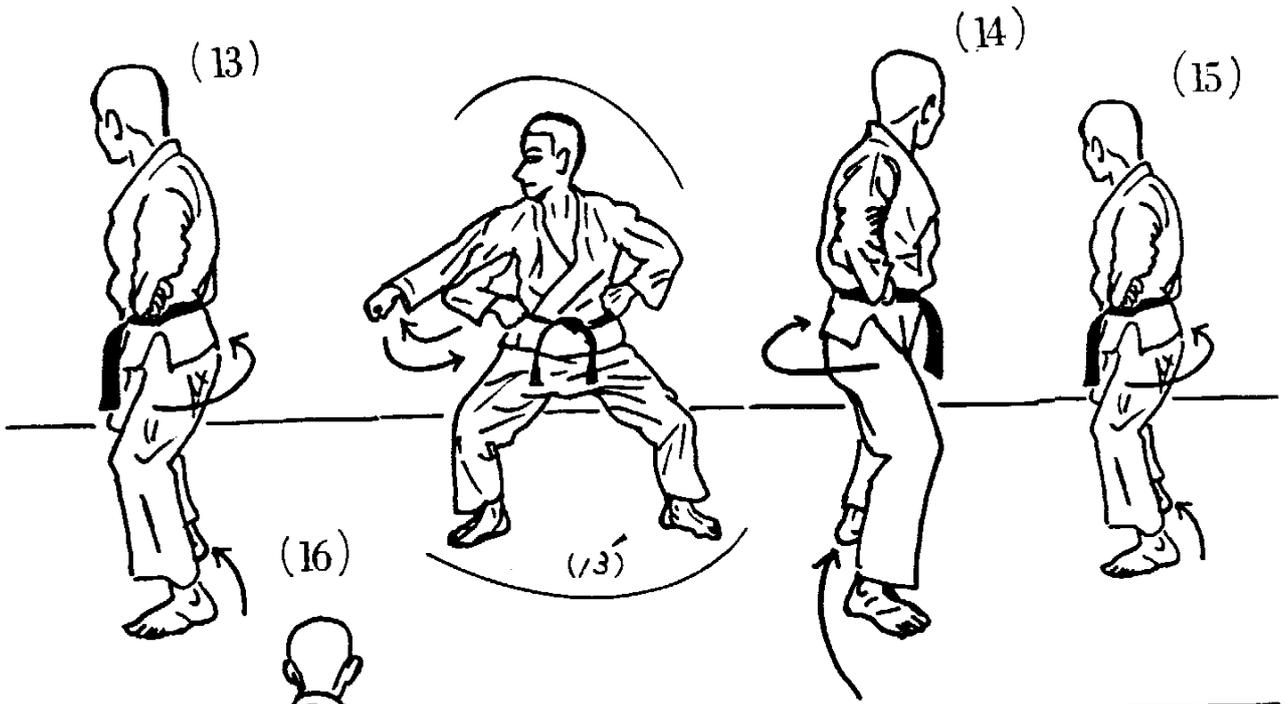


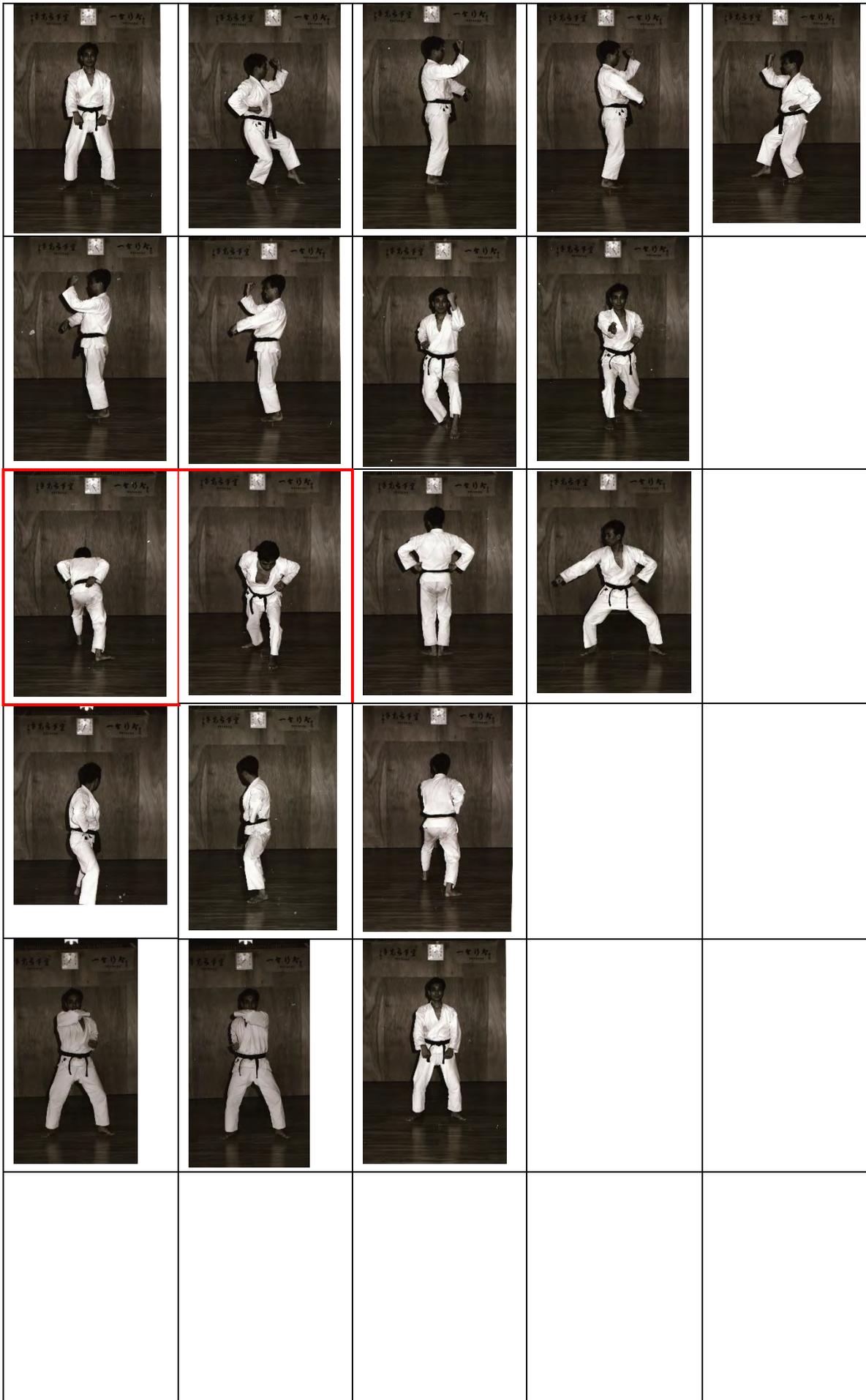
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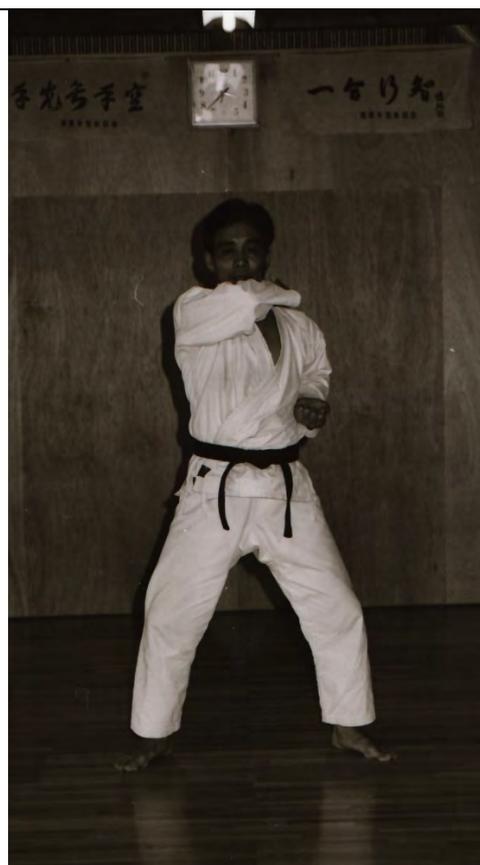
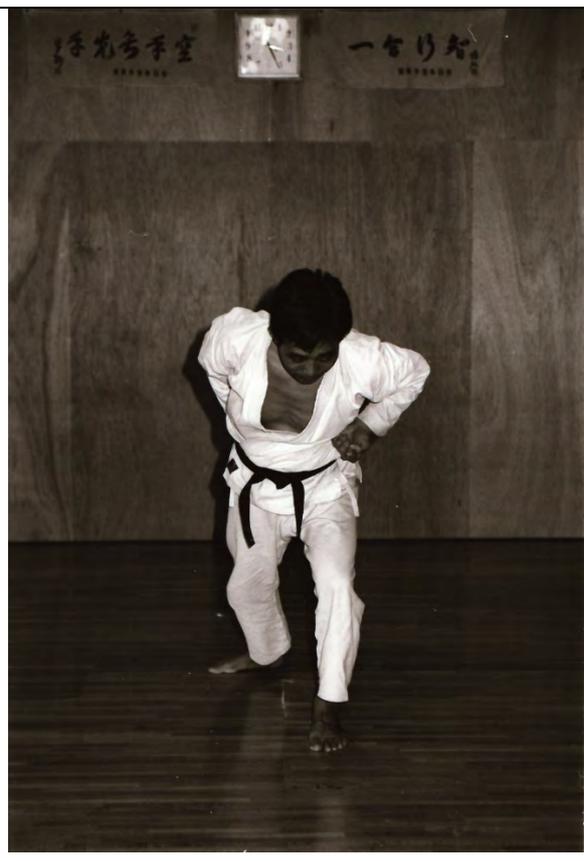
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Pictures of Yoshikazu KAMIGAITO Sensei performing Pin-An Sandan
<http://www.wado-kamigaito-ryu.be>



Pictures of Yoshikazu KAMIGAITO Sensei performing Pin-An Sandan
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Author: **Yoshikazu KAMIGAITO Sensei**
(1937 – 2014)

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