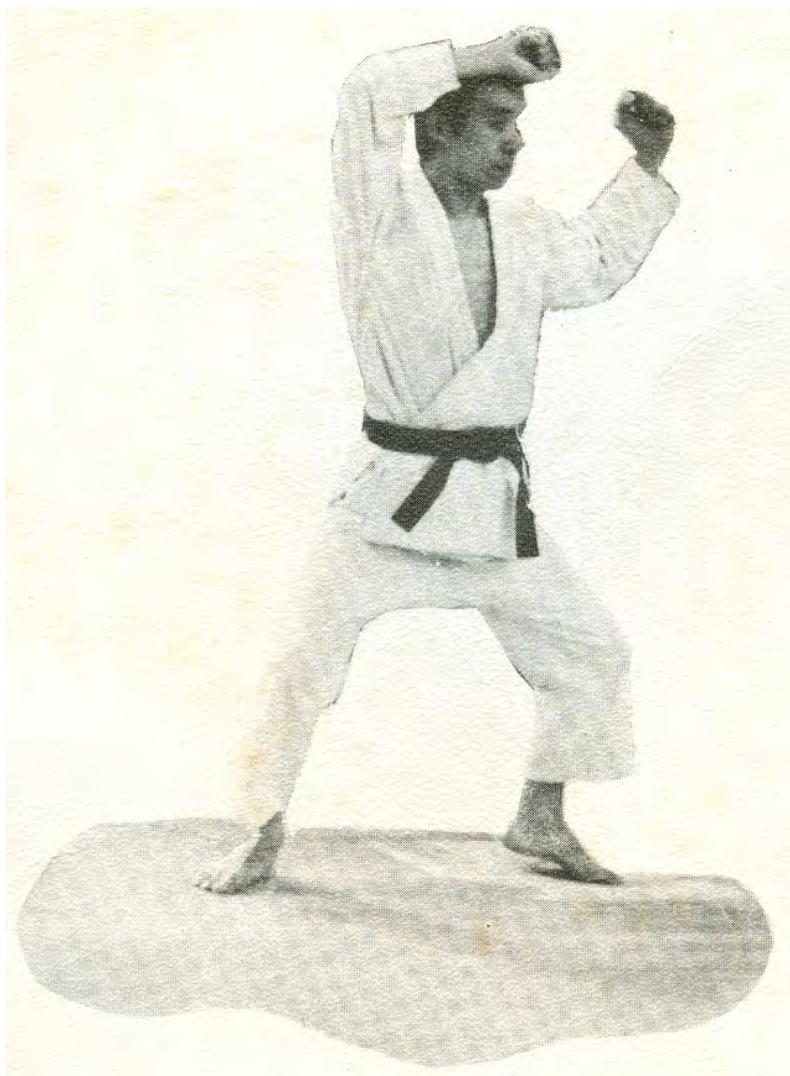


# Wado-Ryu Karate Manual for Instructor

## KATA – Pin-an Shodan



**Yoshikazu KAMIGAITO**

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## PINAN SHODAN

KIOTSUKE POSITION (literally: guard at),

Drawing 1: Heels are joined, big toes apart, hands hang in front of thighs.

Pull the chin, but the neck should be vertical and flexible. The direction of the gaze is horizontal and aimless (like if we were looking at distant mountains). In any case, we must be mentally and physically calm and natural.

YOI POSITION,

Drawing 2: From the position of KIOTSUKE, spread the left foot first to the left, then the right foot to the right. The measured width of the feet from the outer edge of the heels is roughly equal to the width of the hips.

We close our fists on the spot, without tightening them too tightly.

(See VOL.2 I A KIHON)

1. Move the left foot to the left and pass in MAHANMI NO NEKO ASHI by raising both arms simultaneously as in drawing 1; the left arm blocks back and forth while the right arm stands in front of the forehead. See the time (1) of PIN-AN NIDAN on the position of MAHANMI-NO-NEKOASHI.

2. While maintaining leg posture, bring the left fist, vertical forearm in front of the right cheek (back of the fist outside) while you strike top to bottom with the base of the right fist, side of the little finger (TETSUI).

N.B.: the movements of both arms are done simultaneously, but the purpose of each is different. The left arm executes UCHI UKE, the right arm strikes vertically (either in defense or in attack).

The first goal of Time 2 is to maintain leg posture in MAHANMI-NO-NEKOASHI despite the twisting of the chest.

The second is to make the arms work in different directions at the same time and use them for different purposes.

Time (1) must therefore be understood as a preparation for time (2); therefore do not think of it as a defense against the attack of the opponent that is to your left. The note on the time (1) of PIN-AN NIDAN can be applied to the relationship between the position and the stroke of TETSUI.

3. By quickly turning the chest, move back into the YOI position; at the same time, strike with TETSUI on the left at the height of the temple, taking advantage of the rotation of the hips. Pull your right fist energetically backwards.

Instead, you have to pull your right arm backwards to flip the chest than throw the left punch.

The left fist and left foot automatically put themselves in their place by the influence of this rapid movement of the chest.

4. Mirror movement mirror of Time (1).

N.B.: don't lower your fists too much to run the movement of your arms; bring the left fist closely in front of the forehead. As for the right fist, lower it a little towards the left groin.

5. Mirror movement mirror of Time (2).

6. Mirror movement mirror of Time (3).

7. On the spot, turn the body to the right, looking back and block at the level of the face with the right forearm (with JODAN KOTE UKE) and, at the same time, kick with right foot at the height of the stomach.

Then go down the foot with which you have just struck close to the heel of the left foot and turn the body towards the direction of the beginning of the Kata; advance again with your left foot and pass through the MAHANMI-NO-NEKOASHI.

Run SHUTO-UKE left after placing the left hand next to the right cheek (palm facing the cheek). For this sweeping movement, it is necessary to benefit the rotation of the body.

N.B.: The goal of this time is to execute a side kick (YOKO-GERI) while changing the orientation of the body.

Beginners will do better to separate the movement of the right arm (KOTE-UKE) and that of the right leg (YOKO-GERI) and execute them one after the other because they may neglect the movement of the arm to give the kick with force.

This concern must remain present in the minds of experts. It is not necessary to practice them always simultaneously.

In general, when preparing the sweep of the right arm, the fist is put, turning it inwards, near the right buttock so that the back of that fist touches it slightly. The left arm does not move from the belt.

This drawing shows a temporary way for those who can't give enough power to two shots simultaneously.

As for the movements of SHUTO-UKE, see vol2.XI. KIHON

8. Advance with your right foot in HANMI-NO-NEKOASHI, running SHUTO-UKE right.

9. Perform SHUTO-UKE left in the same way.

10. As you move forward with your right foot, but this time in JUNZUKI's posture, attack at the plexus level (NUKITE) with the top of the fingers of the right hand that remains vertical. Pull the left fist behind the belt. Push the **KIAI**.

N.B.: Don't pull the right hand back before hitting NUKITE but throw it directly from where it was.

11. Pivot from 225° on the right foot to the left back to pass in HANMI-NO-NEKOASHI; run SHUTO-UKE left.

N.B.: Times (11) to (14) should not be explained as a case where enemies would attack you from these directions. It is one of the workouts to learn both fast and correct body handling, while changing direction with a harmony between the movements of the limbs and those of the body.

12. By advancing the right foot in HANMI-NO-NEKOASHI, run SHUTO-UKE right.

**13.** Pivot from 90° on the left foot to your right by running SHUTO-UKE right in the posture HANMI-NO-NEKOASHI.

**14.** Advancing the left foot in HANMI-NO-NEKOASHI perform SHUTO-UKE left.

**15.** Pivot from 45° on the right foot to your left, to pass in the position of GYAKUZUKI: perform JODAN-KOTE-UKE right. Keep your left fist in your belt.

N.B.: - you can take advantage of the position of the left hand of time (14) in the following way: maintain the attitude of the left arm while changing your leg position and, the moment you make the right fist defense movement, pull your left hand energetically at the belt, clenching your fist, to take advantage of the couple of forces.

Right arm movement: First lower the fist in front of the left groin by turning it inwards, then from there, raise it, turning it, to block in front of the face (the advanced Karatekas make this blockage less ample, but faster, and lower the right fist less low, a little below the left elbow). At the moment of KIME, turn the chest a little to the left to dodge the blow of the opponent.

- The times (15) and (16) as well as (17) and (18) are psychologically and often practically a series of movements.

**16.** Give a right kick at mid-height (CHUDAN), then make GYAKUZUKI left.

**17.** Perform KOTE-UKE left on site.

N.B.: Like time (15), first lower your left fist near the right groin and turn it inside. Don't move your right fist.

With experience, we split this movement as follows:

- we first lower the left fist to the near the floating coast on the right side, while turning it inside;
- Then we return this fist in KOTE-UKE in favor of a couple of forces that the sudden rotation of the chest causes thanks to the removal of the right shoulder backwards.

**18.** Left kick, then GYAKUZUKI right. Mirror movement of time (16).

**19.** Advance the right foot and run KOTE-UKE right. Keep the left arm on the stomach.

N.B.: first turn the hips left and coordinate the downward movement of the right fist (as in the times (15) and (17) with that of the left heel that rotates inside.

Then move forward and, the moment the body takes the desired position, block with the right fist vigorously, while turning it and benefit the rotation of the body.

At first, it is better to touch the inside of the right elbow slightly with the left fist to concentrate.

Move forward flexibly with your right arm down to the lower left side until the entire arm touches the body, and from there, sweep by straightening the forearm.

This KIME and the right foot stop are instantaneous.

The left arm descends a little, in harmony with the movement of the right arm, and then moves towards the position shown above.

**20.** Pivot from 225° on the right foot to the left and run GEDAN-BARAI left passing in ZENKUTSU-DACHI (JUNZUKI's position).

N.B.: the two fists move directly from where they were; coordinate these sweeping movements with the rotation of the hips.

**21.** Advance the right foot, in ZENKUTSU-DACHI, run JODAN-AGE-UKE right.

**22.** Pivot from 90° on the left foot to the right in ZENKUTSU-DACHI and run GEDAN-BARAI right.

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

**23.** Advance the left foot, in ZENKUTSU-DACHI, run JODAN-AGE-UKE left.

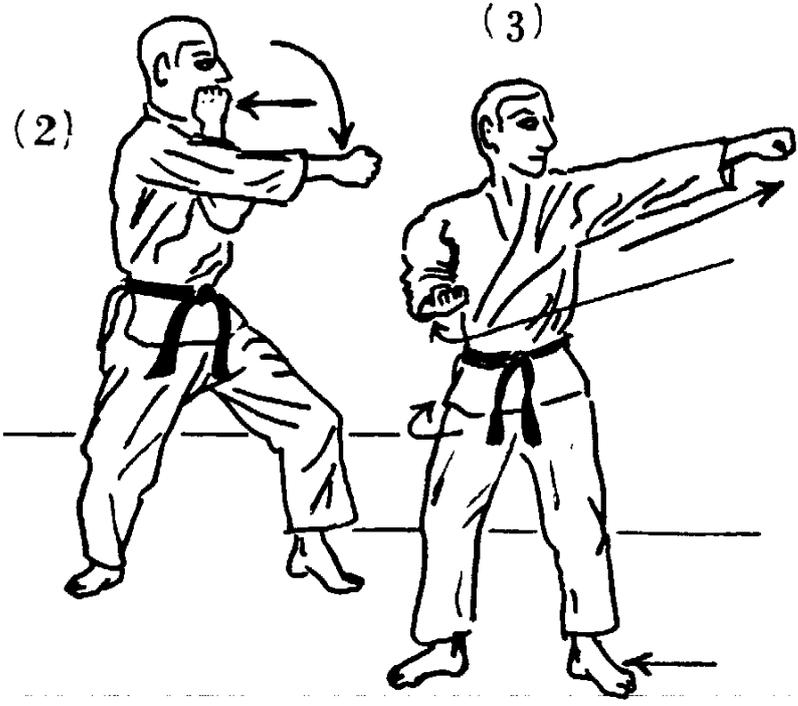
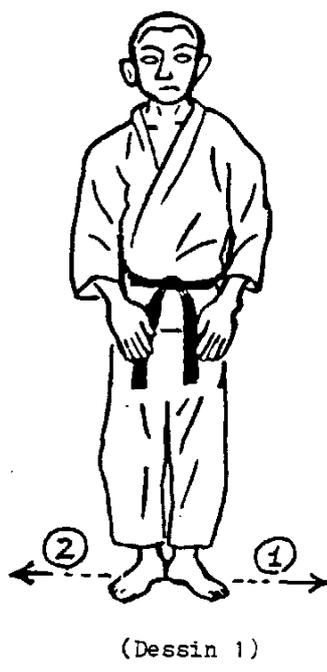
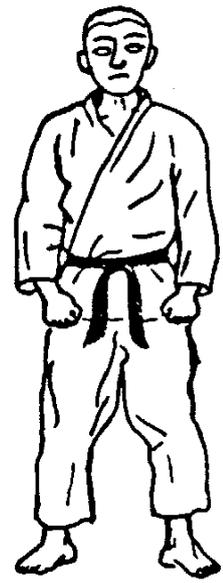
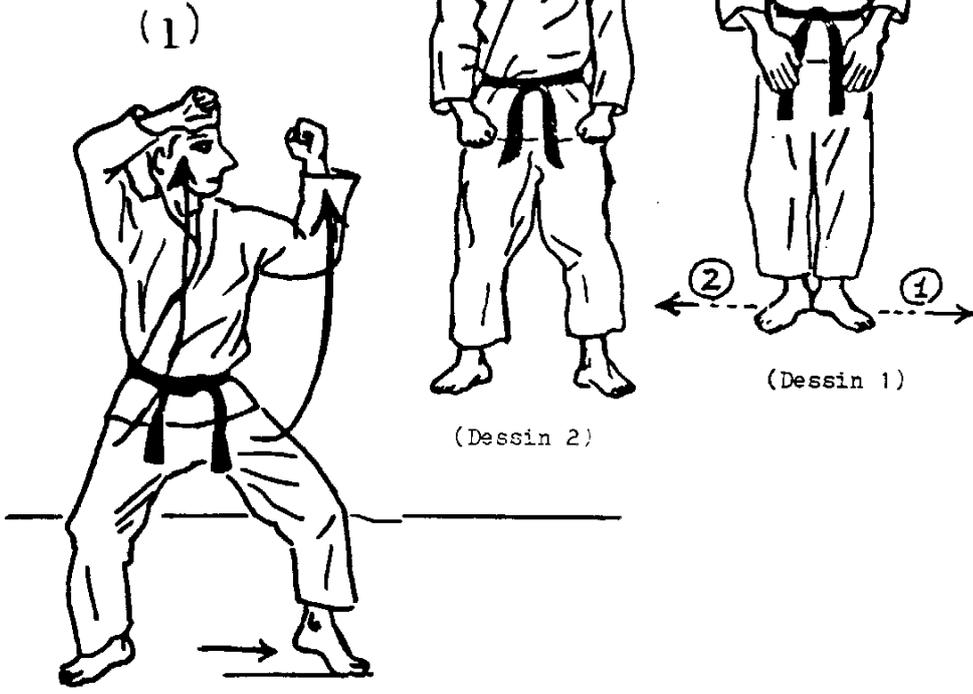
**YAME:** Return to the YOI position.

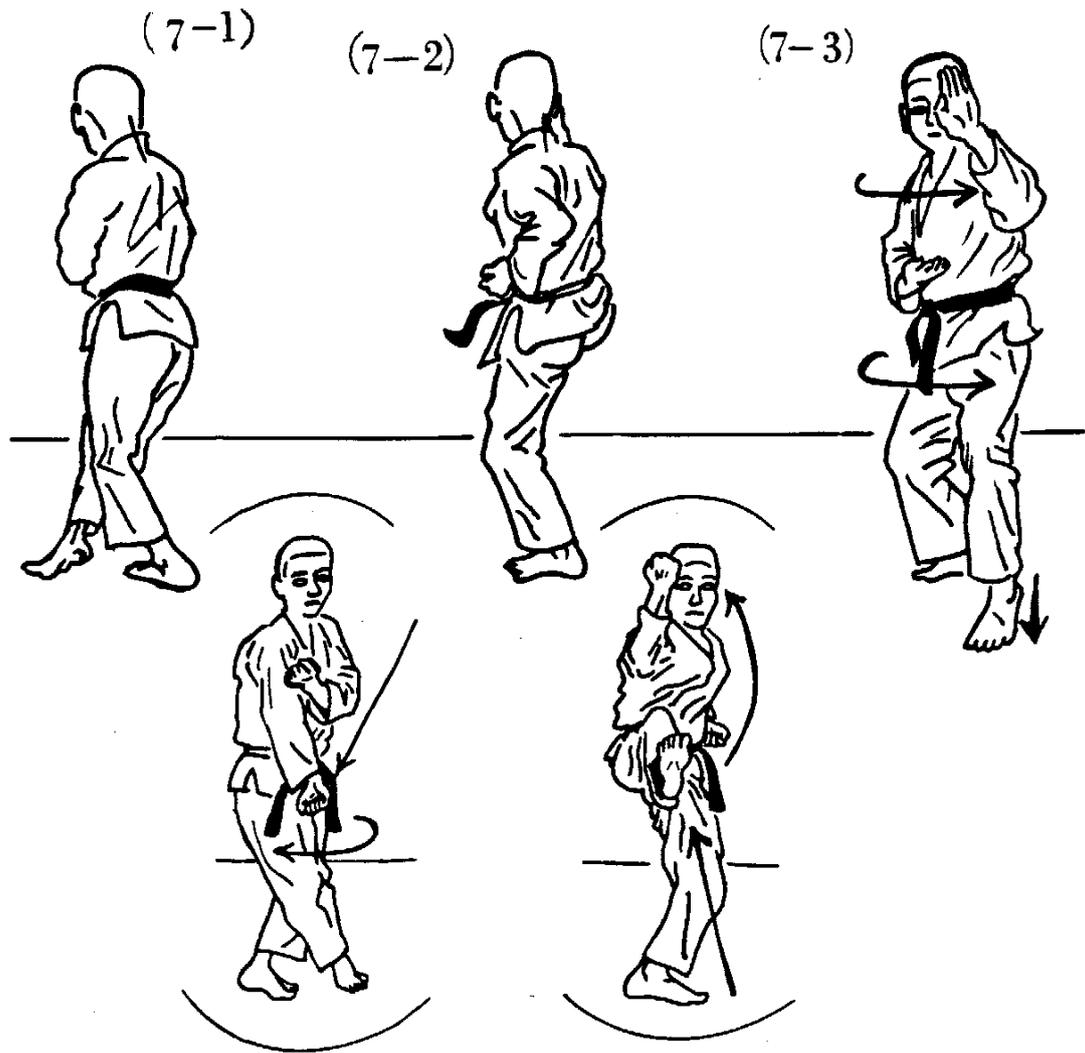
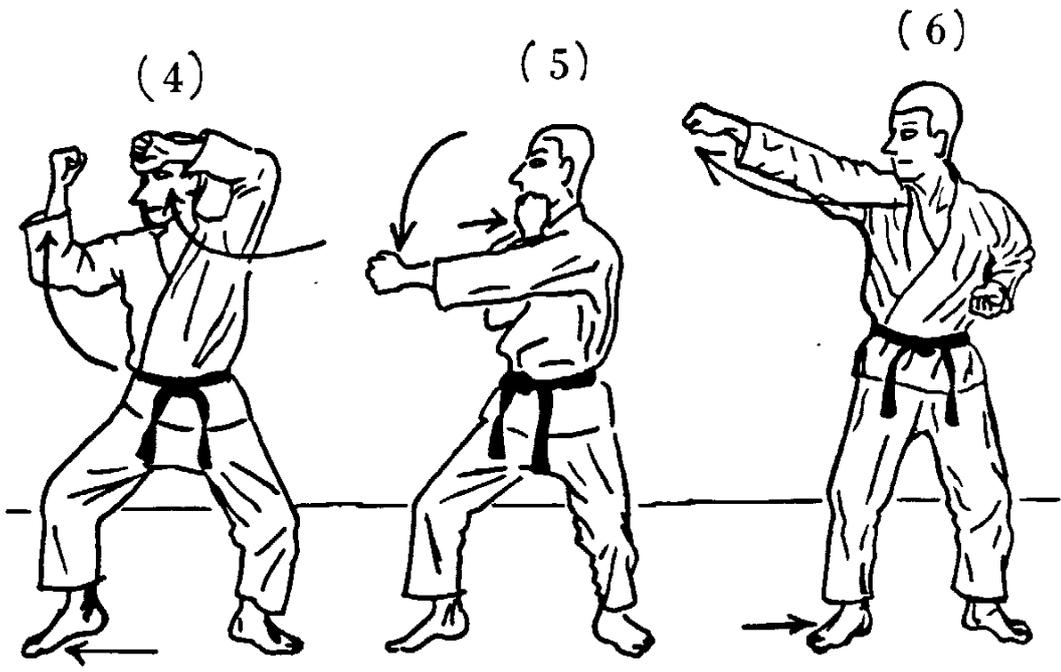
**NAORE:** Return to the KIOTSUKE position.

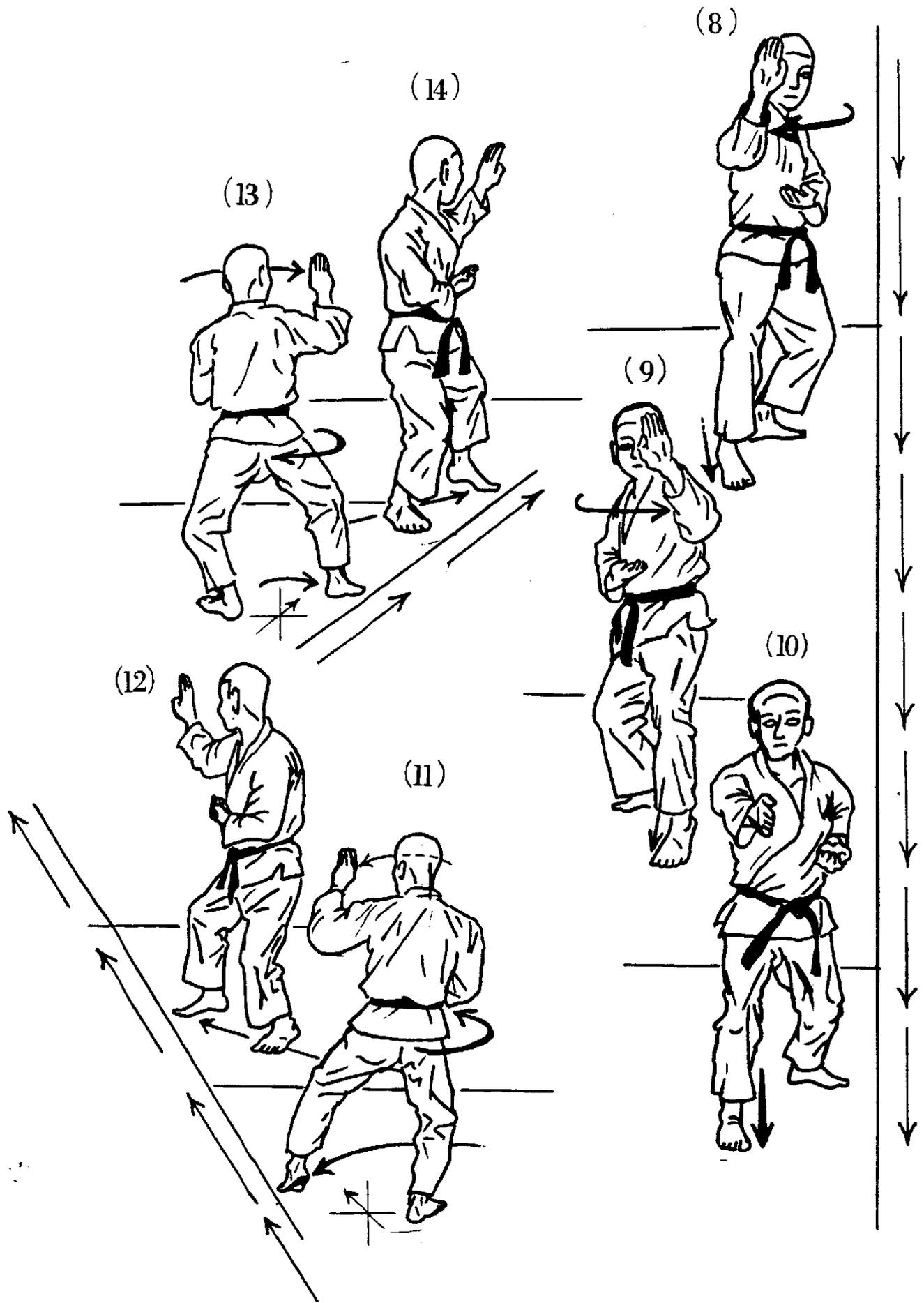
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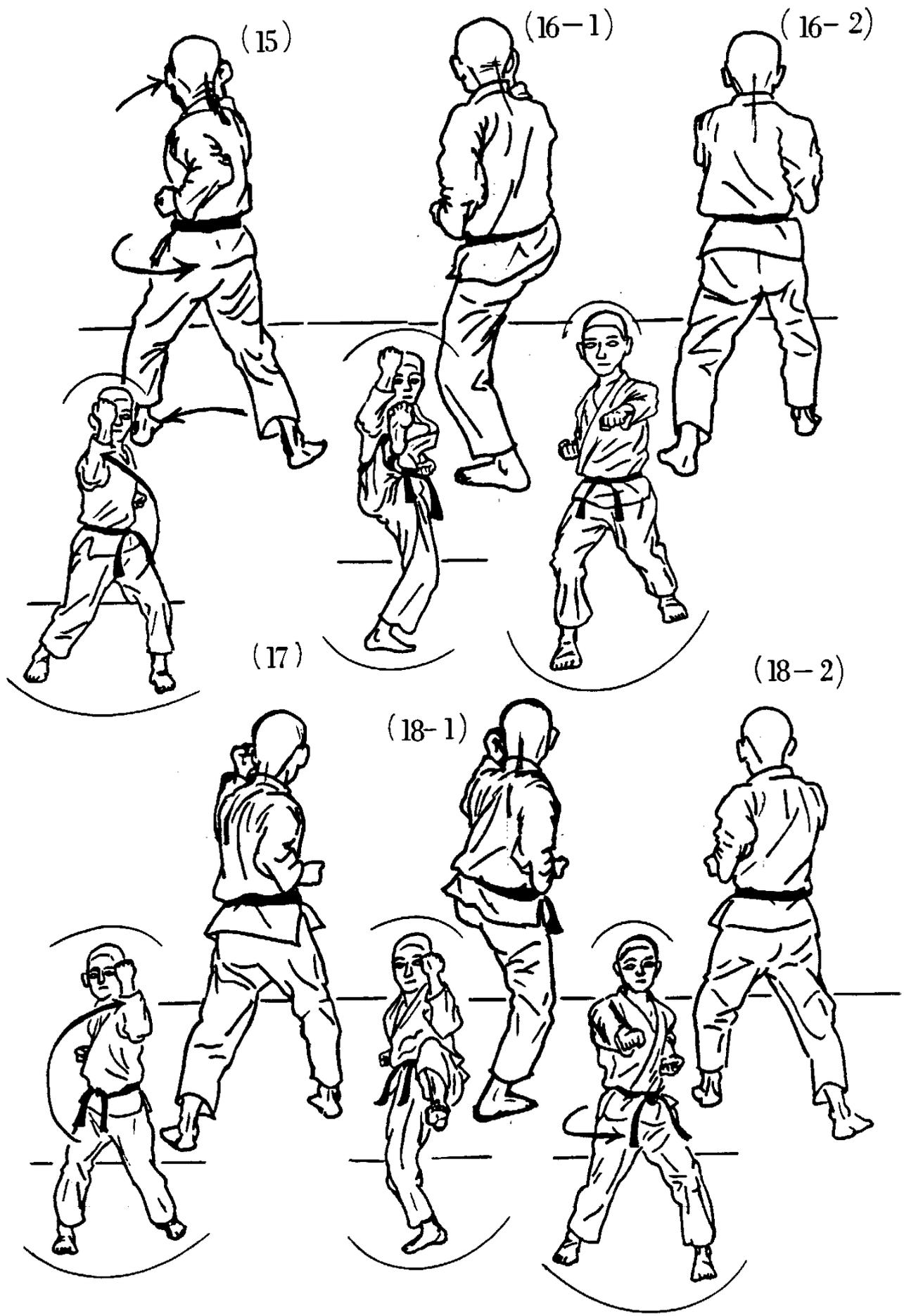
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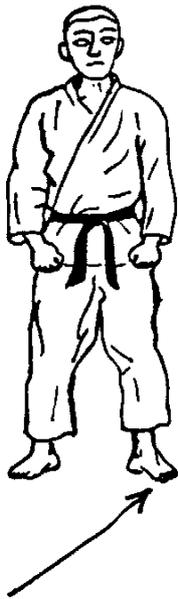


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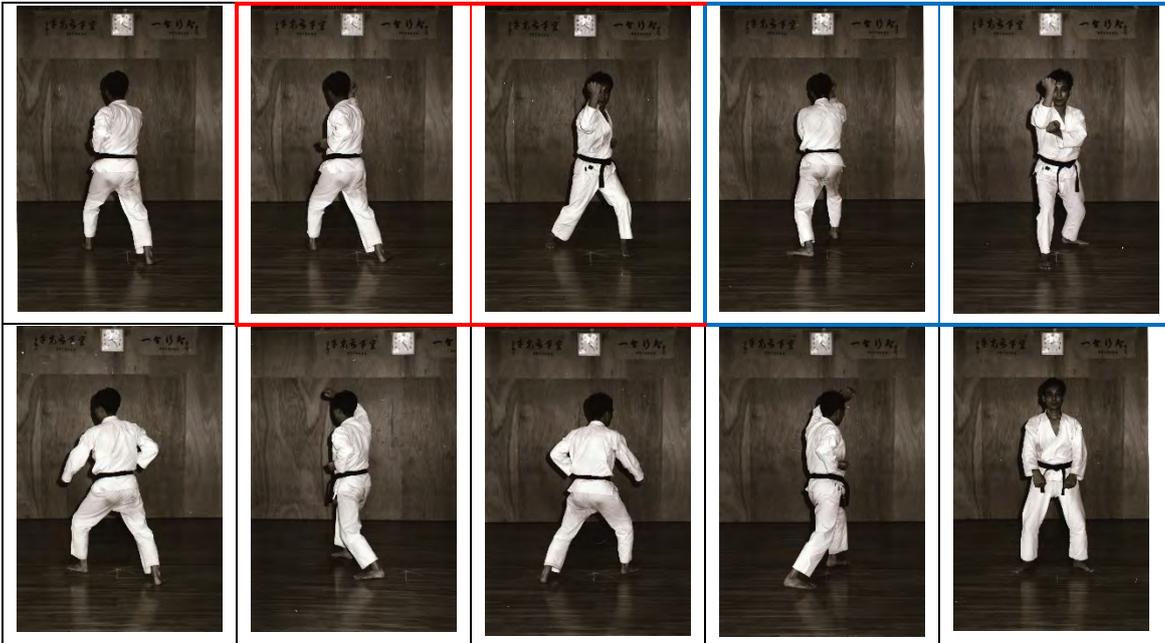


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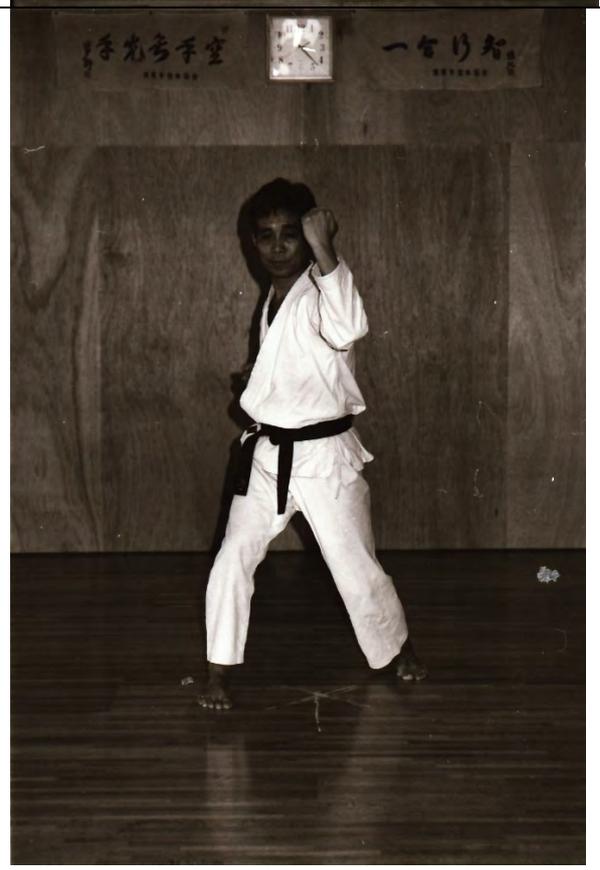
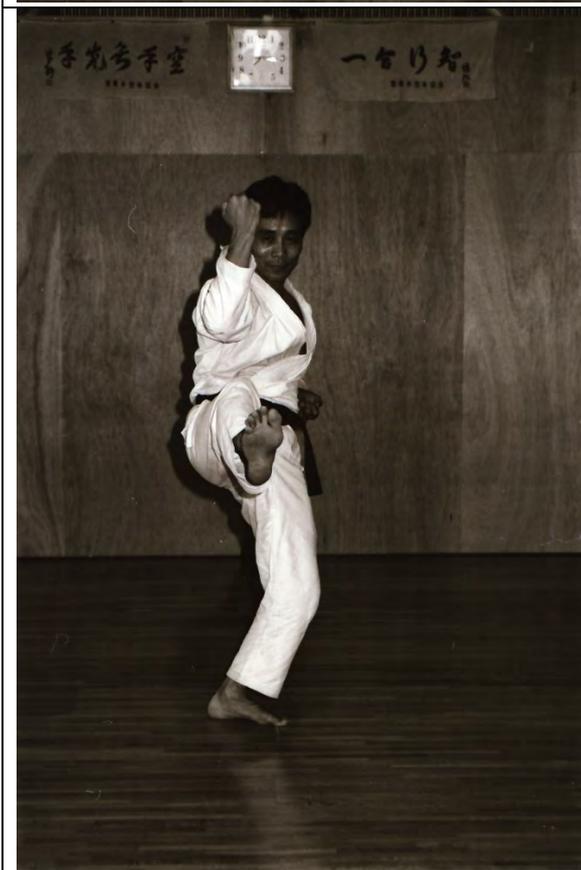
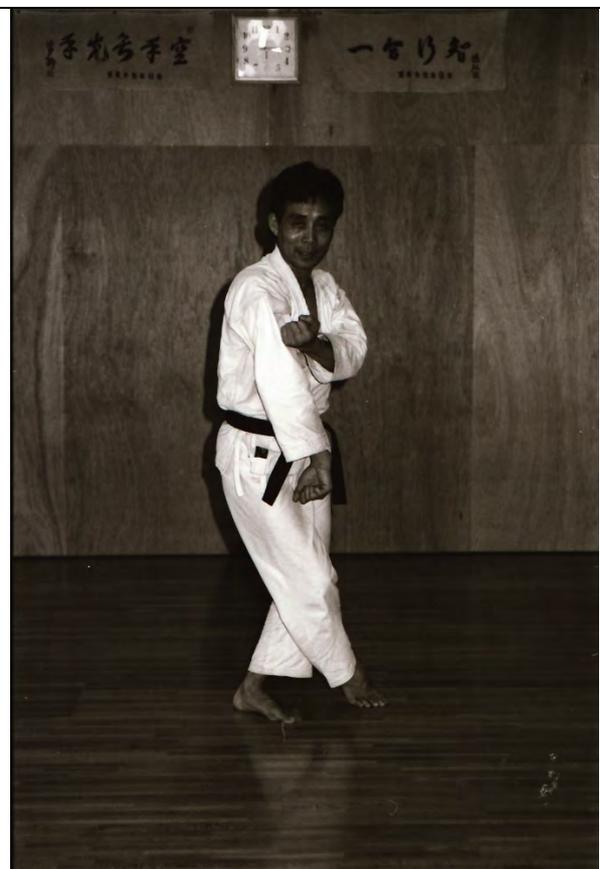
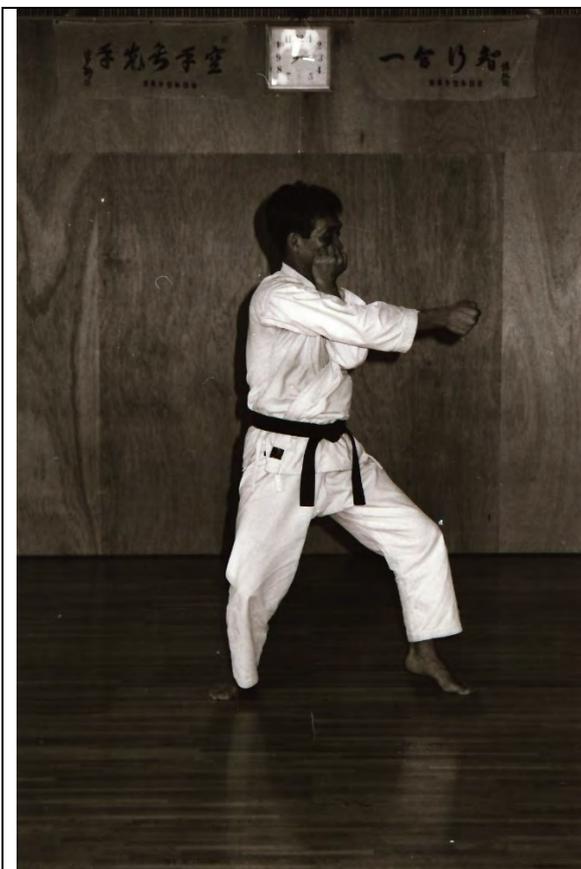




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