

Wado-Ryu Karate Manual for Instructor

KATA - Pin-an Yodan



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PINAN YODAN

1. Turning the tip of the left foot outwards, move half a step to the left, slightly letting the body down on the spot; turn your right leg outwards (MAHANMI-NO-NEKOASHI). At the same time, run a blockage in front of the face as in JODAN-KOTE-UKE but with the back of the left hand. Mount your right hand simultaneously in front of the forehead, drawing the same curve as the left hand. The palms are facing forward.

See the time (1) of PIN-AN NIDAN on MAHANMI-NO-NEKOASHI. The body lowers slightly on the spot and there is no lateral movement of the center of gravity.

2. Bring the left foot back to its original position, slide the right foot to the right and perform the mirror movement of the previous time with the arms (without changing the position and the orientation of the trunk).

N.B.: these movements have already been seen at the time (1) and (4) of PIN-AN SHODAN.

3. Put your right foot in its place back, move forward with your left foot and move into the position of JUN ZUKI (ZEN KUTSU DACHI left). Bring your fists to the waist and cross them in front of your stomach (right above left).

N.B.: Master OTSUKA explains this movement as an exercise of two simultaneous GEDAN-BARAI because of the disadvantages of using both arms together to defend. But here you could also study cross blocking (JUJI-UKE of other schools) because this idea of Master OTSUKA is difficult to achieve for beginners. As an application, you can put the right fist vertically (or turn it 180° palm up) and hit the opponent's tibia, ankle or back foot and blocking it with the left wrist.

Two GEDAN-BARAIs are exercised here simultaneously, but the opposing blow is not blocked at this arm crossing. Each arm is independent of the other, i.e. they touch only slightly.

4. Advance your right foot, move to the position of HANMI-NO-NEKOASHI and run KOTE-UKE right. Keep your left fist on your stomach.

N.B.: it is better to touch the inside of the right elbow with the left fist to concentrate this action (see PIN-AN SHODAN (19)).

5. Bring the left foot near the right foot (HEISOKU-DACHI), look to the left, and keep the right fist at the belt as in preparation for TSUKI, the left forearm passes in front of the stomach so that the palm of the left fist touches lightly above the fingers of the right fist.

N.B.: This preparatory movement takes place slowly but non-stop.

6. Strike with TETTSUI left at stomach height and, at the same time, give the left kick sideways in the same direction as the fist sweep.

Then place the left foot in the position of GYAKU-ZUKI (in a slightly higher position than in the KIHON) and turn the chest to the left and, at the same time, throw the right elbow horizontally against the left palm which is at the high heart of the chest.

N.B.: For elbow exercise (EMPI), the palm of the hand is used on the other side because it is difficult to capture the moment and where to give the KIME of the elbow blow. Concentrate your strength at the moment of the blow.

This kind of double blow that is given of the arm and foot at the same time must be exercised without sacrificing one for the other. Both must be perfect.

For practitioners, it is necessary to get used to making this movement not by the single limbs, but by the whole body.

That is one of the goals of this kind of exercise.

The author practices, for the moment, this elbow by turning the back of the right fist vertically.

At this time, the movement of the trunk (especially that of the hips) is essential and, therefore, the total position of the arms must be as natural as possible.

In the author's opinion, YAKUSOKU-KUMITE's elbow should be practiced in according this principle.

If you hit a goal located folds away, by changing the position of the chest, one must turn the right fist even more, the palm towards the ground.

7. When bringing the body back in the previous direction, put the right foot near the left foot as in HEISOKU-DACHI and put the fists on each other to the left of the belt. Look to the right. Mirror replica of time (5).

8. Mirror replica of time (6).

9. On the spot, turn the chest to the left, move into the position of GYAKUZUKI-NO-TSUKKOMI, sweep at the level of the flanks from right to left, in a horizontal motion, with the right palm, the arm outstretched. At the same time, slide your left hand in front of the forehead (palm forward).

N.B.: the thumb of the right hand is in the extension of the forearm; spread the other fingers of the thumb so that fingers are turned to the ground and flex them slightly as if to grab the opponent's wrist (JITTE-UKE).

The shape of the hand is SHUTO. Attention! Do not spread the thumb from the root of the index finger.

10. Give a right kick and without interruption get forward and hit with URAKEN right. Lean on the slightly bent right leg and put the tip of the left foot near the heel of the right foot.

As you move forward, sweep the opponent's blow top to bottom with the left forearm (on the side of the little finger) while closing the fist and turning it inwards, then at stomach height, pull it towards your belt.

10-1. Before you start forward, after the kick, place the body in front by turning, so that the knee and tip of the left leg are oriented forward due to the rotation of the hips to the back.

10-2. Sweeping the left arm is as follows: lower it vertically, keeping it horizontal. The fist turns inward, so that the back of the fist turns successively upwards, towards the face, and finally downwards.

10-3. The moment of the body stop, the KIME of the right punch (URAKEN) and the removal of the left fist in HIKITE must be synchronized.

11. Pivot from 225° on the right foot to the left, move into the position of SHOMEN-NO-NEKOASHI and run KOTE-UKE left.

12. Give a right kick, JUNZUKI right, then GYAKUZUKI left on the spot.

N.B.: during GYAKUZUKI, the more advanced Karatekas do better to move to the position of GYAKUZUKI recommended in KIHON, with a jerky movement of the hips (KOSHI-NO-KIRI).

13. Pivot from 90° on the left foot to the right in SHOMEN-NO-NEKOASHI, KOTE-UKE right.

This position is the same as the time (1) of PIN-AN SANDAN, but the angle of the body's rotation differs.

To adapt to this difference in the cadence derived from the difference described above, the practitioner must assiduously seek, including the pre-movement position (i.e. the preparation of fists, feet,...). In other words, these two movements are not quite the same as a whole.

If Karate movements are classified according to their static form, this can become a kind of bias among practitioners and stubbornly hinder their progress.

14. Mirror replica of time 12.

15. Pivot from 45° on the right foot to the left, in the position of MAHANMI-NO-NEKOASHI, make KOTE-UKE to the left, while you descend the right forearm top to bottom as if to crush the opponent's blow with the back of the forearm, without rotation of the fist.

N.B.: You have to take advantage of the reaction of the right forearm movement to run KOTE- UKE left.

Always defend yourself by the whole body by slightly lowering the center of gravity of the body.

The part of the right arm that is located near the elbow is used.

16. Mirror replica of time (15).

17. Same movement as in time (15).

18. Pivot on the spot to place the body in front and pass in the position of SHOMEN-NO-NEKOASHI, descending the right fist, turned inside, a little below the left elbow and, all in order, run KOTE-UKE right.

N.B.: Don't move your left arm and keep the bust symmetrical.

19. Run two GEDAN-BARAI simultaneously with both arms and, at the same time, give a right knee kick.

In the drawings of this book, the arms are a little too far from the body, compared to the distance expected by the founder (more or less 35°).

But for an easy and ample movement, the founder's practice is not always suitable for the beginner, especially in the West, where one tends to practice movements only by the limbs instead of practicing them by the whole body. A search for the future.

N.B.: Exercise this movement as if you were taking the opponent's wrists and unbalance him by pulling down. Stretch the tip of your right foot towards the ground.



20. Place your right foot vertically on the ground and rotate 225° to the left. Go into MAHANMI-NO-NEKOASHI, run SHUTO-UKE left but turn the wrist outside so that the thumb is on the same line as the forearm and the other fingers move away from the thumb as if to hang the opponent's blow with the edge of the hand; at the same time, push top to bottom with the right palm giving it the same shape as the left in. Use to do this the base of the hand and hit up to stomach height. Here, it is also necessary to simulate a grip of the opponent's arm.

N.B.: this movement is difficult to explain, the drawings are more explicit.

Tilt the palm of your left hand slightly downwards.



(20) to (21). During this transition movement, do not put the weight on the right leg. By the tip of the right toe, draw the body like a heavy burden on the left leg that slides on the floor (through the fault of wheels on the floor)

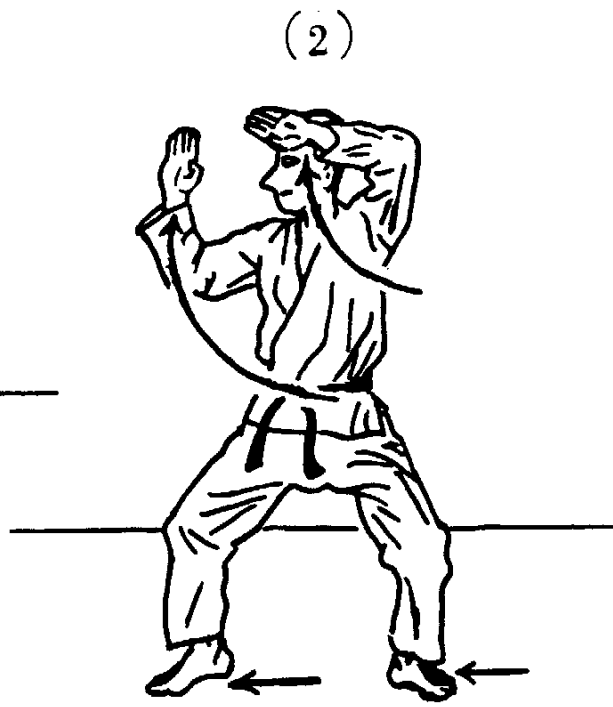
21. Put the left heel on the ground and move the right foot forward to the right front, putting the heel on the ground first, with your toes peeled off; then put your toes down and take off the heel by attracting the left foot, by this motion of the right foot; switch to HANMI-NO-NEKOASHI and make the arm's movements mirror the time (20).

N.B.: do not change the direction of the left leg or the angle of the left knee or the position of the center of gravity; only move the body in bloc.

YAME: Return to the YOI position.

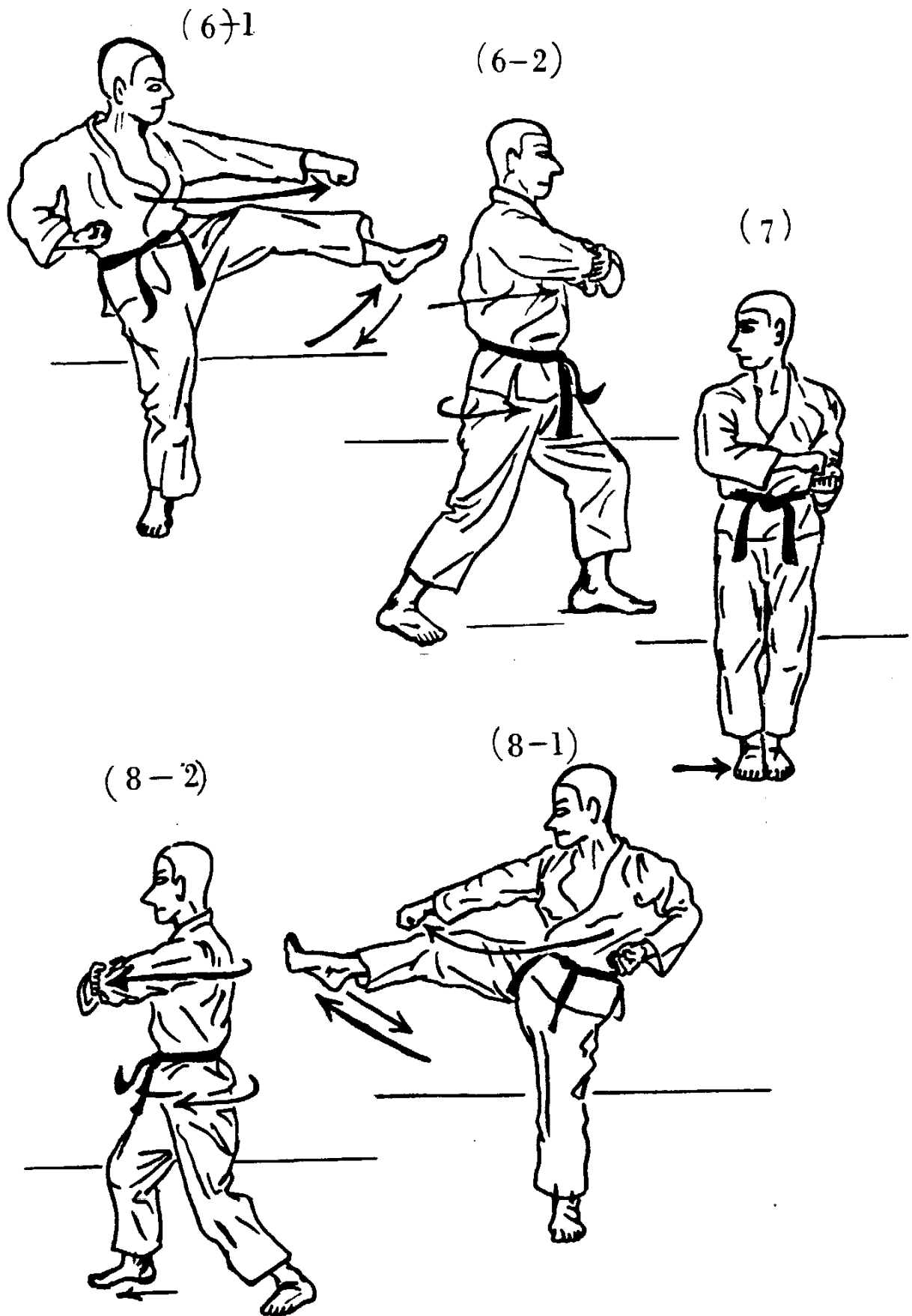
NAORE: Return to the KIOTSUKE position.

PIN-AN YODAN

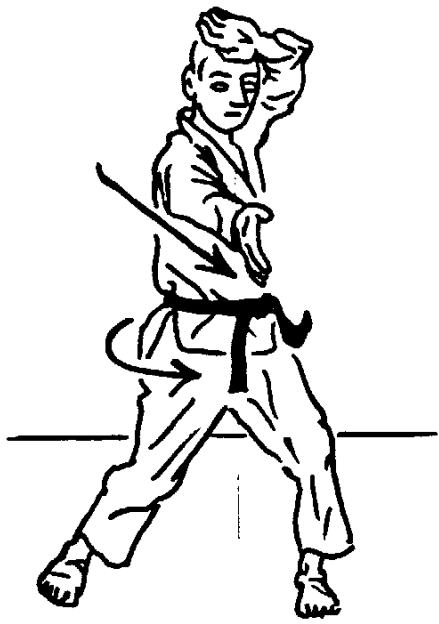


(2) → (3)





(9)



(10-1)



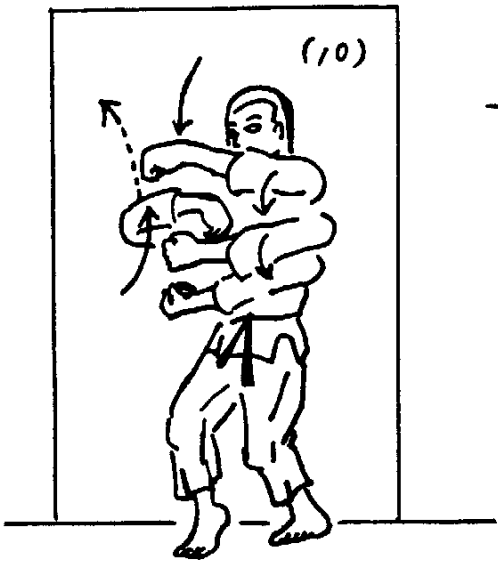
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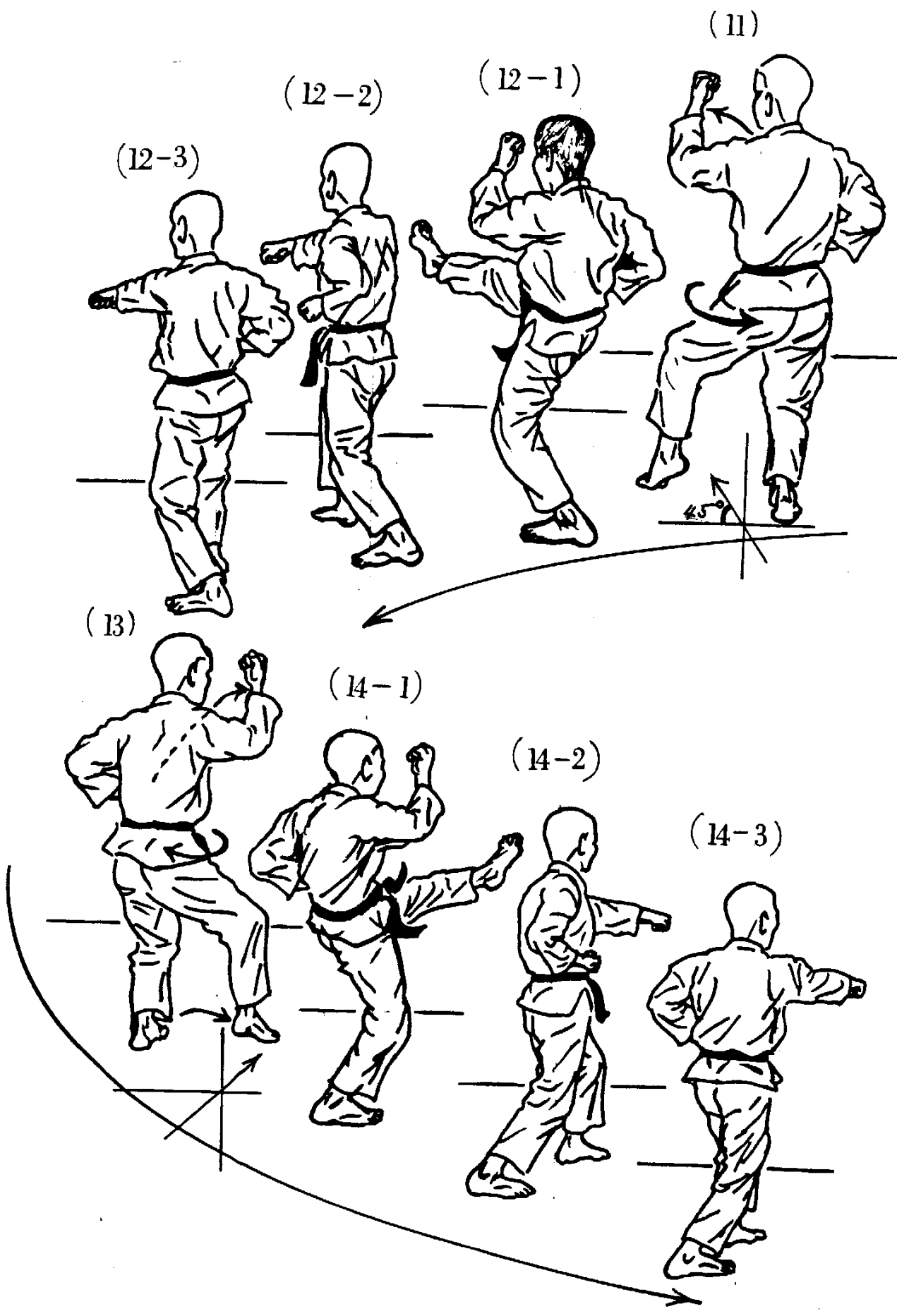


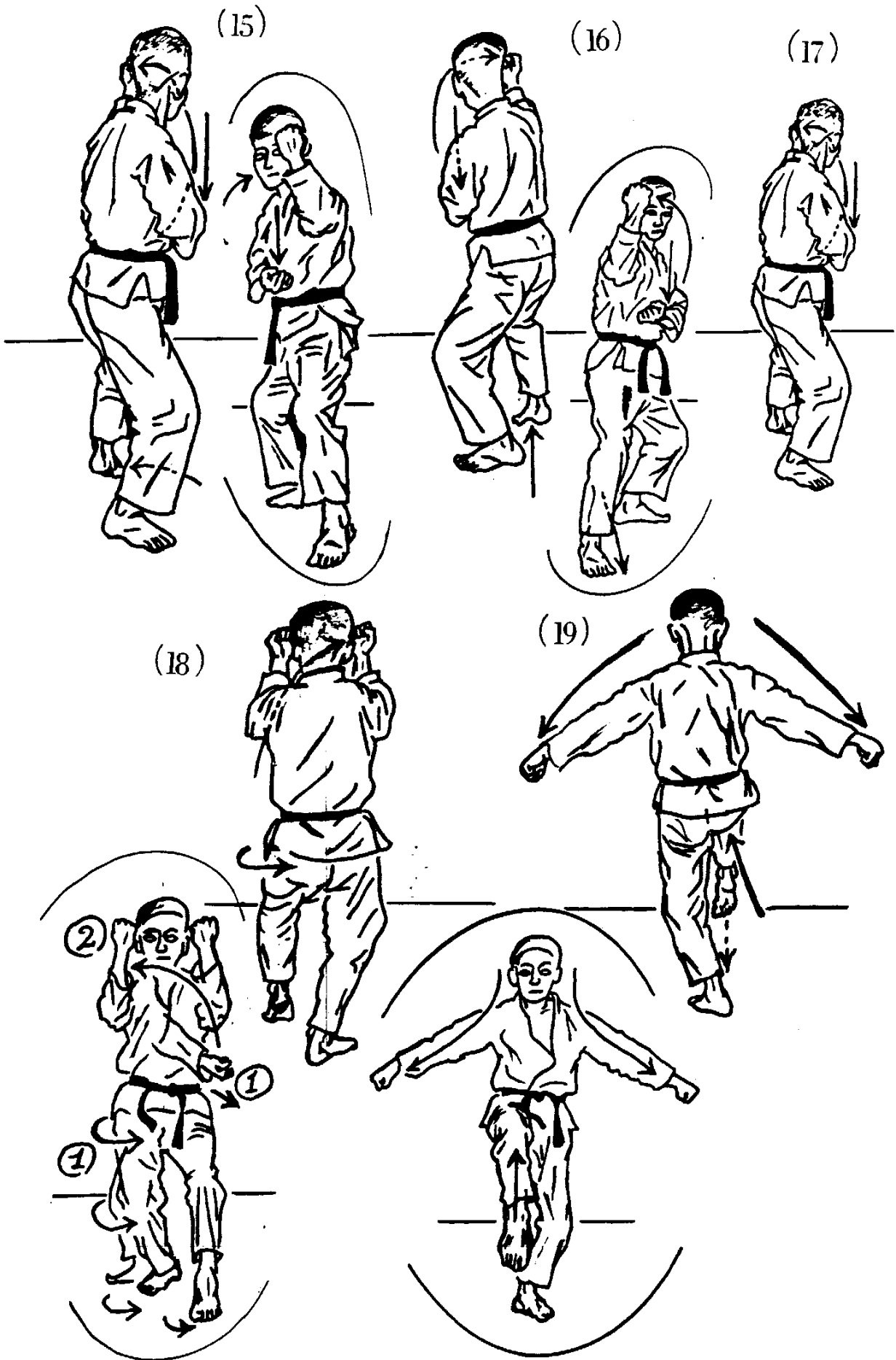
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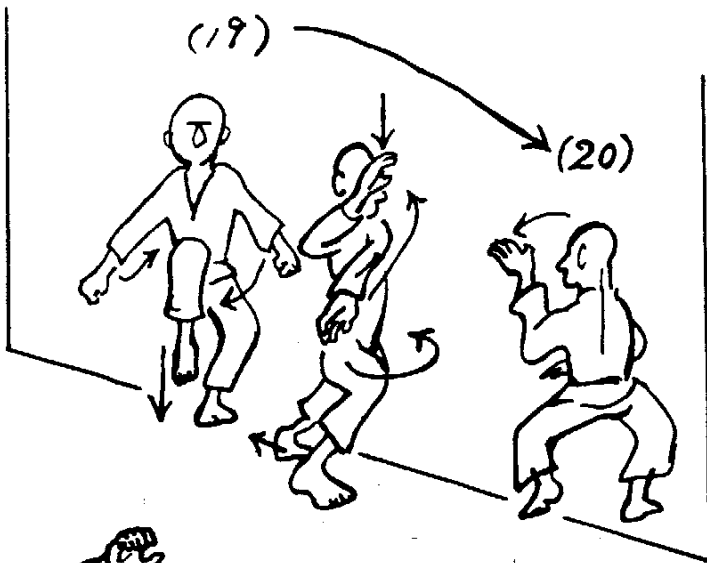


(10)







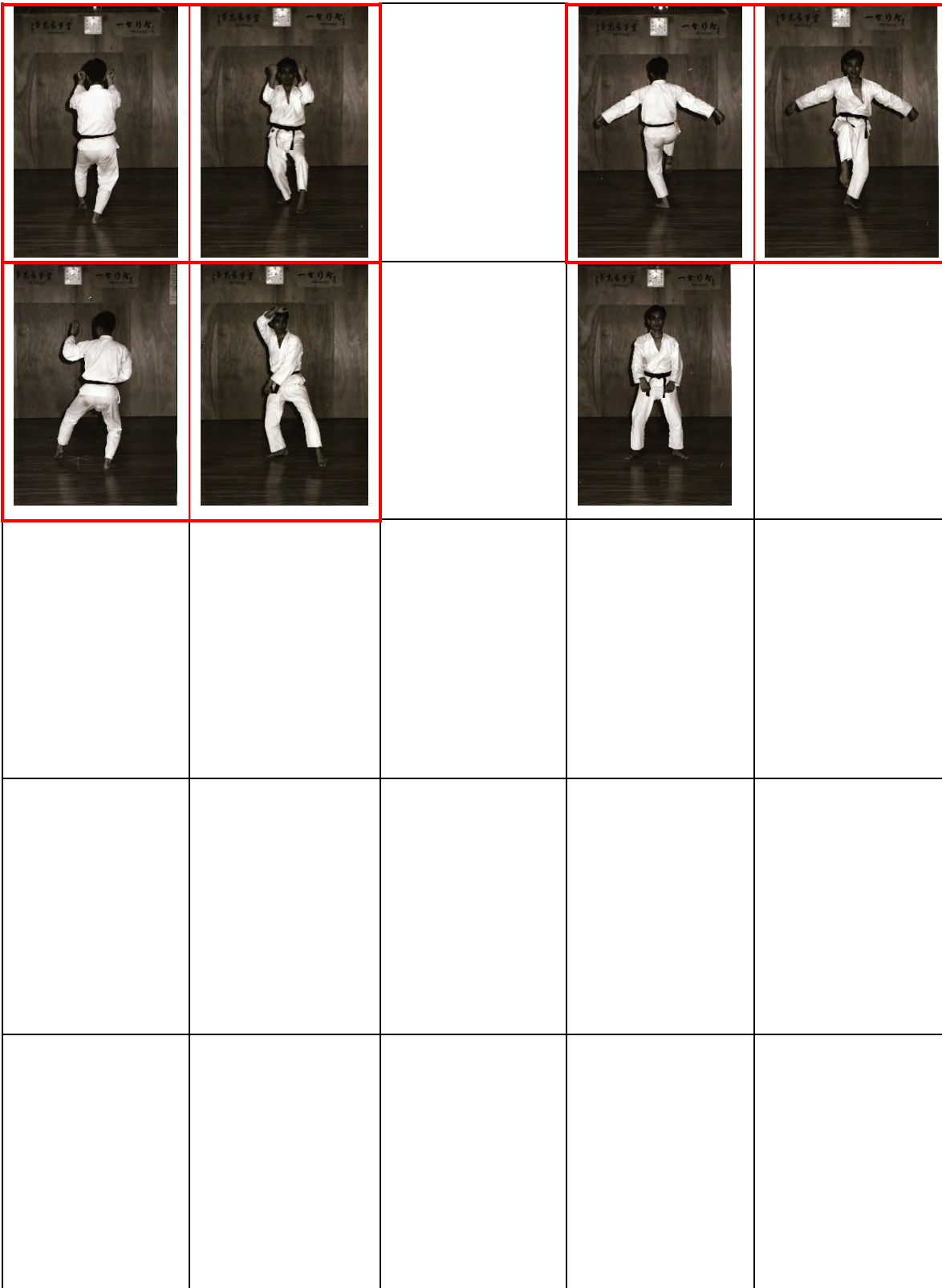


(YAME)

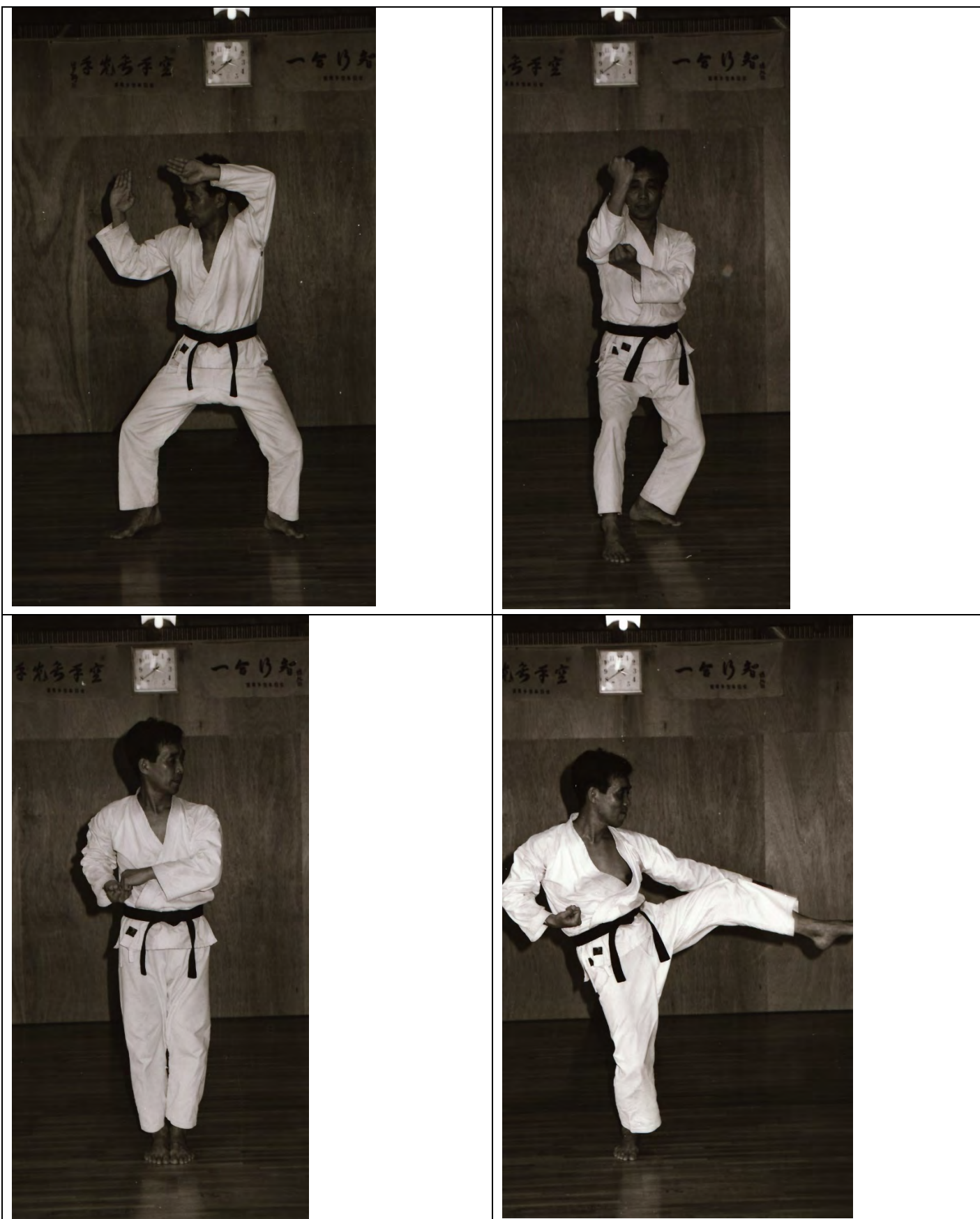




Pictures of Yoshikazu KAMIGAITO Sensei performing Pin-An Yodan
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The Kata PIN-AN YODAN
is also illustrated by photos of Master
Minekazu MIWA^(7th Dan).
Master MIWA was the teacher of
Yoshikazu KAMIGAITO Sensei in Nagoya, Japan.

We thank Master MIWA for
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