

**Wado-Ryu Karate Manual for Instructor
Volume 3**

KATA - 5 Pin-an



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I. Preface: About Katas (by Master HIRONORI OTSUKA)

The following pages are first devoted to the explanation of the Katas "PIN-AN".

The origin of the Katas' names and even their spelling are quite often confusing. The lack of general data on traditional Karate seems me to have as origin an exaggerated tendency for dissimulation among the ancient Okinawaians.

Moreover, Japanese martial arts were also kept very secret in the past and were the subject of oral transmission, in order to prevent opponents who are aware of the techniques of a school from seeking a parade.

At this period (1) when the island of Okinawa was attributed to the feudal clan of SATSUMA (2), indigenous peoples were prohibited from possessing weapons of any kind and the population was subjected to strict police surveillance.

The lesson of Karate (which is practiced without weapons) was therefore given to a student often alone in the utmost secrecy. This explains why written documents on Karate are lacking and that it is necessary to settle for the inaccuracies of oral tradition to reconstruct its evolution.

Let's go back to the Katas "PIN-AN"; There are five of them. Their creator is said to be a certain ITOSU Master (3). But according to a great Karateka well known in Okinawa, these Katas would look very much like Katas of yesteryear called "CHAN-NAN".

In Okinawa each KATA differs according to the experts. I have adopted the most eligible version in my opinion. I allowed myself to change the meaning of certain passages on the basis of my research.

We start with the study of PINAN NIDAN (second PINAN) because it has the simplest structure of the five PINAN.

Someone else called these Katas "HEI-AN" instead of "PIN-AN" and swapped the Kata NIDAN with the Kata SHODAN. However, I have retained the old name and the original sequence. Regardless, it's a detail problem for me; one is worth the other.

After the PIN-AN, the study of KU SHAN KU begins.

It is said that this name comes from the name of the Chinese officer who taught this Kata to the people of Okinawa 220 years ago. This Kata contains just about all the important elements of the PIN-AN (chronologically, the PIN-AN derive from KU SHAN KU). This Kata is practiced with speed and lightness by changing position and situation in the event of attacks coming from the four cardinal points.

Next comes NAIHANCHI. Here, it is a question of studying movements executed from an attitude specific to Karate and not found in traditional Japanese martial arts (4). The most common version of this Kata is that of the style of the ITOSU Master; however, it is currently practiced in a completely distorted way following the SHIKO DACHI attitude specific to the SUMO. However, this was not the case at the beginning; despite the extravagances of Master ITOSU, this Kata was practiced in the karate attitude I mentioned above.

FUMIKOMI (5) movements were less frequently performed and were performed only at the time of lateral movements. It seems that Master ITOSU has adopted this version because of its morphology. He was indeed a tall man, very powerful and possessing an extraordinary muscular strength.

If one neglects the posture specific to NAIHANCHI to adopt that of SHIKO DACHI, this Kata loses its essential purpose and brings no effect.

To practice running FUMIKOMI from SHIKO DACHI, you might as well practice the SUMO FUMIKOMI (6). Each Kata has its technical particularities and it is necessary to study them in all sincerity.

I adopt the NAIHANCHI of an expert named MATSUMURA, from TOMARI (a region of Okinawa). It is said that this Kata is so difficult that no one can know him perfectly, even by devoting himself to it until death. This Kata becomes more and more difficult as it is deepened but it has an exquisite flavor that can be enjoyed endlessly. It also contains some basic movements essential to learning certain techniques and their applications.

It seems that some Karatekas of the aristocracy of SHURI (another region of Okinawa) despised this Kata and regarded him as a Kata of the plebe or peasantry. Even if that is the case, I am of the opinion that what is good remains good and I gave it my preference.

In this genre, there are three Katas ... namely: NAIHANCHI SHODAN (first), NIDAN (second) and SANDAN (third) as in the style of Master ITOSU ... but only the first is necessary because the main purpose of NAIHANCHI is to keep the specific position to this Kata using the "KOSHI NO KIRI" (derived expression of KOSHI O KIRU: turn the hips in a jerky way), which is of few application in the second and third NAIHANCHI.

Then we enter the SEISHAN study. In this Kata, we move on to the application of the posture of NAIHANCHI to move in all four directions with flexibility and lightness.

Finally, the results of the KU SHAN KU and SEISHAN study are applied to the CHINTO study. You could say that it is enough to possess CHINTO perfectly, the other Katas can be considered as means to arrive at CHINTO.

I exclusively adopt these Nine Katas.

There are people who ask to learn many Katas and who imagine that it is a progress to have learned a lot. That is a mistake.

It is said that in the past only two or three Katas were known, since the techniques were kept secret. On the other hand, it is very difficult to assert even a single Kata enough. Before memorizing many Katas, you must train to practice live Katas that can meet all the application requirements.

The preface to this book is a translation of a text from the book of Master Hironori OTSUKA, founder of the Wadô Ryû School.

(Reference: "Karaté-do" Vol. I., P.61; H. OTSUKA).

TRANSLATOR'S NOTES

(1) 17th century.

(2) Kyushu Island, the southernmost island of Japan.

(3) He was the master of Master FUNAKOSHI. The style of the latter (SHOTOKAN style) retains the ITOSU Master's tendency.

(4) Here, Master OTSUKA distinguishes traditional Japanese martial arts from those of Okinawa that were directly influenced by China.

(5) A kind of foot technique: crushing blow to the ground carried with the sole of the heel or with the foot saber (SOKUTO).

(6) An allusion to the training and ritual of SUMO, one of the phases of which is called SHIKO O FUMU ("crushing SHIKO"); this is the known gesture by which the SUMOTORI takes down his leg with all its weight on the ground at the beginning of the assault.

NOTE: The transcription of Japanese words.

I have adopted the HEPBURN transcription system that is most used in the foreign language press.

Below, approximations in French spelling.

e ...	é
ai ...	Aï
ô ...	oo
ge ...	gué
chi ...	tchi
yu ...	iou
tsu ...	ts as in "tsouan"
h ...	always sucked in
n final ...	independent nasal of the previous vowel
ei ...	eï
u ...	ou
gi	gui
Shi	chi
fu ...	fou

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.

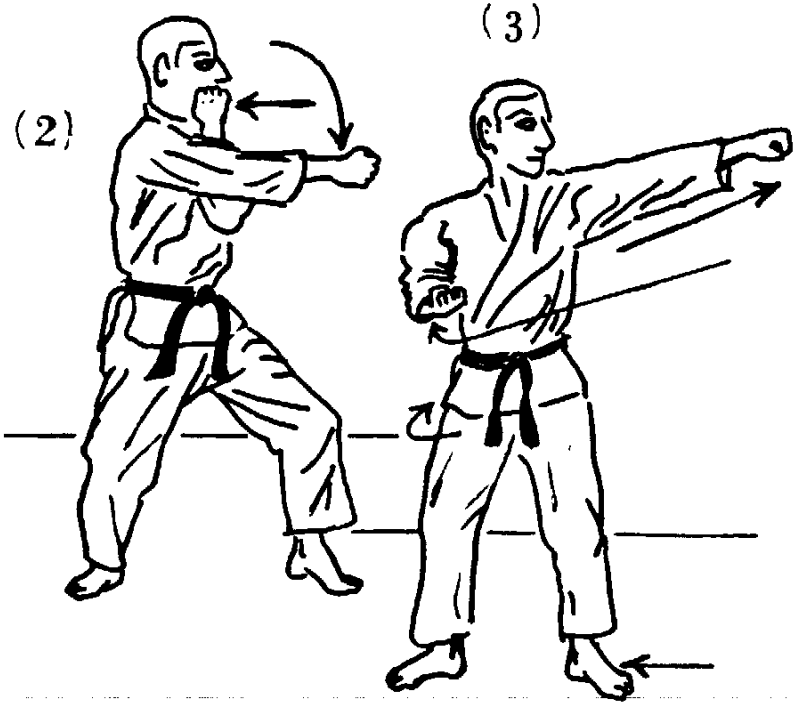
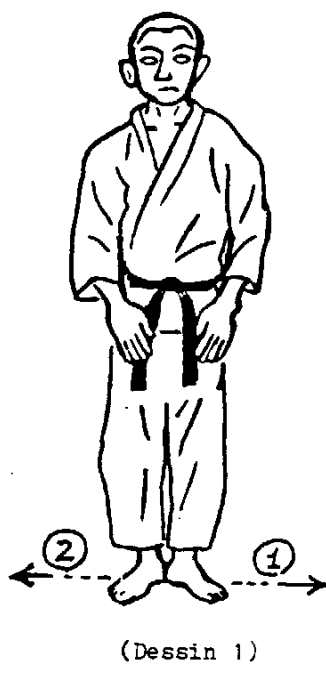
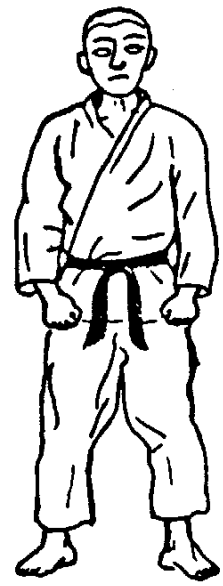
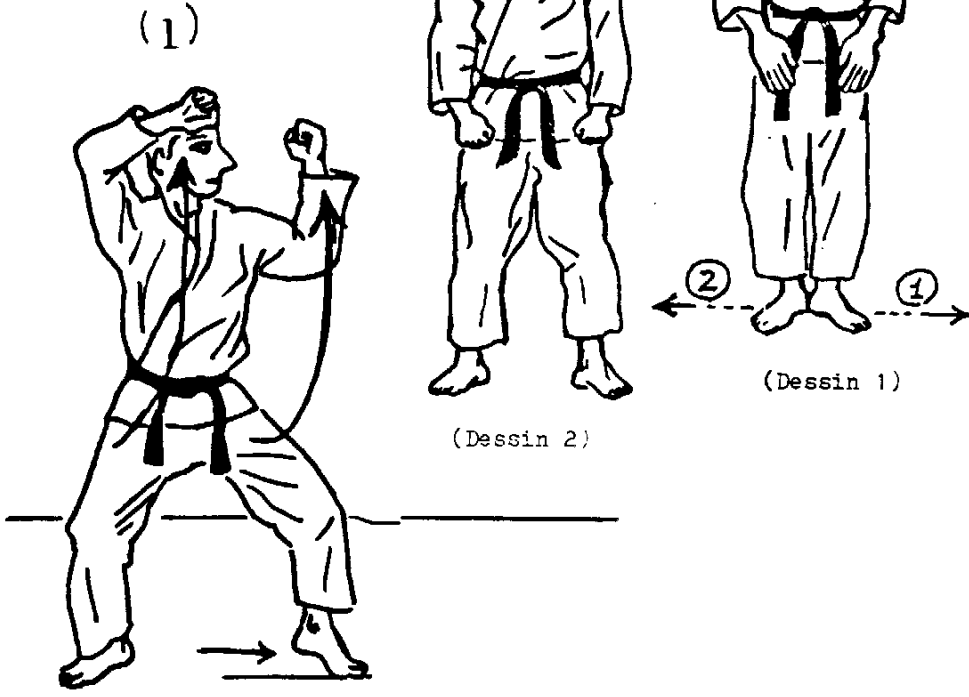
YAME: Return to the YOI position.

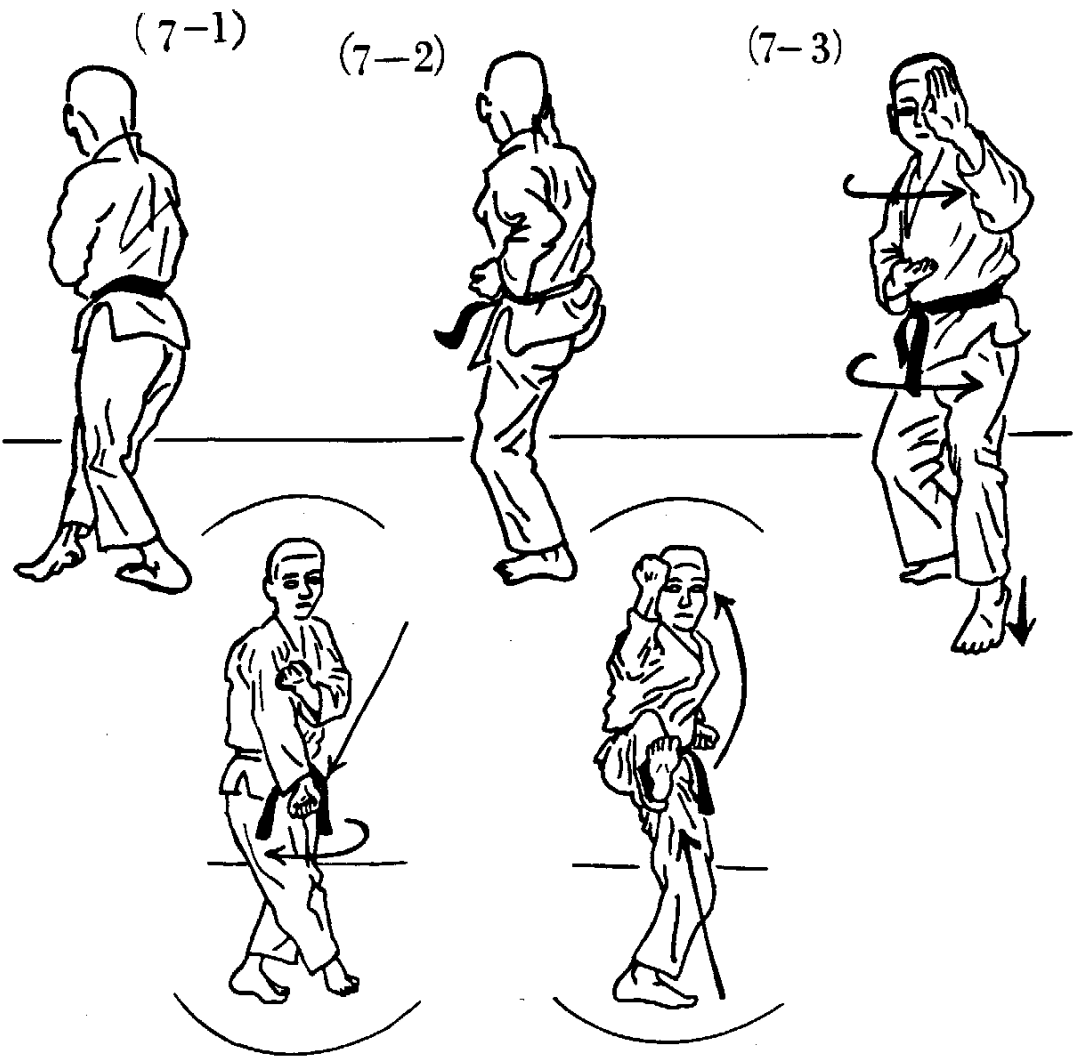
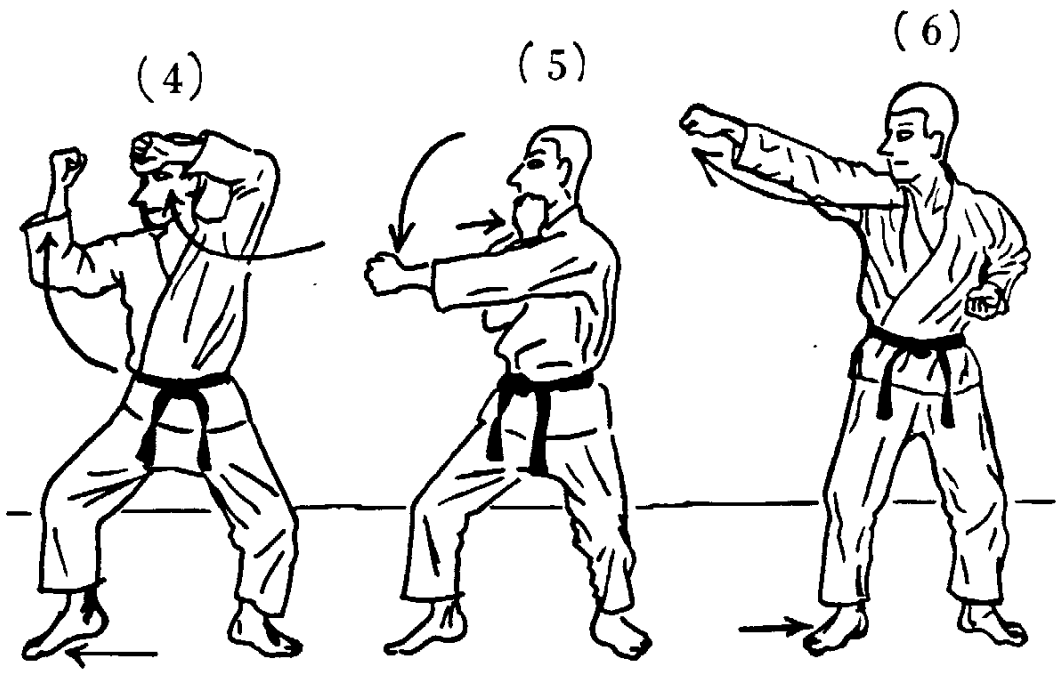
NAORE: Return to the KIOTSUKE position.

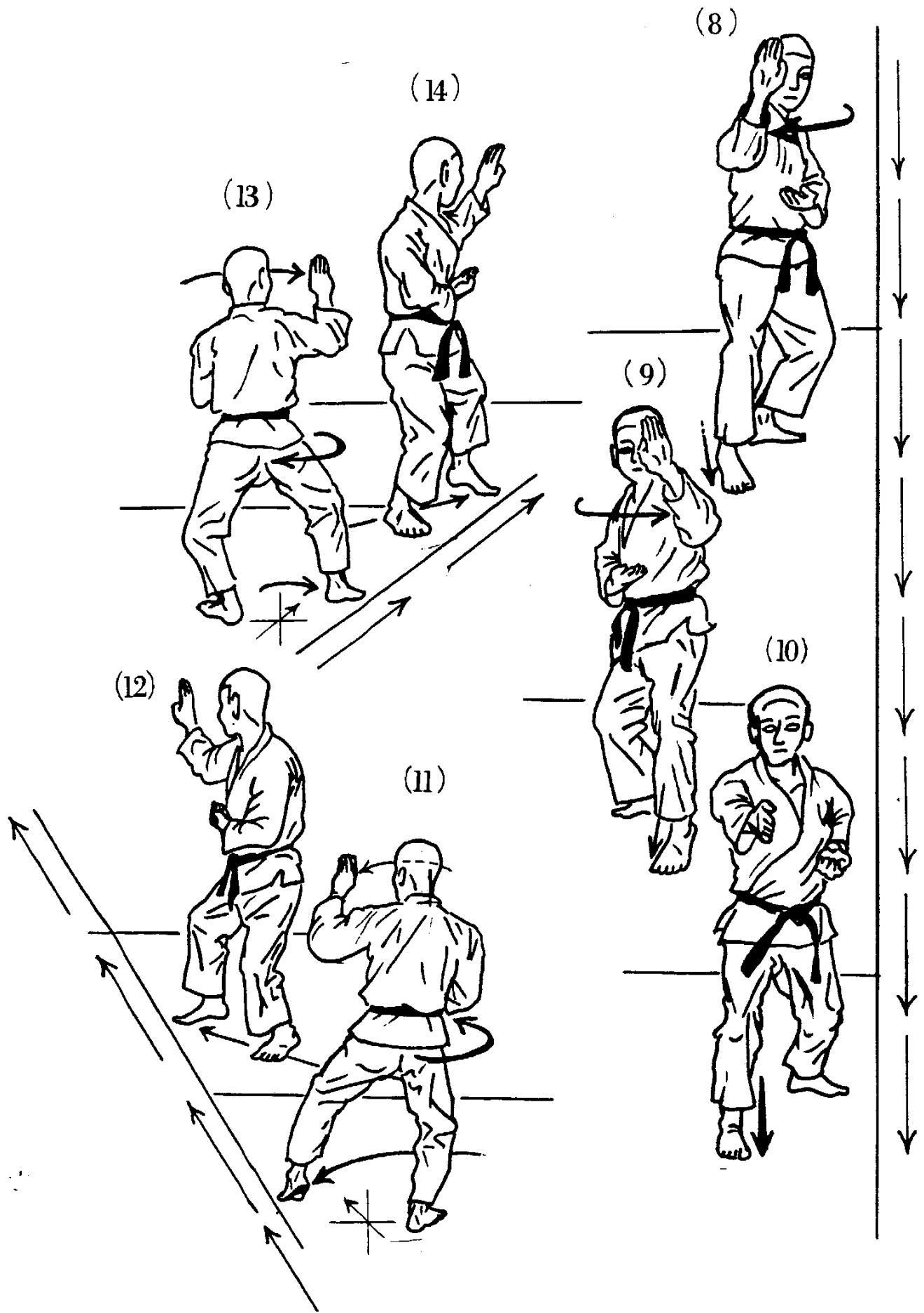
PIN-AN
SHODAN

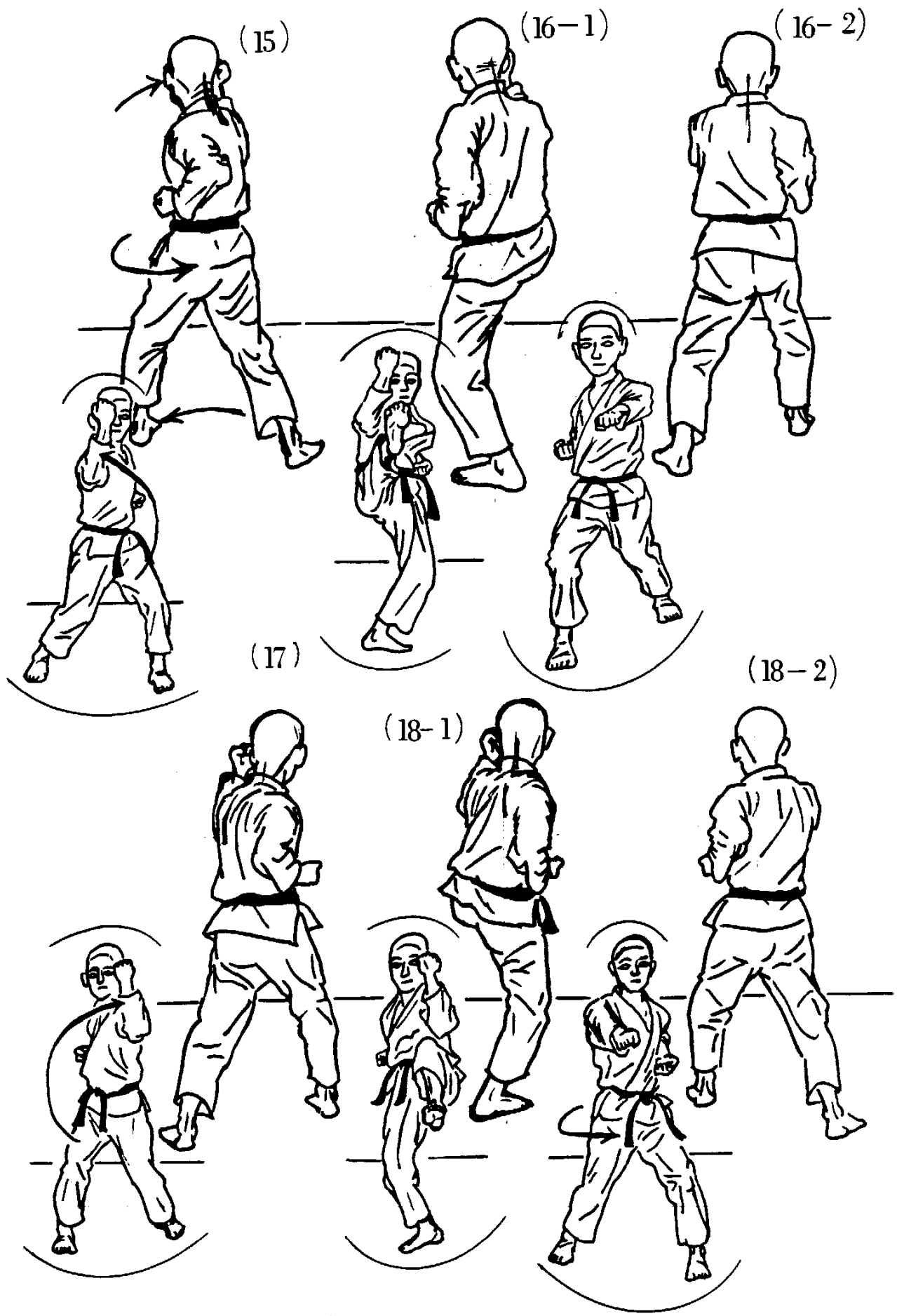
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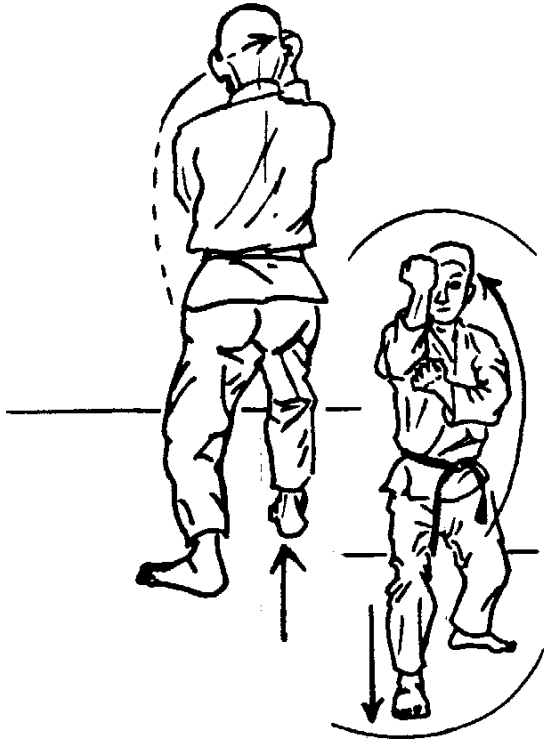








(19)



(20)



(21)



Yame

(23)



(22)



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

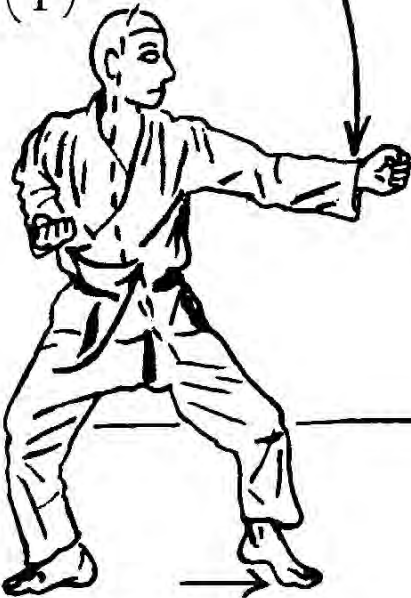


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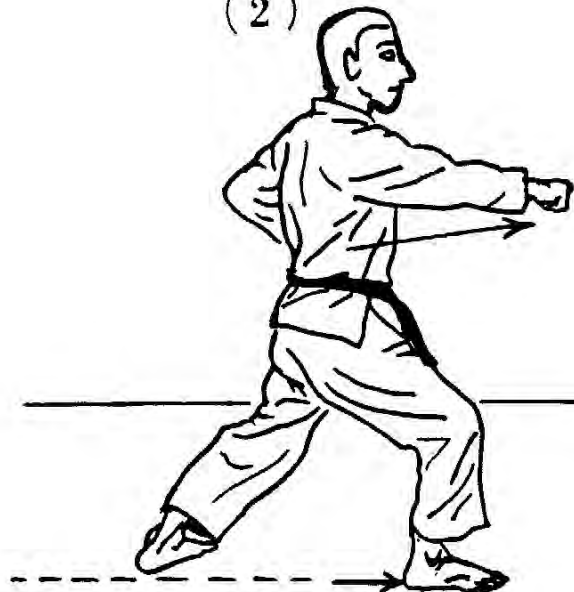
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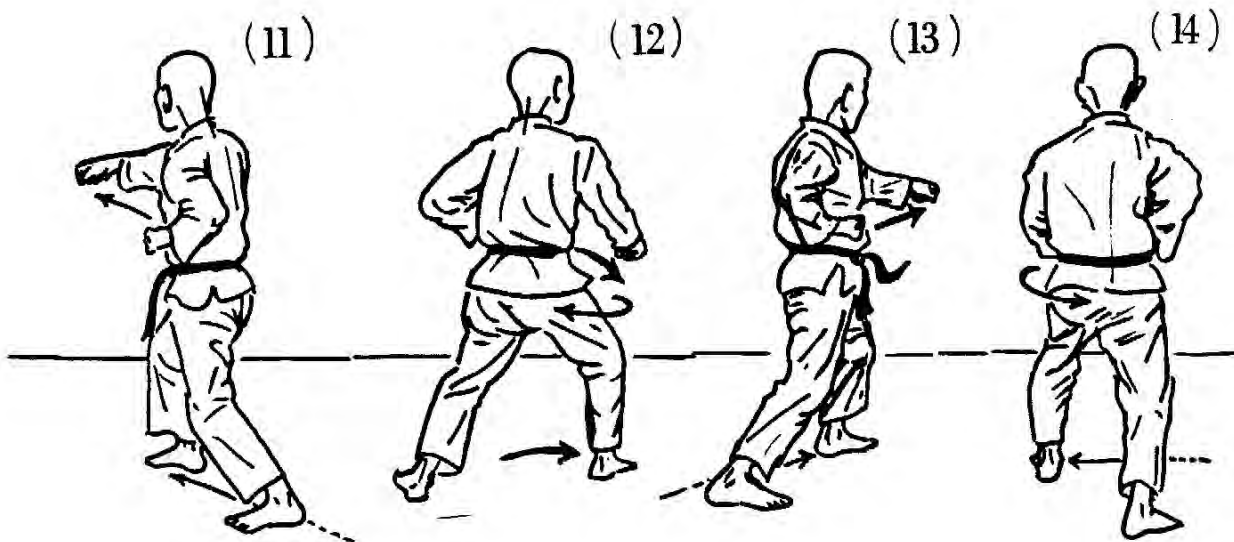
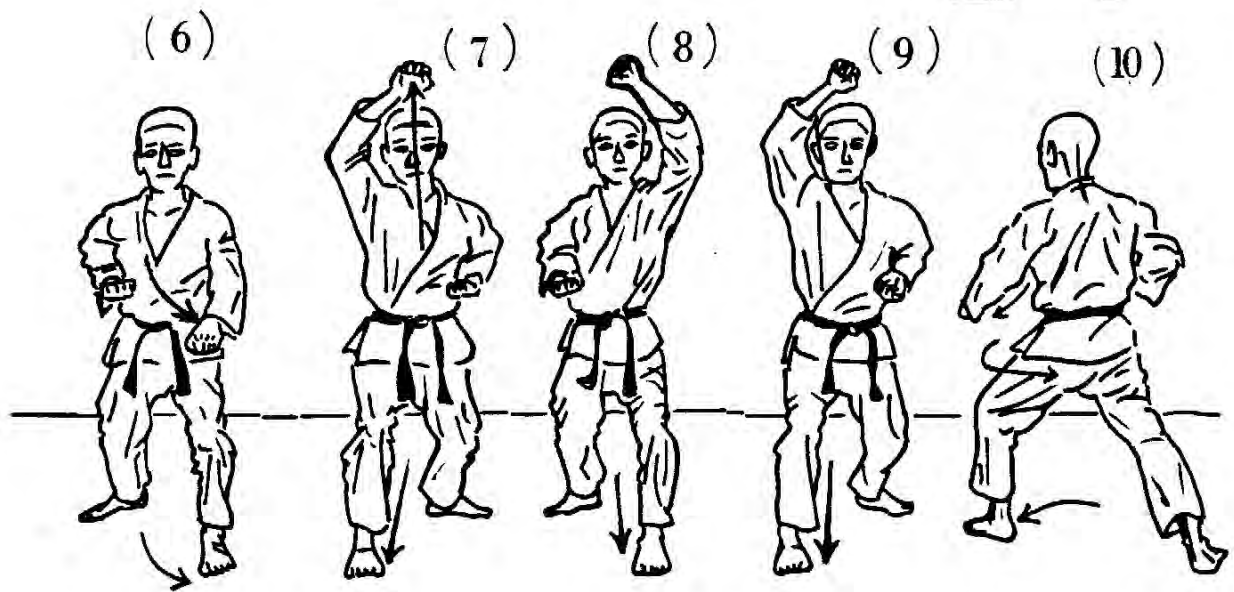
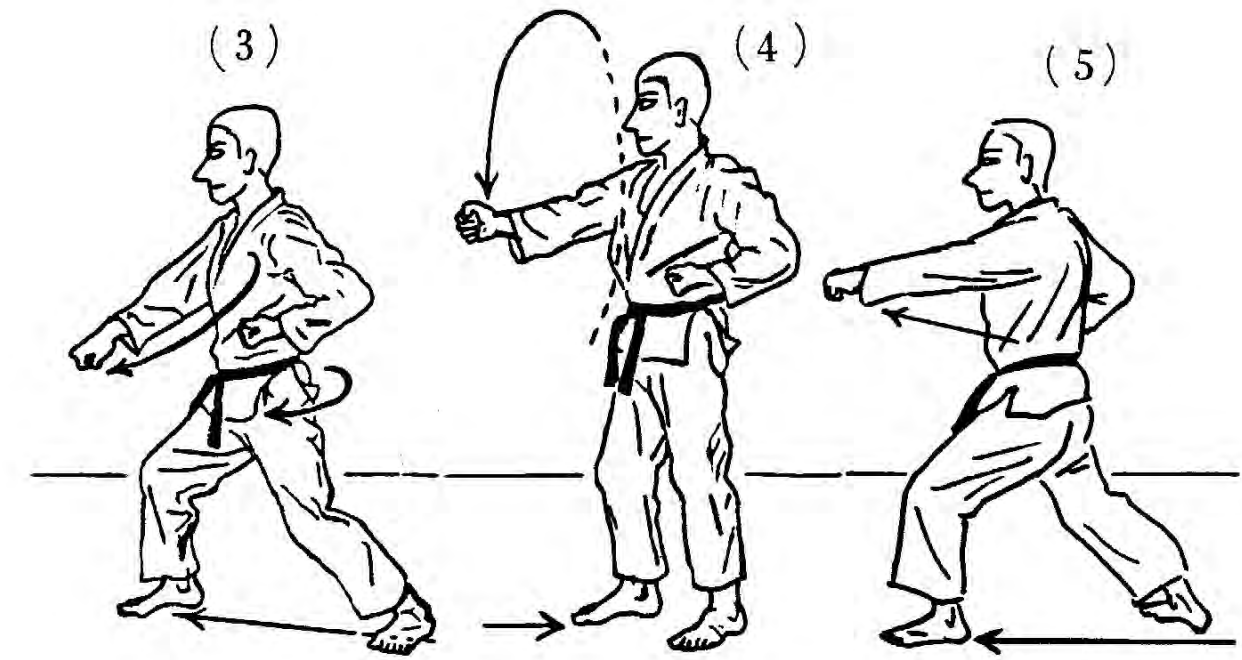


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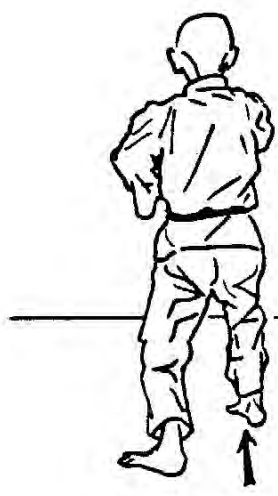
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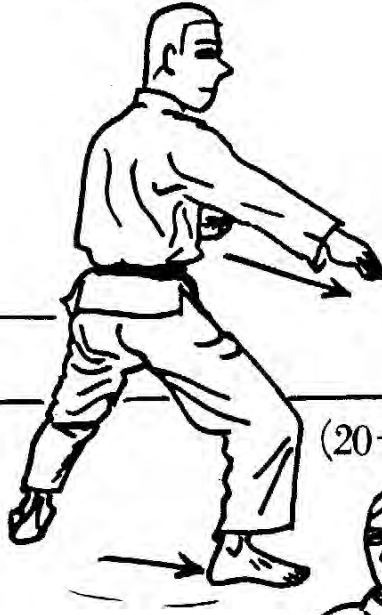
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(19-2)



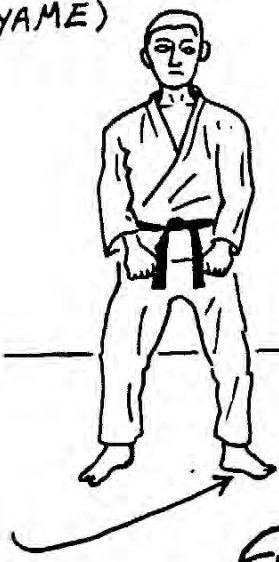
(20-1)



(20-2)



(YAME)



(21-1)



(21-2)



(Dessin 4)

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.

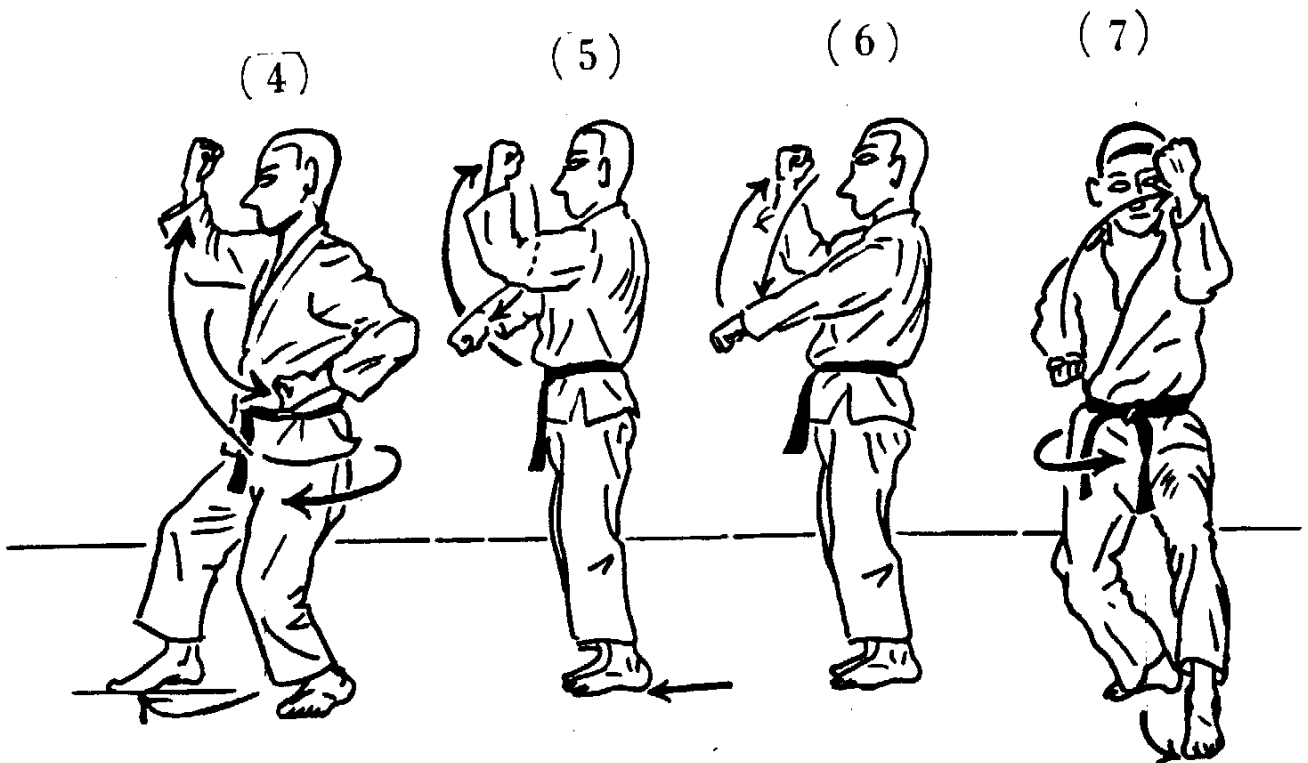
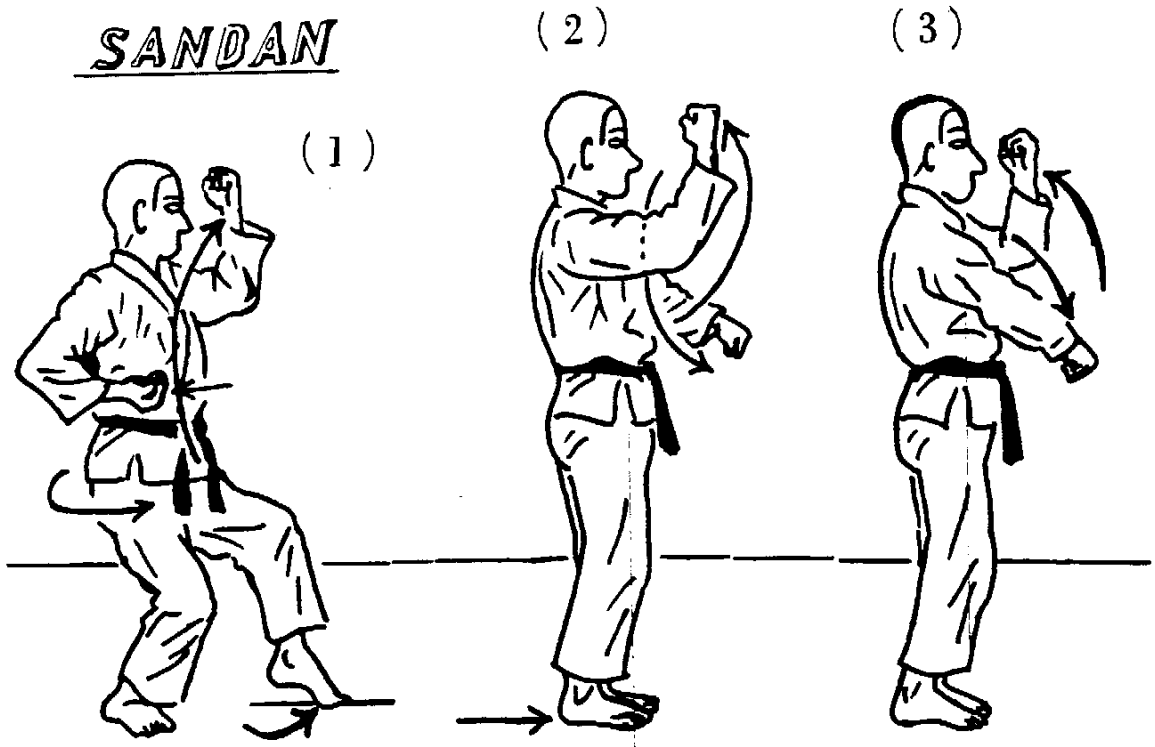
This movement presents the following difficulty: avoid raising the center of gravity and distorting the position of the lower half of the body as the arms move over the hips which are the center of the movement.

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

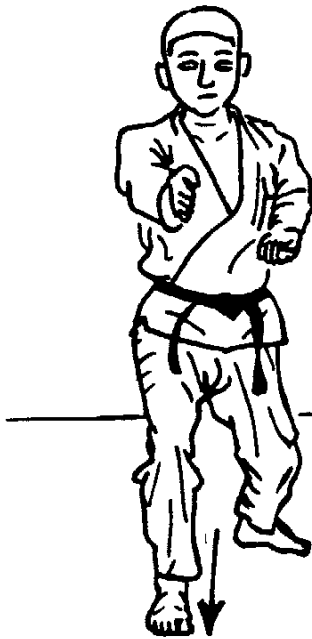
YAME: Bring the right foot back half a step and get back into the posture of YOI.

NAORE: Return to the KIOTSUKE position.

PIN-AN
SANDAN



(8)



(9)



(10)



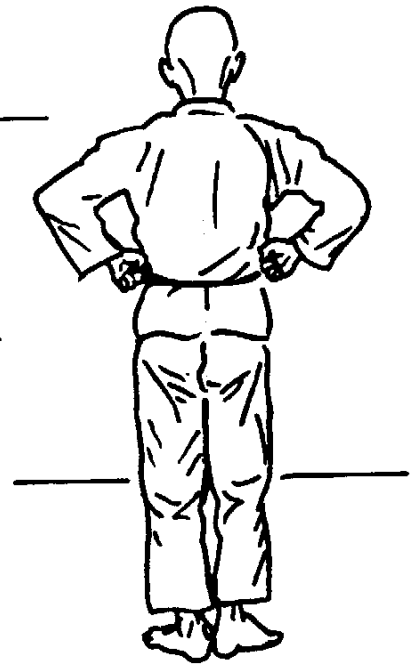
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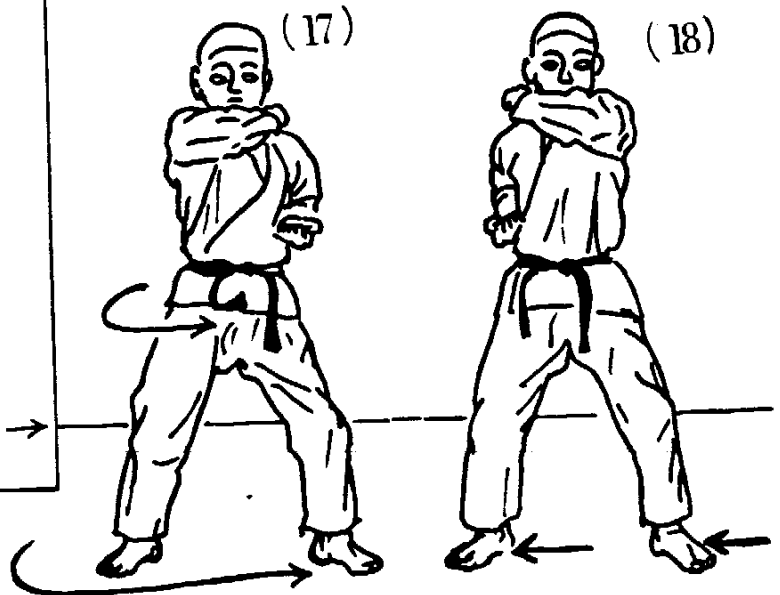
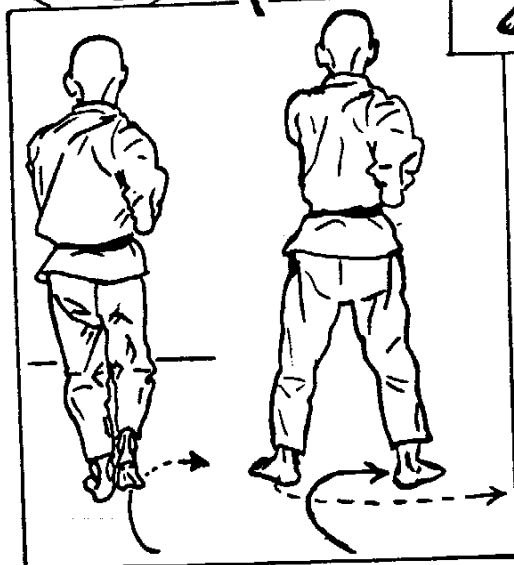
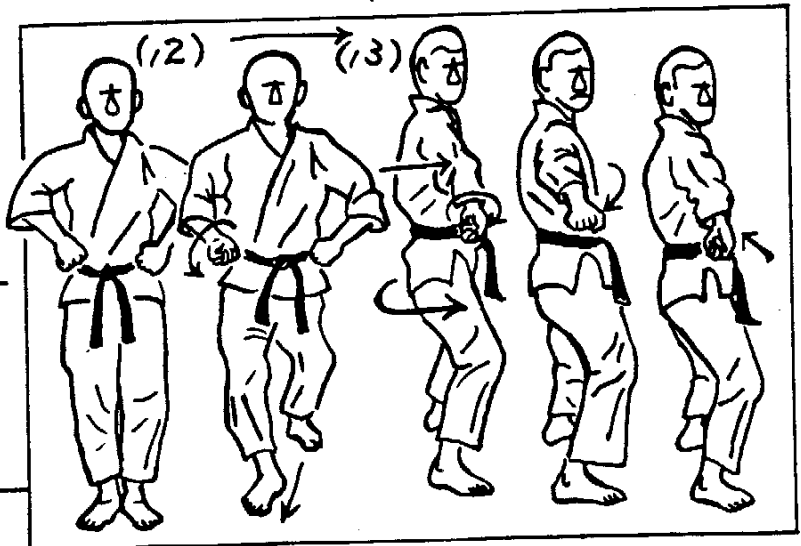
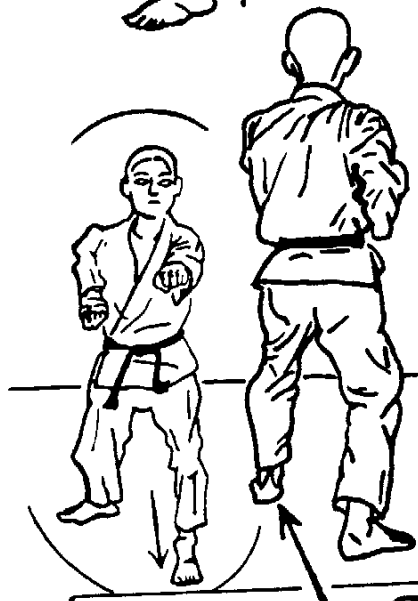
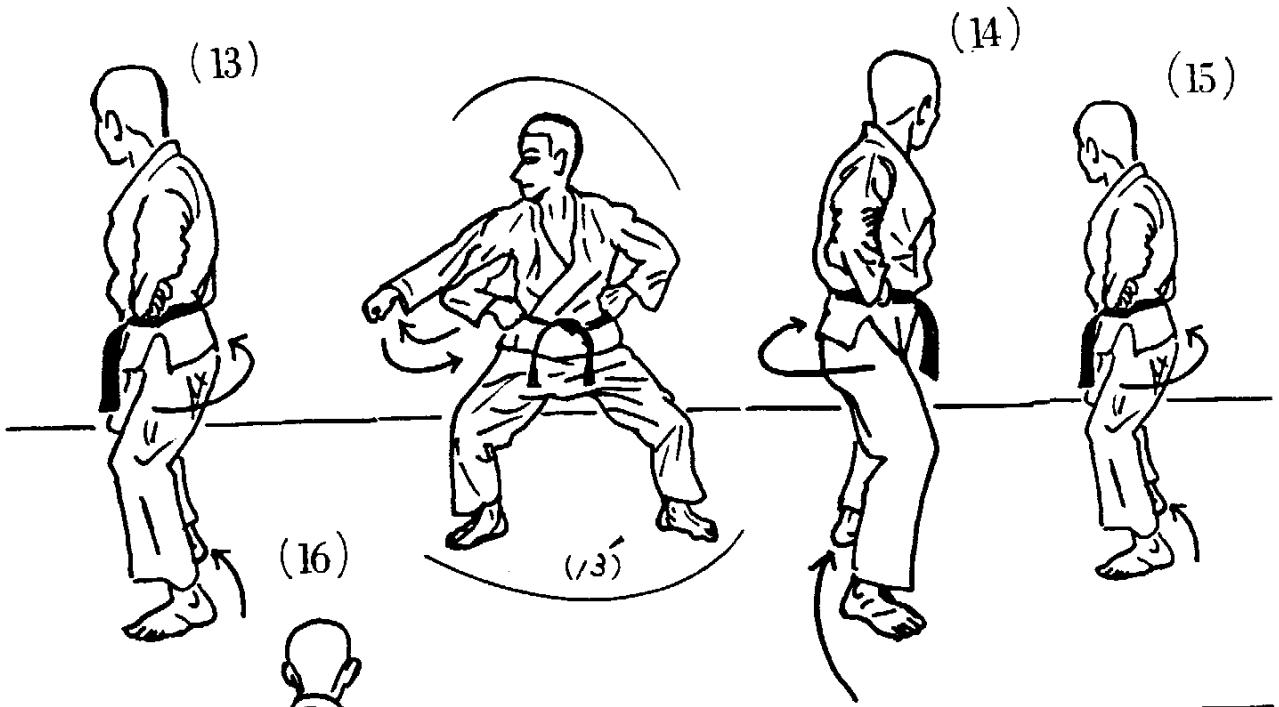


(9)



(12)





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-NOTSUKKOMI, 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)

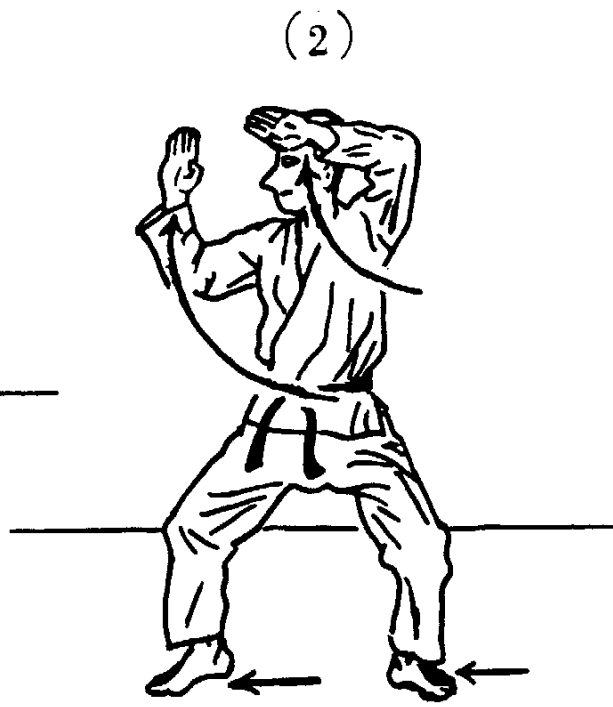
21. Put the left heel on the ground and move the right foot forward to the right front, putting the heel on the ground first, with your toes peeled off; then put your toes down and take off the heel by attracting the left foot, by this motion of the right foot; switch to HANMI-NO-NEKOASHI and make the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

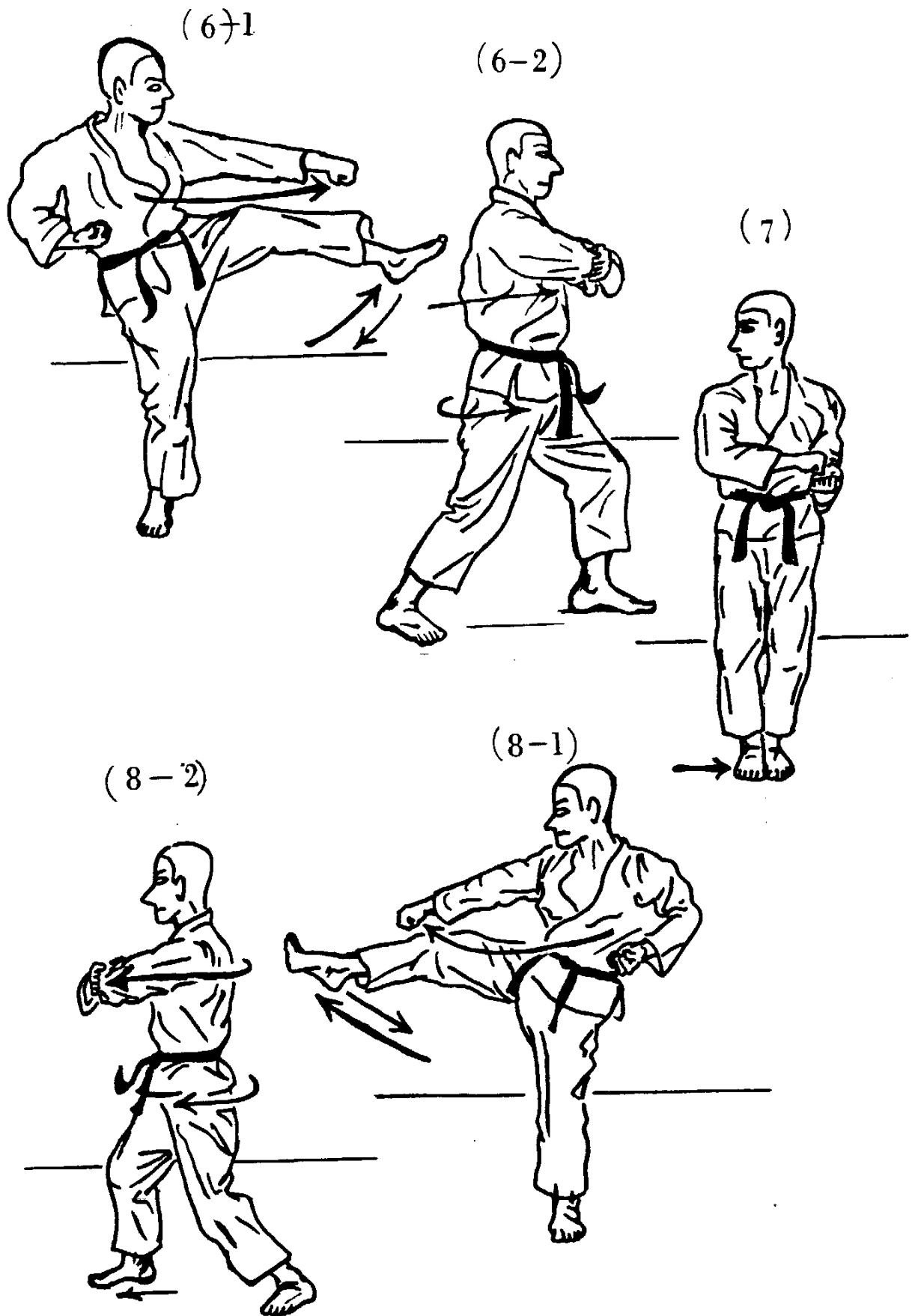
NAORE: Return to the KIOTSUKE position.

PIN-AN YODAN

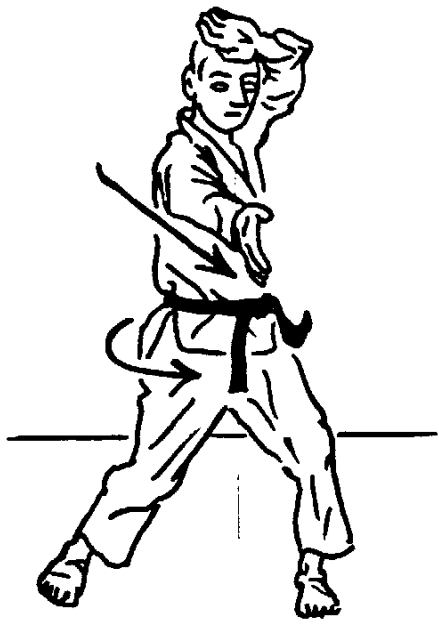


(2) → (3)





(9)



(10-1)



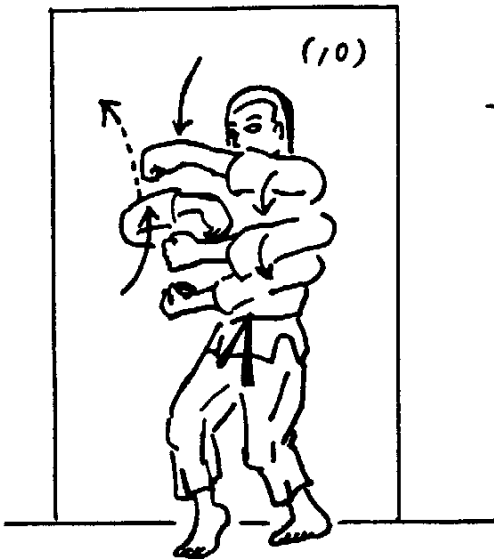
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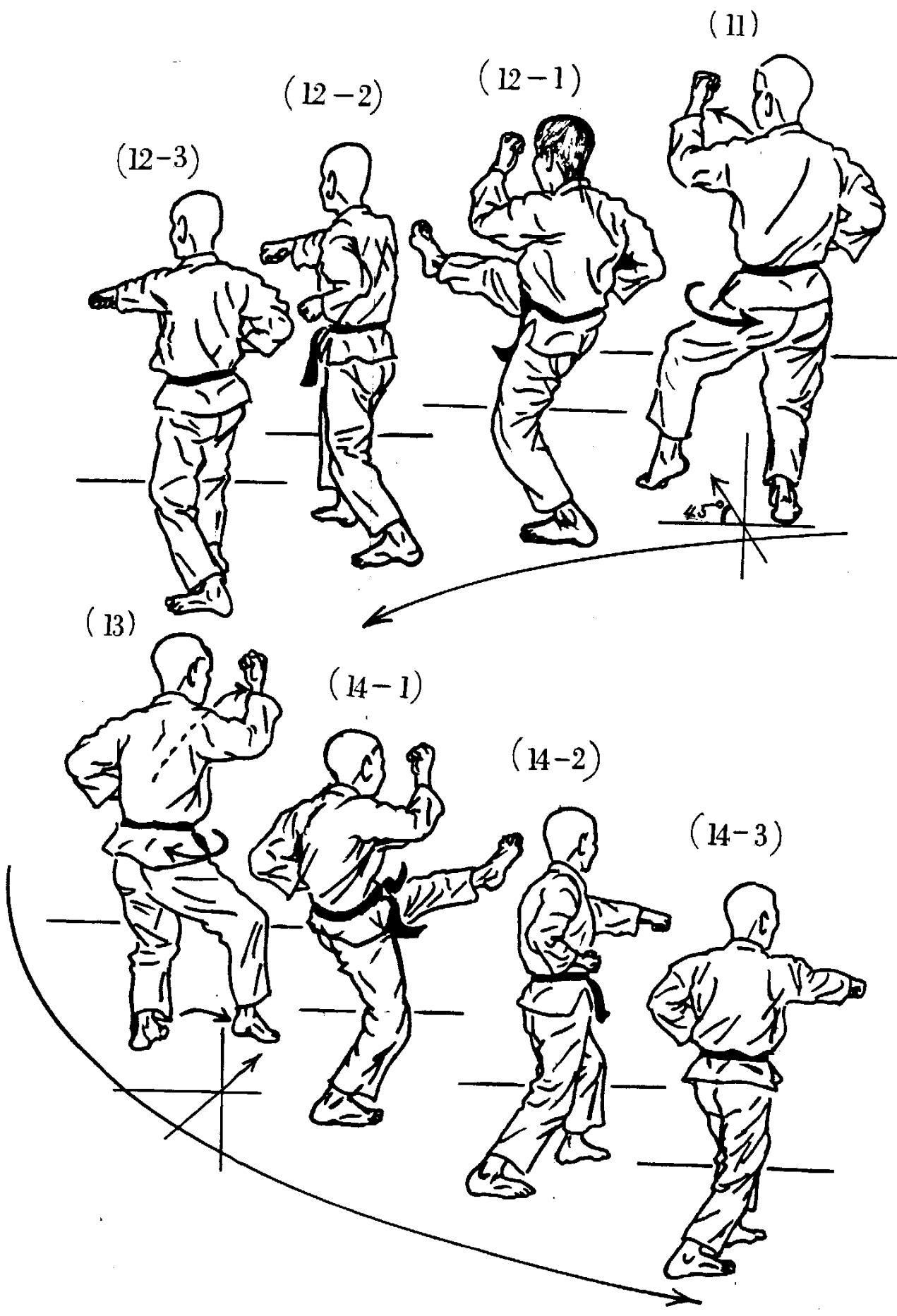


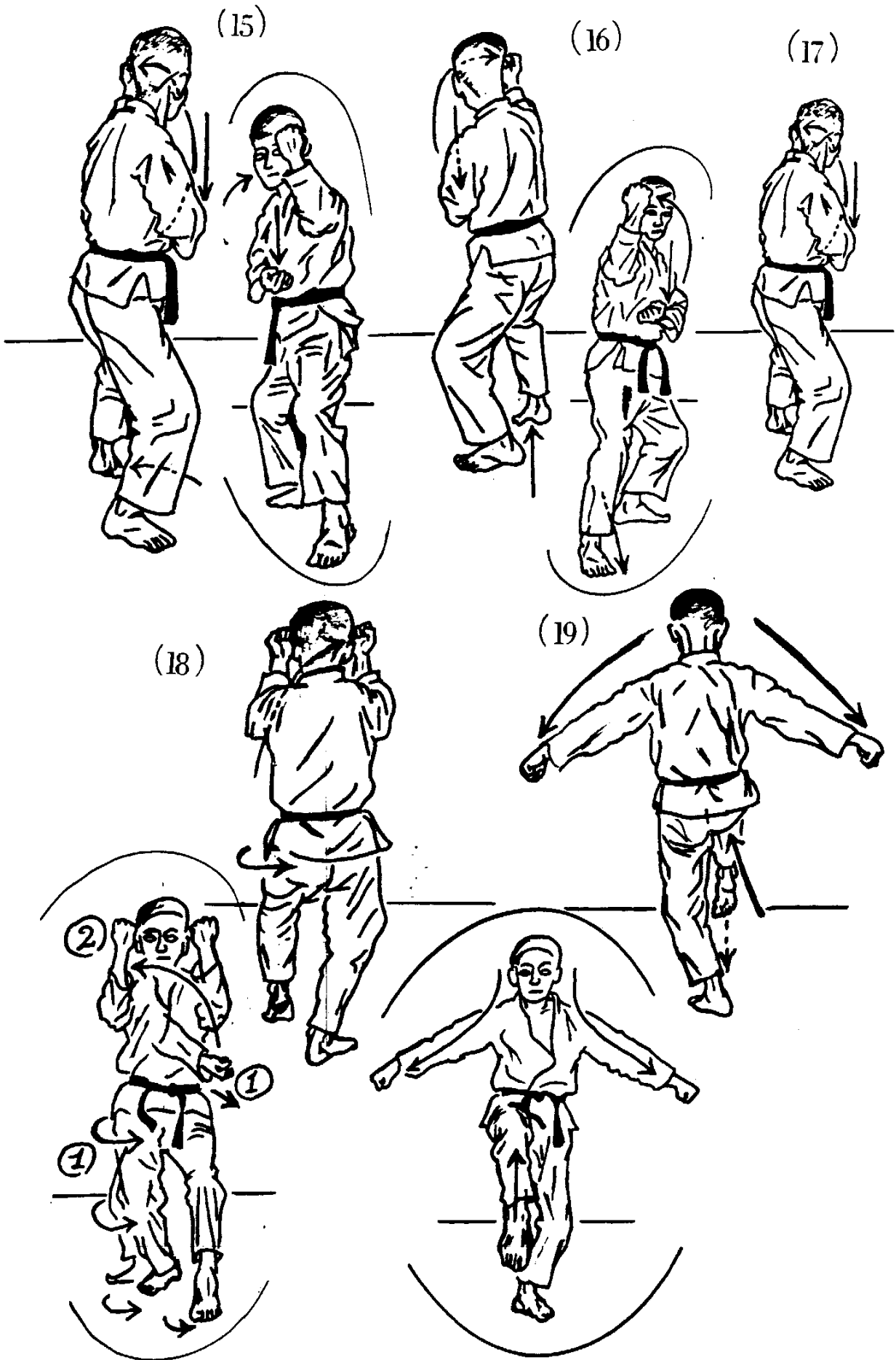
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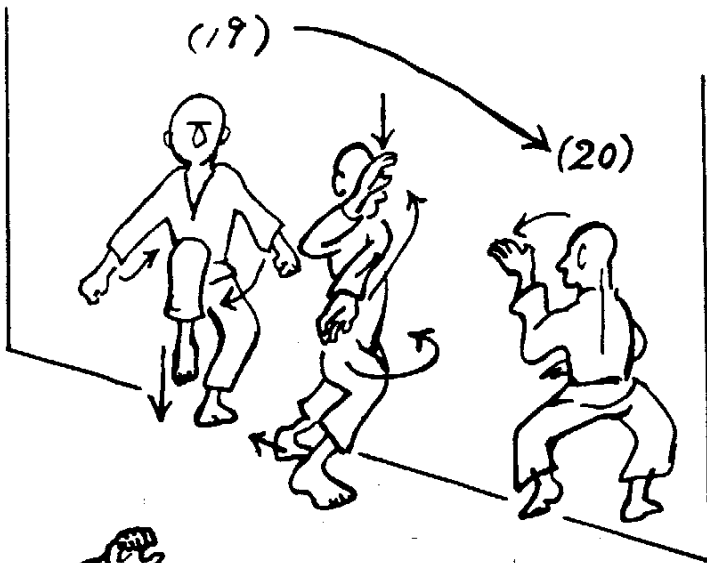


(10)









(YAME)



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)



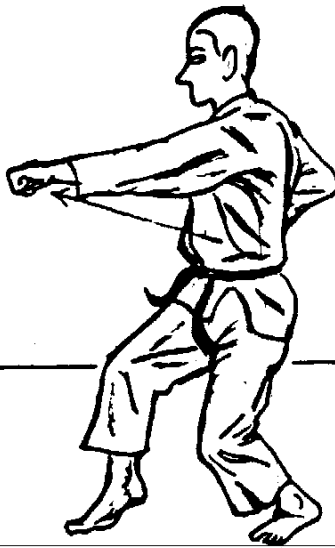
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(6)



(7)



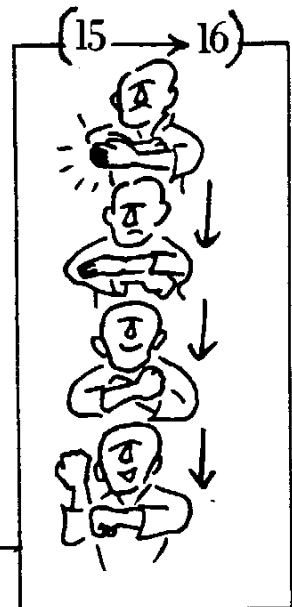


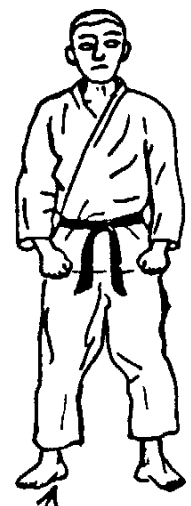
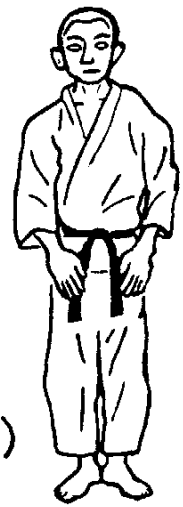
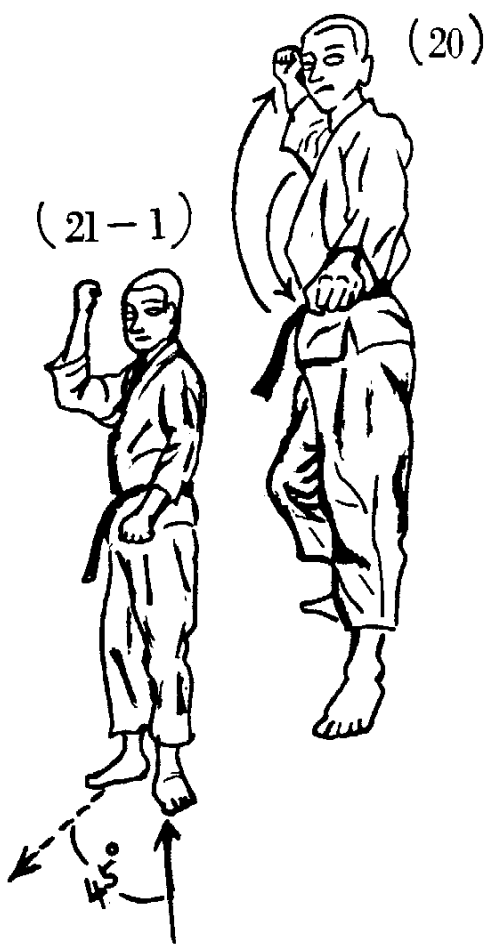
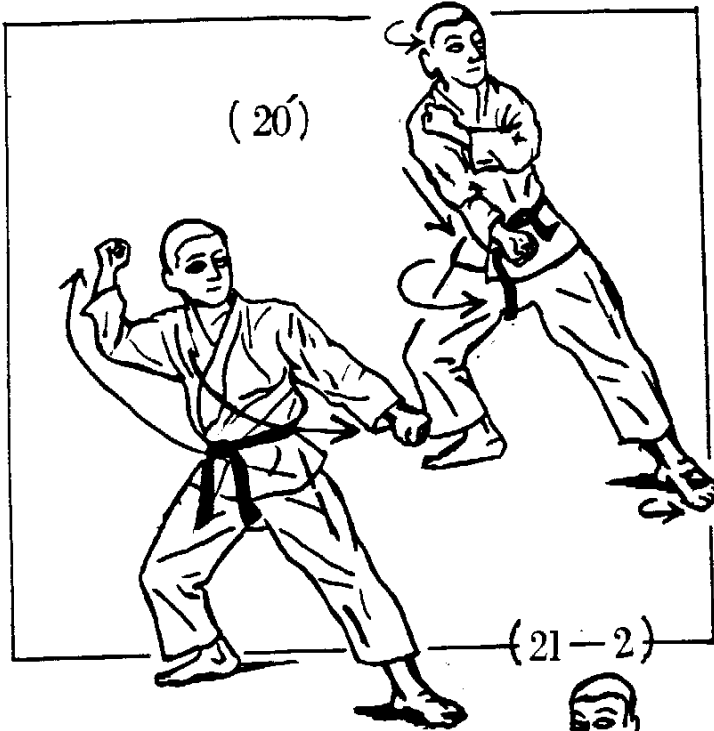
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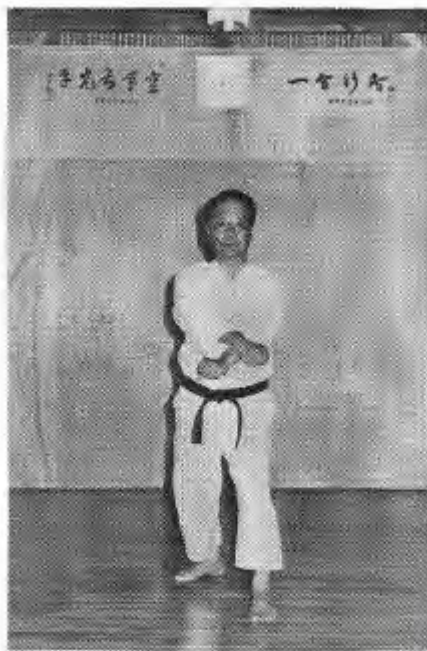






The Katas PIN-AN YODAN and GODAN
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of these photographs.



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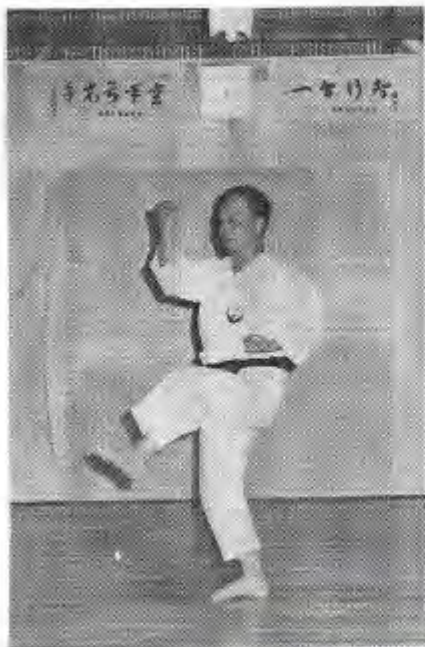
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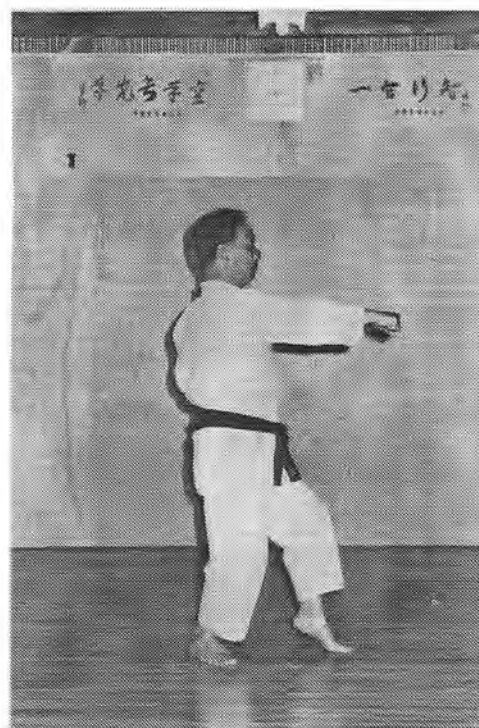
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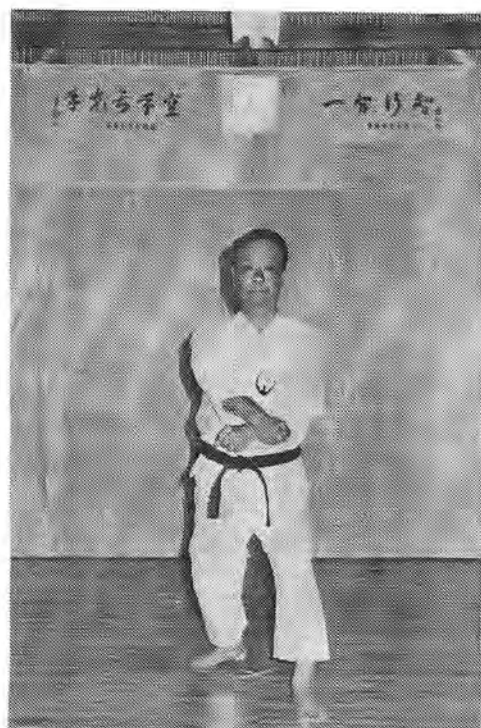
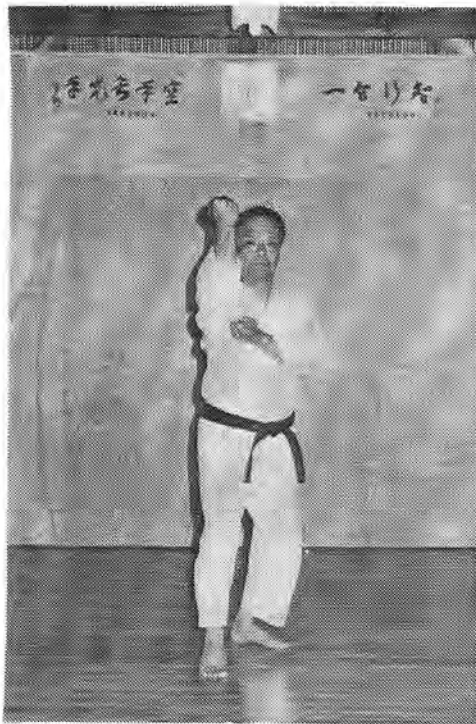
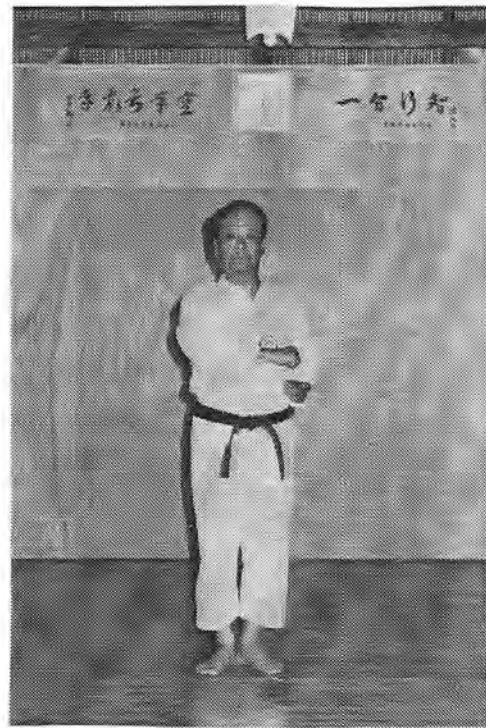
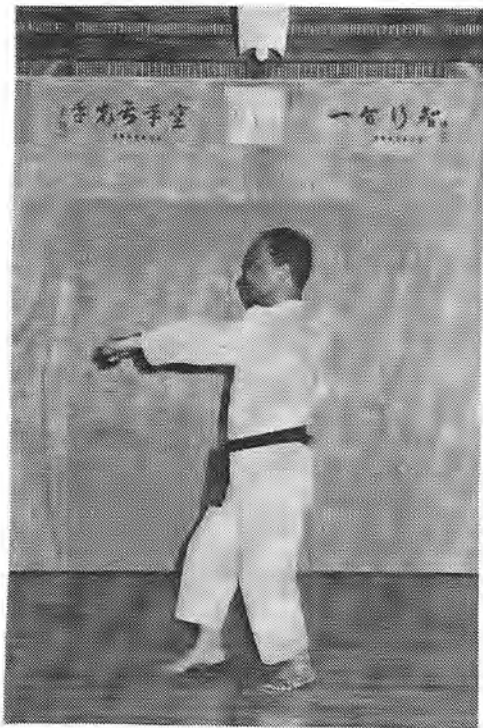


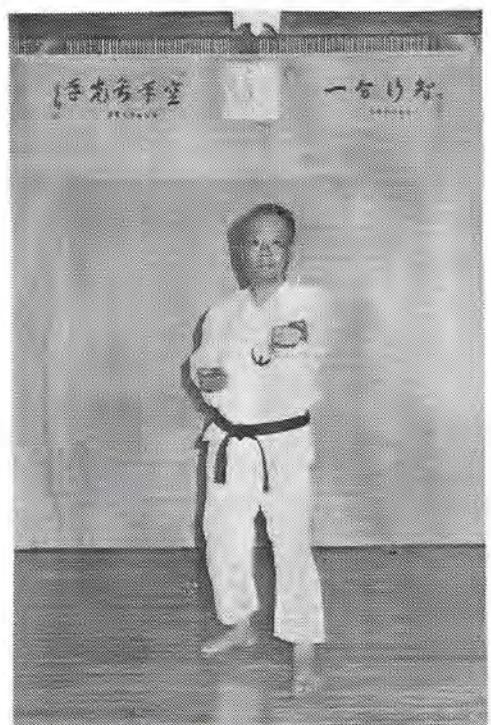
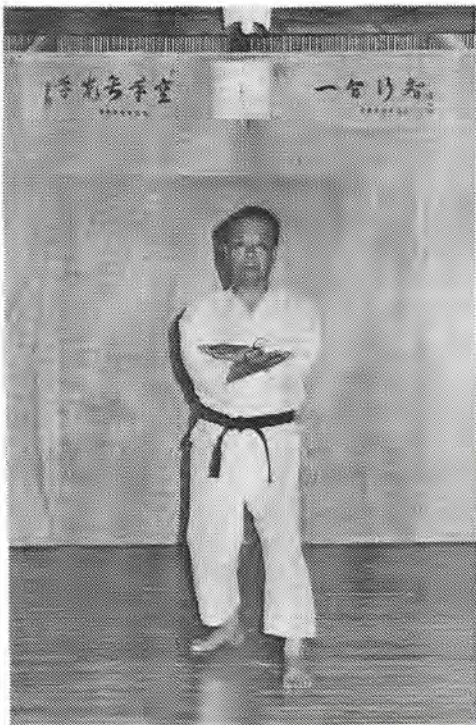
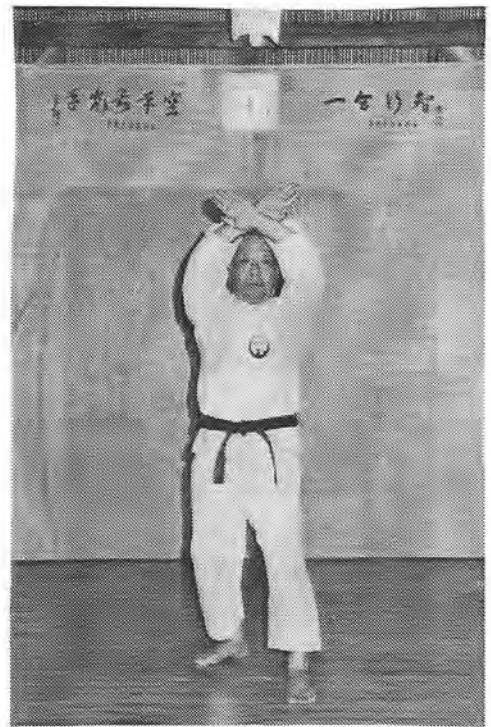
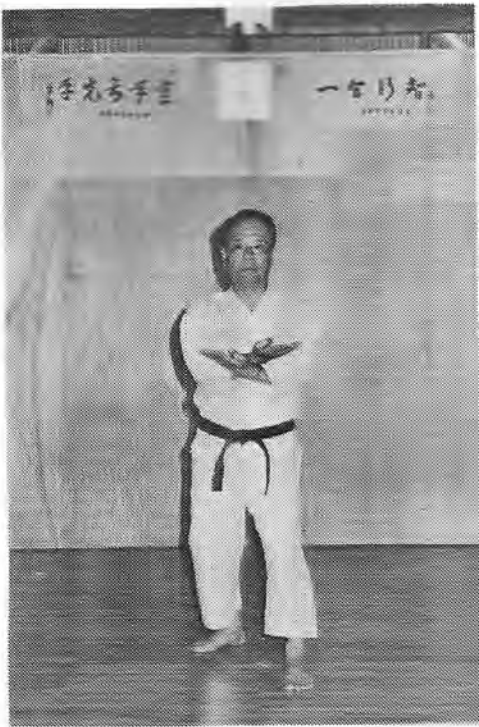
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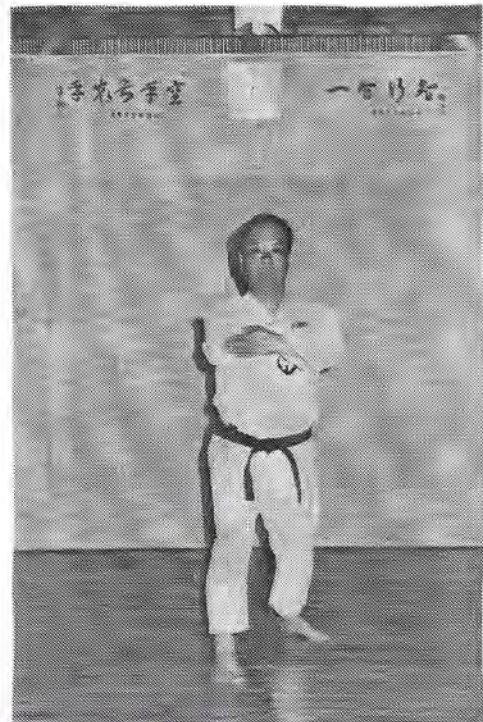
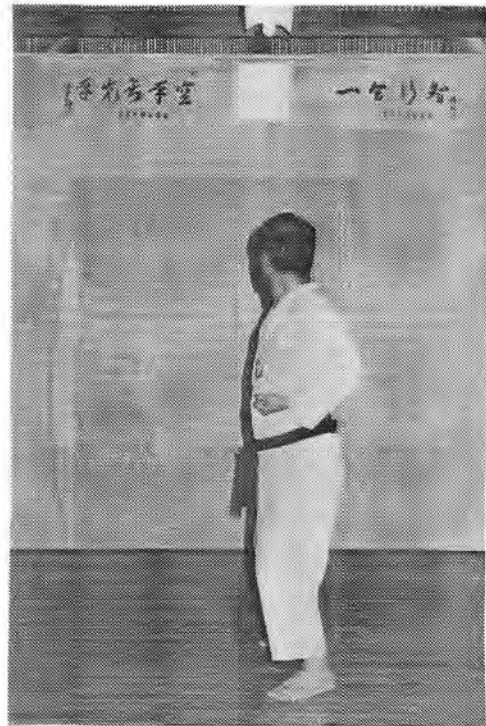
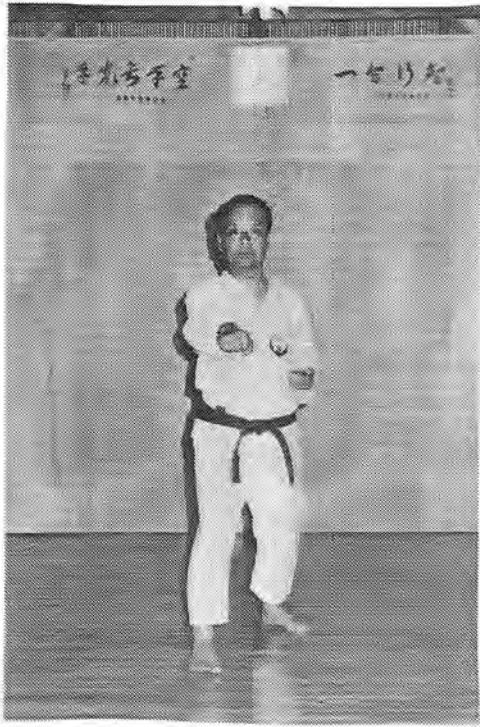
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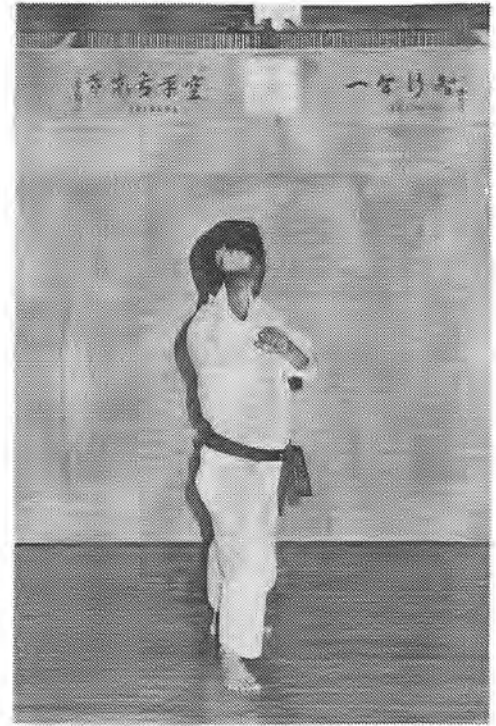
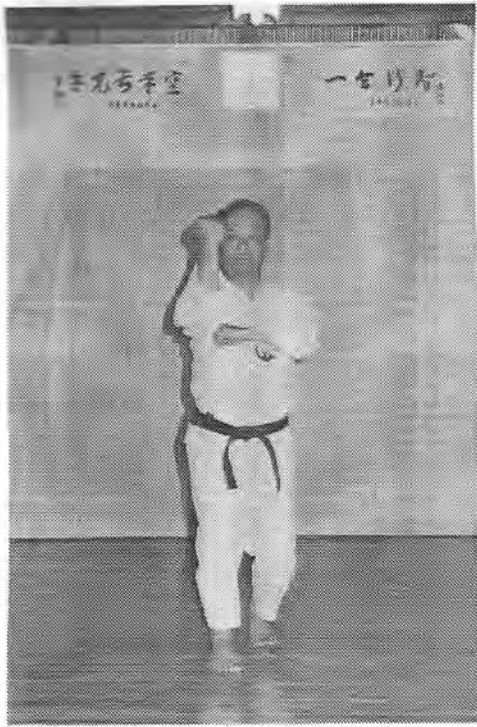




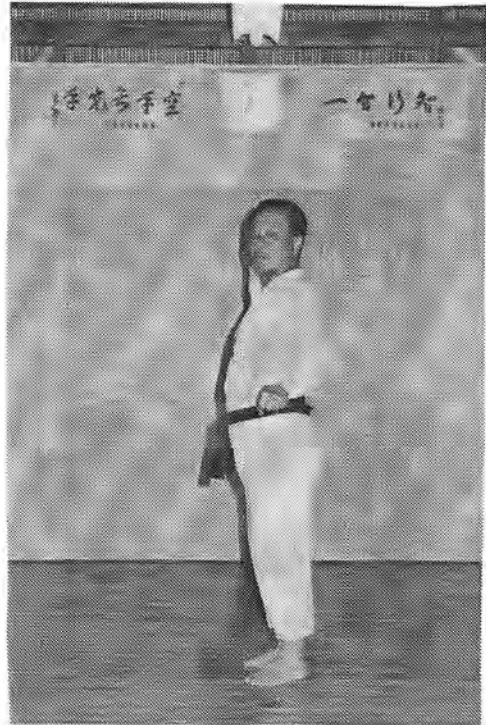
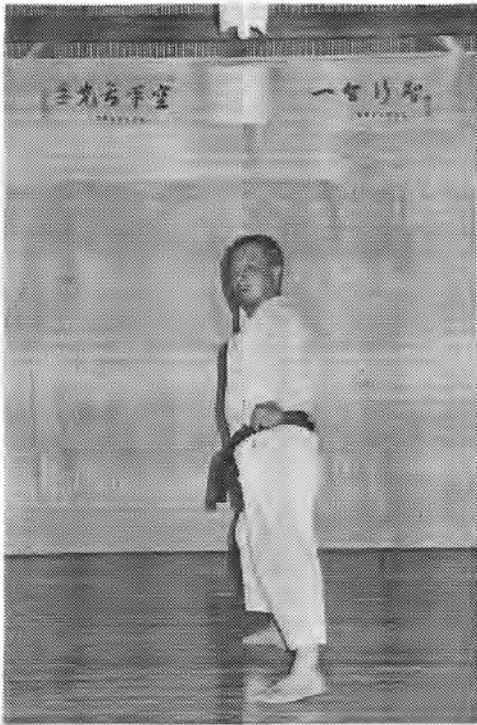
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(1937 – 2014)

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