

# England Karate-Do Wado-Kai



## Guide to

Pinan Shodan	平安 初段
Pinan Nidan	平安 二段
Pinan Sandan	平安 三段
Pinan Yondan	平安 四段
Pinan Godan	平安 五段

---

Introduction	5
The Development of the Pinan Kata	7
How and why did the Pinan kata come about?	7
Theories on how the Pinan kata developed	10
Pinan and Channan Kata Embusen	13
Pinan Nidan Kata	15
Explanation	15
The Complete Pinan Nidan Kata	27
Pinan Shodan Kata	31
Explanation	31
The Complete Pinan Shodan Kata	43
Pinan Sandan Kata	47
Explanation	47
The Complete Pinan Sandan Kata	57
Pinan Yondan Kata	61
Explanation	61
The Complete Pinan Yondan Kata	71
Pinan Godan Kata	75
Explanation	75
The Complete Pinan Godan Kata	83



## Introduction

The England Karate-Do Wado-Kai is proud to present the Association's official guide to the Pinan kata. It is intended to act as a model methodology of how the Pinan kata should be performed not only in normal class activity but more importantly in both Kyu and Dan gradings.

This guidance is the accumulation of many years of training and research by both the Chief Instructor Dave Swalwell 6<sup>th</sup> Dan and the Chief Coaching Officer John Stephenson 6<sup>th</sup> Dan. Their combined knowledge and understanding and having the experience of training with most of Hironori Otsuka remaining students, as well as other well renowned karate-ka, has enabled the Association to publish this extensive guidance document.

The technical updates in this guide amount to the traditional way in which the Pinan kata was taught by the founder Hironori Otsuka and is in line with the EKW's constitutional commitment to "*foster and develop the art of Wado Ryu along traditional lines.*"

The EKW acknowledges that initially some of the updates will be new to some, but in time these will become embedded into the Association's training and become the normal way of performing the kata.

It is with great pleasure that the EKW presents its Guide to the Pinan kata.

---

Dave Swalwell 6<sup>th</sup> Dan  
The Chief Instructor  
England Karate-Do Wado-Kai

---

John Stephenson 6<sup>th</sup> Dan  
The Chief Coaching Officer  
England Karate-Do Wado-Kai



## The Development of the Pinan Kata

There are a number of theories and ideas about how the pinan kata were developed. We have grouped them into the Advanced Kata Concept, the Channan 1, 2 and 3 concepts, the Itosu Concept and finally the Matsumura Concept.

The pinan kata, pronounced "*Pin-an*" are some of the youngest kata currently practised in karate-do today, as it is believed that they were made at the turn of the 20th century.

Master Yatsutsune (Anko) Itosu (1813 - 1915) was probably the first instructor to teach the art of karate, called tode at the time, in public when he was allowed to introduce it into the Okinawan school curriculum in April 1901. Until this point karate was generally taught in secret or not in any large numbers of students. However, at first karate was considered too dangerous for school children to learn, so master Itosu removed the dangerous techniques and simplified his other kata and free sparring into simpler blocking and punching drills. This shift of emphasis from a realistic practical art form into an altered non effective art is still in existence to this day.

### How and Why Did The Pinan Kata Come About?

Many hundreds of years ago in China, a brilliant doctor named Hua T'o ( 190 - 265 AD) devised a sequence of movements to relieve emotional tension and to tone the body. These movements were interpretations of the movements made by animals and fowls of the land. By practising these movements he not only improved his health, but also developed a means of protecting himself to ensure good health.

The movements imitated the deer, tiger, monkey, bear and birds. They may have been chosen because the deer represents surefootedness, quickness and swift movements. The tiger for its strength, ferocity and powerful dynamic movement. The bear for its stance, strength and bravery. The monkey for its wit, cunning, flexibility and the ability to imitate humans. The bird represents gracefulness, lightness and sharp pecking movements.

Bodhidharma is believed to have added the movements of the dragon, snake, tiger, leopard and crane. Bodhidharma's movements were less dynamic the Hua T'o's, being more stationary and the emphasis was more on the breathing aspect.

Bodhidharma was a Buddhist monk who lived during the 5th/6th century CE. He is traditionally credited as the transmitter of Ch'an (Sanskrit: *Dhyāna*, Japanese: *Zen*) to China, and regarded as its first Chinese patriarch. According to Chinese legend, he also began the physical training of the Shaolin monks that led to the creation of Shaolin quan.

The movements of the dragon were used to teach alertness and concentration, the movements themselves being performed without the application of strength and the emphasis placed on breathing in the lower abdomen. This is the centre of all power in the body and is a point which helps co-ordinate both mind and body. Movements were long, flowing and continuous.

The snake movements were used to develop temperament combined mental and physical constitution and endurance. Breathing was done slowly and deeply whilst at the same time soft and harmonious. Movements were flowing and rippling with the emphasis on open hand strikes. Stances were often low to the floor; striking movements looked similar to the darting tongue of the snake.

The tiger movements were formed to develop strength in the bones, tendons and muscles of the body. The execution of these movements was the opposite to those of the dragon, since the emphasis was placed upon strength and dynamic tension. Movements were short, snappy and hard, being executed with piercing eyes and much determination.

The leopard movements were used to develop speed as well as strength. Movements were fast, shifty and crafty with narrow stances and clenched fists. If you look at some arts they contain a technique called Leopards fist.

The crane movements were used to develop control, character and spirit. Often movements were performed on one leg with considerable meditation. Striking with the elbow, to represent the wings of the bird flapping, were prevalent. Strikes with the fingers held tightly together represented the pecking motions of the beak.

It is believed that the principles and elements from these animals are still contained within the pinan kata, and possible scenario are given below.

### **Pinan Shodan - Peaceful mind first level**

Excluding yoi and yame, pinan shodan has 25 movements, with 6 combinations and 9 single techniques. It has training in mahanmi neko ashi and junzuki no junzuki dachi being frequent throughout the kata. The striking techniques of soto uke, shuto uke, gedan barai and jodan uke are frequently used, and using gyakuzuki as the predominant punching technique.

The most significant element of the kata, however, is the application of the double moment. The double moment is where the technique and hip twist travel in opposite direction thus producing extra power in the movement. This kata could represent the leopard movements from channan (see later explanation] with the element wood from the five element theory in nature.

### **Pinan Nidan - Peaceful mind second level**

Excluding yoi and yame, pinan nidan has 21 movements, having 4 combinations and 12 single techniques. It has training in mahanmi neko ashi and junzuki continuing, but adding shizentai and shiko dachi. the striking of tetsui uchikomi and nukite being introduced, but using the basic of junzuki as the predominant punching technique.

The most significant element of this kata is the use of rising energy and dropping energy (chikara). Dropping energy (otoshi chikara) is used in the first strike, timing the moment of impact with the maximum acceleration of the body downwards. Rising energy (age chikara) being used in the fourth movement, again with the emphasis on timing, but here as the body is moving upwards at its greatest acceleration. This kata could represent the snake and the element earth.

### **Pinan Sandan - Peaceful mind third level**

Pinan sandan has 18 movements, excluding yoi and yame, having 6 combinations and 5 single techniques. It has training in mashomen no neko ashi predominant initially, then continuing the training of shiko dachi from pinan nidan. Also introduced is musubi dachi, which can be seen later in pinan godan. Tuite grappling and locking are prevalent throughout this kata, with throwing techniques from judo also used at the end of the kata.

The main element to grasp with this kata is the use of the single moment, where the technique and hip twist in the same direction as each other. This kata could represent the tiger and the element fire.

### **Pinan Yondan - Peaceful mind fourth level**

Pinan Yondan has 28 movements excluding Yoi and Yame, 6 combinations and 9 single techniques, It has training in mahanmi neko ashi continuing, but introducing Tate Seishan dachi using Gyakuzuki punch. Striking with haishu uke / uchi, gedan juji uke, yoko chusoku maegeri, empi, uraken and hiza geri are introduced at this level. Again the art of grappling is continued, but using kake uke with either hand.

Pinan yondan is believed to be an accumulation of pinan shodan and pinan sandan, with techniques being applied using the principles taught in both kata. It is believed that this kata has more characteristics of the traditional channan kata from which it was taken than any other pinan kata. This kata could represent the crane and the element water.

### **Pinan Godan - Peaceful mind fifth level**

Pinan godan has 21 movements, 6 combinations and 7 single techniques. It has training in mashomen no neko ashi, zenkutsu dachi, gyaku no neko ashi continuing, but introducing nagashi dachi and a variation of mahanmi neko ashi. Striking with soto uke, juji uke, tetsui, empi are continued, but new techniques of ura zuki and a jumping juji uke are introduced. At the end of the kata, strangulation technique is taught using twisting energy then dropping and turning energy. This variation on mahanmi neko ashi can be seen later in chinto kata. Pinan godan seems to have been influenced more from tomari-te karate do, and is often thought of as the "linking kata" between the basic and advanced kata. This kata could represent the dragon and the element metal.

As knowledge was passed down from one generation to the next, it seems as though more and more movements have been added. These include the movements of the elephant, lion, praying mantis and the cheetah.

Why were only five pinan kata developed? If we look at it from a purely philosophical point of view, we may find an answer. In eastern culture, they believe that there are five elements essential in nature. These are earth, water, air, fire and wind. So the 5 pinan kata were developed to keep in harmony with nature.



"*Pinan*" means peaceful mind, but why ? Well, hopefully, if you have learned the kata well and correctly, when confronted with a situation you should have the ability and confidence to manage, without getting mentally nervous or stressed or in other words you will have a peaceful mind.

The five levels of pinan each have a different emphasis for the student to learn. This emphasis is greatly dependent upon the style being practised, but basically they are the same. Pinan kata could be thought of as **the ties that bind the different styles of karate together** as most practice the pinan kata in one form of another.

## Theories on How Pinan Kata Developed

### The Advanced Kata Concept

One theory or concept is that the pinan kata come from parts of advanced kata such as from kushanku, bassai, gojushiho and possibly chinto. Certainly there are parts or sections of these kata within the pinan kata. This would seem to be a logical and traceable concept. However, there are also other questions that need to be asked and the answers cannot be found in these advanced kata, such as: -

- Where are the opening soto uke and kosa uke sections from both pinan sandan and pinan godan located in the advanced kata?
- The returning hands in pinan godan's opening 6 movements go to the wrong side of the body for a "normal" koshi gamae position. Why and where else do we see this?
- The last two moves from pinan sandan are unique to that kata alone.
- The last four moves in pinan nidan are unique to that kata alone.
- Where are the first (otoshi tetsui) and the fourth technique (age chikara tetsui uchi) from pinan nidan located?

This points to the fact that another kata was used or was used as a base from which the current pinan kata have been taken but this older kata is now missing or not taught. This could be the mysterious channan kata also known as Chiang-nan (Channan Dai and Channan Sho).

## **The Channan Concept 1**

Another idea is that all five of the pinan kata are actually taken from one long form or kata called channan or chiang-nan which is taken from southern Chinese boxing around the Fujian province of China. This long form was then broken up by Sokon Matsumura, which is believed to be more likely than Anko Itosu. Certainly Anko Itosu taught the concepts and ideas he learned from Matsumura and no doubt added and altered the kata so it could be taught "safely" and to the children and the general public at large.

## **The Channan Concept 2**

A very similar concept is that four pinan kata are taken from one, long form of channan. It was broken up by either Matsumura or Itosu who only created 4 pinan directly from channan. They invented a 5<sup>th</sup> pinan kata, most possibly pinan nidan, the other four pinan kata can be directly linked to and taken from the channan kata.

## **The Channan Concept 3**

The four pinan kata are taken from two channan kata called channan dai (large) and channan sho (small). We get pinan shodan and sandan from channan dai and pinan yondan and godan from channan sho. Pinan nidan has within it some very basic techniques that make it different from the other pinan kata. It would follow therefore that this was a newly created kata later in the development pinan series as it demonstrates the more basic techniques from modern karate methods such as ido kihon waza.

## **The Itosu Concept**

The pin-an (平安) kata (形) are a series of five empty hand forms that originated in Okinawa and are taught in many karate styles including Wado Ryu, shotokan and shito-ryu but interestingly not in goju-ryu. The most commonly held belief is that the pinan kata were adapted by a major karate sensei called Yatsusune Anko Itosu from older kata such as kusanku, passai and gojushiho and what he learned from his teacher Sokon Matsumura in particular channan kata.

As karate was to be introduced into the Okinawan school system at the turn of the 20th century, these dangerous and often fatal techniques could not be taught to school children. Subsequently, Itosu changed the kata into forms suitable for teaching karate to young students. It is thought that terms such as "block" and "form" were coined to hide the realistic interpretations of the deadly karate moves.

When Gichin Funakoshi brought karate from Okinawa to Japan, he renamed the Chinese / Okinawan pinan kata to the Japanese heian, which can be translated to mean "*peaceful*". The Chinese translation of Pinan is "*safe from harm*". Korean Karate such as Tang Soo Do also practice these types of kata but they are termed, "Pyungan", which is a Korean pronunciation of the term "pin-an".

The pinan name seems to be inspired by the Bubishi. In Article 1 on the History and Philosophy of White Crane. It says, *"Immeasurable self-conquests are made possible through a peaceful mind and inner harmony. The strength and resiliency gained from martial art training fosters an inner force with which one can overcome any opponent and conquer worldly delusion and misery."*

## **The Matsumura Concept**

Interestingly though, another school of thought suggests that Itosu was not the inventor of the pinan kata but rather it was his teacher Sokon Matsumura. This is because the very old Okinawan karate styles such as that of Chubu Shorin Ryu, Matsubayashi Ryu, Shorin Ryu (Shaolin) and Ryukyu Shorin Ryu who practice pinan kata would suggest that the originator of the set of pinan kata is a teacher common to all of them, which is Sokon Matsumura (c1797 - 1901), not Anko Itosu.

Matsumura was recruited into the service of the Sho family, the royal family of the Ryukyu Kingdom in 1816 and received the title Shikudon (also Chikudun Pechin), a gentry rank. Around 1839, he went to Fuchou, China and was able to study the Shaolin style of Chinese boxing and weaponry at several different schools. Legend has it that he actually trained at the famed "Shoreiji" or Southern Shaolin Temple at this time. It is not known how long Matsumura remained in China, but tradition has it that he stayed for some time.

According to Hohon Soken and Chozo Nakama, around 1860 Matsumura traveled to Foochow in Fukien Province, China, on one of two diplomatic missions. There he trained under Ason. In the 1860's he brought back the Chinese Kempo Master Iwah and together they taught many Okinawans. He is also believed to have studied with the Chinese warrior Wai Shin Zan while in China. After his return from China he organized and refined Shuri-Te. His organizational efforts would eventually serve as the basis for the Shorin-ryu System of Okinawan Karate. Some authorities credit Matsumura with adopting the name "Shorin Ryu". Shorin is the Japanese pronunciation of Shaolin.

There is a definite link that Matsumura travelled in and trained in China, in particular the Fujian region where the channan or chiang-nan form was shown and taught to him.

There is no recorded evidence of Itosu having travelled as widely as Matsumura during the course of his life even though Itosu is known to have had more than one teacher. Matsumura's occupation throughout his life he was a professional warrior and had direct experience of contemporary Chinese fighting methods. Matsumura seems to have gained his experience through direct professional martial arts teachers and military envoys; whereas Itosu's teachers other than Matsumura seem to have been individuals with only amateur knowledge and indirect knowledge of Chinese fighting systems (Chinese boxing).

**This would make it far more likely that Sokon Matsumura and not Anko Itosu, was the father and inventor of the Heian/Pinan Kata.**

Many people say they were originally one kata taught to Matsumura by a Chinese master named Channan (some say that the Chinese pronunciation of this is name is Chiang Nan). They say this Chinese master was a diplomat who resided in Shuri. This is further reinforced by a statement from Soken Sensei that indeed Matsumura got these kata from a man named Channan. Some say that Bushi Matsumura later split the original kata up in two, and called them Channan Sho and Channan Dai.

Matsumura is also credited with passing on the Shōrin-ryu Kempō-karate *kata* known as *naihanchi* I and II, *passai*, *seisan*, *chintō*, *gojushiho*, *kusanku* (the embodiment of *kusanku's* teaching as passed on to Tode Sakugawa) and *hakutsuru*. The *hakutsuru kata* contains the elements of the Fujian White Crane system taught within the Shaolin system

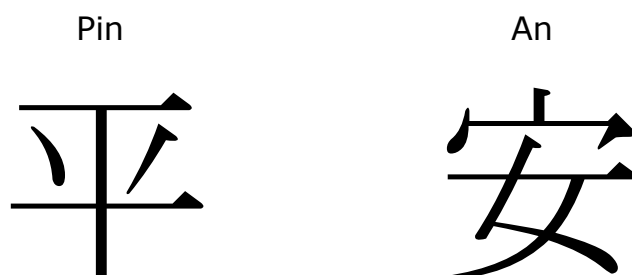
It is more likely that Itosu made slight modifications to the kata when he introduced it to elementary education in 1901 / 1903 and it this **innovation** that has been confused with their actual **invention**. So we could credit Itosu with innovation of the pinan kata and not for their invention which was most likely done by Sokon Matsumura.

**Note:** For the sake of clarification, we have used the Japanese term karate. Although not grammatically correct when expressing views on indigenous Okinawan arts (Te, Ti , Tode or Toude) and Chinese influences (gung fu, Chinese boxing styles) we have merely used it for ease of understanding and consistency of approach.

### **Pinan and Channan Kata Embusen**

The Embusen (演武線?) is a Japanese term used in karate to refer to the spot where a kata begins, as well as its line of movement. Nearly all kata start and end on exactly the same embusen point. The embusen lines vary for reach kata.

The embusen of the first three pinan kata when drawn on the ground would scribe the kanji for Hei (Pin) 平 and the embusen of the second 2 kata would scribe the kanji for an 安. So the embusen for the 5 pinan when they are all drawn over the top of each other actually scribes the Japanese kanji for Pinan. Whereas the embusen for the Channan forms scribes the kanji for first ground or fundamental form or pin-an.



In the following pages we have attempted to describe not just the physical movements of the pinan kata but there technical application in relation to body mechanics. We have used not only my own words but those of Otsuka sensei himself from the translation by Shingo Ishida of Otsuka sensei 1970 kata book.

## Notes

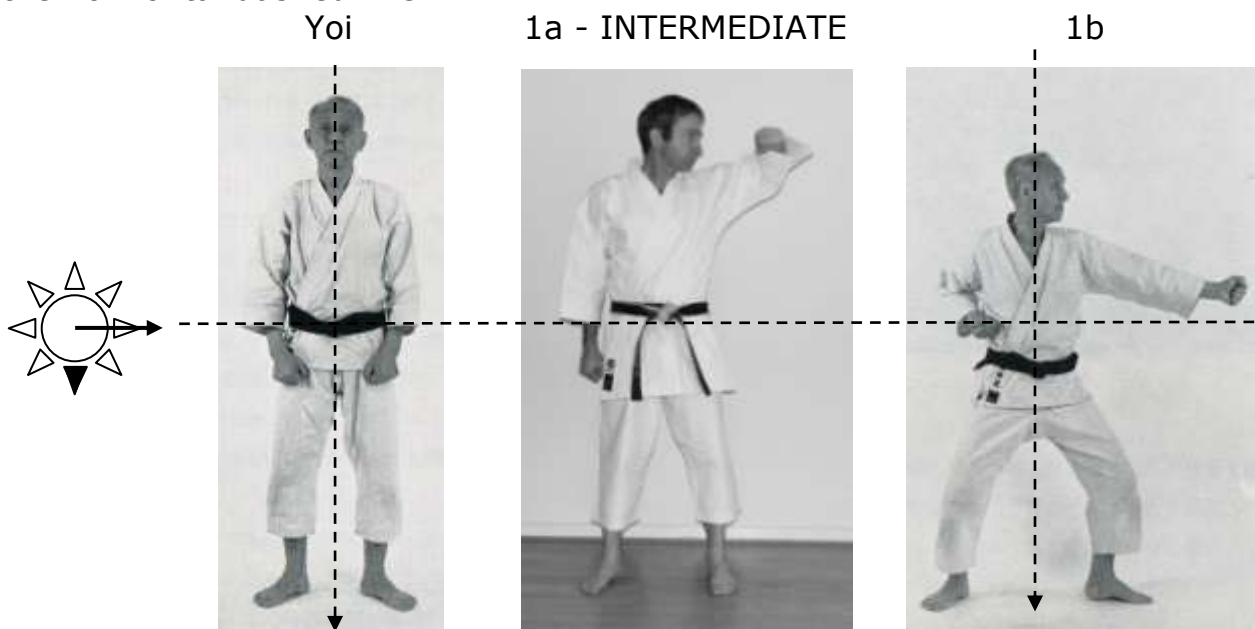
## Pinan Nidan (平安 二段)

The use of dropping and rising energy to produce power is prominent in movements 1 and 4 within this kata. We see basic ido kihon through the use of jodan uke, gedan barai and junzuki. We also see the use of irimi action in the last 4 shiko dachi using hira nukite techniques.

Noare, rei and Yoi

1. Step to the left with your left foot raising the left arm horizontally in front of the face (1a) and make hidari mahanmi neko ashi dachi, and at the same time perform hidari tetsui otoshi uke (left dropping hammer fist defence) (1b). The right hand is performing hikite (pulling hand) so this should have the right elbow close to the ribs with little or no gap between the arm the body. Otsuka says *"Do not place too much weight on the left foot as balance will be lost...The left fist must be brought down by first raising the elbow and moving the forearm upwards. Use the right arm in conjunction with this to increase the force of the impact of the left fist. Be cautious to not bring down the left fist using the arms alone as this will cause the elbow to rise as well as the waist."*

There should be a feeling of dropping the body straight down along a centre line through the body (shown by the dashed line below) and there should not be a feeling of moving the centre line forward. This is done by leaving 60% of the weight on the right leg. The principle of **"otoshi chikara"** or dropping energy is used here. Note how Otsuka sensei has dropped his centre shown by the horizontal dashed line.

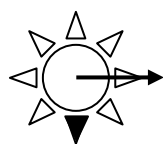


Use the body weight onto the tetsui and try to keep the left arm as straight as possible (as shown by Otsuka sensei above.) to prevent you from using physical or muscular strength. Otsuka sensei describes this movement as at first raising the left elbow and forearm upwards to perfect the correct striking angle and direction.

You can see that the right foot doesn't move at all but you simply bend the leg and adopt the mahanmi neko ashi dachi. There is only forward motion of the left leg.

In mahanmi neko ashi the heel is raised slightly. The raising of the heel places power in the stance, allows for an easier transfer of energy through the stance and increases balance and stability. The toes of the front foot can also be used to press and attack atemi (pressure points) on the attackers feet.

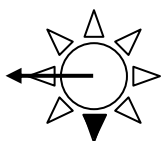
2. Take one step forward and perform migi junzuki chudan. Due to the position of the back foot in mahanmi neko ashi you should first twist the heel inwards to allow you to push off from ball and toes of the back foot like a sprinter would. If you don't you are pushing off from the big toe joint only.



3. Turn 180° to the right and perform migi gedan barai (3a). It is important to think that once the motion of the gedan barai has started it should be a continuous motion right the way through to the end position. Use "*renzokuteki shintai*" in Japanese or continuous body movement.

3a

3b - INTERMEDIATE



The line of the right arm when executing the gedan barai should come through the centre line of the body from the **parent defence position** (3b). This pose is called the parent defence position as most defensive actions come from it. From this position techniques such as jodan uke, soto uke, gedan barai, shuto uke and uchi uke can be performed. The weight should be in the middle of the stance.

Otsuka says: -

*"This movement incorporates both a shift of the body and a simultaneous defence, together, as one...If one turns with the legs only, the body remains behind and he will not be able to defend properly."*

3c - INTERMEDIATE



3d



When turning with the gedan barai the right foot should go directly back in a straight line (3c) and **not** cross over to the left as is commonly shown (3d). If you don't step straight back the energy is moving sideways and there is a tendency to lose the balance. By stepping straight back in a direct line losing balance will be prevented and the energy transfer will be more direct. The key to this movement is when you have stepped back pivot first on the ball of the back right foot and the heel of the left front until the feet are parallel, then reverse the pivot on the second half of the twist so that you then pivot on the heel of the right foot and ball of the left.

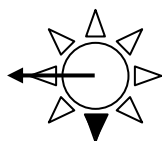
The movement of the body is taken through and driven from the centre line "seichusen". Moving the centre line is an important Wado Ryu principle and comes from the "Ten-I" principle of change position.

4. Draw the right foot back into shizentai dachi and perform migi otoshi uke / uchi (right dropping hammer fist strike). This is the reverse principle of otoshi chikara or dropping energy from the first movement, here we have "age chikara" or rising energy (4b).

4a - INTERMEDIATE



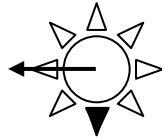
4b





Again raise the elbow and forearm horizontally in front of the face to perform the strike in the correct angle and direction (4a). Do not use strength in the arm alone but by keeping the arm as straight as possible and use the body weight and coordination. Have the bodyweight evenly distributed on each leg.

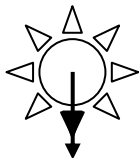
5. Step forward and perform hidari junzuki.



6. Turn 90° to the front and perform hidari gedan barai (6b). This simple movement must be performed using the centre of the body and hips as the driving force (6a). Move the centreline and the legs together as one; do not separate them as the power and energy transfer will be lost. The left gedan barai comes through the centre line and sweeps down the body finishing above and to the side of the front leg. The gedan barai should be one fist height above the knee and one fist width to the side of the knee.

6a - INTERMEDIATE

6b



7. Take one step forward and make a migi jodan uke.
8. Take another step forward and make a hidari jodan uke.

7



8



9. Take one step forward and make a migi jodan uke with kiai (9a)

Remember that this is Wado Ryu jodan uke not karate do jodan uke. The arm should be above the head (9b) not in front of it.

9a



9b



Otsuka sensei says about jodan uke defence: -

*"In the situation of a left defence..strike upwards to the right from below..to punch it (the attack) off, away from oneself. Try to use an area close to the elbow rather than just the forearm."*

10. Turn to the left 225° and perform hidari gedan barai (10b). When turning you must turn from the centre of the body coordinated with the movement of the feet and arms as one continuous action.

The body uses an intermediate position (10a); you then complete the rotation of the hips with body weight transfer forward into the gedan barai (10b) in junzuki dachi.

Actual Direction

10a Rear View  
INTERMEDIATE

10b Rear View



11. Step forward (in the 45° angle) and make a migi junzuki chudan.

11a - Actual Direction

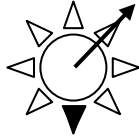
11b - Rear View



12. Turn 90° to the right and perform migi gedan barai. This small movement should be able to develop the same level of power and strength as the previous 225° movement.

12a - Actual Direction

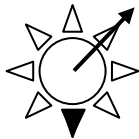
12b - Rear View



13. Step forward and make a hidari junzuki.

13a - Actual Direction

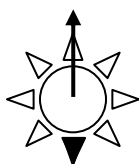
13b - Rear View



14. Turn 45° to the left and perform hidari gedan barai. With there being little or no body travel with this technique it is one of the most difficult to perform correctly in any of the pinan kata. It shows us and teaches us how to perform effective techniques with such a small movement.

14a - Actual Direction

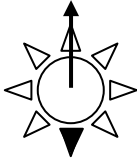
14b - Rear View



15. Take one step forward and make a migi junzuki.

15a – Actual Direction

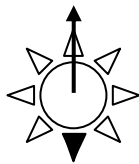
15b – Rear View



16. Take one step forward and make a hidari junzuki.

16a – Actual Direction

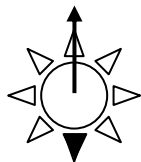
16b – Rear View



17. Take one step forward and make a migi Junzuki with Kiai.

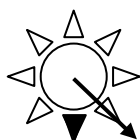
17a – Actual Direction

175b – Rear View



It is without doubt the last four techniques that make the pinan nidan kata unique. The gedan nukite uchi strikes do not appear in any of the advanced kata or in the channan kata forms and so they must have come from another source.

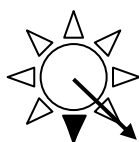
18. INTERMEDIATE - Turn 225° to your left using your right foot as a pivot point and make a zenkutsu dachi (front stance) with both feet flat, the left hand is above the right hand with the back of the hands apart ready for nukite, as shown by Otsuka sensei below.



Otsuka sensei says: -

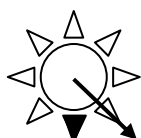
*"Using the right foot as a pivot, turn left 225° and strike low with a left shuto while opening the body to the right and taking a shimata tachi. Bring the right shuto to the chest (palm facing up) and turn the head to the left.. This is to practice both the shift of the body and a simultaneous attack."* (Today we call shimata tachi sumo stance )

19. Then continue moving with your left foot into shiko dachi and perform hidari hira nukite uchi (left flat spear hand strike), twisting the right hand palm up at the solar plexus. Otsuka sensei talks about opening the body to the right. By this it means the body twists in the opposite direction to the striking technique. The right palm is at the solar plexus height palm up and parallel to the floor.



The biggest problem with this movement is that the intermediate position has been given the timing of a separate technique, which makes it disjointed from the movement as a whole. The whole technique is concerned with a simultaneous attack and body shifting so do not have the intermediate position as a separate action or movement. The body should have a continuous motion from the junzuki position to the first nukite position. The objective here is not the same as a gedan defence, such as gedan barai, but it should be a straight nukite striking technique forwards.

20. Step forward with your right foot into front stance, bring the right shuto forward on over the left hand (20a), twist into shiko dachi and perform migi hira nukite, twisting the left hand palm up at the solar plexus (20b).



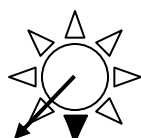
20a



20b



21. INTERMEDIATE - Turn 225° to your right and make zenkutsu dachi (front stance), have the right hand on top of the left with the back of the hands slightly apart, ready for nukite (21a). Twist into shiko dachi and perform migi hira nukite, twisting the left hand palm up at the solar plexus opening the body to the left (21b).



21a



21b



22. Twist into shiko dachi and perform migi nukite, twisting the left hand palm up at the solar plexus opening the body to the left. Step forward with your left foot into zenkutsu dachi have the left nukite on top of the right (22a). Finish by twisting into shiko dachi striking with a hidari hira nukite and have the right hand palm up at the solar plexus (22b).



22a



22b



Pull the left foot back and make yame. Then Noare.

Otsuka sensei adds *"At the same time cleanse the mind and the heart."*



This completes the pinan nidan kata.



## Notes

# The Complete Pinan Nidan Kata

Noare



Yoi



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



Pull the left leg back into shizen hontai dachi with yame. Move the left foot then the right foot into noare.



## Pinan Shodan (平安 初段)

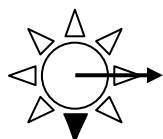
Pinan shodan is the first level peaceful mind kata, but is generally taught after pinan nidan as the techniques of pinan nidan are easier and more fundamental than in this kata. The main feature of this kata is the use of a double moment which is explained in more detail later.

1. From yoi, step out with your left foot and make hidari mahanmi neko ashi, at the same time perform hidari jodan soto uke (the palm faces inwards towards the face), bringing the right hand up above the forehead palm facing outwards away from the face with migi jodan uke. The head turns and looks to the left.

1a – Actual Direction



1b – Side View



The main technical point of this movement is the double moment. There are three basic ways to accelerate the body, (1) body shifting, (2) body wave and (3) body twisting. The double moment, put simply, is a twisting of the body in the opposite direction to the karate technique i.e. the technique goes left and the body twists to the right.

Another technical point is the motion and path that the soto uke takes. The left arm comes from below close to the body with the wrist higher than the elbow. Sensei Ohgami calls it "*elbow down principle*". The arm scribes a path close to the stomach (a), then the chest (b) which is the parent defence position, then the face (c) and finally the side of the head (d). It **does not** simply pivot at the elbow like a "windscreen wiper" motion, this is not correct. The wrist is above the elbow.

a



b



c



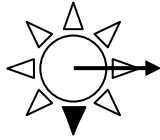
d



- Without changing the stance, perform *migi otoshi tetsui uchi* and *hidari uchi uke* (where the palm is turned towards the face).

2a – Actual Direction

2b – Side View



**You must twist the upper body to the left** as you perform the *migi tetsui uchi*. The twisting of the waist adds body power to the arm movement. Without the body twist it becomes simply an arm movement only. Otsuka says

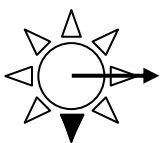
*"The key points in this movement are the twist of the waist and the movements of the arms...the twist of the waist serves to avoid the opponents attack, while at the same time collecting strength for your attack. The waist movement is very important here."*

It is also important to note the both arms are doing defensive actions. The right arm is a doing dropping hammer fist and at the same time the left is performing a left inside defence (*uchi uke*). Try to get the left arm **vertical**. So in this movement we have simultaneous defences.

- Drawing the left foot back into the starting position (*shizen hontai dachi*), perform a *hidari tetsui* to the temple and at the same time pulling the right hand back to the right side of the body with *hikite* (pulling hand).

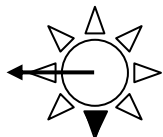
3a – Actual Direction

3b – Side View



This tetsui uchi also uses the double moment principle, i.e. where the hips move in one direction, to the right, whilst the technique, tetsui uchi, travels in the opposite direction to the left.

4. This is the opposite sides to no. 1.
5. This is the opposite sides to no. 2.
6. This is the opposite sides to no. 3.



7. INTERMEDIATE – The traditional and correct way of performing this next technique is to let your right hand relax down next to the right leg and at the same time twist your body 90° to the right and looking to the rear (7a). Go through the “parent defence position” which is bent at the chest (7b) whilst moving into the soto uke 8a.

7a - INTERMEDIATE



7b - INTERMEDIATE



It is important not to turn the body all the way to the rear. Rather it should be at 90° the original rear; by this I mean it should be fully facing the original right side of the embusen. The centre point of the body ( ⊕ ), seichusen, should not move, rather it pivots, in a circular motion, around the same relative position and the feet move to adjust the stance.



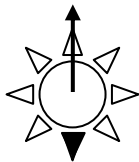


8. Perform migi yoko maegeri chudan and migi soto uke jodan at the same time.

8a



8b – Side View



As the body turns, the right hand is prepared then the right head defence and middle area kick all happens at the same time i.e. "simultaneously" together. **Note:** Wado Ryu yoko geri (technique 8 above) uses a maegeri and not the side edge of the foot as in other karate styles. The kick and the rear shoulder are 180° apart (8b). **Do not turn the hips towards the rear direction.** Keep a side viewing posture – mahanmi kamae.

9. After the kick, turn to the front, land in hidari mahanmi neko ashi and perform hidari shuto uke jodan (9b).

9a - INTERMEDIATE

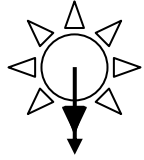


9b

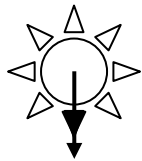


This shuto uke has the double moment principle applied to it, so do not simply turn the body round and perform the shuto in the same direction as the body turning. Use the INTERMEDIATE position to assist in this (9a). The shuto should be as in the basic where the shuto strike travels in one direction and the hips and body are twisted to the opposite direction. So here we have a left knife hand strike travelling to the left and the hips and body will be turned to the right. I have shown an intermediate position in photo 9a.

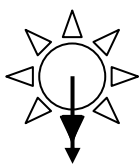
10. Take one step forward into migi mahanmi neko ashi and perform migi shuto uke jodan.



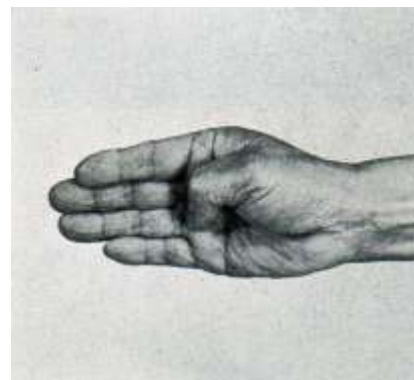
11. Take one step forward into hidari mahanmi neko ashi and perform hidari shuto uke jodan.



12. Step through again into migi junzuki dachi, strike with migi tate nukite (right vertical spear hand strike) chudan with kiai. **Note:** In a vertical spear-hand strike the thumb of the striking hand touches the metacarpal joint of the ring finger.



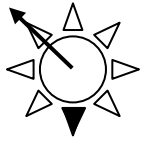
Hand Detail



13. Turn 225° to the left and make hidari mahanmi neko ashi, perform hidari shuto uke jodan (13b).

13a - INTERMEDIATE

13b



The biggest technical error here is that there is a lack of double moment applied to the shuto uke. It is very easy, and other karate styles do this, to simply turn to the left and perform the shuto with the body turning left as well. But this is not the basic shuto and not a double moment.

Take care and take the time to perform the techniques correctly. Use the intermediate position (13a) I have shown above and have the shuto moving to the left and the body twisting to the right.

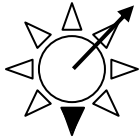
14. Step through in the same direction and perform migi shuto uke in migi mahanmi neko ashi.



15. Turn 90° to the right, make a migi mahanmi neko ashi and perform migi shuto uke jodan (15b).

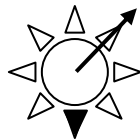
15a - INTERMEDIATE

15b



The same principle of the double moment should be applied here so take the time to perform the techniques correctly. Have the shuto moving to the right and the body twisting to the left. Use the INTERMEDIATE position (15a) to assist in this.

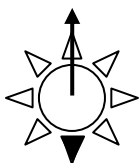
16. Step through in the same direction and perform hidari shuto uke in hidari mahanmi neko ashi.



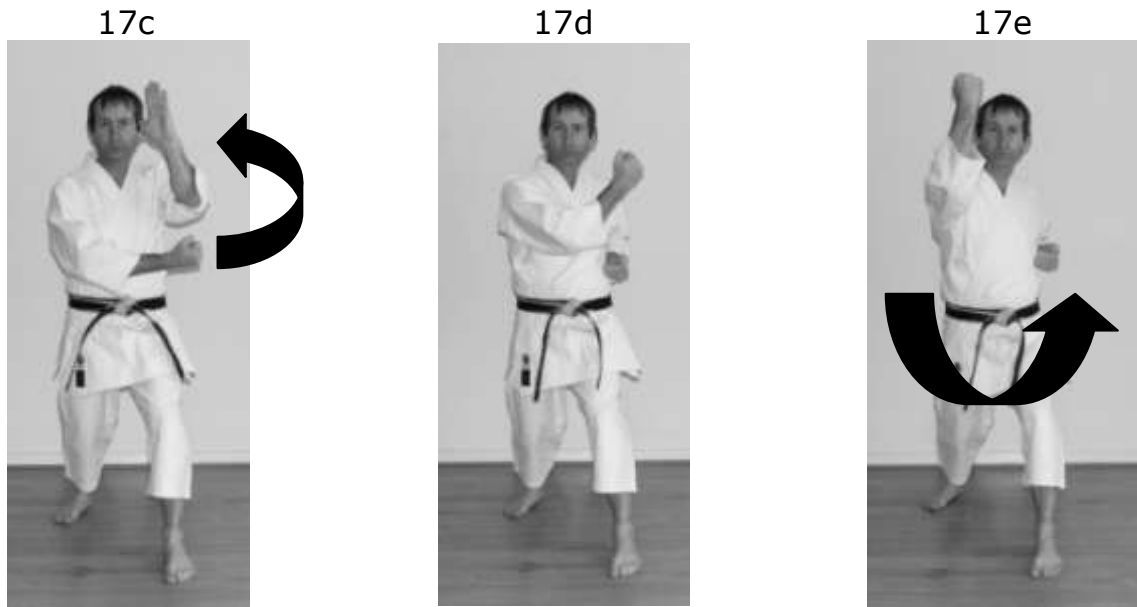
17. Move your left foot to the left and make a hidari gyakuzuki dachi, perform migi soto uke jodan and hidari hikite (17a). The double moment principle is applied here as well.

17a

17b – Side View



As you change position from the shuto uke to the next jodan soto uke technique use the centre (chusen) of the body to move, do not simply step with the legs. There is also no need to move the hands from their previous "shuto" position. Simply move the body across (17c), pull the left hand back to the side of the body (hikite) (17d) and the right hand comes through the parent defence position and applies the outside defence (soto uke) (17e). All of this happens in one smooth continuous motion. So the soto uke goes to the right and the body is twisted to the left.



- 18. Kick forward with a migi maegeri chudan.
- 19. When you land, punch with hidari gyakuzuki chudan.



20. On the spot, Otsuka says "lower the left arm diagonally" (20a), then the goes through the parent defence position (20b) to perform hidari soto uke jodan again with the double moment principle by twisting the hips slightly to the right (20c).

20a - INTERMEDIATE



20b - INTERMEDIATE



20c



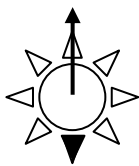
21. Kick with hidari maegeri chudan

22. When you land punch with migi gyakuzuki chudan.

21a



21b - Side View



22a



22b - Side View

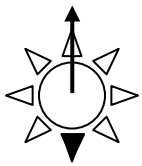


23. Take one step forward into *migi junzuki dachi*, drop the right arm across the body to the left hip as before (23a), then perform *migi soto uke jodan* and bring the left arm up across your chest with *kiai* (23b/23c). When striking with this technique the double moment principle is applied. The right outside defence (*soto uke*) goes to the right and the body is twisted to the left. The defence should *"blend naturally with the step"* and Otsuka sensei specifically says that *"the direction of the right arm and the twist of the waist will be in opposite directions"*.

23a-INTERMEDIATE

23b-Actual Direction

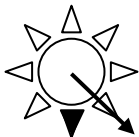
23c - Side View



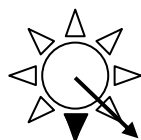
24. Turn 225° to the left with your left foot and make a *hidari gedan barai*. There is no need to move or alter the position of the arms from the last defence position. The left arm is in the parent defence position so does not need to move (24a), so on the conclusion of the turn the left arm performs the *gedan barai* and the right hand simply pulls back with *hikite* (24b).

24a - INTERMEDIATE

24b



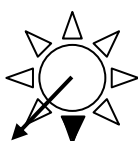
25. Take one step forward and perform migi jodan uke.



26. Turn 90° to the right moving your right leg into junzuki dachi and perform migi gedan barai (26b). The key to this movement is to bring the arm into the parent defence position (26a) early as an intermediate position and try to have the arm in continuous motion.

26a - INTERMEDIATE

26b



27. Take one step forward and perform hidari jodan uke.



28. Draw the left foot back into yame. Move the left foot then the right foot into noare.

This completes the pinan shodan kata.



## Notes

# The Complete Pinan Shodan Kata.

Noare



Yoi



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25



26



Yame



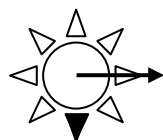
Noare



## Pinan Sandan (平安 三段)

This kata was always described as the clockwork soldier kata probably due to the opening 6 movements resembling the actions of an old fashioned clockwork soldier beating a drum. This kata has the fewest movements of all the pinan kata having only 18 techniques and the main elements of this kata are the use of the single moment, the use of shiko dachi from pinan nidan with an ude / empi waza and throwing techniques (nage waza).

1. From yoi (ready / prepared), turn 90° to the left and make hidari mashomen no neko ashi (left full facing cat stance), at the same time perform hidari soto uke jodan (13a). Otsuka says "*do not place all the body's weight on the right leg.*" 2/3rds on the back leg and 1/3<sup>rd</sup> on the front leg



1a

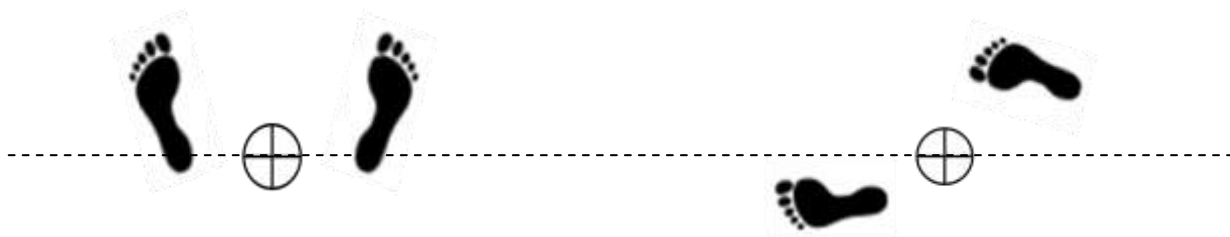


1b – Side View



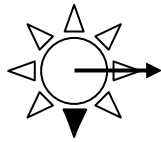
Here we use the **single moment**. In other words the techniques, the outside defence (soto uke) and the body turn (jiten tai), are in the same direction. In this case the body and the left arm twist and turn to the left together.

The centre of the body (⊕) does not move forward but simply rotates around a centre point as the feet adjust into the stance. This is the same idea as movement No.8 in pinan shodan.



The power and initiation of the body turning comes from the centre line. It should not be driven or initiated by the movement of the legs. As Ohgami sensei says "*the body is the boss*" meaning that the body controls the other limbs.

2. Move your right foot forward so that both feet are together into heisoku dachi and perform migi soto uke jodan and hidari gedan barai together (2c). The arms should cross with the left arm coming on the inside of the right arm sweeping the body (2b).



2a



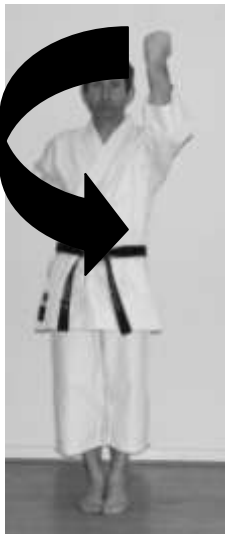
2b - INTERMEDIATE



2c - Side View

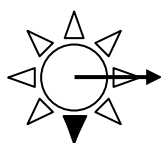


Here are the individual arm movements. One arm has been taken away to aid understanding.



The timing of the defences happen at the instant when you straighten the body by standing up. The techniques of soto uke and gedan barai should finish together with the straightening of the body. The rising energy "*age chikara*" we learned from the 4<sup>th</sup> movement of pinan nidan is practiced again here.

3. On the spot perform hidari soto uke jodan and migi gedan barai together. The arms should cross with the right arm coming on the inside of the left arm as described previously.



3a

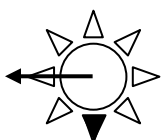


3b – Side View



This combination of having the arms in jodan soto uke and a lowering gedan barai has generally and has often been called *kosa ude uke* meaning cross / crossing arm defence.

4. Turn 180° to the right into migi mashomen no neko ashi (right full facing cat stance), and at the same time perform migi soto uke jodan. Again use the single moment to generate the power to the technique.



4a



4b – Side View



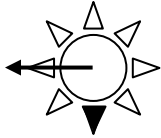


5. Move your left foot forward so the both feet are together, heisoku dachi, perform hidari soto uke jodan and migi gedan barai together. Similarly, the right arm should move on the indie of the left and sweep the body.

5a



5b - Side View

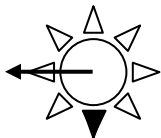


6. On the spot perform migi soto uke jodan and hidari gedan barai together.

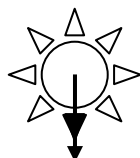
6a



6b - Side View

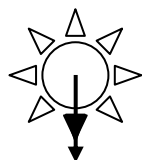


7. Turn 90° to the front into hidari mashomen no neko ashi, at the same time perform hidari soto uke jodan. Use the single moment to generate the power in the technique as in movement numbers 1 and 4 previously.

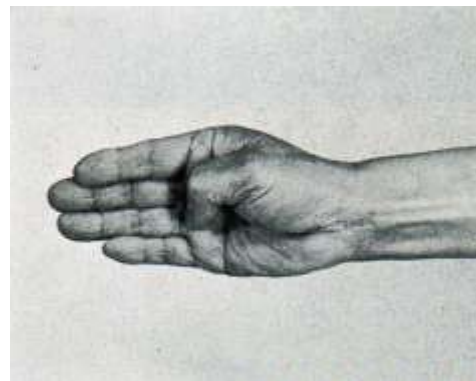


8. Take one step forward into *migi junzuki dachi* and perform *migi tate nukite* (vertical spear hand strike) *chudan* (8a). The technique uses the basic *junzuki* principle of same arm and leg forward striking utilising the body weight called "taiju no ido".

8a



8b – Nukite Detail

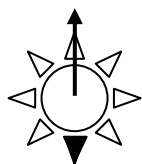


Note here that this is *nukite* hand and not *shuto* hand.

*Nukite* hand has the thumb of the striking hand touching the metacarpal joint of the ring finger (8b).

9. Turn the body 180° to the left to face behind, pulling your right hand to your sacrum or tail bone while leaning forward, similar to a *junzuki no tsukkomi* position.

9a



9b – Side View



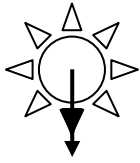
The action of turning the body to the left, leaning the body and the pulling of the right arm should be in **one movement**. Do not move the left leg separately from the rest of the body. The movement is of one single action (*hito shiuchi*).

10. Turn to the left towards the original front, straighten the body and move your left leg into shiko dachi and perform hidari tetsui uchi chudan. The right hand is pulled to the side of the body with hikite.

10a

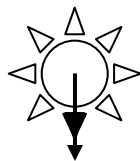


10b – Side View



Note here that the hands and arms don't move from the previous nukite position but are simply "thrown" from where they are. In this way you prevent any preparatory action or wasted or unnecessary movement (fuyoshintai).

11. Take one step forward with migi junzuki.

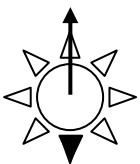


12. Turn your body 180° to the left drawing the left foot up to the right foot finishing in attention stance (musubi dachi) facing the original rear direction. Bring both fists are on your hips with elbows "not past the chest". Do not have the fists pressed firmly into the hips, but they simply rest there gently on them.

12a



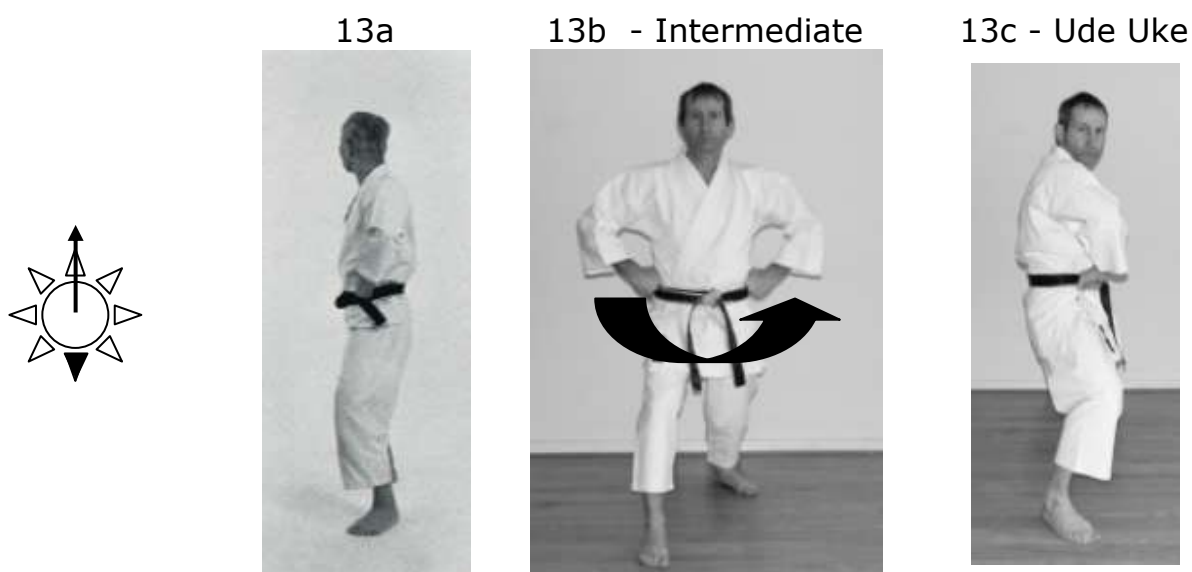
12b – Rear View



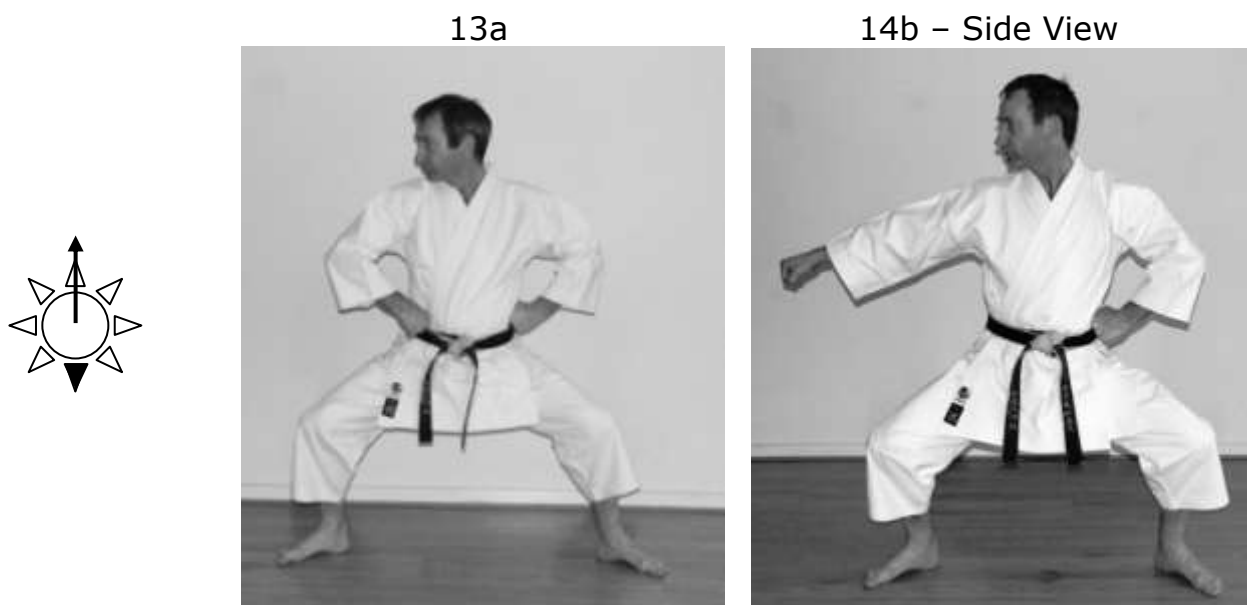
We see in this movement the use of musubi dachi (open toe stance). The general rule of thumb is where the next movement is forward then the feet should be in musubi dachi. However, if the movement is going to be sideways then the stance would be heisoku dachi (closed foot stance) which we can see in pinan yondan.

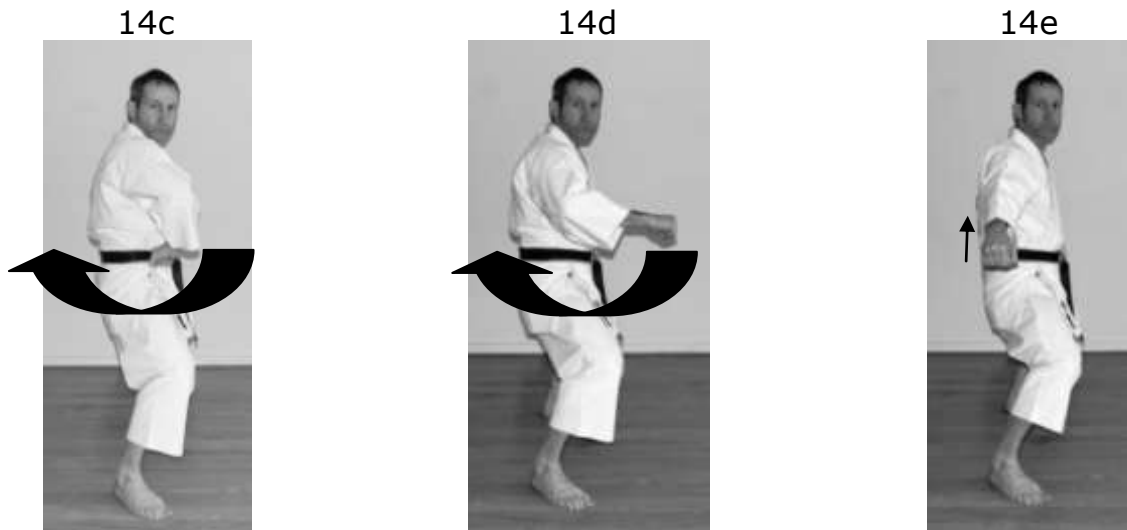
Otsuka sensei states *"Although the legs are together here, there is really no reason why they ought to be so."*

- Take a step forward with your right leg into shiko dachi, at the same as you land time perform migi ude uke (13a / 13c). Use the intermediate position (13b) to assist in generating body rotation for the ude uke. Both feet are flat and the hips are square.

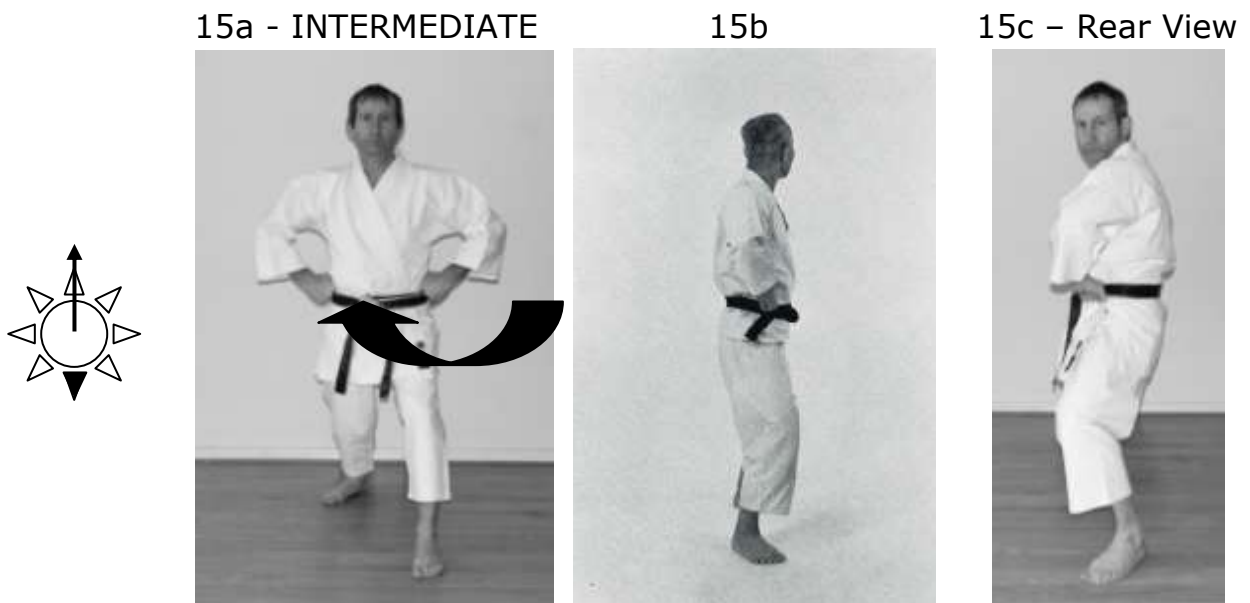


- From the previous ude uke (13a), then strike with migi tetsui uchi chudan (14b), and then draw the hand back to the hip. The tetsui uchi is performed by in an arc (14c - 14e) from the hip and then comes back in a straight line with the palm facing its original start position.

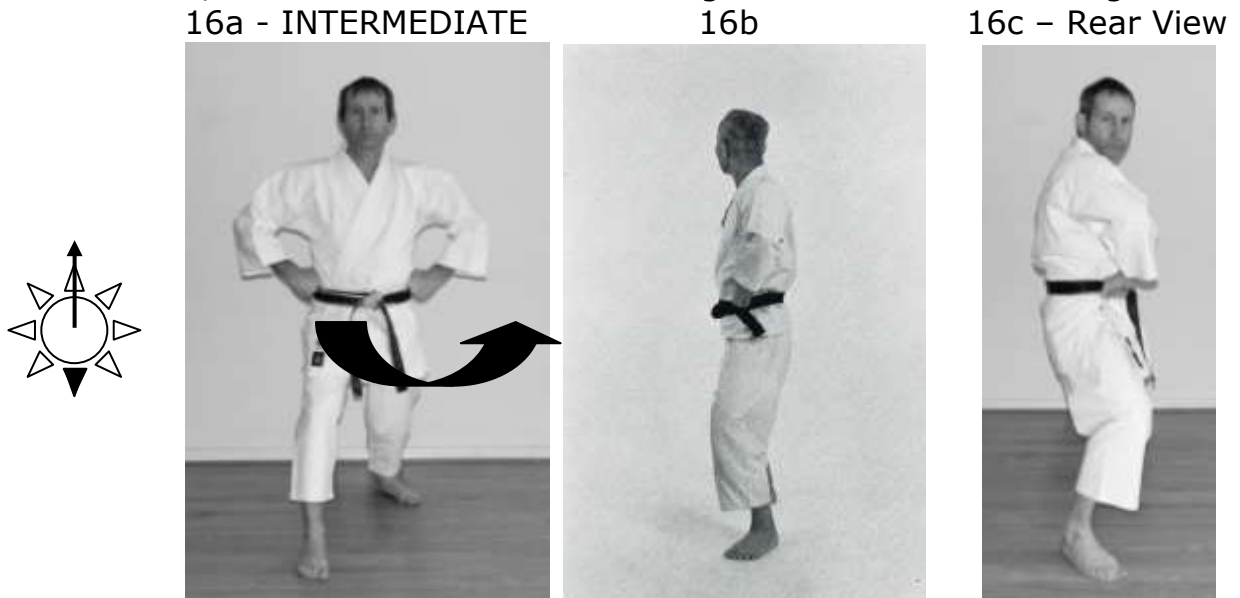




15. Take one step forward with your left leg and finish in shiko dachi, at the same time as you land perform hidari ude uke and on the spot perform hidari tetsui uchi chudan, then draw the left fist back to the hip.



16. Take one step forward with the right leg into shiko dachi, at the same time as you land perform migi ude uke and on the spot perform migi tetsui uchi, but this time leave the striking hand out at chudan height.

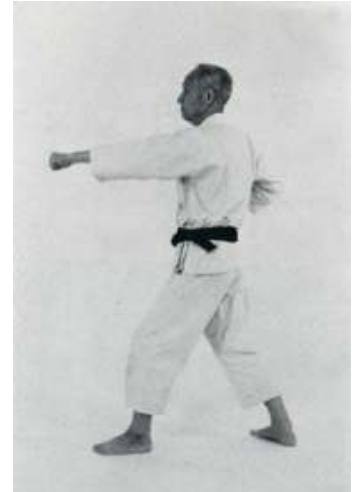
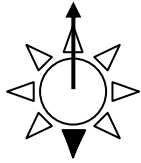


17. Take one step forward with left junzuki.

17a

17b – Rear View

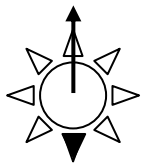
17c – Side View



18. INTERMEDIATE - bring the right foot forward and finishes in shizen hontai dachi, the hands do not move.

18a - Intermediate

18b – Rear View



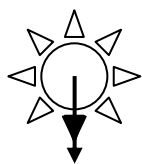
19. Turn the body 180° by moving your left foot across and behind the right leg. Perform migi kagi zuki jodan (right hook punch) over the left shoulder, **right arm horizontal** and an ushiro hidari empi uchi chudan (rearwards left elbow strike) to the rear on the left side. Both strikes are done at the same time at the instant the body stops rotating. The body should be twisted to the left slightly.

19a

19b – Side View



20. Glide across to the right a little by moving the whole body as one. The right foot will move followed by the left but trying move both feet at the same time in a yoko tsuri ashi (sideways floating step) action. As the feet land on the floor perform a hidari kagi zuki jodan, arm horizontal and strike with a migi ushiro empi uchi chudan as before. The body is twisted to the right slightly.



20a



20b – Side View



21. Twist the body back to square on, move the right foot only back towards the left into shizen hontai dachi and relax the arms down to yame position. Left foot moves in then the right foot into noare.



This completes the Pinan Sandan kata.

# The Complete Pinan Sandan Kata

Noare



Yoi



1



2



3



4



5



6



7





8



9



10



11



12



13 - Ude Uke



14 - Side View Tetsui Uchi



15 - Ude Uke



16 - Side View Tetsui Uchi



17 - Ude Uke



18 - Side View Tetsui Uchi



19



20 - INTERMEDIATE



21



22



Yame



Noare

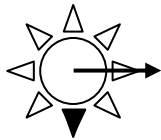


## Notes

## Pinan Yondan (平安 四段)

Pinan yondan combines the technicalities of the pinan shodan and sandan kata and combines them together so that some techniques use the single moment whereas others use the double moments principle. Each technicality will be pointed out during the explanation.

1. Step with your left foot to the left and make hidari mahanmi neko ashi, at the same time perform hidari haishu uke jodan (left back of hand defence to the head) while your right hand is brought up to just above the head with a jodan shuto uke. This is the same as Pinan Shodan, but with the hands open so this technique uses the double moment principle.



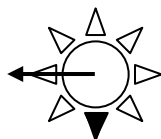
1a



1b – Side View



2. Bring the left foot back to original yoi position, step out to the right with the right leg into migi mahanmi neko ashi, and at the same time perform migi haishu uke jodan whilst bringing the left hand up to just above the head with a jodan shuto uke.



2a



2b – Side View



- Bring back your right foot to the original yoi position and at the same time bring the hands back to your hips, while continuing to move, step forward with your left leg and perform gedan juji uke (low cross defence) in junzuki dachi. This is application of body weight like junzuki (i.e. taiju no ido).

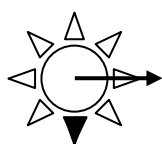


Otsuka sensei says *"This is not to defend with crossed arms. It is not possible to block with both arms, but this is not advantageous, hence, block with one arm and attack with the other. Remember that a kata must be practiced both the left and to the right. Thus the arms are only resting on each other – there should be no excessive strength present."*

- Take one step forward with your right leg into **hanmi neko ashi**, perform migi soto uke jodan with the left arm across the solar plexus. The double moment principle is applied to this technique. **Note:** the feet are at 90° to each other.

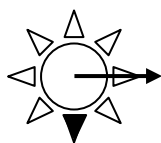


- Bring your left foot forward into heisoku dachi and placed the clenched fists at your right hip with your left hand palm facing down. The fists touch lightly and the forearm touches the body lightly as well.



- After a pause, kick with *migi yoko maegeri* (right side kick – this is Wado Ryu side kick) and at the same time perform *hidari yoko barai* (left side sweep).

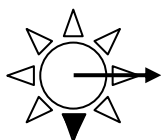
The *yoko geri* from Wado Ryu is using a front kick striking with the ball of the foot as opposed to a karate side kick hitting with *sokuto geri*. In Wado Ryu you are keeping the hips as square to the front as possible and **not** allowing the body to turn in the same direction as the kick.



- As you land in *gyakuzuki dachi*, perform *migi mae empi* (right front elbow strike) whilst making a target for it with your left hand (7a). The principle here is the use of *wado empi* not karate *empi*. Wado Ryu *empi* has the thumb uppermost and little finger down such as in a *tate zuki* or vertical fist type position (7b). We have taken the front arm away so you can see the correct technique (7c) as shown by the picture of Otsuka sensei doing the same technique. This Wado *empi* technique uses the single moment principle.

7a - Actual Direction

7b - Detail



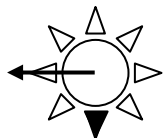
7c

Otsuka Sensei performing Wado Empi

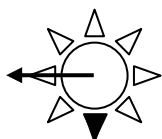
**Note:** Thumb uppermost



8. Bring the right foot up to the left into heisoku dachi and have the hands at the left hip, right palm facing down fists close together.



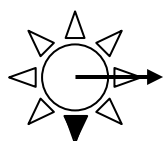
9. After a slight pause kick with migi yoko maegeri and at the same time perform hidari yoko barai. As per 5 above but using the opposite sides.



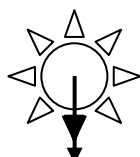
10. As you land in gyakuzuki dachi, perform hidari yoko (Wado Ryu) empi whilst making a target with the right hand. As per 6 above but using the opposite sides. This technique uses the single moment principle.

10a - Actual Direction

Detail



11. Twist your body 90° to the front into *gyakuzuki no tsukkomi henka dachi* (a variation to the wide *gyakuzuki* thrusting stance but with no lean forward). A modern approach to this position use a *yoko seishan henka dachi* instead. Then perform *migi tenohara uke* (right palm hand defence) and at the same time bring the left hand up to the head with *hidari shuto jodan uke*. This whole movement uses the single moment principle.



There are a few important ideas to look at here. Firstly, if we look at Otsuka sensei photograph we can see that his right palm hand is in the centreline of his body and not, as has been traditionally taught, over to the left side his body. The reason for this is the fact that the palm strike hits the opponent high on the arm up around the elbow or biceps area, not the wrist. This has the effect of knocking the arm out of the way with the minimum force and not excessive or maximum force. Secondly, his left hand is performing a *shuto jodan uke* and not simply resting the arm or back of the hand against the forehead. This gives the techniques purpose and function rather than simply being a "*kamae*" or non-meaningful position.

12. Kick with *migi maegeri chudan* (12a) and as you land the kick, make *gyaku neko ashi dachi* and at the same time perform *hidari otoshi uke* then *migi otoshi uraken jodan* (right hand dropping back fist strike) (12b).

12a

12b

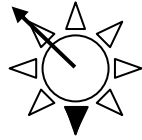
12c – Side View



Otsuka sensei specifically says "*.. the body weight is evenly distributed equally on both legs. Do not support the body with the right leg alone.*"



13. Turn the body to your left 225° into left mashomen no neko ashi and at the same time perform hidari soto uke jodan. This technique uses the single moment principle from pinan sandan.



14. Kick with migi maegeri chudan (14a) and when you land the kick in gyakuzuki dachi for both renzuki punches, which is alternate punching, migi zuki (14b) then hidari zuki (14c).

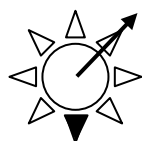
14a - Maegeri

14b - Junzuki

14c - Gyakuzuki



15. Turn 90° to the right into right mashomen no neko ashi and at the same time perform right soto uke jodan. Again this technique uses the single moment principle.

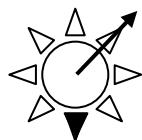


16. Kick with left maegeri chudan (16a) and as you land perform left junzuki in gyakuzuki dachi (16b). And then immediately follow this with right gyakuzuki chudan (16c).

16a - Maegeri

16b - Junzuki

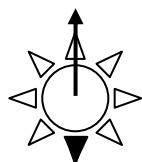
16c - Gyakuzuki



17. Turn the body 45° to your left moving the left foot into mahanmi neko ashi, at the same time perform hidari soto uke jodan bringing your right down and across the solar plexus with migi otoshi ude uchi (17a). This technique uses the double moment principle (17b).

17a

17b - Side View Double Moment

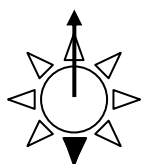


18. Take one step forward into right mahanmi neko ashi and perform right soto uke jodan bringing your left arm across the solar plexus (18a). Take another step forward into left mahanmi neko ashi and perform left soto uke jodan bringing your right arm across the solar plexus (18b).

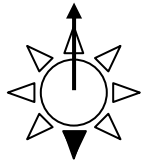
18a

18b

18c - Side View



19. On the spot, twist the body to the left into mashomen neko ashi whilst performing a **single migi soto uke jodan only**; leaving your left arm in the same position, i.e. the left soto uke **does not move** (19a). Then kick with migi hiza geri bringing both arms down at the same time through the centre line of the body (19b).



19a



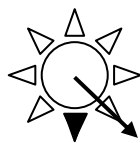
19b



19c – Rear View



20. Turn 225° to your left and perform left kake uke jodan and right otoshi kake uke chudan at the same time. As the kake uke goes to the left, the body should be twisted to the right using the double moment principle. The dropping body here also uses the otoshi chikara or dropping energy principle from pinan nidan first movement.



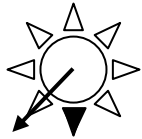
**Note:** The back hand is not horizontal but angled upwards at the solar plexus. The alignment of the hands is almost in a straight line. The distance between the right hand and the left elbow is small.

Otsuka sensei says specifically that *"There should not be too much space between the right palm and the left elbow."*

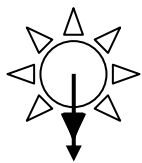
21. Move the right foot to the right into mahanmi neko ashi and perform right kake uke jodan and left otoshi kake uke chudan at the same time (21b). Lead with the heel first (21a), then push forward onto the toes transferring the weight forward into mahanmi neko ashi dachi.

21a - INTERMEDIATE

21b



22. Step back slightly with the left foot and follow this with the right foot into yame position. Move the left foot in and then the right into noare



This completes the pinan yondan kata.

## Notes

# The Complete Pinan Yondan Kata

Noare



Yoi



1



2



3



4



5



6



7



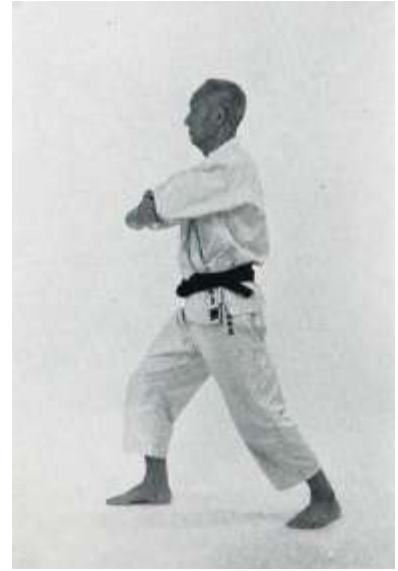
8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25





26



27



28



Yame



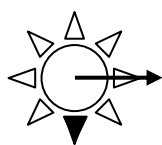
Noare



## Pinan Godan (平安 五段)

Pinan godan is the fifth and final pinan kata. As in pinan nidan, as well as pinan sandan, the pinan godan kata has some unusual and unique techniques that are not found in the subsequent advanced kata. So it is obvious that they cannot have come from the advanced kata. So where do they come from? Research the Channan kata.

1. Turn 90° to your left into left mashomen neko ashi and at the same time perform hidari soto uke jodan (1a) as in **the first move of pinan sandan**. On the spot, punch with migi gyakuzuki (1b). Note the direction of the back foot to allow the hips to be part of the body rotation for the gyakuzuki.



1a

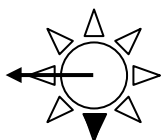


1b

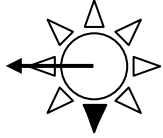


Otsuka sensei says "*The body's rotation is the main focus.*"

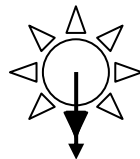
2. Draw your right foot to your left foot into musubi dachi, have your hands at your right hip i.e. the opposite hip to pinan yondan. The hands are **not** touching and there is a little space between the forearm the body.



3. Turn 90° to your right into right *mashomen neko ashi* and at the same time perform *migi soto uke jodan*. On the spot, punch with *hidari gyakuzuki*.



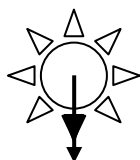
4. Draw your left foot to your right foot into *musubi dachi*, have your hands at your left hip.



5. Take one step forward with your right leg into right ***hanmi neko ashi***, at the same time perform *migi soto uke jodan* with your left arm across the solar plexus. This technique uses the double moment principle and is the same as the *pinan yondan* movement #5.



6. Take one step forward into left junzuki dachi and perform gedan juji uke (X type defence position), right on top. This is the same as pinan yondan movement #4 - but use the same junzuki weight transfer principle of taiju no ido.



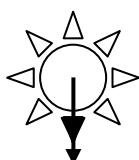
The significance of the right hand on top is the fact that you are pushing down and forward with the left hand which is underneath and punching over the top of the left arm with a right punch, which is generally the stronger side for an attacking defence.

7. On the spot open both hands then raise them up twisting the palms away from you to jodan juji uke (7a). Note each hand should be capable of performing the path of a jodan uke defence (but hands in shuto) and should finish above the head (7b). As you lower the arms to chudan level, the right hand should be moved so that it ends up firstly in front of the left arm then as the arms come down the right arm will be underneath the left. Right palm facing up and left palm facing down to the floor (7c).

7a - INTERMEDIATE

7b

7c



8. On the spot, perform hidari chudan zuki whilst pulling the right hand back, not a harai i.e. not a defence but a punching attack.
9. Take one step forward and punch with migi junzuki.



8



9

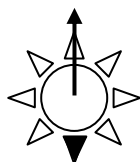


10. Turn 180° around to your left, stepping with your right leg into shiko dachi and striking with migi gedan barai (10a). This is the same techniques but viewed from the side (10b).

10a



10b – Side View



### Please Note:

There is no type of defensive move added here, such as soto uke jodan as you start to move rearwards. Otsuka sensei is very clear about this, he says to simply turn into side stance and perform a gedan defence. Specifically he says:

*"The right fist should come from near the right ear (the palm should be pointed to the rear)."*

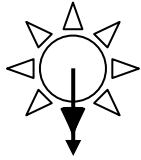
We should infer from this statement that in order to affect the correct angle and direction for the next gedan barai movement, the hands comes from close to the ear. This is totally unique to Wado Ryu. **To reiterate**. There is no soto uke in this movement.

11. Draw the left foot back into yoi position and at the same time strike with hidari chudan uke (harai or sweep defence). Otsuka sensei adds *"Don't just extend the left arm, but incorporate a twist into it."*

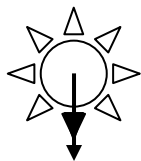
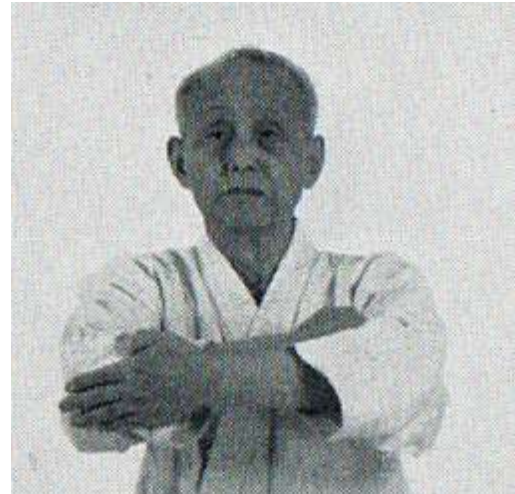
11a



11b – Side View



12. Take one step forward into right junzuki dachi, make a target with your left hand and strike it with migi mae empi (right front elbow strike). Again this is Wado Ryu.



13. Without moving the right leg, bring your left foot up into gyaku-neko ashi dachi (reverse cats stance), perform migi soto uke jodan with your left arm perpendicular to it, palm facing the floor. This is the same stance as Pinan Yondan movement #12b. The body should be square (shomen) and not twisted (hanmi) and arms at 90° to each other.

13a

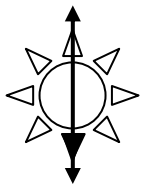


13b – Side View



14. Move your left foot backwards, twist your body to the left with a nagashizuki and at the same time perform migi ura zuki (right back punch leaving the palm facing upwards so do not twist it like a normal zuki technique). With your left arm across the solar plexus (14a).

Photograph (14b) shows the same technique but viewed from the side. Otsuka sensei says "The punch is done with the whole body..Lower the left elbow as the punch is thrown and prepare to react for any surprise attacks." Note the alignment of the left and right arms.



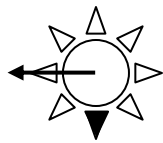
14a



14b – Side View



15. Jump up and raise your feet to the buttocks, pulling both hands back to your sides turning 270°. As you land perform juji uke in migi gyaku-neko ashi, the right arm is on top.



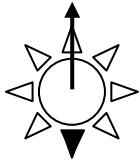
Note in the photograph that Otsuka sensei has both heels up so the he is not landing flat footed.

16. Take one step to your right the original rear into *migi junzuki dachi*, perform *migi soto uke jodan* and have your left arm across the chest (16a). This is the same techniques as in *pinan shodan* so the **double moment** principle should be applied here as well (16b).

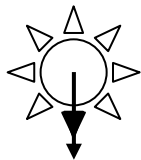
16a



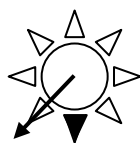
16b – Side View



17. Twist your body 180° to the left into *kokutsu dachi*, perform *migi soto uke jodan* and *hidari gedan barai* at the same time. The body is bent slightly back i.e. leaning back diagonally right.



18. INTERMEDIATE – Pull the left foot back into *musubi dachi* and bring the arms into *pinan sandan* position, but keep moving straight into 19.





19. Step out to a 45° angle with your right leg into *migi kokutsu dachi* as before and perform *hidari soto uke jodan* and *migi gedan barai* at the same time. The body is bent slightly back.



20. Draw the right foot only back into *yame*. Then move the left foot then the right foot into *noare*.

Yame



Noare



This completes the *pinan godan kata*.

# The Complete Pinan Godan Kata

Noare



Yoi



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



Yame



Noare

