

Pinan sono Go - 平安五段

4^e Kyu

The **Pinan Kata** were originated in Okinawa by Anko Itosu sensei from older *Kata* such as *Kusanku* and *Channan* into forms suitable for teaching karate to young students. When Gichin Funakoshi brought *Karate* to Japan, he renamed the *Kata* to **Heian**, which is translated as 'peaceful and safe'. **Pinan** - 平安 is the Okinawan pronunciation of the characters **Hei** - 平, meaning *Peace*, and **An** - 安, meaning *Relax*. The purpose of *Kata* is to develop a calm, peaceful mind and harmony between the mind and body.

The **Pinan Kata** were made in the form as we now know it by Anko Itosu sensei in 1905. Anko Itosu, a teacher on Okinawa, was born in the village of Yamagawa in the Shuri region. One of the stories surrounding the creation of this *Kata* claims that Anko Itosu learned the *Kata* from a Chinese man who lived in Okinawa and called it 'Channan', but has been lost. It's more likely that Anko Itosu created a *Pinan Dai* from the older *Kata*: *Kusanku Dai*, *Gojushiho* and maybe *Bassai Dai*. This *Kata* had to act as a beginner *Kata* for school lessons and be easier to learn than the more complex and advanced *Kata* that are usually taught later. After completing his new *Kata*, *Pinan Dai* (the great *Pinan*), he changed his mind about learning such a long *Kata* for beginners and cut it into five parts and then renamed it by analogy of **Godai** - 五大, the Japanese Five Elements Philosophy: Earth, Water, Fire, Wind and Emptiness.

Masutatsu Oyama implemented the five **Pinan Kata** with a few modifications, to adapt the *Kata* to the *Kyokushin* system, with its own modes and techniques, where more emphasis is placed on strength. In the 1980s, he developed the **Pinan Kata URA**, to develop balance and skill in circular movements (turning).

Pinan Godan - 平安五段 is the last *Kata* in the *Pinan* group and is practiced in order to unite several of the core aspects of *Karate*. Defense of *Jodan*, *Chudan* and *Gedan* areas. Seizing and countering an opponent's attack, followed with change of direction (in order to face next opponent). Use of jump, parry and counter techniques in conjunction with flowing techniques. The execution of this *Kata* places high emphasis on rhythm and timing. It contains techniques for close combat and focuses on the usage of *Kiba Dachi*. The flow of *Pinan Godan* is characterized by the dynamic use of 'double defense' movements and foot techniques (*Ashi Sabaki*). It is the *Kata* of the 'Emptiness'. During the jump you are 'loose' from the ground, from an opponent, of everything. The *Karateka* should now master enough basic techniques to stand up in a self-defense situation and there may be a 'Peaceful Spirit'.

Known as the *Northern Kata* within *Kyokushin Karate*, **Pinan sono Go** was adapted by Sosai Masutatsu Oyama from his background in the **Shuri-Te** tradition, which he learned from sensei Gichin Funakoshi.

Dachi Waza

Fudo Dachi

Joi Dachi

Heiko Dachi

Kokutsu Dachi

Heisuoku Dachi

Zenkutsu Dachi

Kiba Dachi

Tsuri Ashi Dachi

Kake Dachi

Te Waza

Chudan Gyaku Tsuki

Chudan Oi Tsuki

Hiji Jodan Uchi

Morote Jodan Age Tsuki

Uke Waza

Uchi Uke

Morote Uchi Uke

Juji Gedan Uke

Shuto Juji Jodan Uke

Teisoku Uke

Gedan Barai

Haishu Uke

Shotei Gedan Uke

Manji Uke

Geri Waza

Teisoku Mawashi Geri

Kihon Jutsugo

Kamae, Hajime, Waki no Kamae, Juji Kamae, Shuto Waki no Kamae, Hikite, Naore, Yasume

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- 1 Begin the **KATA** from the base **KAMAE** position in **FUDO DACHI**. On the command **PINAN SONO GO** followed by the command **YOI** perform a slow **YOI DACHI** that ends in **HEIKO DACHI**.



On the command **HAJIME/ICHI** move the left foot to the left and turn 90° counterclockwise into left **KOKUTSU DACHI**, block left **UCHI UKE** and punch right **CHUDAN GYAKU TSUKI**.



- 2 Turning 90° clockwise return the left foot into **HEISOKU DACHI**, simultaneously the right fist is pulled slowly back into right **WAKI no KAMAE** (left fist on top of the right one).



- 3 Move the right foot across and turn 90° clockwise into right **KOKUTSU DACHI**, block right **UCHI UKE** and punch left **CHUDAN GYAKU TSUKI**.



- 4 Turning 90° counterclockwise return the right foot into **HEISOKU DACHI**, simultaneously the left fist is pulled slowly back into left **WAKI no KAMAE** (right fist on top of the left one).



- 5 Move the right foot forward into right **ZENKUTSU DACHI** and block right **MOROTE UCHI UKE**.



- 6 Move the left foot forward into left **ZENKUTSU DACHI** and block right **JUJI GEDAN UKE** (the block is executed from the **JUJI KAMAE** from the right ear).



- 7 Drive both arms up into right **SHUTO JUJI JODAN UKE** (left arm under right).



- 8 Execute a clockwise twisting movement with both **SHUTO** hands, and then pull them back into right **SHUTO WAKI no KAMAE** (left **SHUTO** hand on top of the right one).



- 9 Move the right foot forward into right **ZENKUTSU DACHI**, punch right **CHUDAN OI TSUKI**, simultaneously pulling the left hand back closed to the ready punch position.



- 10 Turn 180° counterclockwise, pivoting on the left foot, blocking right leg **TEISOKU UKE** and prepare to block **GEDAN BARAI** (the leg block is executed as if being attacked from behind and the left hand covers the groin), stamp with the right foot into **KIBA DACHI** and block right **GEDAN BARAI** with **KIAI**.



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- 11 Quickly turn the head 180° counterclockwise to the left and bring the right palm in front of your face to cover with **SHOTEI** (the open left hand under the right arm). Bring the left hand slowly from under the right arm pit and block **HAISHU UKE** at approximately head height, simultaneously pulling the right hand back into **HIKITE**.



- 12 Kick a hard and fast right **TEISOKU MAWASHI GERI** on your left open hand. Return the right leg in **TSURI ASHI DACHI** and strike the left open hand with a right **HIJI JODAN UCHI**. Continue the movement by jumping into left **KAKE DACHI** and block a right **MOROTE UCHI UKE**.



- 13 From the **KAKE DACHI** position, turn your head 180° counterclockwise and step at 90° counterclockwise into left **KOKUTSU DACHI**, simultaneously strike a right **MOROTE JODAN AGE TSUKI**.



- 14 Pull both fists back into the ready punch position, whilst leaping in the air turning 90° counterclockwise to the left, and you land into a low **KAKE DACHI** blocking **JUJI GEDAN UKE** with **KIAI**.



- 15 Move the right foot across and turn 90° clockwise into right **ZENKUTSU DACHI** and block right **MOROTE UCHI UKE**.



- 16 Move the left foot at 45° counterclockwise to the left, pivoting on the right foot, into left **ZENKUTSU DACHI** and block a right **SHOTEI GEDAN UKE**, whilst bringing your left **SHUTO** hand up to the right ear.



- 17 Turn the hips 90° counterclockwise into left **KIBA DACHI**, pull the right hand back and extend it fully upwards above the right shoulder with the fist closed, simultaneously block left **GEDAN BARAI** and keep the head facing the direction of the block (**MANJI UKE**).



- 18 Retaining the arm positions bring the left foot to the right, at 45° counterclockwise, into **MOSUBI DACHI**.



- 19 Move 45° clockwise to the right, into right **ZENKUTSU DACHI** and block a left **SHOTEI GEDAN UKE**, whilst bringing your right **SHUTO** hand to the left ear.



- 20 Turn the hips 90° clockwise into right **KIBA DACHI**, pull the left hand back and extend it fully upwards above the left shoulder with the fist closed, simultaneously block right **GEDAN BARAI** and keep the head facing the direction of the block (**MANJI UKE**).



On the **NAORE** command move the right foot back at 45° clockwise into **FUDO DACHI**. At the command **YASUME** relax and at ease.



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0.



1a.



1b.



2.



3a.



3b.



4.



5.



6a.



6b.



7.



8a.



8b.



9.



10a.



10b. KIAI



11a.



11b.



12a.



12b.



12c.



13.



14a.



14b.



15.



16.



17.



18.



19.



20.



Noare.