

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 *Gichin Funakoshi sensei*.

Dachi Waza

Fudo Dachi

Yoi 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

Seiken Gedan Juji Uke

Shuto Jodan Juji 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

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**.



- 1 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, in a straight line 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, in a straight line 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 **SEIKEN GEDAN JUJI UKE** (the block is executed from the **JUJI KAMAE** from the right ear).



- 7 From this position drive both arms up into right **SHUTO JODAN JUJI UKE** (left arm under right).



- 8 Execute a clockwise twisting movement with both **SHUTO** hands, make with both hand palms a grasping block (**RYŌ SHŌ TSUKAMI UKE**) and 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 with the right leg **TEISOKU UKE** (the leg block is executed as if being attacked from behind and bring the right hand in position to strike and the right leg to stamp), then stamp a right **YOKO FUMIKOMI** into **KIBA DACHI** and strike right **TETTSUI GEDAN** with **KIAI**.



- 11** Quickly prepare for a for a blocking movement ending at 180° counterclockwise by bringing the left open hand in the right armpit under the right fist to the left. Then slowly bring the left hand slowly under the right arm pit and block **HAISHU UKE** at approximately head height, simultaneously pulling the right hand back into **HIKITE** (your head follows the direction and speed of the **HAISHU**).



- 12** Kick a hard and fast right **TEISOKU MAWASHI GERI** on your left open hand while turning the body 90° counterclockwise. Continue turning the body 90° counterclockwise, 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 **SEIKEN GEDAN JUJI 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 open 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 (MANJI UKE)** and keep the head facing the direction of the opponent at the left.



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



- 19** Move 45° clockwise to the right, into right **ZENKUTSU DACHI** and block a left **SHOTEI GEDAN UKE**, whilst bringing your right open 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 (MANJI UKE)** and keep the head facing the direction of the opponent at the right.



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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The images came from the Internet and classes from Shihan Loek Hollander, Shihan Henny Ruberg and Shihan Jan Vleesenbeek.

The Kata is learned from Shihan Henny Ruberg and Shihan Peter Voogt (Shihan Loek Hollander - IKO) and has some influences from Shihan Hatsuo Royama (KIKO).

Pinan sono Go - 平安五段

2^e Kyu



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.