

Pinan sono Ni - 平安二段

6^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** in *Kyokushin Karate* 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, Masutatsu Oyama developed the **Pinan Kata – URA**. *De Ura* or 'reverse' *Kata*, were a form to develop balance and skill in circular movements (turning) against multiple opponents.

Once these five *Pinan Katas* and their applications have been mastered, the *Karateka* can be confident in his/her ability to defend themselves in most situations, keeping him/her safe from being harmed. The *Pinans* are taught to various beginner ranks according to their difficulty.

This is the second *Kata* of the *Pinan* group, **Pinan Nidan - 平安二段**, is loosely based on an I-shaped **Embusen**. It develops also a number of defensive and attacking techniques. Body positioning is developed with the execution of different stands. In *Pinan Sono Ni* the balance and the control of the body are focused upon. This *Kata* is considered the 'Water' *Kata*, fast and smooth, *Pinan Nidan* comes to his own in smooth and relaxed movements.

Known as the *Northern Kata* within *Kyokushin Karate*, **Pinan sono Ni** was adapted by Sosai Masutatsu Oyama from his background in the **Shuri-Te** tradition, as 4th than in *Shotokan Karate*, which he learned from sensei Gichin Funakoshi.

Dachi Waza

Fudo Dachi
Joi Dachi
Heiko Dachi
Kokutsu Dachi
Kiba Dachi
Tsuru Ashi Dachi
Zenkutsu Dachi

Te Waza

Tettsui Hizo Uchi
Tettsui Jodan Yoko Uchi
Uraken Jodan Yoko Uchi
Chudan Yonhon Nukite
Chudan Gyaku Tsuki
Jodan Yonhon Nukite

Uke Waza

Uchi Uke / Jodan Uke
Shuto Mawashi Uke
Osae Uke
Haito Uke
Morote Uchi Uke
Gedan Barai
Jodan Uke
Sukui Uke

Geri Waza

Jodan Yoko Geri
Jodan Mae Geri

Kihon Jutsugo

Kamae, Hajime, Hikite, Waki no Kamae, Migi Mae Naname, Hidari Mae Naname, Naore, Yasume

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Begin the **KATA** from the base **KAMAE** position in **FUDO DACHI**. On the command **PINAN SONO NI** 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**, pull simultaneously the right fist back to the right side in the ready punch position and the left fist is positioned immediately on, and vertical to, the right fist (right **WAKI no KAMAE**). Execute simultaneously the left arm in **UCHI UKE** and the right arm in **JODAN UKE**.



- 2 Still in the **KOKUTSU DACHI**, block the opponent's attack firmly with right **TETTSUI HIZO UCHI**. The left fist is simultaneously brought back over the right shoulder so that the elbow is level with the jaw (n.b. the back of the fist faces upwards). Slide through with the left leg and turn into **KIBA DACHI**, looking to the left and attack with left **TETTSUI JODAN YOKO UCHI**, simultaneously pull the right fist back in **HIKITE** (ready punch) position.



- 3 Pull the right leg back into right **KOKUTSU DACHI**, at the same time turning the body 180° clockwise, simultaneously the left fist back to the left side in the ready punch position and the right fist is positioned immediately on, and vertical to, the left fist (left **WAKI no KAMAE**). Execute simultaneously the right arm in **UCHI UKE** and the left arm in **JODAN UKE**.



- 4 Still in the **KOKUTSU DACHI**, block the opponent's attack firmly with left **TETTSUI HIZO UCHI**. Slide through with the right leg and turn into **KIBA DACHI**, looking to the right and attack with right **TETTSUI JODAN YOKO UCHI**, simultaneously pull the left fist into **HIKITE** position.



- 5 Bring the right leg back turning 90° counterclockwise into **TSURU ASHI DACHI** and simultaneously bring the fists into left **WAKI no KAMAE**. Kick **JODAN YOKO GERI** and strike **URAKEN JODAN YOKO UCHI** with the right fist (n.b. the left fist remains in the ready punch position). Place the right foot on the ground behind the left foot and turn 180° counterclockwise into left **KOKUTSU DACHI** and block left **SHUTO MAWASHI UKE**.



- 6 Move forward into right **KOKUTSU DACHI** and block right **SHUTO MAWASHI UKE** (1).



- 7 Move forward into left **KOKUTSU DACHI** and block left **SHUTO MAWASHI UKE** (2).



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- 8 While moving into right **ZENKUTSU DACHI**, block left **OSAE UKE**, and at the end of the movement strike right **CHUDAN YONHON NUKITE** with **KIAI**.



- 9 Move the left foot at 90° counterclockwise and pivot on the right foot into left **KOKUTSU DACHI** and block left **SHUTO MAWASHI UKE**.



- 10 Move forward **MIGI MAE NANAME** at 45° clockwise into right **KOKUTSU DACHI** and block right **SHUTO MAWASHI UKE**.



- 11 Move the right foot at 135° clockwise and pivot on the left foot into right **KOKUTSU DACHI** and block right **SHUTO MAWASHI UKE**.



- 12 Move forward **HIDARI MAE NANAME** at 45° counterclockwise into left **KOKUTSU DACHI** and block left **SHUTO MAWASHI UKE**.



- 13 Move the left foot across at 45° counterclockwise to the left into left **ZENKUTSU DACHI**, simultaneously bring the left hand to the level of your right jaw (inside of your hand is faced outwards) and the right hand in addition block the opponent's kick with right **HAITO UKE** (as if scooping up). Continue this movement slowly (in 3 seconds) by closing the hands and making a right **SEIKEN UCHI UKE (SUKUI UKE)**.



- 14 Keeping the arms in this position and kick right **JODAN MAE GERI** and move forward into right **ZENKUTSU DACHI** and punch left **CHUDAN GYAKU TSUKI**.



- 15 Block slowly with left **SEIKEN UCHI UKE (SUKUI UKE)** in a count of three. Keeping the arms in this position and kick left **JODAN MAE GERI** and move forward into left **ZENKUTSU DACHI** and punch left **CHUDAN GYAKU TSUKI**.



- 16 Move forward into right **ZENKUTSU DACHI** and block right **MOROTE UCHI UKE** (the right fist should come from the left shoulder).



- 17 Slide the left foot across 270° counterclockwise and pivot on the right foot into left **ZENKUTSU DACHI** and block left **GEDAN BARAI**.



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- 18 In the same stance directly strike with the left hand **JODAN YONHON NUKITE** at 45° clockwise and move forward **MIGI MAE NANAME** at 45° clockwise into right **ZENKUTSU DACHI** and block right **JODAN UKE**.



- 19 Slide the right foot across and turn 135° clockwise to the right into right **ZENKUTSU DACHI** and block right **GEDAN BARAI**.



- 20 In the same stance strike directly with the right hand a right **JODAN YONHON NUKITE** at 45° counterclockwise and move forward **HIDARI MAE NANAME** at 45° counterclockwise into left **ZENKUTSU DACHI** blocking left **JODAN UKE** with **KIAI**.



On the **NAORE** command return 45° counterclockwise to the left into **FUDO DACHI** (pull left foot back to the base position, still looking right until the turn is completed). At the command **YASUME** relax and at ease.



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Adapted to the new KWF Kata-syllabus (Shihan Antonio Pinero - May 2019) with feedback of Shihan Paul Lorist.

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0.



1a.



1b.



2a.



2b.



3a.



3b.



4a.



4b.



5a.



5b.



5c.



5d.



6.



7.



8a.



8b. KIAI



9.



10.



11.



12.



13a.



13b.



13c.



14a.



14b.



15a.



15b.



15c.



16.



17.



18a.



18b.



19.



20a.



20b. KIAI

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