

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 third *Kata* of the *Pinan* group, **Pinan Sandan - 平安三段**, 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. *Pinan sono San* contains many techniques for close combat and focuses on the usage of *Kiba Dachi*. This *Kata* is considered the 'Fire' element. Think of fire and see how the flames move. Compare these movements to those of the *Kata*. The *Kata* starts small, travels with the wind in fast forward movements. *Pinan Sandan* is the most peculiar of all base *Kata*.

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

Dachi Waza

Fudo Dachi
Yoi Dachi
Heiko Dachi
Kokutsu Dachi
Musubi Dachi
Zenkutsu Dachi
Kiba Dachi

Te Waza

Chudan Yonhon Nukite
Tettsui Jodan Yoko Uchi
Chudan Oi Tsuki
Uraken Sayu Ganmen Uchi
Hiji Ushiro Ate
Jodan Ushiro Tsuki

Uke Waza

Uchi Uke
Uchi Uke / Gedan Barai
Morote Uchi Uke
Shotei Osae Uke
Hiji Chudan Uke

Geri Waza

Jodan Mae Geri

Kihon Jutsugo

Kamae, Hajime, Ryo Ken Koshi Kamae, Kaiten Ashi, Naore, Yasume

Begin the **KATA** from the base **KAMAE** position in **FUDO DACHI**. On the command **PINAN SONO SAN** 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** and block left **UCHI UKE**.



- 2 Bring the right foot to the left foot into **MUSUBI DACHI** and at the same time position the right hand in **GEDAN BARAI**. Block right **UCHI UKE / GEDAN BARAI**.



- 3 Block left **UCHI UKE / GEDAN BARAI**.



- 4 Move the right foot back 180° clockwise into right **KOKUTSU DACHI** and block right **UCHI UKE**.



- 5 Bring the left foot to the right foot into **MUSUBI DACHI** and at the same time position the left hand in **GEDAN BARAI**. Block left **UCHI UKE / GEDAN BARAI**.



- 6 Block right **UCHI UKE / GEDAN BARAI**.



- 7 Move the left foot at 90° counterclockwise into left **ZENKUTSU DACHI** and block **MOROTE UCHI UKE**.



- 8 Block left **SHOTEI OSAE UKE** and return the right hand open to the ready punch position. Move forward into right **ZENKUTSU DACHI** and strike right **CHUDAN YONHON NUKITE**.



- 9 Pivot on the right foot and spin counterclockwise 180° into **KIBA DACHI**, simultaneously the left arm comes quickly over the right one (hands are closing to a fist). On completion of the turn, into **KIBA DACHI**, strike left **TETSUI JODAN YOKO UCHI**.



- 10 Move forward into right **ZENKUTSU DACHI** and punch right **CHUDAN OI TSUKI** with **KIAI**.



- 11 Pivot on the right foot and turn 180° counterclockwise into **MUSUBI DACHI** simultaneously placing the fists in **RYO KEN KOSHI KAMAE** (both of the fists are facing forward on the hips).



- 12 Kick right **JODAN MAE GERI** bring the foot back and place it down turning your body 90° counterclockwise into **KIBA DACHI**, immediately block right **HIJI CHUDAN UKE**, keeping the fists in **RYO KEN KOSHI KAMAE** (1).



- 13 Strike right **URAKEN SAYU GANMEN UCHI** and return the fist to the hip position.



- 14 Kick left **JODAN MAE GERI** bring the foot back and place it down turning your body 90° clockwise into **KIBA DACHI**, immediately block left **HIJI CHUDAN UKE**, keeping the fists in **RYO KEN KOSHI KAMAE** (2).



- 15 Strike left **URAKEN SAYU GANMEN UCHI** and return the fist to the hip position.



- 16 Kick right **JODAN MAE GERI** bring the foot back and place it down turning your body 90° counterclockwise into **KIBA DACHI**, immediately block right **HIJI CHUDAN UKE**, keeping the fists in **RYO KEN KOSHI KAMAE** (3).



- 17 Strike right **URAKEN SAYU GANMEN UCHI** and return the fist to the hip position.



- 18 Move forward into left **ZENKUTSU DACHI** and punch left **CHUDAN OI TSUKI**.



- 19 Move the right foot forward to directly into **HEIKO DACHI**, continue by right **KAITEN ASHI** (pivot 180° counterclockwise on the right foot) into **KIBA DACHI**, simultaneously strike left **HIJI USHIRO ATE** and right **JODAN USHIRO TSUKI**.



- 20 Keeping the arms in the same position jump to the right, leading with the left foot (hook your leg), land in **KIBA DACHI** and strike right **HIJI USHIRO ATE** and left **JODAN USHIRO TSUKI** 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.



Pinan sono San - 平安三段

5^e Kyu



0.



1.



2.



3.



4.



5.



6.



7.



8a.



8b.



9a.



9b.



9c.



9d.



10. KIAI



11.



12a.



12b.



13.



14a.



14b.



15.



16a.



16b.



17.



18.



19a.



19b.



19c.



19d.



20a.



20b.



20c. KIAI



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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).