

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 fourth *Kata* of the *Pinan* group, **Pinan Yondan** - 平安四段, is loosely based on an I-shaped **Embuse**. The flow of *Pinan Yondan* is characterized by the dynamic use of 'double defense' movements and foot techniques. With many high kicks and hand techniques, one could regard *Pinan Yondan* as the 'Wind' *Kata*. The air, from the lungs of the *Karateka*, is undoubtedly a performance of wind while performing the *Kata*. The kicks are also an indication of nature and the wind.

Known as the *Northern* *Kata* within *Kyokushin Karate*, **Pinan sono Yon** 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

Zenkutsu Dachi

Tsuri Ashi Dachi

Kake Dachi

## Te Waza

Uraken Jodan Yoko Uchi

Hiji Jodan Ate

Shuto Ganmen Uchi

Uraken Sayu Ganmen Uchi

Nihon Chudan Tsuki

## Uke Waza

Shuto Uchi Uke / Shuto Jodan Uke

Seiken Gedan Juji Uke

Shuto Mawashi Uke

## Geri Waza

Jodan Yoko Geri

Chudan Mae Geri

Hiza Geri

## Kihon Jutsugo

Kamae, Hajime, Hikite, Waki no Kamae, Kake Wake Kamae, Naore, Yasume

Begin the **KATA** from the base **KAMAE** position in **FUDO DACHI**. On the command **PINAN SONO YON** 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 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**). Without moving the body or its direction, simultaneously move the left arm into a **SHUTO UCHI UKE** and raise the right arm into a **SHUTO JODAN UKE** (to the side of the head).



- 2 Move the left foot across turning the body 180° clockwise into right **KOKUTSU DACHI**, simultaneously pulling the left and right fist back into left **WAKI no KAMAE**. Without moving the body or its direction, and move the right arm across into a **SHUTO UCHI UKE** and raise the left arm into a **SHUTO JODAN UKE**.



- 3 Move the left foot at 90° counterclockwise, position the hands by the right ear in the **SEIKEN JUJI** position, and complete the turn into left **ZENKUTSU DACHI** and simultaneously block right **SEIKEN GEDAN JUJI UKE** (right arm above left).



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



- 5 Bring the left leg slowly into **TSURU ASHI DACHI**, move the right and left fists back into right **WAKI no KAMAE**.



- 6 Kick left **JODAN YOKO GERI** and simultaneously strike left **URAKEN JODAN YOKO UCHI** (the right fist remains in **HIKITE**). Bring the left foot back into **TSURU ASHI DACHI** and then step down to the left into left **ZENKUTSU DACHI**. While turning the hips 90° counterclockwise into the stance, strike right **HIJI JODAN ATE**, hitting the open left hand.



- 7 Turn body 45° and lift the right leg slowly into **TSURU ASHI DACHI**, move the left and right fists back into left **WAKI no KAMAE**.



- 8 Kick right **JODAN YOKO GERI** and simultaneously strike right **URAKEN JODAN YOKO UCHI** (the left fist remains in ready position). Bring the right foot back into **TSURU ASHI DACHI** and then step down to the right into right **ZENKUTSU DACHI**. While turning the hips 90° clockwise into the stance, strike left **JODAN HIJI ATE**, hitting the open left hand.



- 9 Partially turn the upper body and head 135° counterclockwise to the left retaining the **ZENKUTSU DACHI** stance, bring the right hand behind the head preparing **SHUTO GANMEN UCHI** and extend the left arm with the hand open in a **SHOTEI JODAN** cover position so that it is at the same level with your head. Complete the turn into left **ZENKUTSU DACHI** and strike right **SHUTO GANMEN UCHI** at 90° counterclockwise and at the same time pull the left hand back so that it is one fist away from the forehead with the palm facing away from the body (face also at 90° counterclockwise).



- 10 Kick right **CHUDAN MAE GERI** at 45° clockwise (from the **ZENKUTSU DACHI** position) with the hands in the same position (to the front). Pull the right leg back into the **TSURU ASHI DACHI** position and cover with left **SHOTEI** and prepare to strike with right **URAKEN**. Jump to the front into right **KAKE DACHI** and as you land in **KAKE DACHI** strike right **URAKEN SAYU GANMEN UCHI** with **KIAI** (as you strike the left hand moves outside the right and returns to left **HIKITE**).



- 11 Move the left foot at 135° counterclockwise into left **ZENKUTSU DACHI** and simultaneously slowly move into a **KAKE WAKE KAMAE** (downwards cross arm move with the hands closed, left over right).



- 12 Kick right **CHUDAN MAE GERI** and move into right **ZENKUTSU DACHI** and execute **NIHON CHUDAN TSUKI** (left and right).



- 13 Move the right foot across 90° clockwise to the right into right **ZENKUTSU DACHI** and simultaneously slowly into a **KAKE WAKE KAMAE** (downwards cross arm move with the hands closed, right over left).



- 14 Kick left **CHUDAN MAE GERI** and move into left **ZENKUTSU DACHI** and execute **NIHON CHUDAN TSUKI** (right and left).



- 15 Move the left foot 45° counterclockwise to the left into left **ZENKUTSU DACHI** and block left **MOROTE UCHI UKE** (1).



- 16 Move forward into right **ZENKUTSU DACHI** and block right **MOROTE UCHI UKE** (2).



- 17 Move forward into left **ZENKUTSU DACHI** and block left **MOROTE UCHI UKE** (3).



- 18 Open both hands and grab for an imaginary opponent's head to the front (hands open, flat and horizontally).



- 19 Pull the hands down, kick right **HIZA GERI** with **KIAI** (as if pulling the opponent's head onto your knee). Place the right foot down diagonally in front of the left and turn 180° counterclockwise into left **KOKUTSU DACHI** (pivoting on the right foot, left foot does not move) and block a left **SHUTO MAWASHI UKE**.



- 20 Move forward into right **KOKUTSU DACHI** and block a right **SHUTO MAWASHI UKE**.



On the **NAORE** command move the right foot back into **FUDO DACHI**.

At the command **YASUME** relax and at ease.



Copyright © 2017-2021, Jaap Kooman, made for teaching purposes only.

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).



1a.



1b.



2a.



2b.



3a.



3b.



4.



5.



6a.



6b.



6c.



7.



8a.



8b.



8c.



9a.



9b.



10a.



10b. KIAI



11.



12a.



12b.



12c.



12d.



13.



14a.



14b.



14c.



15.



16.



17



18.



19a. KIAI



19b



19c

## Pinan sono Yon



19d.



20

