

Table of Contents

About the Authors	3
Preface	4
How This Book Came About	6

PART ONE

Silence: The Book of No Strings	8
The Story of Zen	9
What Is Zen Guitar?	12
Air Guitar	14
Origins	15
Your First Guitar	18

PART TWO

Sound: The Six-Fold Path of Zen Guitar	19
Welcome to the Dojo	20
First String—Soul	21
The Sound of Effort	22
The Imagination Etude	25
Freedom	26
Second String—Sound	28
The Echo Etude	29
Rhythm	31
Chordal Connotations	34
Intervals	36
Third String—Skill	37
Visual Koan: Skill	38
Practicing the Middle Way	39
Effortlessness	41
<i>Two-Part Invention in F Major</i>	42
The Speed of the Snake	43
Fourth String—Song	46
Matrix Koan	47
Finding Your Song	48
<i>Truth</i>	48
Song Within Song, Song Without Words	54
<i>Raise the Spirit</i>	56
The Yin-Yang Etude	59
One String	62
Fifth String—Path	65
The Three Stages	66
The Flowing Water Etude	67
On Learning	68
On Teaching	70
The Moment	71
Sixth String—Thought	72
The Way of the Dragon	72
Visual Koan: Transformations	74
The Cycle of 5ths/Cycle of 4ths	75
The Zazen Etude	76
True Names	77
Learning the Fretboard	80

PART THREE

Zen Guitar: One Sound One Song	83
One Sound One Song	84
Zen Guitar Tuning: D–A–D–A–A–D	85
The Twelve Themes	86
Stone Throwing Theme	88
Floating Tension Theme	89
Pushing Rock Theme	90
Dream Theme	90
Eternal Fire Theme	92
Rolling Ball Theme I	93
Rolling Ball Theme II	94
Bird Flying Theme I	95
Bird Flying Theme II	97
Cloud and Water Theme	98
Hand Skimming Water Theme	100
Kite in the Wind Theme I	101
Kite in the Wind Theme II	102
Yin-Yang Theme	104
Sudden Thunder Theme	106

PART FOUR

Coda	108
The Drone	109
Meditation and the Drone	111
The Zen Guitar Movement by Salvatore Principato	112

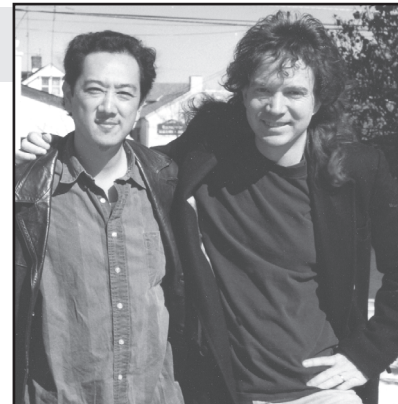
PART FIVE

Appendix	114
Notation Basics	115
More Notation	117
Chords	118
Scale Forms	119
Five Major Scale Forms	119
Five Major Pentatonic Scale Forms	119
Five Blues Scale Forms	119
Modes of the Major Scale	120
Variations on the Minor Scale	120
Glossary of Guitar Techniques	121
Glossary of Terms	122
Selected Bibliography	127

About the Authors

Philip Toshio Sudo

When he was a child, living in Japan, Philip Toshio Sudo learned to play the guitar. By applying his interest in the martial arts, Eastern thought and Zen philosophy to his musical practice, he developed the concept of Zen Guitar. He refined and articulated its basic approach through performing in the streets, parks and subways of his adopted home, New York City.



Philip.

Tobias.

His first book, *Zen Guitar* (along with a companion CD), was published in 1997 and has sold more than 100,000 copies. It was followed by three related books—*Zen Computer*, *Zen Sex* and *Zen 24/7*—written while living on the island of Maui in Hawaii with his family.

Shortly after he returned to New York City, Phil was diagnosed with stomach cancer, a disease he died of in June 2002. He is survived by his wife, Tracy, and three children—Naomi, Keith and Jonathan.

Acknowledgements

The family would like to take this opportunity to thank Tobias Hurwitz for his passion and dedication in making Phil's final book a reality. Thanks also goes to Sal Principato, John Prusinski, Clifton Lee Johnston, and countless others for their help in keeping Phil's spirit alive and furthering his vision of Zen Guitar by volunteering their time, passion and talents.

Tobias Hurwitz

Tobias Hurwitz lives in Baltimore, Maryland and has been playing guitar for more than 30 years. He studies the Ways of Zen and Praying Mantis Kung Fu, which evolved in the early Shaolin temples of China. He leads The Tobias Hurwitz Band, whose first release is titled *Zen Shred Zone*. Previous CDs include *Painted Sky*, with the incredible Dennis Chambers on drums, and *The Way of Zen Guitar*, featuring Philip Toshio Sudo's "One Sound One Song" composition. You can study guitar online with Tobias at www.WorkshopLive.com or visit him at www.tobiashurwitz.com or www.shredplanet.com. He has authored eleven books on rock guitar and endorses PRS Guitars, Ernie Ball Strings and Budda Amplification.

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Below are three bird songs transcribed for guitar. To echo these natural sounds is a good exercise in ear training. To listen to the actual bird, hear the variations of this song and yet perceive the essence that stays the same in each, is better still. Some of the notes in the first bird song have small dots above them; these notes should be played *staccato*, or shorter than usual.

Track 5

Musical notation for Track 5, a 4/4 piece in B-flat major. The melody is on a treble clef staff with a key signature of two flats. The guitar part is on a six-string staff with strings labeled T, A, B. It includes slurs for slides (SL) and fret numbers (2, 4, 6). Fingering numbers 1-1 and 1-1-1 are shown below the staff.

Track 6

Musical notation for Track 6, a 4/4 piece in D major. The melody is on a treble clef staff with a key signature of two sharps. The guitar part is on a six-string staff with strings labeled T, A, B. It includes slurs for slides (SL) and fret numbers (13, 14). An 8va marking is present. Fingering numbers 1, 2-2, 1-1, and 2-2 are shown below the staff.

Track 7

Musical notation for Track 7, a 4/4 piece in B-flat major. The melody is on a treble clef staff with a key signature of two flats. The guitar part is on a six-string staff with strings labeled T, A, B. It includes slurs for slides (SL) and fret numbers (18, 20, 22). An 8va marking is present. Fingering numbers 1, 1 2 4 1-, and 1 1 2 4 1- are shown below the staff.