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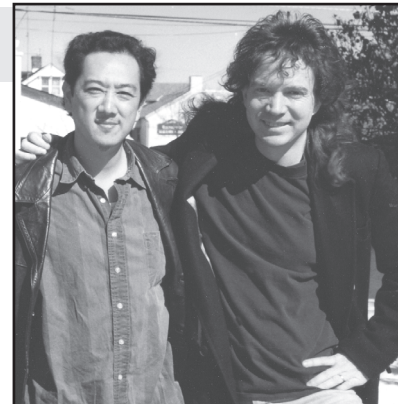
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# About the Authors

## 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](http://www.WorkshopLive.com) or visit him at [www.tobiashurwitz.com](http://www.tobiashurwitz.com) or [www.shredplanet.com](http://www.shredplanet.com). He has authored eleven books on rock guitar and endorses PRS Guitars, Ernie Ball Strings and Budda Amplification.

### *Acknowledgements*

Much thanks to Terry Gourley, whom I love dearly, and her two cats, Joey and Sophie, for making our house a home. Thanks to my son Toby, my brother Gandhi, my mother Francis, who was a great Zen teacher, and my father Jerry. Thanks to Philip Sudo, a great Zen teacher and friend. Thanks to Tracy Sudo for being incredibly supportive throughout. Thanks to Salvatore Principato for promoting the NYC Zen Guitar Festivals and for writing *The Zen Guitar Movement* (page 112). Thanks to John Prusinski, for creating and maintaining [ZenGuitar.com](http://ZenGuitar.com). And more thanks to Laurie Fox, Andie Yellott, Burgess Speed, Timothy Phelps, Matthew Liston, Dave Smolover, Nat Gunod, Matt Davis, Ric Rutledge, Winn Krozack, Ed and Rose Ranier, Sifu John Thompson, Sigung Ed Livingston and the guys in my band: Marc Norgaard, Bill Hugo and Jordan Resnick.

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

Track 5 musical notation. The treble clef staff shows a melody in 4/4 time with a key signature of two flats. The guitar staff indicates fret numbers (T, A, B strings) and fingering (1-1, 1, 1, 1, 1-1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). Slurs labeled 'SL' are placed over the first and fourth measures. Small dots above the first notes of the first and fourth measures indicate staccato playing.

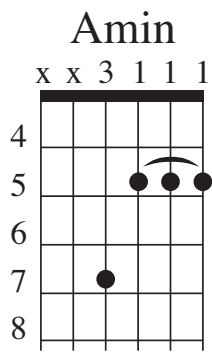
Track 6

Track 6 musical notation. The treble clef staff includes an 8va octave sign. The guitar staff shows fret numbers 13 and 14 on the T and A strings, with slurs labeled 'SL' and fingering (1, 2-2, 1-1, 2-2).

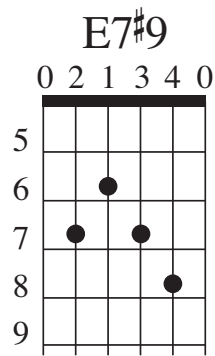
Track 7

Track 7 musical notation. The treble clef staff includes an 8va octave sign. The guitar staff shows fret numbers 18, 20, and 22 on the T string, with slurs labeled 'H H' and 'SL' and fingering (1, 1, 2, 4, 1-, 1, 1, 2, 4, 1-).

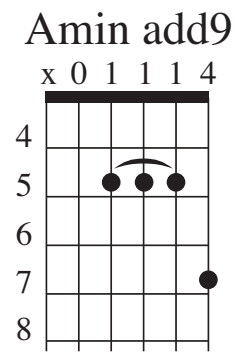
Each of these six chords is prominently played in a well-known rock song. Strum the chord, and see if it triggers a memory of the song. Have a friend strum them in random order. Can you tell which is which?



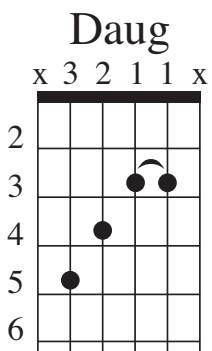
“Stairway to Heaven”  
 Led Zeppelin



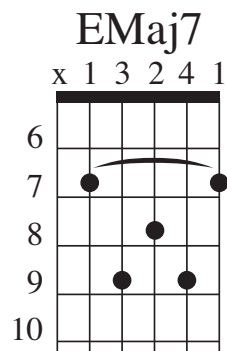
“Purple Haze”  
 Jimi Hendrix



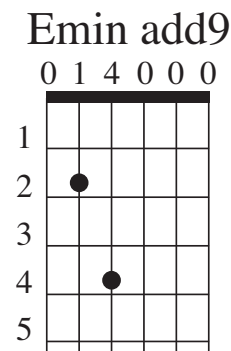
“Love Song”  
 The Cure



“Stormy Monday”  
 T-Bone Walker



“Under the Bridge”  
 Red Hot Chili Peppers



“Mediterranean Sundance”  
 Al Di Meola

## The Flowing Water Etude

*T*hought: The same water that bubbles forth from the highest of mountain springs will eventually flow down to the deepest oceans. On its way, it will conform to the shape of all of the pathways through which it travels. These pathways will also be shaped by its passing. The water may pass through a pinhole in rock, tumble freely through the air or move slowly through a great river. The Zen Guitarist moves through his musical life as fluidly and naturally as water flows toward the ocean. Along the way, he plays many songs with many people, sharing the music in his heart as he goes. He adapts as freely as does the water. He is content to be a student, a teacher, a performer and a listener, all in the same day. Perhaps someday he will have acquired the skill to play any song with anybody, just as liquid fits the shape of any vessel into which it is poured. He does not fear musical situations, just as a drop of water does not fear the ocean.

*Action:* Jam with a musician of a higher skill level than yourself, or one from a vastly different musical style. Don't try to compete with him. Instead, just try to fit in, and support whatever he's doing. Allow him to lead you.



Photo by Timothy Phelps



# The Twelve Themes

It is time to start preparing ourselves to play the “One Sound One Song” themes. Some of them are easy enough for an absolute beginner to master without frustration; others that depend on higher skill levels will require more practice. Let’s begin by tuning our guitars to Zen Guitar tuning (reference pitches are on track 33 of your CD). Note that the themes are arranged in order of difficulty, so that the easiest themes come first. A short explanation of each theme will be provided to assist you in both understanding and playing the theme.

After the themes have been mastered, they should be performed in random sequence, at the whim of the Zen Guitarist. The two main themes are undoubtedly the “Dream Theme,” which Sudo used to refer to as the “big” theme, and the “Bird Flying Theme,” which features the strongest melody. You may find yourself returning to these two more often than the others.

The twelve themes are analogous to *kata* in the martial arts. In Japanese karate, *kata* are complex combinations of motions strung together in a dance-like form. The word means *example* or *moving meditation*. Chinese and Korean disciplines feature very similar practices. The mastering of *kata* is essential to any martial art and helps the practitioner reach a higher skill level. In later stages the movements of the *kata* will be spontaneously combined and mixed with improvised moves. Learning the twelve Zen Guitar themes presented here will help your guitar playing in the same way that learning a *kata* helps the martial artist. Just as every martial artist interprets a *kata* in his own way, so too will every Zen Guitarist interpret the themes.

It’s a simple matter to enjoy “One Sound One Song.” All you need to do is learn two or three of the themes and then begin combining them spontaneously. Any theme will seamlessly flow into the next. In turn, each theme can be played for as long as you wish, like chanting a *mantra* (an ancient spiritual practice of chanting the same phrase over and over again), or sitting in Zazen meditation. Don’t consciously decide when to switch from one theme to the next; allow yourself to become spontaneous, and the change will come naturally.