

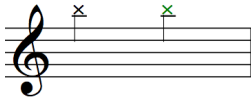
# Broken Rhapsody

Solo Guitar

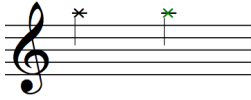
Declan Zapala

## List of Extended Techniques

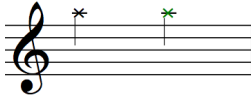
BLACK GREEN  
Left Right  
Hand Hand



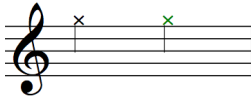
**Notehead Colour:** The colour of a notehead determines whether the note is sounded as a result of a left- or right-hand manipulation of the string.



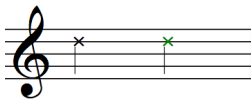
**Shoulder Tap / Click:** Tap underside of upper bout at its edge to create thin percussive sound (i.e. taking the fretboard as 12 o'clock, this point is at 2 o'clock on the shoulder).



**Shoulder Tap / Bottom:** Tap underside of upper bout at 1 o'clock to create rimshot effect.



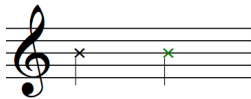
**Shoulder Tap / Top:** Tap topside of upper bout at 11 o'clock to create rimshot effect.



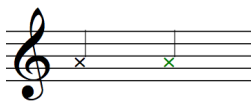
**Shoulder 'Cowbell':** Tap underside of upper bout at 5 o'clock to create cowbell/woodblock percussive effect.



**'Snare boom':** Tap topside of lower bout with heavy hand at 10 o'clock to create broad 'wolfing' percussive sound.



**Upper Bout Tap / Bottom:** Tap soundboard at the upper bout laterally below the fretboard.



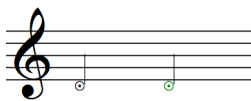
**Upper Bout Tap / Top:** Tap soundboard at the upper bout laterally above the fretboard.



**Heel thud:** Thud the heel of the hand against the soundboard at the lower bout to create a 'kick drum' percussive effect.



**Tap Harmonic:** For natural harmonics (ones with a 'o') tap node of harmonic(s) (TAB denotes number of fret that is tapped). **n.B.** for fretted harmonics, held fret number is shown in TAB, with fret number of tapped node shown in brackets.



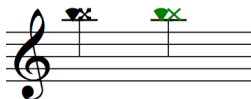
**String Tap:** Tap string(s) with tip or side of finger to create percussive effect. Strings to be tapped are represented by their open note. **n.B.** Due to the tuning of this piece the D-string is represented by a C#. From bar 101 the Bass E is represented by a low A.



**Slap Harmonic:** Node of harmonic is touched by one hand whilst the adjacent hand slaps the string to excite the harmonic. **n.B.** for fretted harmonics, fret number of held node is shown in TAB, with fret number of slapped node shown in brackets.



**Slap Note:** Use either the fingers or thumb slap the strings to sound the notes.



**Nut Flick:** Flick/strum the strings behind the nut.

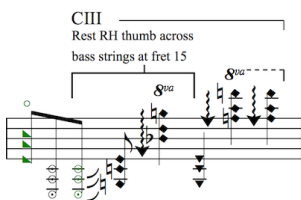
## *Read Me / Acknowledgements*



The use of green and black noteheads as a method of notation means that multiple staves and TABs do not have to be employed to represent the left and right hands. This method was originally devised by guitarist Thomas Leeb, so I would just like to acknowledge his 'Eureka' moment in creating this school of notation, or 'Leeb Notation' as I like to call it.

My only addition to Leeb Notation is to extend the range of symbols used, as detailed in the list of extended techniques (see page 2). Each location that is struck for percussive effect is assigned its own pitch with an 'x' notehead. All other types of extended techniques are assigned their own unique symbol. This method means that text and combinations of symbols will not clutter up the score whenever a new extended technique is employed. My hope is that if these symbols are standardised it will be possible for guitarists to train themselves to be able to sight-read these symbols, making it much quicker to get the notes off the score and under their fingers. The virtue of any notation, no?

To put it simply, then, any standard notes should be played in the usual fashion - plucked with the right hand with the left hand dealing with the fretting of notes. Colour and symbols are only introduced when the technique required to produce the notes deviates away from the standard method.



## *Notes on the Score*

**Bar 63 & 65:** Use the right hand thumb to tap the bass strings across the 15th fret on the 3rd quaver and hammer on the harmonics on the 4th quaver using the left hand barré.

**Bar 86-89:** As every guitarist knows, when you tune a guitar string, the first thing it does, frustratingly, is tune itself back to the original note. To minimise this phenomenon, when detuning be sure to tune past the low A and then back up again so as to stretch the string out. Also when you get to bar 101 tune it slightly flatter than A - as soon as you slap the first note of bar 103 the string quickly slips itself up to A.

**Bar 90:** This is a cut-away moment, as though the performer has gotten bored of what they are playing. To make this tie in musically it is important to keep the pulse flowing from the previous bar by tempo-matching the ♩ from bar 89 with the ♩ of bar 90.

**Bar 174-180:** ... sorry.

# Broken Rhapsody

Tuning EAC#GBE

Declan Zapala  
(1985-)

Plenty of Drive ♩=146

*mf*

a m i

3

TAB

3

3

a m i

3

TAB

5

2.

c a m i

Strike with back of fingernails

*f*

*mp*

TAB

8

TAB