

# TableEdit Manual

## v2.65

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**Installation** Installing (and uninstalling) the program on your system. Primarily intended for first time users installing the demo version.

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## The Technical Manual

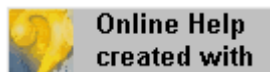
**The Interface** Presenting a graphical " hotspot " image of the main TablEdit window and identifying it's various elements.

**The Menus** Containing detailed descriptions of each menu and, where necessary, **links** to each of the items it contains.

**Hotkeys** Being a complete list of the keyboard shortcuts available in TablEdit.

## The Tutorial

**Summary** This is where we explain **how** to use the various features of TablEdit.



**Help & Manual**

<http://www.helpandmanual.com/>

## 1.1 Introduction

Dear TablEdit User,

We, the TablEdit Development & Support team, would like to take this opportunity to welcome you to the TablEdit family. As a team, we're dedicated to bringing you the very best possible software for creating tablatures, whether of your own music or transcriptions of the music of others. In order to make this possible, we try our very best to respond to your needs and suggestions.

The Development & Support team is truly international in nature and consists of:

**Matthieu Leschemelle** - our intrepid programmer and the originator of TablEdit. He also writes the French manual, provides both French and English language support and handles registrations for those regions not having their own regional registrar. He lives in Saint Germain en Laye, just outside of Paris and you can contact him directly at: matt0308@tabledit.com.

**Keith Saturn** - this is our Webmaster. He's responsible for maintaining the TablEdit home page at <http://www.tabledit.com>. He also handles English language support and U.S. registrations. Keith hails from Rochester, New York and can be reached at: keith@tabledit.com.

**Tom Thomason** - responsible for the English manual, Tom is co-author, with Larry Kuhns,

of the artistic tutorial. A long-time guitar teacher and performer, Tom's guitar specialties are country blues, classical ragtime and Merle Travis picking. He's also the registrar for Scandinavia (he lives in Gothenburg, Sweden) and provides technical and artistic support in Swedish, English and French. You can write to him at: [tom@tabledit.com](mailto:tom@tabledit.com).

**Wolfgang Pohl** - Wolfgang is responsible for the German manual and provides German language support as well as our registrar for the German-speaking parts of the world. A resident of Bremen, he's been playing guitar since he was 14 years old and has performed with a number of local Folk Rock and Country Rock bands. His favorite types of music are slow ballads and medieval classical music. You can write to him at: [tabledit\\_2005@pointtopoint.de](mailto:tabledit_2005@pointtopoint.de).

**Ken Goddard** – Our Archivist. He's the one to send your tablatures to if you wish to contribute to our collection of Public Domain tablatures (see note below). He can be contacted at: [tabs@tabledit.com](mailto:tabs@tabledit.com).

### A note concerning the Free Tablature Archive

Due to legal considerations, only tablatures clearly in the Public Domain or those for which permission has been granted by the copyright holder will be added to the Archive. Do not send us tablatures copied from books or sheet music as these will be rejected out of hand. This includes tablatures for which we cannot easily ascertain the current copyright status. Please include such information in the "[Title information](#)" dialog in the program.

## 1.2 Manual

This manual is basically divided into two sections:

- A technical manual explaining the different functions of the program.
- A "How to..." or [tutorial section](#) giving instructions on the actual use of the functions and features described in the technical manual.

Certain conventions will be used throughout the manual.

- Menu options are displayed in dark blue, boldface type and are enclosed within curly brackets. I.e. **{File}{Open}** where the first item represents the menu concerned and the second the individual menu option. Where only a single item is listed in this manner it refers to the corresponding menu.
- Sub-menus are shown after the basic menu path followed by a ">" symbol. E.g. **{File}{Import}>Import ASCII**. As you can see, these are also displayed in dark blue, boldface type. The particular example shown here also demonstrates one of the other features of the manual. You'll notice that the acronym "ASCII" is displayed in green and has a dotted line underneath it. This indicates that the word is included in the glossary and has a definition associated with it. Just click on it and see what happens.
- Key-presses (including keyboard shortcuts or "hotkeys") are displayed in black, boldface type and enclosed within square brackets with a plus sign between keys where more than one key is concerned, e.g. **[F8]+[O]**. Graphical buttons within dialogs, etc. are marked in the same manner.
- Links are displayed in dark green (some may appear lighter than others depending on whether the original jump text is in bold-face type or not). The manual includes two types of links. Those producing jumps to other pages within the manual are underlined with a solid line while others, leading to pop-up windows containing definitions for given words or concepts, are underlined with a dotted line (as with the word "Links" at the beginning of this paragraph).

- Internet links are shown in underlined light blue. If you're on-line, clicking on the link will automatically open your default browser and take you to the related page.

## 1.3 Overview

TablEdit is a program for Mac Classic and OS X. A Windows version (Windows 95, 98, 2000, NT4, XP) is also available.

Although TablEdit is primarily intended for guitarists, it's also able to manage tablatures for other fretted instruments (bass, banjo, mandolin, lute, etc.) as well as for pedal steel guitar, fiddle, mountain dulcimer, diatonic accordion, tin whistle and drums.

It produces and prints out great-looking tabs and/or musical notation.

It also plays back tabs through a **MIDI** device. This makes it easy to proof your tab or familiarize yourself with a tune.

TablEdit can also [import](#) and [export ASCII](#) tab (including import of Wayne Cripp's lute tab), ABC tabs and MIDI files.

TablEdit includes a [Chord Manager](#) which allows you to create custom chords diagrams.

TablEdit can manage up to seven instruments of from 3 to 12 strings each.

In standard mode, the [main screen](#) is divided in two parts.

- The upper part shows the **stave**.
- The lower part shows the tablature.

Each one displays the score with its own specific features and limitations (fingering and special effects in the tab, details on note duration and dynamics in the stave).

You can enter notes in either the stave or the tab. Any changes in the tab are reflected in the stave (and vice-versa).

If you don't want to see the musical notation stave, the [Display Options](#) dialog allows the stave to be hidden for full screen tablature editing.

Almost all features are available in pull-down menus.

The tool bar and six [floating palettes](#) provide user-friendly access to the most common features.

The scaled and mobile ruler allows you to navigate through the score and to position the notes in the right place.

A number of [keyboard shortcuts](#) ("hotkeys") will help you save time.

The **[Ctrl] + Click** calls up context sensitive menus for tablature, stave and ruler, depending on where you click.

## 1.4 Installation

### Installing the program

To install TablEdit, you'll need to unpack the SIT file and place its component files on your hard drive. Unstuff the .sit archive into a folder of it's own (using Stuffit Expander 5.0+) and copy the tef260 font suitcase into the system Fonts folder (Classic) or into the "`%userprofile%\Library\Fonts`" folder (OS X).

To run the shareware version of the program, double click on TablEdit Application in the Finder, or

create an alias on the Desktop. No specific installation routine is required. The toolbar icons and the tool palettes in the main **Tabledit window** are very useful, as is this help file, for guiding you in the use of the software.

Keep in mind that the TabEdit Demo is a demo package with certain critical limitations. You can open and play a .tef file and modify the MIDI options to alter the sound you hear when you play the music, but DO NOT try to "re-save" the file when you are done listening to it. The demo version only saves 16 measures of tab, so you'll lose most of what you downloaded. If you want to print the file, go ahead and explore the page options available, tab or notation only, tab and musical stave, with or without chord diagrams, etc.

## Re-installation

In order to restore all of the default parameters, simply start TabEdit while keeping the **[alt]** key held down.

## 1.5 Register

TabEdit is distributed as **Shareware**. If you like the program and wish to continue using it, you should register it. Registering will give you access, without the demo limitations, to all the functions of TabEdit.

- You'll be able to create tablatures of more than 16 measures.
- The MIDI, ASCII and ABC export functions will no longer be limited to 16 measures.
- The "ghost" text "TabEdit Version Demo" will no longer appear on your printouts.
- The "nag" dialog will no longer be displayed each time TabEdit starts playback of a tablature.

### Registering will also allow you:

- to receive free technical and artistic support
- to access resources reserved for registered users only
- to establish contact with other registered users
- to be automatically informed of the frequently released updates **which are provided free of charge**
- and last, but certainly not least, to encourage the author to continue development of the software.

### How to register:

- Use the order form "**ORDER.TXT**" ("**COMMANDE.TXT**", "**BESTELL.TXT**", **BESTALL.TXT** or "**PEDIDO.TXT**" for French, German, Swedish or Spanish users) included with the demo package. Send your order with your payment to the designated registrar.
- If you prefer to pay by credit card, please use the register online form at <http://www.tabledit.com/reg/register.shtml>.

Upon receipt/confirmation of your payment we'll send you your personal password via e-mail or regular mail. You'll also receive instructions on how to access the pages reserved for registered users.

Please note that you can always download the latest version of TabEdit from the TabEdit home

page:

<http://www.tabledit.com/>

### Entering your password:

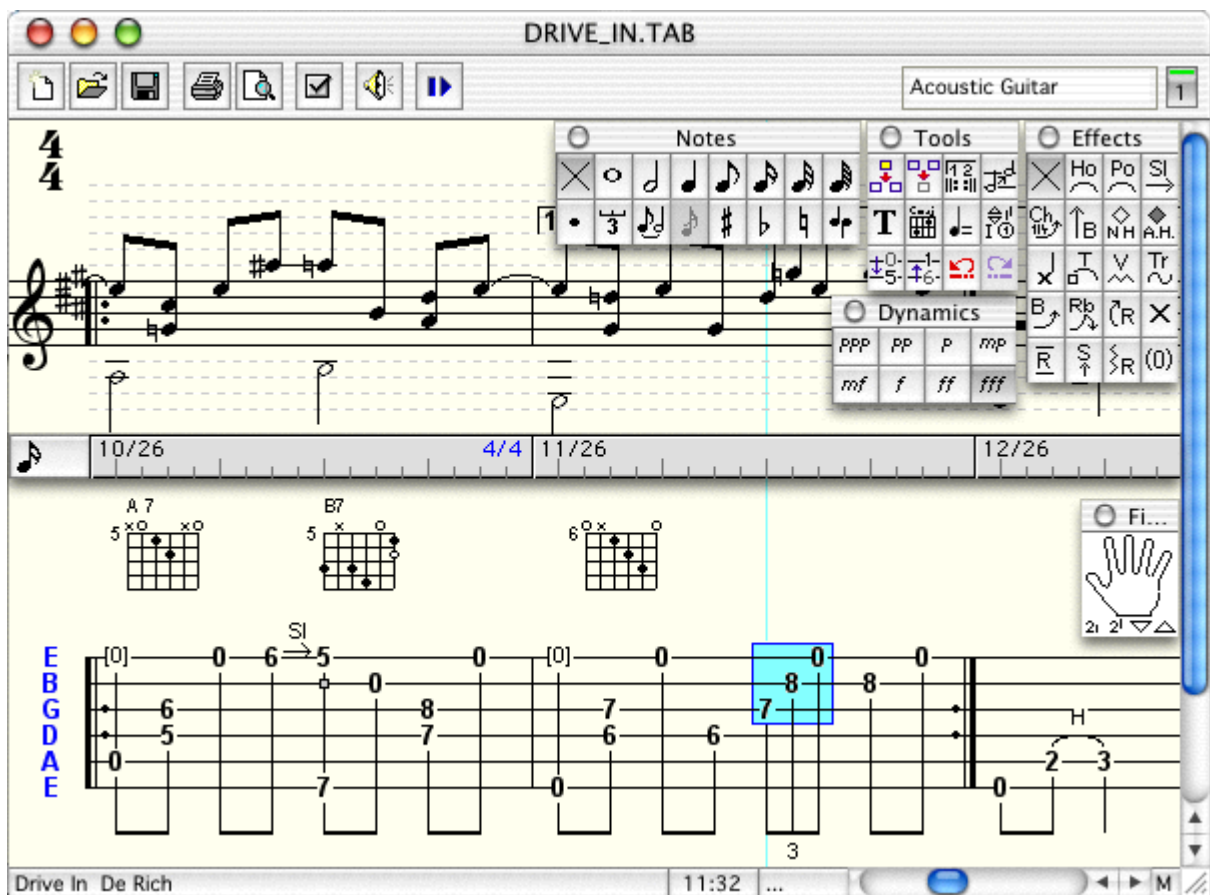
When you've gotten your password following registration:

- ▶ Follow the instructions you received with your registration code.
- ▶ Download the latest **full** version of TablEdit.
- ▶ Install the files included in the .sea file **over** those of your installed demo version and start the program.
- ▶ Launch TablEdit and select "**About TablEdit...**" from the Apple Menu.
- ▶ Click on the "**Registration**" button  
Type your user name (being careful to respect the use of upper and lower case characters) and your personal key code in the "**Registration**" dialog.

If the registration process is successful, the key turns the demo version into a complete version.

Make sure to keep a copy of your registration key in a safe place (preferably **NOT** on your computer. If you **should** lose it, the registrar for your region keeps a record of it. Just contact him by e-mail.

## 1.6 Interface



## 2 Tutorial

### 2.1 Content

Now that we've explained the what the various features of TablEdit do let's move on to how to use them. This portion of the manual is designed to walk you through the various stages of tablature creation. We'll start off with the basic steps and then add features as we go along. Although we recommend that you go through the entire tutorial, how much you actually read depends on your own ambitions concerning the writing of tablature. If you're only interested in writing down basic tunes or licks without regard to how they sound when played back in the program, you may only want to read the first few chapters. If, on the other hand, your aim is to provide a highly detailed tablature that not only contains exact fingerings and timings but sounds reasonably like an actual performance (we call these "**Performance**" or "**Note-for-note**" tabs) you'll probably want to read through the entire tutorial. **Links** will be provided at the bottom of each page leading to what is, hopefully, the next logical step in the development of your tablature skills.

Shortcuts have been provided in TablEdit for all of the more common functions such as changing note duration (this includes toggling the dotted and triplet functions on and off), the most common effects (slides, pull-offs, hammer-ons, muted notes), changing scale views, Cut and Paste operations, etc. A complete list of the keyboard shortcuts available is found under "**Hotkeys**". We guarantee you that learning the ones for the functions you use most often will simplify your tablature-writing life enormously.

- **Warning**
- **Basic setup**  
The first step in creating a tablature is, of course, setting up the framework, whether this be a tablature grid or a classical **stave**, into which the notes and effects will entered. There are, however a few other things that **should** be done right from the start.
- **Score structure in TablEdit**
- **Note entering and editing**  
Note entry is, of course, the most basic of operations in TablEdit. Notes can be entered in either the tablature grid or in the stave. There are, however, differences in the procedures used and the functions available in each.
- **Basic Entry**
- **Duration**  
This explains the importance of correct note duration as concerns both the appearance of your tablature and the sound it produces.
- **Dynamics**  
How to use dynamics to produce a more "live performance" sound to your tablatures.
- **Notation Display**  
A page of tips about making classical notation come out right.

### 2.2 First Words

It's not our intention to attempt to teach anyone how to play guitar or create arrangements, as such (although, inevitably, some tips on these subjects are bound to pop up). There are far too many different styles of playing and arranging for this to be practical and, even if it were, to do so would require much too lengthy a document. My goal is simply to provide you with tips on how to use the software to produce better transcriptions.

Most students simply don't want to have to learn classical notation before they start playing their instrument. It's a relatively complicated system that can't be taught in a single, fifty minute lesson. To be honest, most beginners want to leave that first lesson playing "Dill Pickles Rag" or Robert Johnson style blues as if they have been practicing all their lives. **It just ain't gonna happen!** On the other hand, tablature, as I'm sure you've all discovered, can be understood on short notice and can be sight read after just a few hours of usage as compared to classical notation which can take months before it can be sight read, thus getting things off to a slow start.

Tablature has a number of advantages over classical musical notation (solfeggio) as regards fretted instruments. Classical notation is intended as a **universal** musical language but is, in fact, most suited to instruments where each, individual note is to be found at only a single position. We don't have that luxury. Furthermore, it should also be kept in mind that most people using the tablature system do **not** sight read classical notation. If they did, they would use that instead! More advanced students will usually have enough knowledge of the classical notation system to be able to interpret it slowly and painstakingly, but that's about it.

One of the great advantages of tablature is the fact that it's much more visual in its presentation. Rather than the abstract placement of symbols representing pitch, tablature provides concrete directions as to the exact placement of the fingers. The actual pitch value is, in fact, completely irrelevant! This last is very important to keep in mind when writing tablature.

This visual approach to notation places a certain amount of responsibility on the shoulders of the one producing the transcription, especially in the areas of note duration and rhythmic notation. Your primary ambition (in addition to making good arrangements available to all) should be to provide a transcription which is easily read. What is technically correct according to the rules governing the writing of classical scores does not, necessarily, produce an easy-to-read tablature.

## 2.3 Basic setup

### Program setup

TablEdit provides the user with a large number of options for customizing the appearance and functionality of the software. The vast majority of the settings will depend on your personal preferences.

There is, however, one feature which will make your TablEditing life **much** easier. Frequent references will be made throughout this tutorial to the use of the various **palettes** provided by TablEdit. These provide you direct access to many of the most commonly used features of the program.

Although it's true that menus and the use of the mouse are much simpler for the beginner, they are also the slowest and most inefficient way of working. The most efficient method is to do as much as possible directly from the keyboard. Granted that menus and dialogs **can** be opened and navigated from the keyboard, this does, in many cases, waste time. The palettes provide a handy method of implementing the most common of those editing features not available from the keyboard with a minimal use of the mouse. It's recommended that you place **at least** the following palettes in the working window:

- ▶ **Tools**
- ▶ **Notes**
- ▶ **Special effects**

If you're planning to create "Transcription" tablatures, you should also display:

- ▶ Fingerings ("**Hand**" palette)
- ▶ **Dynamics**

Some of these may, in fact, seldom actually be used to change settings but will provide you with visual references concerning the current setting or a setting that has previously been applied to an



already existing note.

## Duration Errors

The most common errors in TabEditing are those involving note durations. Some of these are no more than simple entry errors while others are rooted in attempts to notate strictly by ear without an understanding of the structure of music (we'll get to this one a little farther down the page). A small tip here: the dynamics display can be toggled on and off (keyboard shortcut **[V]**) during note entry so that these markings don't obscure the true value of dotted notes. TabEdit contains a very efficient function to help you avoid at least some entry errors. The **Screen options** dialog contains an option labeled **"Duration errors"**. Activating this option (by marking the check box next to it) will cause duration errors along any given string to be displayed in red. If you see a note in red (or whatever other color you choose to assign to the function) you'll automatically know that you've either given the note too long a value or that you've placed the following note incorrectly.

## Setting up the tablature grid

For the purposes of this tutorial, we're going to assume a 6-string guitar in standard tuning. When you open TabEdit for the first time it's automatically configured for this instrument but let's pretend that it's not. Basic setup would then consist of the following steps:

1. Set the number of strings for your instrument and their tuning. This is done in the **Instrument...** dialog. Set the number of strings in the **"Module"** tab and the tuning in the **"Tuning"** tab. While you're in the latter you can also set a capo position if you wish. If you intend to create a multi-instrument tablature you **could** also create the additional modules necessary at this point. For the moment, though, we're just going to run through a single instrument tablature.
2. Enter the appropriate information in the **"Title Information..."** dialog. This should **always** contain the following:
  - The title (and eventual sub-title) of the piece (**Title**)
  - The composer's name and the date of composition (**Sub-title**)
  - Your name as TabEditor (the program will do this automatically if you're using a registered copy)
  - The month and year you TabEdited it.
  - The arranger of the piece, if different from the composer.
  - The year of the arrangement

It might also be a good idea to provide your e-mail address. That way other users can contact you if they have questions or want to contact you because of shared musical interests. Information concerning the recording from which a non-original piece was transcribed and the copyright can also be placed here but be a bit careful how much you add. This information will generally be printed out at the top of the first page of your tablature and, if there's too much of it, can extend down over the tablature, itself. You might consider placing such additional information in the **"Notes..."** section, instead.

3. Set the **time** and **key** signatures.
4. If you're going to stick to just a very basic tablature you don't have to worry about the basic setting for dynamics. Your main consideration becomes maximum playback volume. If, on the other hand, you want to be able to vary the volume of the individual notes in order to get a more life-like sound on playback, you should set the basic dynamic level to *mf* or *f* to allow maximum range. This is done either in **{Notes}{Dynamics...}** or, more simply in the **Dynamics palette**.

There are, of course, a variety of other settings that can be made. Most of these are cosmetic in nature while others have a direct effect on the ease of your work. The most important of the latter is probably the activation of the display of **duration errors** in the **Screen options** dialog. This will cause any duration errors you might enter to be displayed in a contrasting color.

When you've done all of the above, it might be a good idea to save your work under an appropriate

file name. It might also be a good idea to create a "working" folder on your hard drive so that you can keep your own tablatures "in progress" separate from those that you might obtain from other sources. Now that your basic tablature grid is set up, it's time to learn the techniques of note entry.

## 2.4 Score Structure

Some music editing software simply has you enter row upon row of numbers and insert the measure bars afterwards. Other automatically create a new measure when the previous one is completed.

Although these techniques are fairly flexible, they require the frequent use of rests in order to follow the rhythm assigned to a given piece and lead to complications when notes of differing durations crowd up on one another.

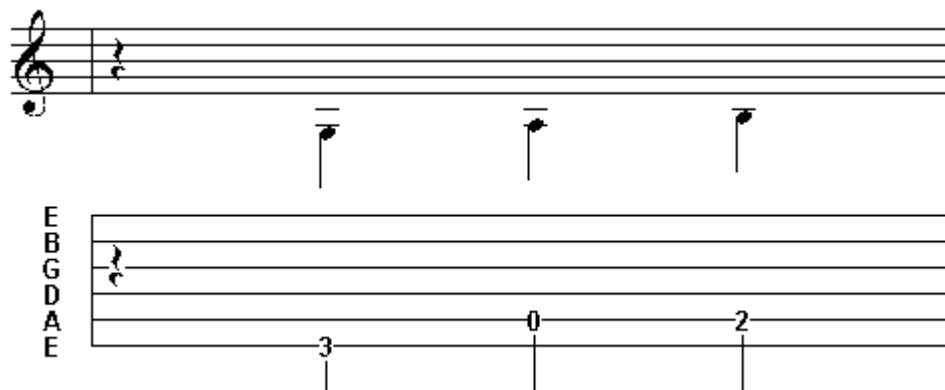
The logic used by TablEdit is different in that the work consists of placing notes within pre-determined measures without reference to prior entries. This means, for example, that you can enter a note in measure 10 even if the first nine measures of the score are completely devoid of either notes or rests.

On the other hand, notes must be placed precisely at the location corresponding to their sequence in the overall scheme of the piece. This precise placement is facilitated by the use of the ruler which allows the correct location to be found.

One of the advantages of this concept is that rests become somewhat irrelevant to obtaining a legible printed score. Another advantage is that it becomes very easy to hold a note for an entire measure despite the fact that the following note is sounded only an 1/8th note interval afterwards. This allows the creation of an aural realism worthy of the best music editing software.

### A short walk-through

Example 1 below shows the most common "lead-in" to a tune in the key of C.



Example 1

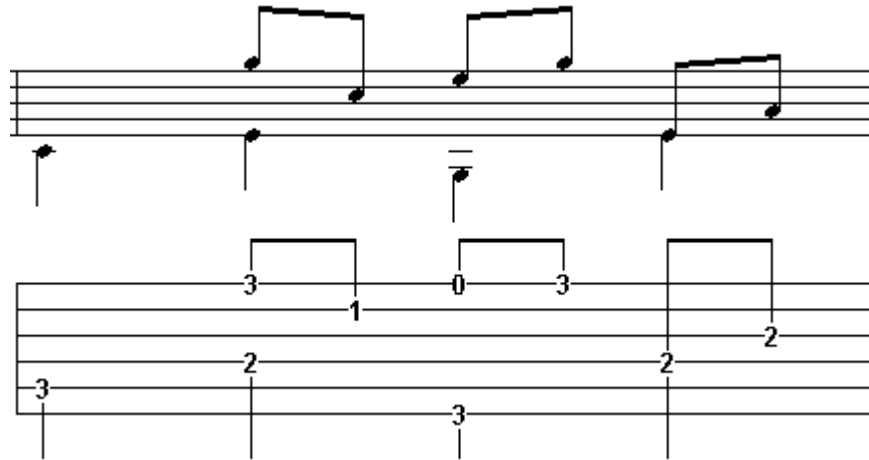
As the actual notes don't begin until the second beat of the measure, a rest should be entered on the first beat. Place your cursor at the very beginning of the measure. Which string it's placed on doesn't really matter but convention dictates that, unless there are other notes on the same beat, it should be placed as close to the center line as possible. This isn't a problem in the five line classical **stave**. In a six line tablature grid the cursor would normally be placed on either the 3rd or 4th string. Now, press **[F6]** to set the **current duration** to a 1/4 note and then **[.]** to insert a 1/4 rest. Note the use of the **[F\*]** shortcuts to change note duration rather than using the mouse to select from either the menu or the "Notes" palette. When you're entering measure after measure of tablature, this little feature will save you **lots** of time. The shortcuts run from **[F4]** (whole note) to **[F9]** (1/32nd note). Only 1/64th note duration has to be set manually.

Leaving the current duration as a 1/4 note, press **[Tab]**. This will automatically advance the cursor to the right a distance equivalent to the duration of a 1/4 note. Now use **[↓]** to move the cursor down to

the 6th string and press **[3]**. You've just entered your first note of tablature! Congratulations!

Press **[Tab]** again to advance the cursor to the next position and then use **[↓]** to move it to the 5th string. Now press **[0]** to indicate the open 5th string and then (I'll bet you can guess what's coming next) press first **[Tab]** and then **[2]**. Now you're up to an entire measure!

Now that we've got a little bass line going, let's add some melody notes. **Example 2** illustrates the measure directly following the one represented by Example 1, above.



Example 2

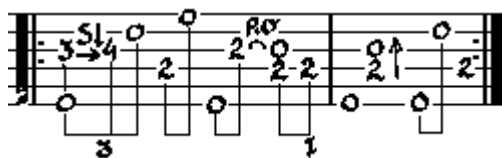
The first step is to hit **[Tab]** again to move the cursor to the first beat of the second measure. Once it's in place, enter a "3" on the 5th string in order to complete the bass run leading into the basic C chord. You now have a choice. You can either enter **all** of the bass notes of the measure and then go back to the second beat and start entering the melody or you can go back and forth between the two as you progress along the measure. This is strictly up to you. There is, however, at least one situation in which the first procedure is best. If you're tabbing out a piece in which the basses are more or less consistently damped (a Merle Travis solo, for example), you can apply the "muted" effect to the first bass note and this will automatically be applied to the following bass notes as you enter them. The function is canceled if you enter a note on a treble string or select "No effect" from the "Special effects" palette or select another effect. Another reason in favor of writing the bass and treble lines separately is that you avoid switching the note duration back and forth between, for instance, 1/4 notes and 1/8th notes all the time.

Start out by entering the four bass notes. With the cursor still on the "3" you entered earlier, press **[Tab]** to advance the cursor to the next 1/4 note position and then use **[↑]** to move it to the 4th string. Keep following this procedure until all four notes have been entered.

Now, move the cursor to the first string (in this particular case, using the mouse to left-click on the correct position is the most direct and, thus, quickest method), directly above the first bass **[2]**, press **[F7]** to change the current duration to 1/8th notes and enter a **[3]**. Continue entering the treble notes, using the same technique as above, until you get to the last beat of the measure. Notice how the final bass note is displayed as both a bass 1/4 note **and** a treble 1/8th note. What you want to ask yourself is "does the performer actually cut the final G note of the previous beat short or does it continue to ring out?". If you decide that the note is actually cut short, a 1/8th rest should be inserted above the following bass note. If not, then the G note must be extended by the use of a tied note on the first string. Simply make sure that the cursor is located on the existing G note, press **[Tab]** to advance it to the next 1/8th note position, press **[3]** and then press **[L]** to assign the "tied" attribute to it.

## 2.5 Basic Tablature Entry

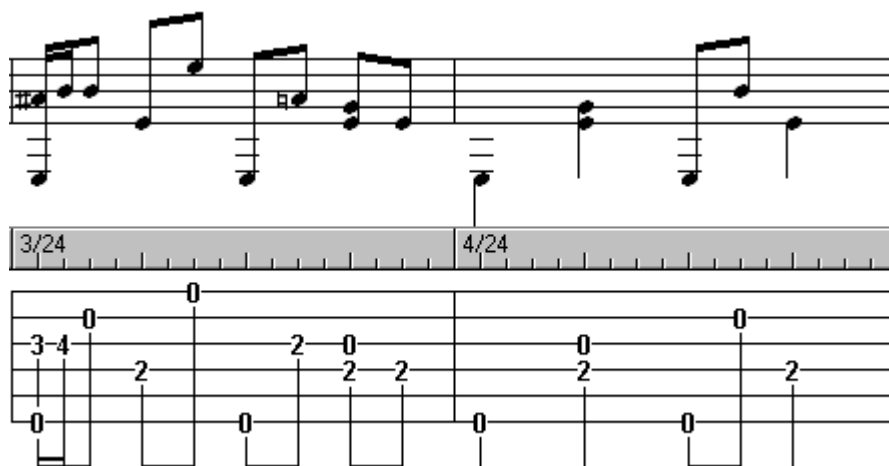
Let's assume that you want to enter the first two measures of "l'Echo des Savanes" (a tune by the late, lamented Marcel Dadi) into TablEdit.



The first thing to remember in TablEdit is that notes have to be entered at the correct location within the tablature grid. Simply move the cursor, using either the cursor [**↓**, **←**, **→**, **↑**] keys or by clicking with the mouse and then enter the desired number from the keyboard (to enter a rest, use a period/full stop [**.**]). In an alternating bass piece, such as this one, it may be more convenient to start by placing the bass notes ("**0**" and "**2**") on the four beats of the measure before entering the melody line.

When you're first starting out, it can be a good idea to use the "**Automatic duration**" function (click on the "**X**" at the far left of the "**Notes**" palette). In this mode, the notes you enter are automatically assigned a logical duration in relation to their position and environment.

In the example below, when you enter the "**3**" on the 3rd string it will be displayed as a whole note. But, when you enter the following "**4**" the "**3**" is transformed into a 1/16th note and the "**4**" is displayed as a dotted 1/8th note. The "**4**" won't convert itself into a 1/16th note until you enter the "**0**" on the 2nd string.



Once this has been done, it remains to select the notes whose durations you wish to modify or to which you wish to apply a special effect.

First, create a block by clicking on the "**3**" of the 3rd string and, keeping the left mouse button held down, dragging the mouse pointer to the right and upwards until the block includes all three of the notes you've just entered. Now, go down to the "**Notes**" palette and click on the button containing the number "**3**" (nothing will happen) and then on the one representing an 1/8th note. The three selected notes will now be converted into an 1/8th note triplet.

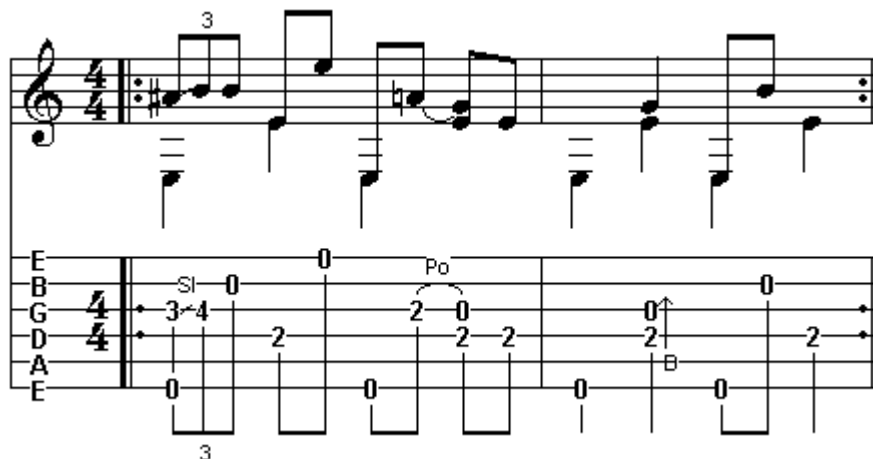
The bass notes, however, are still displayed as 1/16th notes (I hear you cry). To convert them into the required 1/4 notes, place the cursor on the first bass note and de-select the triplet option in the "**Notes**" palette then click on the button representing a 1/4 note. While 1/4 notes are still selected as

the **current duration**, convert the "2" of the second beat, and the "0" of the third into 1/4 notes by pressing [\*].

If you apply the same procedure to the "2" on the 4th beat, TablEdit will display the note in red, indicating a duration error. In fact, this note cannot be a 1/4 note in length since it gets cut off by the "2" which follows it. In order to correct this, just select the incorrect note and press [J]. This will convert it back into an 1/8th note.

Entering special effect is easy as pie. All you have to do is select the note or notes to be modified and then open the "**Special effects**" dialog ( {Note}{Special effects...} ) or click on the desired effect in the **Special Effects** palette.

Here's a preview of the result you'll get when printing out the page. If the standard notation doesn't print out the way it looks here it probably means that the tef260.ttf font isn't correctly installed on your system.



To enter repeat signs, da signo markings, codas, etc., you have to use the "**Reading list**" function ( {Play}{Reading list} ) to define two sequences (1>2) and (1>2). This kills two birds with one stone. You tell TablEdit that the measure should be repeated twice and you cause the corresponding repeat markings to be displayed.

In order to obtain a faithful musical reproduction all that's left for you to do is to set the "Picking syncopation" to a value of "2" and the tempo to 160. Both these settings are made in the "**MIDI options**" dialog ( {Play}{MIDI options} ).

Naturally, TablEdit affords you many other possibilities but to go into all of them here would go way beyond the intention of this section whose sole objective has been to present the basic mechanisms of the program by direct example.

## 2.6 Note Duration

As was pointed out in a previous chapter, it's very important to keep in mind that tablature is a visual representation of what's actually taking place on the fingerboard of the guitar (I'll keep the discussion centered on the guitar despite the fact that the advice provided in this tutorial is equally valid for any fretted instrument). There are two areas in which this importance is most critical: note duration and rhythmic notation. These two areas are closely related in tablature.

When reading classical notation, note duration, along with dynamics, is the crucial factor in interpreting the music. Tablature, however, is read more in the sense of "on the beat/off the beat".

This makes the appearance of the note stems the crucial factor.

Have a look at the following examples:

Example 1

Example 2

Although the total note values in these two tablature segments are identical as regards duration, the use of tied notes in **example 2** has brought out the "on the beat/off the beat" nature of the measure and made it much clearer and easier to read.

Another thing that should be kept in mind is that TablEdit doesn't automatically enter rests into the tablature although it does so in the musical **stave**. A good rule of thumb is that if a rest appears in the stave you should also enter it in the tablature. This will also provide the stems necessary to easy reading. Pressing **[.]** (period/full stop) will enter a rest of the currently selected duration at the cursor location.

It could, in general, be said that notes with a value longer than that used for a whole beat (e.g. 1/4 notes in 4/4 time) should be avoided in the treble portion of the tablature, whenever possible, unless they fall exactly on the first or third beat of the measure. In this case, the note occupies exactly half the measure and remains easy to read. In the case of fingerpicking, the rule should be applied to the type of note used for the thumb. This isn't always the same thing as the type of note given to a beat in the time signature. For example, a ragtime piece in 2/4 time doesn't usually use 1/4 notes for the bass line but, rather, 1/8th notes.

Dotted notes should also, in most cases, be avoided. The exception would be when writing tablatures in 3/4 or 6/8 time where a dotted 1/2 note would cover an entire measure.

In both of the above cases, it's usually better to replace such notes with tied notes of shorter duration. There is a major exception to this rule! Many classical guitar pieces are written in such a way that converting notes of long duration into tied notes of shorter duration will actually make the tablature more difficult to read because the resulting arcs obscure both other notes and added effects. Simple common sense will tell you when this is the case.

In addition to providing a visual aid in the form of the above mentioned stems, tied notes probably contribute more to the creation of a "lifelike" performance sound than any other single element of a tablature (assuming, of course, that you've entered the correct basic note durations in the first place). An examination of the majority of tablatures we receive reveals that the vast majority are simply entered as straight, basic notes and that tied notes are, to a great extent, ignored. This often results in a sort of "music box" quality when the tablature is played back via the **MIDI** port.

Although the subject of tied notes properly belongs under the category of "Performance" transcriptions, the subject is sufficiently brief that I'll include it here.

If you're working from a printed score, whether it be for piano or guitar, the rests and ties will usually be correctly shown so all you have to do is copy them. If you are doing an arrangement of your own or transcribing someone else's arrangement by ear, there's one simple question you can ask yourself if you're in doubt as to whether or not to enter a rest or a tied note. "Do I lift my finger(s) from the fret board at this point?". If the answer is "Yes" you can be pretty sure that a rest is in order. If the answer is "No", then you should think about whether or not you damp the note (with either hand) or replace it with another finger on the same string. If you damp it, this should be indicated by a rest, if you replace it with another note no rest is needed. The final judgement must, of course, be made by your own ears.

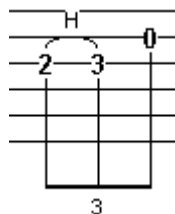
If the answer to the above question was "No" and you neither damp the note nor replace it with another note, the only remaining option is the use of tied notes. Although it's convenient to just enter the notes as they're picked, this rarely reflects the true sound of the piece. If, for instance, you've picked an entire chord, the bottom notes don't simply disappear when you pick the next melody note. They continue sounding for an indeterminate period of time (exactly how long depends on your instrument and how hard you pluck the strings. it's usually sufficient to extend them for between an 1/8th and a 1/4. TabEdit automatically applies a certain amount of decay to tied notes. This relatively small adjustment in note duration will do wonders for the sound produced by your tablature.

## Auto Duration

When you're first starting out, it can be a good idea to use the "Automatic duration" function (click on the "X" at the far left of the "Notes" palette). In this mode, the notes you enter are automatically assigned a logical duration in relation to their position relative to previously entered notes. The logic, in this case, is provided by the manual placement of the cursor

## Entering triplets, quintuplets, etc.

Triplets are among the most common rhythmic variations, especially in combination with hammer-on or pull-off effects. Consider the illustration below:



To insert such a combination, first place the cursor at the proper location for the initial note. Now, select the appropriate note value (an 1/8th note for the illustration above) **and** then select the "triplet" option. The simplest way of doing the latter is to press **[Ctrl]+[Shift]+[3]**. You can also select it from either {Note} or from the "Notes" palette. For the example above, you would first place the cursor on the 3rd string and then press **[2]**. To apply the hammer-on effect indicated in the illustration, you would then press **[H]** (be aware of the fact that the effect won't be visible on the screen until you enter the next number). When this is done, hit **[Tab]** to advance the cursor to the next position and enter the **[3]**. The hammer-on now becomes visible. Hit **[Tab]** to advance the cursor again, then use **[↑]** to move the cursor up to the 2nd string so that you can enter the **[0]**.

TabEdit is quite capable of handling the uneven note durations involved in triplets, quintuplets, septuplets and even nonuplets. Although there are theoretical divisions referred to as quadruplets, sextuplets and octuplets, these are relatively unusual and are not dealt with directly by the program. Sextuplets are dealt with as two triplets of the next lower value of the principal note .

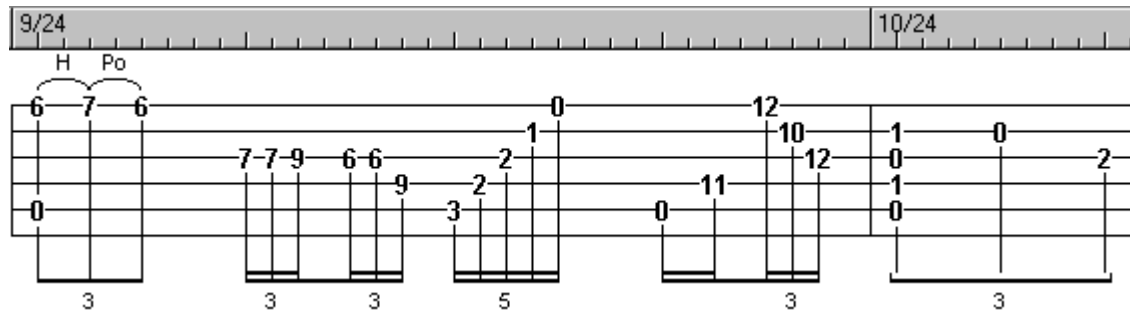
It's highly recommended that you use the **[Tab]** cursor advancement feature when entering triplets (or, for that matter, any of the uneven note combinations discussed here).

However, all of these note combinations can be entered by advancing the cursor manually with the aid of the mouse or the right and left cursor keys. The key to doing this is cursor placement. If you're



going to use the cursor keys to place the cursor (we don't recommend mouse placement, although it can be done) you have to make sure to count the number of intervals of each move. The beginning of a triplet must, of course be placed on an "even" note location. That is to say that a triplet of 1/8th notes must begin on a natural 1/8th note position.

Don't worry about too much about the appearance of triplets on the screen. TablEdit adjusts the spacing of triplets automatically when printing out.



When entering triplets, etc. manually, it's important that the correct viewing mode be selected, especially when dealing with the smaller note values. Although, for example, 1/8th note triplets can be entered in 1/8th note viewing mode, it's generally advisable to work in a higher mode than the value of the smallest triplet you intend to enter. Thus, if you're planning to use lots of 1/8th note triplets you should select 1/32nd note viewing mode. This will avoid any bunching up of eventual effects that may be applied to the triplets.

In order to enter an 1/8th note triplet in a binary rhythm using the mouse, select 1/8th note duration and the triplet option and enter the notes at 1/16th note intervals.

Do the same for a triplet of 1/16 notes but using 1/32nd note intervals.

For two 1/16th note triplets (equivalent to an 1/8th note sextuplet) select 1/16th note duration and the triplet option and enter the notes at 1/32nd note intervals.

For 1/4 note triplets, select 1/4 note duration and the triplet option and enter the notes at 1/8th note intervals (the first one on the beat, the second one in the middle of the beat and the last one on the following beat).

**Note:** For all of the above options you'll have to add an extra note interval at the end of each triplet to place the cursor at the correct position for the following note.

To enter a 1/16th note quintuplet, enter five 1/32 notes, mark them as a block and press **[Ctrl]+[5]**.

To enter a 1/16th note septuplet, enter seven 1/32nd notes, mark them as a block and press **[Ctrl]+[7]**.

To enter a 1/32nd note nonuplet, enter nine 1/64th notes, mark them as a block and press **[Ctrl]+[9]**.

To enter a 1/32nd note decuplet, enter ten 1/64th notes and press **[Ctrl]+[0]**.

Note that, for these three options, you'll also have to add extra spaces after each completed combination in order to position the cursor on the next whole beat for further editing. The number of spaces required will vary depending on the viewing mode and combination.

## Adding syncopation

Syncopation is what provides that extra "swing" or "bounce" to a tune and is created by a slight shift of timing away from the beat. Without it, many pieces have rather "flat" feeling. Although it can, of course, be written directly into the score, this would involve a lot of work and, perhaps, even a change of time signature. The blues, for example, is almost always written as straight 4/4 time for simplicity of writing. Most blues tunes, however, are actually played in 12/8 time with its notes in groups of three where the first note in each group is tied to the second or the second note is replaced by a rest (depending on regional differences in rhythm. Actually writing the music in this manner is both time consuming and makes the resulting score more difficult to read.



If we were dealing only with a written score we could simply put a notation at the top of it to indicate the rhythmic displacement, e.g. "shuffle feeling" or a symbol indicating that a pair of 1/8th notes is to be played as a dotted 1/8th note followed by a 1/16th note. In TabEdit, however, we also have to take into account the way a tablature will sound on MIDI playback. To solve this problem, TabEdit provides a specific syncopation function. This function is located in the [MIDI options](#) dialog and provides you with five syncopation settings (including the "0" setting indicating "No syncopation"). The "1" and "2" settings are the most common while the negative settings are, probably, more appropriate for specialty jazz applications. In practice, the setting used is a matter of taste so we recommend that you play around with the function to find which you like best with different tunes.

## 2.6.1 Duration Equivalents

There are seven different note durations and each has its own name. Two naming systems are commonly used, the British and the American. The French naming conventions have also been included for the convenience of those working in the French language.

British	American	German	French
semibreve	whole note	Ganze Note	ronde
minim	half (1/2) note	Halbe Note	blanche
crotchet	quarter (1/4) note	Viertel Note	noire
quaver	eighth (1/8th) note	Achtel Note	croche
semiquaver	sixteenth (1/16th) note	Sechzehntel Note	double-croche
demisemiquaver	thirty-second (1/32nd) note	Zweiunddreißigstel Note	triple-croche
hemidemisemiquaver	sixty-fourth (1/64th) note	Vierundsechzigstel Note	quadruple-croche

## 2.7 Dynamics

After note duration and sustain, dynamics are the single most important factor in making your tablature at least approximate the sound of an actual performance. No performer plays every measure, let alone every single note with exactly the same emphasis. One might say that dynamics function as a sort of volume control which is applied to individual notes.

TabEdit provides a [Dynamics](#) palette with eight dynamic levels ranging from **fff** (forte-fortissimo, very loud) to **ppp** (piano-pianissimo, very soft). The setting that is active when the TabEdit is terminated will be the default the next time the program is launched. The two lowest dynamic settings are **ppp** and **pp**. The sound provided by these two settings is very faint and is, in general, of very little use. Even the **p** setting should be used sparingly.

When writing Performance Transcriptions, you should set the initial dynamics level to either **f** (fortissimo) or **mf** (mezzo-forte) before you begin note entry. Either of these settings provide enough dynamic space to allow you to alter the volume of the individual notes by several steps in either direction. If you're working from a printed score you should, of course, set the dynamic level to match that of the beginning of the score. You should also make sure to activate "**Dynamics**" in the [{File}{Options}{Screen}](#) dialog.

There are no simple, straightforward rules to tell you exactly how to use dynamics. Every interpretation of a piece will make use of them in its own way. You simply have to listen to the way you (or the artist whose work you are transcribing) emphasizes notes and chords. However, several small tips may be of help:

- Chords used as endings are often played 1-2 dynamic levels higher than the main body of the section they belong to and are often preceded by one or more beats of crescendo (see below).
- Harmonics should be lowered two dynamic levels compared to the surrounding notes in order to create more of a bell-like tone
- Chords of four to six notes should usually be lowered one dynamic level

There are several levels of implementation of dynamics. The lowest is to simply ignore them and write everything with the same setting. This will, however, tend to produce a rather lifeless playback.

The second level is to use the general dynamics provided in the original score. A good transcription in classical notation will normally provide a general indication of dynamic level and, perhaps, add further markings for the emphasis of individual notes or runs. Classical solo guitar transcriptions are among those most likely to provide detailed information. Piano scores will also often provide this information. These are, however, often only general indicators although they usually provide enough variation to bring your transcription to life. Attention should be paid to any incidental dynamic markings provided. These take the form of markings for individual notes or chords and do not outlive the notes they are applied to. The two most common are '^' and '>'. In general, the '^' should increase the dynamic level two steps while '>' is weaker and should increase the level by one step.

The final level is to fine tune every individual note. Instead of trying to get into a long involved explanation of this, I recommend you take a look at Bruce Mock's transcription of Jonathan Burchfield's version of "**No One Ever Cared For Me Like Jesus**" (**no\_one.tab**) which can be found on the TablEdit archive under "**Gospel**". Also, the first part of the "s to" included with the TablEdit distribution is devoted to application of dynamic modifiers.

## Crescendo and Diminuendo

These two, related, effects allow you to produce smooth transitions between areas of a tune having different dynamic levels or to introduce emphasis in a particular measure or measures. Placement is **everything** in the implementation of these effects in TablEdit. A number of TablEditor have attempted to place crescendos or diminuendos with the best of intentions but have, either through carelessness or a misunderstanding of the correct procedure, failed to achieve the desired result. The dynamic value assigned to the affected notes **must** remain at the initial level throughout the length of the crescendo/diminuendo marking. The first note **following** the effect determines the amplitude of the volume change to be applied.

For example, the first note of a crescendo is played at the initial level and the following notes are gradually increased in volume until the end of the transition, at which point the last note is very slightly softer than the level of the first note following the crescendo symbol. The diminuendo works just the reverse with a volume decrease. Changing the dynamic level of any of the intervening notes nullifies the effect completely. To apply a crescendo/diminuendo, place the cursor on the beginning note, activate the **Crescendo/Diminuendo** dialog, select either "Crescendo" or "Diminuendo" and set the total number of beats for the duration of the effect.

From an audio point of view, there's little or no point in making use of crescendo/diminuendo markings a single beat in length if the amount of the change is of two dynamic levels or less. The duration of the event is simply too short. It's just as easy to simply raise the dynamic level of each successive note by one level manually. However, it can be useful as a visual indication of a volume change. Nor is it of any use to apply a crescendo/diminuendo effect if the note following the end of the effect is at the same level as the initial note, another common mistake.

## 2.8 Selecting Items

Many of the editing operations can be applied to more than just the selected note using block operations (also known as "**extended selections**"). There are several ways of defining such a block.

- ▶ **Method 1** applies to making a block of the entire tablature. This is most easily accomplished using the keyboard shortcut **[⌘]+[A]** or by double-clicking anywhere within the tablature while keeping **[Shift]** held down. This is useful, for instance, if you want to raise the dynamic values of all the notes in a tablature in order to raise the volume level to its absolute maximum. In this case, you would first press **[⌘]+[A]** in order to create the block followed by **[Shift]+[ ) ]** to increase the dynamic level of the notes (or **[Shift]+[ ( ]** to reduce it) one step at a time.
- ▶ **Method 2** is to move your mouse pointer to the point where you want to begin the block and then keep the left mouse button held down while "dragging" the pointer to desired ending point for the block. Moving the pointer to the far right (or left if you're creating a block in the other direction) will automatically scroll the tablature in that direction until you reach its end.
- ▶ **Method 3** requires that you place the cursor at the starting point for the block and then use the scroll bar at the lower right of the window to scroll to the desired end measure for the block and, finally, **shift-clicking** on the exact point (string) at which the end of the block is to be located.

Methods 2 and 3 can be applied to all strings, multiple adjoining strings or to a single string at a time. As concerns method 3, the selection of starting and ending points must be made with some care. If, for example, you place the cursor on the 3rd string of, say, measure 4 to mark the beginning of the block, shift-clicking on the 1st string of measure 14 will select strings 1, 2 and 3 while shift-clicking on the 6th string will select strings 3, 4, 5 and 6.

Simply double-clicking within a given measure will create a block of its entire contents.

Blocks can be extended in all directions from the keyboard. **[Shift]+[→]** will extend the selection to the right one step at a time. Conversely, **[Shift]+[←]** will extend it to the left. The size of the step is determined by the current **viewing mode**. In the same way, **[Shift]+[↑/↓]** will expand the block upwards or downwards across the strings one string at a time. Adding **[Ctrl]** to the above shortcuts (e.g. **[Ctrl]+[Shift]+[→]**) will expand a horizontal block an entire measure at a time or a vertical block to the top or bottom string, respectively.

## 2.9 Note Entry and Editing

### Keyboard Entry

Throughout this tutorial, the primary working method will be based on the use of the keyboard and the palettes. We'll stay out of the menus as much as possible except in those cases where there's no alternative. This is absolutely the most **efficient** way of using the program.

It's imperative to correct playback that the numbers or notes you add to your staves be correctly placed within the measure. The program plays notes back based entirely on their position within the grid with no account being taken of the actual duration of the preceding note.

By far the simplest and most efficient way of achieving correct, horizontal placement of the notes is by use of the **[Tab]** key. This moves the cursor to the right by the distance corresponding to the currently selected duration. Thus, in a 4/4 measure with the **current duration** set to a 1/4 note, each press of **[Tab]** will move the cursor to the next whole beat. The current duration can be set in any one of three ways: from the **{Note}** menu, from the "**Notes**" palette or from the keyboard. The most

efficient of these three is to make the changes from the keyboard. **[F4...F9]** represent, in sequence, the durations running from a Whole note to a 1/32nd note. The only value which **cannot** be set in this manner is the 1/64th note. This must be set from either the menu entry or the palette (the palette, of course, being the handiest of the two).

The shortcuts **[Ctrl]+[↑]** and **[Ctrl]+[↓]** can be used within the tablature to jump directly to the highest or the lowest string, respectively. When used in the **stave**, the cursor moves exactly one octave in the corresponding direction.

## Entering notes or rests in the stave

- Place the cursor in the location of the natural note in the stave either with the cursor keys or by simply clicking on the correct location.
- Change the current duration, if necessary, using any of the methods described above.
- Press **[Enter/Return]** to enter a note or **[.]** (period/full stop) to enter a rest.

**Note:** You can also insert a note directly into the stave by clicking on the natural note location while keeping **[Alt]** held down.

## Entering notes or rests in the tablature

- Place the cursor at the desired location on the string using the cursor keys or by simply clicking.
- If you don't want to use the currently selected note value you can change the current duration Using any of the methods described above.
- To insert a note, type a number to enter a note on the fret. For frets between 10 and 19, first enter **[1]** then a number between 1 and 9. For example for fret 16, type **[1]** followed by **[6]**. The procedure is the same for frets 20 to 49.
- You can increase or reduce this number by pressing **[+]** or **[-]**.
- To insert a rest, set the desired duration value and press **[.]** (period/full stop).
- To delete a note or a rest, select it with cursor then press **[Delete]**.

**Note:** If a sound card is available, you'll hear each note as you enter it. To cancel sound output during note entry, just turn the sound output of the current module off in the [MIDI Options...](#) dialog.

## Editing notes

### From the keyboard

- Place the cursor on the note to edit using the cursor keys. In the case of multiple notes, [mark these as a block](#). If the cursor or block is on an empty space the commands have no effect.

### To move (or copy) a single note or a block of notes:

- Press **[⌘]+[X]** (moving) **[⌘]+[C]** (copying).
- Move the cursor to the destination position
- Press **[⌘]+[V]**.

**To move a note upwards or downwards across the neck** of the instrument (in order to adjust the fingering)

- Press **[Ctrl]+[Shift]+[+]** (to move toward the bass) or **[Ctrl]+[-]** (to move toward the treble). This can also be done with the mouse via the "Tools" palette. The fret position is automatically increased or decreased to correspond to the pitch value of the original note.

### With the mouse

#### To move a single note or a block of notes:

- [Select](#) the notes to be moved or copied and then release the mouse button
- Move the mouse pointer to the left-hand edge of the selection and, when the pointer changes shape, click on it and keep the mouse button held down.
- Drag the selected block to the desired position. A "ghost" outline of the selected block is displayed during the operation. This outline, composed of a series of broken lines, follows the

movement of the mouse pointer. If the outline disappears, this means that it's current location isn't valid. If you release the mouse button at this point, the operation is canceled.

- When the outline arrives at the desired location simply release the mouse button and the notes will be pasted into place. The newly inserted block becomes the current selection.

**To copy a single note or a block of notes:**

- Follow the above directions, pressing **[Ctrl]** during the operation.  
Note pitch can be changed in conjunction with **Drag & Drop** operations in the notation. Simply keep **[Shift]** held down during a "**Move**" operation or **[Ctrl]+[Shift]** during a "**Copy**" operation. TabEdit will automatically keep track of any vertical displacement and transpose the notes, as needed.

All of the above operations can be canceled by using the "**Undo**" function (**[⌘]+[Z]**).

**Note:** Copying notes directly from the stave has certain, specific effects. TabEdit ignores fret positions completely and considers only the actual pitch of notes so copied. This means, for example, that you can copy the notes from a module for guitar and paste them into a banjo module without losing any of the music. TabEdit will even attempt to save notes whose pitch is too low for the new instrument by increasing their value by an octave.

## 2.10 Using Markers

The location of inserted elements such as custom chord diagrams, text, tempo changes, etc. is indicated by the use of a variety of "markers" or "anchor points" within the tablature grid. The term "marker(s)" is used in connection with otherwise invisible elements while "anchor point(s)" is used in connection with visible elements.

- texts and **musical symbols**
- independent fingering indicators
- custom chord and scale diagrams
- modifiers for **reading guides**
- tempo changes
- **MIDI** voice changes
- syncopation changes
- **drum events** (percussions)

A drum event should be used instead of a dedicated **Drum Tablature** in cases where only a transient percussion effect is desired.

- **crescendos and diminuendos**
- **line breaks**
- **beam breaks**
- **offset markers**

The anchor points, or markers, used for the different elements (text, chord diagrams, returns, Da signo symbols, etc.) are represented on the screen in different ways depending on the type of element in question. A cross for a text element, circles for musical effects, squares for inserted objects and diamonds for beam breaks and line feeds. Anchor points can be moved or copied using the standard **[⌘]+[X,C,V]** keyboard shortcuts.

It's important to note that such markers occupy the space of a note in the tablature. They can be deleted, moved or copied like any note. With the exception of fingering indicators, placing any of these elements directly on a space already occupied by a note in the tablature will cause the note to be suppressed both on the screen and on printouts. With certain exceptions, such as special effects and fingering indicators, anchor points **MUST** be located on unoccupied spaces.

As concerns the placement of such elements in relation to printouts, the most desirable method is to

place the anchor point exactly in line with the point at which you wish the element to appear. If no string space is available, e.g. due to the presence of a chord occupying all the available strings, place the anchor a 1/64th interval (this will require you to change viewing scale) to the right of the desired position. On printout, TablEdit will automatically displace the actual element recursively to the position of the last note printed.

The vertical position of a text, fingering, chord diagram or musical symbol marker can be adjusted by up to 127 pixels upwards or downwards. When a text marker has an adjustment value other than "0", it's no longer reckoned into the stack containing other, possible, objects at the same position. The vertical adjustment can easily be performed by using the **[+]** and **[-]** keys.

To display the chord diagrams above notation, all you have to do is highlight all of the chord diagrams, with the upper left of the highlight being a chord diagram of course, and then enter -60 and they jump right to the top of the notation. You do however have to adjust the Header Top margin to 30 (page 1) and 18 (all other pages) to keep from printing the chord diagrams over the title info. The same trick is available for fingerings markers.

The horizontal position of fingering anchors and musical symbols (e.g. coda, signor, etc.) can, in addition, be adjusted using **[<]** and **[>]**.

**{Edit}{Format}** allows the display attributes of all objects referenced by a marker. The function can also be accessed by left-clicking on the fourth zone of the status bar at the bottom of the main window. This zone displays the vertical and horizontal position of the selected marker.

Double clicking on an anchor point or pressing **[Return/Enter]** while the cursor is located directly on one causes TablEdit to open the corresponding dialog so that you can edit or modify the element concerned.

## 2.11 Notation Display

### Hidden Notes in the Stave

For a note to be displayed in the tablature but not in the stave (in order, for instance, to emphasize the melody), select the note(s) concerned and press **[D]**. In order to make them visible again, re-select them and press **[n]** or **[d]** again .

### Note heads

To offset the head of a note towards the right or left, select the note and press **[o]** (right) or **[O]** (left). This feature is useful in connection with chords. In order to eliminate the offset, re-select the note and press **[n]** or **[o/O]** again.

If the note stem has been forced upwards or downwards, this feature also moves the stem.

### Accidentals

You can adjust the horizontal alignment of accidentals by using a special offset marker:

- to reposition a forced accidental, place the cursor at a 1/64<sup>th</sup> note interval after the note to which the accidental belongs.
- to reposition **all** accidentals, whether automatic or forced, place the cursor **directly on** the position of the chord concerned.
- press **[w]** followed by **[=]**
- use **[<]** and **[>]** to reposition the accidental(s).

### Note Stems

Note stem orientation in the musical stave is determined automatically by a test of the pitch of the note to be displayed. The parameters of this test can be modified by simply adjusting the value of "Upward Note Stem Default" in **{File}{Options...}>Preferences**. The default setting is that the stems for notes from >B2 (B in the second octave according to the American notation system or the open second string of a guitar in standard tuning) and above should automatically be turned upwards.



Guitarists may prefer to set this to >G1. No setting, however, will be accurate 100% of the time.

You can also choose to force a particular stem direction for individual notes by selecting the note(s) to be treated and pressing [a] to force the stem(s) upwards or [Z] to force the stem(s) downwards. In order to return the note stem(s) to the automatically determined direction, re-select and press [E]. The direction can also be reversed from the "Notes" palette.

Note stem orientation in the stave does not affect the corresponding orientation in the tablature. These are set globally in {File}{Options...}>Preferences, unless the "As In Notation" option has been selected under {File}{Options}>Display.

It's possible to remove the note stems by selecting the note(s) to be modified and pressing [ ! ].

It's also possible to force a double stem pointing both upwards and downwards by selecting a single half or quarter note and pressing [O].

In order to adjust the height of the stems and the orientation of the beams, place the cursor beneath the stem to be adjusted and enter [ | ]. This will enter a **marker** at the cursor location. The first marker of a given beat will be used to adjust the height of the first note stem and of the corresponding beam. A second marker within the same beat will be used to adjust the height of the final stem and, thus, the slope of the beam. The actual adjustment is performed by placing the cursor on the markers and adjusting the heights using [+/-].

As with "beam breaks", it's possible to designate markers as belonging to either the upper or lower voice beam. Select the marker in question and press [Z] to assign it to the lower voice beam.

## Beams

TablEdit automatically creates beams between notes that should be connected. Such beams can, however, be inhibited by inserting a beam break marker above or below the note which shouldn't be linked to the following note. Simply place the cursor at the appropriate location in the tablature and press [X]. If you wish to re-establish the beam, simply delete the marker.

Depending on the orientation of certain note stems, TablEdit can display unlimited double beams, simple or composed. In the case of double beams, beam breaks are applied to one or the other of the two voices (default is to the upper voice). In order to designate the affected voice, simply select the beam break marker and press [A], [Z] or [E] in the same way as you would apply these to a normal note.

Beam breaks do not normally affect the tablature unless you instruct TablEdit to the contrary by placing the cursor on the marker and typing [T]. Note that this function doesn't work if the option "Note stems as in notation" is active.

To exclude a note from beaming, simply select it then type [X].

## Rests

TablEdit allows you to define, very precisely, the vertical position at which rests are to be displayed in the stave. Simply place the cursor on the rest in the tablature and use [+/-] to adjust the position.

If you wish a manually inserted rest to appear only in the stave and not in the tablature, simply select the rest and press [D]. The hidden rest remains displayed in the tablature as grayed but will not be printed. To prevent a rest from being tied to the preceding or following note, select it and press [X]. To remove the stem of a rest select it and press [ ! ].

## Horizontal note spacing

Horizontal note spacing - in certain cases (appoggiaturas, alterations fingering indications in the notation) it may prove useful to be able to vary the distance between one note and the note following it. To this end, [W] inserts an offset marker whose value can be increased or decreased by use of [<] or [>]. You can also use the "Format" dialog when the cursor is positioned on such a marker.

## Clefs

TablEdit generally displays a G clef. However, if the instrument tuning requires it, e.g. if you've created a bass guitar module, an F clef will be displayed. In certain cases where the range of the tuning is sufficiently wide, both a G clef and an F clef will be displayed.

## Middle C

With the cursor placed in the notation, the key combinations **[Ctrl]+[+/-]** allow you to set the position for middle C and, thus, to shift the display of the notes by one octave up or down from their default position. This allows easy production of scores for instruments other than the guitar.

## Barre

This feature allows you to indicate a barre over a certain duration of 1/16th notes (maximum 32). To display a barre, you need to create a text event (**[Ctrl]+[T]**). In the text entry field, type the text you wish to display (in this example we type the Roman numeral VIII). After your text (no space between) type the formula `%barchord:`. Then type the number of 1/16th notes you will barre (in this example 32). When you press enter, your mathematical equation `VIII%barchord:32` transforms into a beautiful barre illustration.

To indicate a barre for more than 32 1/16th notes, type your text followed by `%barchord`. This will leave the end of the line open.

If desired, you can insert a line ending the duration. In this example `%barchord:16` is inserted on the first beat of measure four.

To connect the two lines, simply insert the text event (`%barchord`) at the break point for every measure in between.

You can reverse the direction (up instead of down) of the terminator by using the formula `%hbar`.

Replacing the colon in the formula with a period/full stop (e.g. `VII%barchord.32`) will cause TablEdit to display a dotted, rather than solid, line.

# 3 The Menus

The TablEdit menu bar contains seven menus. These give you access to all of the program functions and features. Some of the items affect the tablature/stave directly while others lead to sub-menus or dialogs. The **links** below will lead you descriptions of the functions contained in each menu with further links from these pages leading to descriptions of any sub-menus. The many dialogs will be described elsewhere in the manual.

- **File**  
Contains the controls for general file operations and printout.
- **Display**  
Contains controls related to the way TablEdit will look on your monitor screen.
- **Edit**  
This contains the tools that you'll be using for direct editing of your tablatures.
- **Note**  
This is where you'll find the musical tools dealing with note duration and effects that are applied directly to the notes, themselves.
- **Play**  
These are the controls for audio (MIDI) playback of your tablatures.
- **Score**  
This contains a number of menu entries dealing with general settings for the tablature including key and time signatures, modules, etc. This is also where you'll find menu access to the tabbed "**Preferences...**" dialog allowing you to customize the way TablEdit works.



### 3.1 The File Menu

New	⌘N
Open...	⌘O
<u>Open Recent</u>	▶
Close	⌘W
<u>Save</u>	⌘S
Save As...	
Revert	
<u>I</u> mport	▶
<u>E</u> xport	▶
Preferences...	
Languages	▶
Print...	⌘P
Page Setup...	
Print Preview...	
<u>Q</u> uit	⌘Q

This is the menu from which you control file, printout and import/export operations. It also gives access to the TabEdit "language" options and contains the recently opened file list.

Four of the items it contains lead to further sub-menus.

#### New

This function creates a new window containing an empty tablature grid, 24 measures in length. The new tablature is automatically assigned the attributes of the first instrument of the preceding window.

#### Open

This allows the opening of a previously created tablature (\*.tef, .tab) or Chord Catalog (\*.cat) file. Do **not** attempt to open a file with the \*.tab extension which hasn't been created using an earlier version of TabEdit. In principle, TabEdit should detect the problem and display the message: "**Cannot open: (file name)**". If you wish to open an **ASCII** tablature file (these also use a \*.TAB extender) you must use the "Import ASCII" feature.

TabEdit also allows files created by **TabRite**, **Guitar Pro** and **PowerTab** to be opened. TabEdit is also capable of reading files in the **MusicXML** format (<http://www.musicxml.org/>).

#### Save

This saves any changes you've made to the open tablature. If you attempt to exit the program or load another tablature without first having saved such changes, you will be asked if you wish to do so before the requested operation is carried out.

By adding the ".xml" extension to the file name, you can also save the tablature as a **MusicXML** file.

#### Protected Save

If you keep [**Shift**]+[**Ctrl**] held down when saving your \*.tef file, a dialog box will appear offering you the option of protecting it against subsequent saving and/or writing and/or printing by others. If you select one or more of these options, make sure to make a note of the exact position of the cursor in the tablature (measure, string and horizontal placement) since this will have to be duplicated exactly when you, for example, wish to save changes made to a write protected tablature.

#### Save as ...

Allows you to save the current tablature under a new name. The new file can be saved in the location

of your choice. The original file is **not** deleted but it will be replaced by the new file in the working window.

### Print

Allows you to print out the tablature in the active window using the current printing options. The standard MacOS "**Print**" dialog allows you to select the pages to be printed out. Clicking on **[OK]** starts the printout process.

### Print Preview...

This opens the "**Print preview**" panel.

### Import ▶

This item allows you to import several types of files into TablEdit for further editing.

### Export ▶

This item allows you to export tablature files created with TablEdit in several, different file formats for use in other programs or for distributing your work in **MIDI format**.

### Preferences

This opens the Preferences dialog so that you can customize the settings used by the program to suit your own needs and tastes.

### Languages ▶

This selection leads to a sub-menu containing a list of the languages supported internally by TablEdit. There are currently four languages supported: English, French, German and Spanish.

### Quit

When you quit TablEdit, you may encounter a dialog asking you if you wish to save any unsaved changes made to the various open files. In addition, all program options and parameters are automatically saved both in the "TablEdit Preferences" file located in your System folder.

It should be noted that most problems which may occur within TablEdit can be traced to corrupt configuration data. In this case, delete the "TablEdit Preferences" file.

### Recent ▶

This is a list of the last eight tablatures opened by TablEdit.

## 3.1.1 Print

**{File}{Print}** or **[⌘]+[P]** calls up the standard "**Print**" dialog so that you can choose which pages are to be printed out and the printout resolution to be used. The current module is printed out according to the parameters set in **{File}{Preferences...}>Page Layout**.

The "**Print**" dialog also provides access to the system dialog containing the controls for the installed printer. Here, you can select the printer to use, printing scale, page orientation and the paper size.

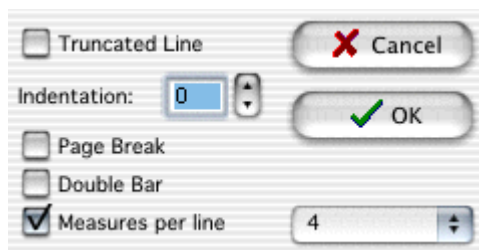
If the module selected for printout is completely empty, TablEdit will happily print out sheets of **blank staves or tablature grids**, depending on the setting made in **{File}{Preferences...}>General**. This can be very handy if you want to work things out by hand.

## Line break

It can sometimes be convenient to begin a measure on a new **stave** or tab line. If, for example, only a few sections or licks of a specific song are recorded, the ability to start each section on a new line may be useful. This way, all sections can be saved together in one file while still keeping them separate.

You can force a line break after a specific measure by typing **[K]** anywhere within the measure. If you insert the character at the very last position in the measure (e.g. position 63 in a 4/4 measure), the line will be justified on the resulting printout.

When you select the line break marker and type **[Enter]**, The dialog below allows you to produce some extra interesting effects.



Thus, you can:

- tell TablEdit to truncate the line in order to avoid an empty measure extending itself all the way over to the right-hand margin.
- force a page feed.
- instruct TablEdit to close the measure with a double upright.
- force the next line to begin with an indentation. To set an indentation for the very first line of the score, use the **"First line indent"** feature found in **Preferences>Page Layout**.
- change the **printing mode** into proportional or fixed and, in the latter case, to specify the number of measures per line.

## Multitrack printout

TablEdit is capable of printing out several **modules** on the same page.

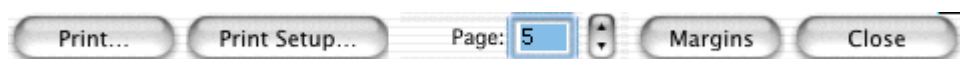
You can, for instance, choose to print out the notation from one module and the tablature from another. This can be very useful for producing a score containing an instrumental part and a vocal part.

In order to select the modules to be printed, open the **"Preferences"** dialog and select the **"Multitrack"** tab. This opens a new sub-dialog in which you can select the modules to be printed and to specify if you want to print out the notation or the tablature.

The Demo Version of TablEdit prints the text **"TablEdit Version Demo"** in the middle of each stave.

### 3.1.2 Print Preview

The **"Print Preview"** window shows the score as it will be printed. This allows you to visually proof the printout of your tablature without having to actually print it out first.



**[Print...]** takes you directly to the printout process and prints everything displayed in the preview.

**[Print setup...]** opens the [Preferences](#) dialog so that you can adjust the settings. Any changes you make here can be viewed directly (without closing the dialog) by clicking on **[Apply]**.

**[<<]** and **[>>]** allow you to navigate, page by page, through a multiple page preview.

**[Margins]** allows you to show/hide the page layout margins before a screen capture.

**[Close]** closes the preview screen and returns you directly to the tablature.

### 3.1.3 Import

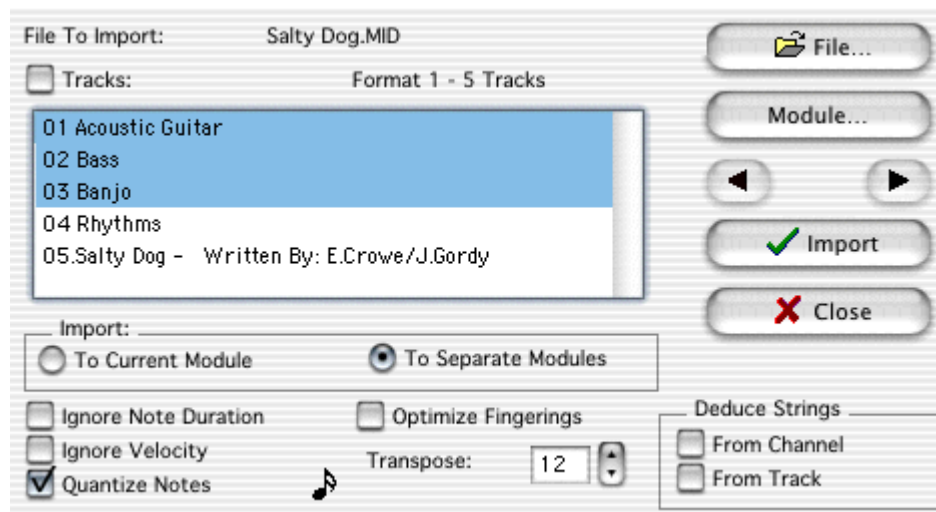
TablEdit allows you to import several external file types, including two different types of **ASCII** tablature. The main types are:

[MIDI](#)  
[ASCII](#)  
[ABC](#)

#### 3.1.3.1 Import MIDI

**MIDI** is one of the most common formats for computer recorded music. The **{File}{Import}>MIDI** function allows you to import a standard MIDI file (Type 0 or Type 1) into the currently active module, automatically converting it into tablature in the process.

When this function is selected, the file selector opens so that you may select the MIDI source file to be imported. Once this has been done, the MIDI Import dialog is displayed:



**[File]** allows you to change your selection of MIDI file to import.

**[Module]** affords you the opportunity of creating and defining new modules, or modifying existing ones, without having to leave the dialog.

**[Close]** cancels the import operation and closes the dialog.

**[<Module>]** By default, TablEdit imports the MIDI file into the current module. If, however, import is being made to a multiple module dialog you can easily select which module to import to by using the

[<] and [>] buttons at either end of the **[Module]** button.

If you've selected several tracks or channels, TablEdit can create as many modules as necessary if the **"To Separate Modules"** option is checked.

**[OK]** validates your selection, completes the import operation and closes the dialog.

## Selecting Tracks and Channels

In the case of files in MIDI 0 format (such as the file presented in the illustration above), there **is** only one track and channel names are taken from the MIDI voice used in the file. **All** channels are selected by default.

In the case of files in MIDI 1 format, TablEdit allows you to select the tracks that you wish to import into the active module. In order to help you with your selection, TablEdit displays the name (if any) assigned to each track in the source file. You must select at least one track.

The check box opposite **"Channels"** or **"Tracks"** (depending on the file format) allows the selection or de-selection of all the check boxes in a single operation.

The contents of the current module will be erased so save your tablature before importing, if necessary.

TablEdit automatically adjusts the pitch of imported notes by raising or lowering octaves so that the notes can be played on the currently selected instrument, in the current tuning. TablEdit adds fingering marks (thumb or other finger) to such notes depending on whether their pitch has been raised or lowered. You'll see this fairly often in connection with bass D notes. This indicates that the instrument should probably be tuned in an alternative tuning, e.g. "Dropped D" tuning.

TablEdit correctly interprets and imports almost all triplets.

## Duration Recovery

**Ignore note duration** - by default, TablEdit recovers exact note durations from the MIDI file (including tied notes, where applicable). However, if this option is active the program will adjust note duration according to the position of the notes within the measure. See **"Note Durations"** for further information.

**Quantize Notes** - If the "Quantize" option has been selected, TablEdit aligns the imported notes according to the chosen interval. In order to change the value to be used for the interval, simply click on the note image as many times as necessary.

**Ignore velocity** - Ignores the velocity (dynamics) information contained in the MIDI file and imports all notes at a dynamic level of *fff* (triple-forte or forte-fortissimo).

## Transposition

Given that the RTMF (Rich Tablature MIDI Format cf. [Export MIDI](#)) has not been adopted as a standard yet, it's obviously impossible for TablEdit to accurately deduce the correct fingerings to be used in playing a piece imported as a MIDI file. The tablature obtained with such an import operation is often unreadable and manual adjustment of the fingerings is almost always necessary.

The transposition functions provide you with several means of automating parts of this process.

**Optimize fingerings** - notes are usually imported in the order in which they appear in the MIDI file. Unfortunately, due the nature of the guitar, this doesn't always place them in the most logical place on the fretboard (especially when importing music played on non-fretted instruments). This is most often due to differences in tuning between instruments. If this option is checked, TablEdit will attempt to group the resulting fingerings as closely together as possible within the parameters of the tuning selected for the recipient module.

**Transpose** - You can have TablEdit automatically increase (or decrease) the pitch of all imported notes by up to one octave (12 semi-tones). Certain MIDI files are, in fact, recorded an octave lower than the standard notation used for guitar which is usually written an octave higher (8va) than the sound actually produced by the instrument.

### String deduction

These options are very useful when importing a MIDI file where each track or channel (depending on the MIDI file type imported) has been assigned to a particular string. TablEdit will recognize this and automatically import each track/channel to the correct string. This, of course, assumes that both instruments are tuned in the same way.

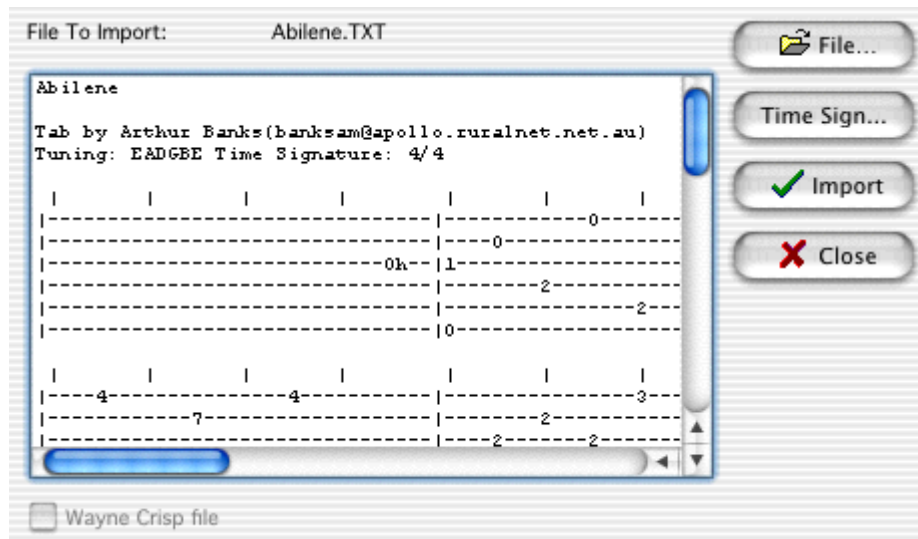
### Other information recovered by TablEdit

TablEdit recovers not only the notes, themselves, but much other information, as well :

- the **key** and **time** signatures of the imported piece
- the **general tempo** and any **tempo changes**
- **text** entries (lyrics, for example)
- the MIDI instrument for each track or channel
- measure changes
- slurs (the recovered information is converted into **special effects**, for examples slides, bends or vibrato depending on the case)

### 3.1.3.2 Import ASCII

**{File}{Import ASCII}** allows the import of ordinary **ASCII** tab files (such as those often found on the Internet). TablEdit recognizes the lines containing tablature information and processes them regardless of the number of measures they contain. No special preparation of the text should be necessary.



The command will give good results if:

- all measures are of the same size and are separated by " | " (pipe) characters. Otherwise, you'll have to edit and modify the file.
- only the lines representing strings contain more than eight dashes. Otherwise, TablEdit will interpret them as strings.

The following example will give excellent results

E	-----		-----		Parameters :
B	-----		-----		
G	-----		-----		Time Signature: 3/4
D	---2---0-----		-----2-----4-----		Measure width: 24
A	-----3---2---0---		-----		Before first measure: 2
E	-----		3-----2-----		Space between measures: 1

TablEdit can also import tablatures in the format invented by Wayne Cripps for transcribing pieces written for Medieval and Renaissance Lute. Many tablatures in this format are available from: <http://www.cs.dartmouth.edu/~wbc/index.html>.

In order to open such tablatures, simply select **{File}{Import ASCII}** and select the "Wayne Cripps lute tab" option at the bottom of the "Import" dialog. At the same time, the "Paste from measure" option changes to "Quarter note value" allowing you to specify the manner in which TablEdit should interpret the duration indicators of the file being imported.

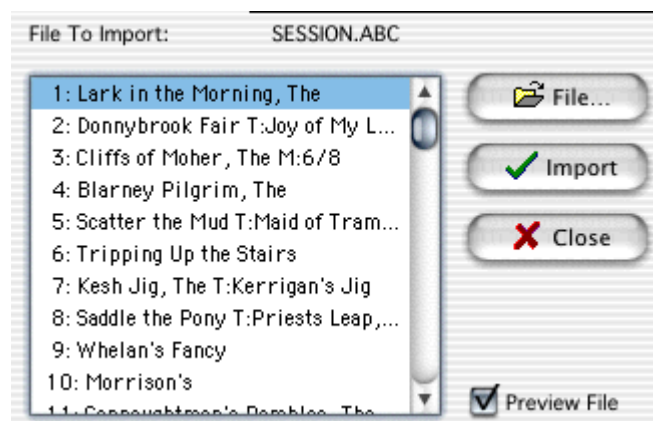
You'll have to set up the blank tablature into which the file is to be imported in advance as concerns tuning (in general, Renaissance lute tuning is the correct one) and time signature.

### 3.1.3.3 Import ABC

#### Importing ABC notation

ABC is a file format used for sharing traditional Irish tunes (and tunes from other genres) via a plain **ASCII** file. The URL for the ABC homepage is: <http://www.gre.ac.uk/~c.walshaw/abc/>

The "**Import ABC**" dialog allows you to select the relevant file and then the piece within that file to be imported.



The ASCII text of the file to be imported can be displayed by selecting **{File}{Import ASCII}**.

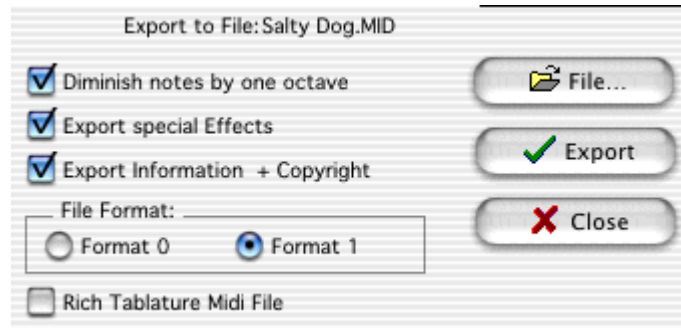
### 3.1.4 Export

TablEdit allows you to export several external file types, including two different types of **ASCII** tablature. The main types are:

**MIDI**  
**ASCII**  
**ABC**

### 3.1.4.1 Export MIDI

If you want to use the files you create with TablEdit with a sequencer you can do this by using **{File}{MIDI Export}**. TablEdit exports the time and key signature as well as any tempo changes. You also have the option of saving the tablature information together with the exported **MIDI** file.



**[File]** allows you to specify the file name and destination for the new MIDI file. You must choose a name for the MIDI file in order to complete the MIDI Export operation.

**[Cancel]** exits the MIDI Export window without exporting or saving your tab as a MIDI file.

**[OK]** saves your MIDI file and closes the "Export MIDI" window.

#### Diminish notes by one octave

By selecting this option, you specify that all notes should be lowered by one octave.

#### Export special effects

By selecting this option, you specify that the **special effects** should be included in the MIDI file. You should select this option if you want to edit the MIDI file in a sequencer but not if you only want to play the MIDI file using QuickTime services.

#### Export Information & copyright

This options ensures that any information regarding composer, artist and copyright that you've included in the TablEdit "**Title information**" dialog is included in the header of the resulting MIDI file.

#### Format

This allows to define whether TablEdit should export the MIDI file in type 0 or type 1 MIDI format. RTMF (Rich Tablature MIDI Format) is a MIDI format extension recognized by a group of tablature software developers. It adds information to standard MIDI files that allows instrument tuning, played strings and the principal special effects to be reconstructed when the file is reimported. This allows the exchange of tablatures between applications normally using differing proprietary formats. For a complete description of the RTMF standard, go to: [http://www.ens-lyon.fr/~nmanel/Rich\\_MIDI\\_tablature\\_format.html](http://www.ens-lyon.fr/~nmanel/Rich_MIDI_tablature_format.html).

### 3.1.4.2 Export ABC

#### Exporting a tablature to ABC format

A number of the parameters used by the **Export ASCII** function are also to be found here.

#### Page Width

This first parameter defines the maximum line length, expressed as a number of characters, of the



ABC file. A value smaller than 80 is recommended.

### From measure ... To measure

Allows you to define the measures to be exported. The [Reading List](#) is always exported.

### Append to End of File

This parameter is important and is selected by default. It allows you to include multiple compositions in a single ABC file.

The ABC files exported by TableEdit are highly simplified compared to the original tablature. Tied notes and grace notes are not taken into account. Differing note durations within a single chord are not noted. This is due to limitations in the ABC format, which doesn't lend itself very well to polyphonic music.

### 3.1.4.3 Export ASCII, HTML, RTF

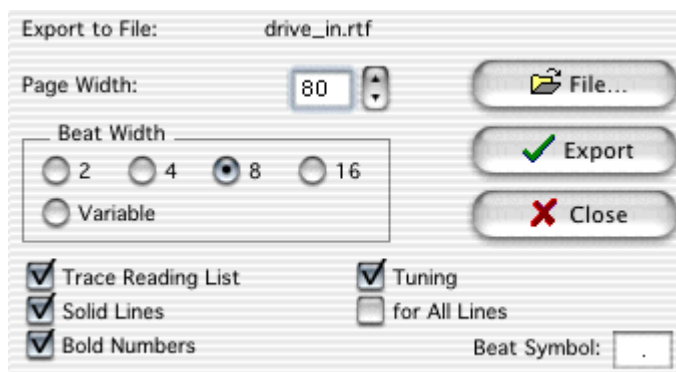
TableEdit creates great looking **ASCII** tabs like the one shown below:

```

|      |      |      |      |      |      |      |
|-----0-----|-----|-----|-----|-----|-----|
|-----3-/1-----0-----|-----|-----|-----|-----|
|2-----2-----2-----2-----2-----2-----2-----|
|-----0-----0-----|-----0-----1-----2-----| | | | |
|-----|-----0-h-4-----4-----|-----|-----|
|2-----|-----|-----|-----|-----|-----|

```

To use this feature, select **{File}{Export ASCII...}**. The options contained in the resulting dialog box allow you to customize the look of your ASCII tab:



#### Page Width

The **"Page Width"** setting determines the number of characters in each line of tab. 80 is the default value, although you may want to use another value (such as 72) to avoid word wrapping in a text editor.

#### Beat Width

The **"Beat Width"** setting allows you to set the number of characters per beat in a measure. A setting of eight or four produces nice, legible tabs. The **"Variable"** option allow an export in which the time width allotted is based on the values of the existing notes. A code displayed above the tablature (see explanation below) indicates the value of the notes on the first three strings. A similar code, displayed

beneath the tablature, indicates the value for the bass notes. The letter codes used are as follows: w = whole note; h = 1/2 note; q = 1/4 note; e = 1/8th note; s = 1/16th note; t = 1/32nd note. This file format is of interest only for communicating with musicians using platforms other than Windows 95/98 or MacOS.

### From Measure - To Measure

These two settings allow you to determine which portion of the file should be exported by selecting the first and last measures for the export operation.

### Trace Reading List

Selecting the "Trace Reading List" check box exports the **Reading Guides** defined in the [Reading List](#). If there is no Reading List, then no guides are included in your ASCII TAB.

### Append to file

If the "Append to file" option is selected, the text will be added at the end of the existing file. Otherwise, the existing file will be overwritten.

### File

Click on **[File]** to select the disk and folder that the exported file should be saved to. **[OK]** will remain greyed out until you've entered a name for your ASCII file. TablEdit determines the format of destination file according to the extension of this file:

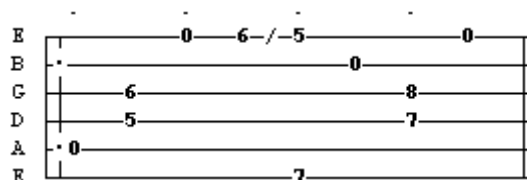
- default -> Plain text
- .htm -> HTML
- .rtf -> Rich Text Format, useable by any word processor (WordPad, MS Word etc...)

### Extra options

The **[>>]** button gives you access to advanced options:

- "Solid Lines" has effect only for HTML or RTF export. It makes it possible to obtain a tablature grid of more elaborate aspect.
- "Bold Numbers" has effect only for HTML or RTF export. The notes will be assigned the "Bold" attribute in order to emphasize them in the tablature.
- "Tuning" makes it possible to display the tuning at the beginning of the first line or at the beginning of "All the Lines".
- "Beat Symbol" allows you to customize the character which marks beats.

For example, with the options chosen above, one obtains the following result:




**[Cancel]** closes the dialog without carrying out the export operation.

**Notes:** To properly display ASCII tablature in most word processors, you have to use a monospaced font such as "Courier". Otherwise the lines of tablature will skew and the notes won't line up properly with the timing marks or even with each other.

Normally TablEdit exports only the active module. If you wish to export multiple modules to an ASCII tablature file, first select the modules to be exported in [Preferences -> Multitrack](#). The resulting text file cannot, of course, be re-imported.

The TablEdit demo version will only export the first 16 measures of your tablature.

### 3.1.5 Preferences

Selecting **{File}{Preferences...}** calls up the most comprehensive of TablEdit's dialogs. It can also be accessed directly from the main toolbar by clicking on . The basic dialog consists of nine "tabs" containing almost **all** of the major controls for setting up the software to produce tablatures the way **you** want them to look, both on-screen and on the printed page. It also contains the settings controlling many aspects of the way the program behaves as you enter and edit tablatures. Each tab is explained on a page of its own. The nine "tabs" are:

- [General](#)
- [Display](#)
- [Fonts](#)
- [Printing](#)
- [Page Layout](#)
- [Preferences](#)
- [Screen](#)
- [Advanced](#)
- [Multitrack](#)

There are four buttons at the bottom of each of these nine tabs.

**[Print Preview]** takes you directly to the "[Print Preview](#)" pane so that you can check the effects of your settings.

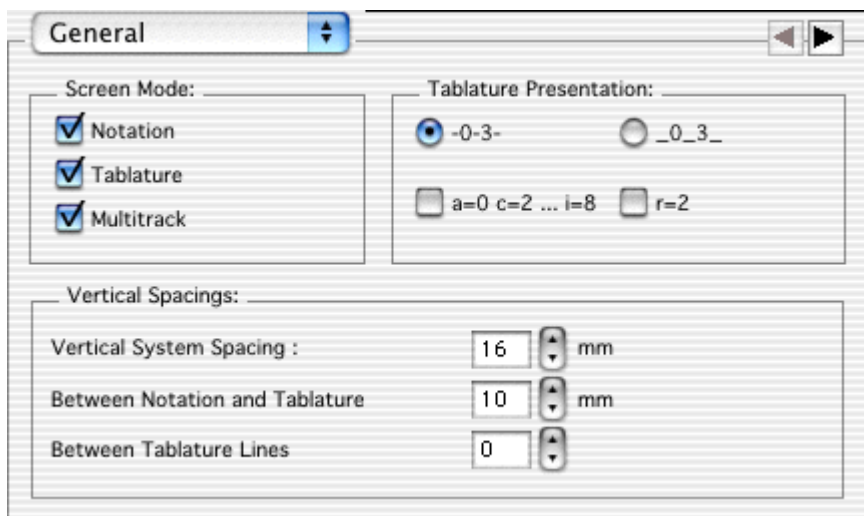
**[Apply]** applies the effects of any settings you make without closing the dialog.

**[Close]** closes the dialog without applying any changes you may have made to the settings.

**[OK]** applies any settings or changes you may have made and closes the dialog.

#### 3.1.5.1 General options

This tab of the "**Preferences**" dialog controls the general appearance of your tablature on your monitor screen.



## Mode

This portion of the dialog allows you to choose your general display mode (not to be confused with [View mode](#), the scale width of the measures).

### Tablature / Notation

These options determine whether TablEdit will display the Tablature and/or the notation of the modules.

### Multitrack

If this option is not selected, TablEdit displays the tablature and/or the notation of the active module only on multiple lines, using the entire height of the TablEdit screen.

If the Multitrack option is selected, TablEdit will display the contents of all modules contained within the tablature in stacked lines. Each module occupies one line. In order to select a module, simply click on it or move the cursor to the desired module.

By default, all the modules share the same Tablature/Notation screen mode. You can, however, specify a different screen mode for a given module in the [Multitrack](#) tab. The specified screen mode will remain unchanged when changing the general screen mode of the tablature unless you make the change from within the module concerned.

The small button marked "m" found in the bottom, right-hand corner of the main TablEdit window allows you to cycle conveniently through the various modes (Notation, Tablature, Notation + Tablature). Keeping **[Shift]** held down when clicking on the button will allow you to enter Multitrack mode. In Multitrack mode, the button is labelled as "M".

## Tablature Presentation

TablEdit allows you to have the numbers of the tablature centered on the horizontal grid lines (**--0--3--**) or to offset them vertically so that they appear above the grid lines (**\_0\_3\_**). Should you choose to use this second option, a second click on the "radio" button (or on the text, itself) will bring up a small sub-dialog allowing you to adjust the positive or negative offset of the numbers.

You can also choose to have the tablature displayed in a form where the usual numbers are replaced by letters of the alphabet. In this case, "a" replaces "0", "b" replaces "1", etc. The letter "j" is skipped.

These conventions have their origins in the earliest form of tablature (siffra or chiffrà) as a notational system.

## Vertical spacings

### Between Systems

Sets the vertical spacing, expressed in millimeters, between rows both on-

### Between Notation and Tablature

screen and on printouts. It has no **on-screen** effect when both **Notation** and **Tablature** are selected under **Mode** (see above) as this display is completely horizontal.

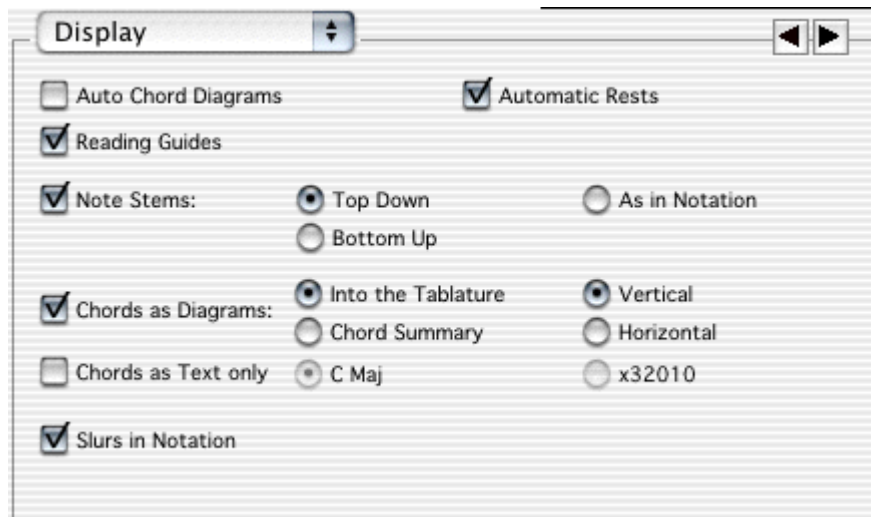
### Between Tablature Lines

Sets the vertical spacing, expressed in millimeters, between the standard notation and the tablature both on-screen and on printouts. This has no effect unless both of these elements are selected. This distance can also be set using the mouse by "dragging" the small, colored square located above the measure at the left-hand end of the tablature.

This sets the vertical separation, expressed in pixels, between the lines of the tablature grid. Care must be taken to select a font of an appropriate size to avoid collisions both on-screen and on printouts.

## 3.1.5.2 Display options

The "**Display**" tab allows you to define the display of Chord Diagrams, note stems, endings, repeats, etc. in your tablatures. The settings made here affect, with few exceptions, both the on-screen appearance and your printouts.



### Auto Chord Diagrams

The chord positions used in an arrangement are directly related to the playability of the piece. Certain licks may require the use of specific, often unorthodox, chord shapes. TablEdit analyzes the fingerings in the tablature and attempts to recognize the chord positions it finds. If it succeeds, it automatically displays a chord diagram above the location concerned. TablEdit then attempts to identify the chord and, if successful, displays its name underneath the diagram. This may help you to rapidly determine the most convenient left hand fingering to use.

If you are not satisfied with the result, you can disable the option. In this case, the automatic chord diagrams will neither be displayed on the screen nor be included on your printouts.

Although TablEdit's automatic chord function is relatively advanced, it cannot always handle the positions necessary to a particular arrangement. In fact, by its very nature, an automatic computer algorithm cannot be expected to treat even common chords correctly under all possible circumstances. This isn't the fault of the programmer, it's just that the algorithm can only deduce chord positions from the notes actually entered by the user. If it only has two or three notes to work

with, I can guarantee you that **any** program is going to end up showing an incorrect chord at least half the time. The same applies to the chord names assigned to various diagrams. Given the fact that any given three note combination (the minimum number of notes required to name a chord) will usually have at least two correct chord names there is also the problem of whether a barré chord is, for example, an Ab or a G# (enharmonic chords).

There are two solutions to this problem. One is to create and name custom chords of your own and the other is to use custom chords which have been included in other tablatures or collected into **chord catalogs**. The "**Chord Editor**" in TablEdit, although not completely without fault from the user's point of view, provides you with a highly advanced tool for creating your own diagrams. Clicking on an automatic chord diagram opens the "**Chord Editor**" dialog, allowing you to modify the diagram and add it to the list in the "**Chord Manager**".

## Reading Guides

This option controls whether the "reading guides" deduced from the "**Reading List**" are displayed or not. It has **no** effect on actual **MIDI** playback which will follow the entries of the **Reading List** in either case.

## Automatic Rests

This allows the rests that TablEdit deduces automatically from the position and note duration in each measure to be displayed in the musical **stave**. These automatic rests will be printed out in both the stave and the tablature if the "Rests" option is the "**Printing options**" dialog.

The "**X2**" option allows the management of automatic rests for two voices thus providing an effective method of verifying corrections within the score. If check marked, it will insert rests automatically for the upper (melody) and lower (bass) voices. To get the best results, you should force stems upward for the upper voice and stems downward for the lower voice. The 3rd string open G (G1) is used to determine whether a rest is upper voice or lower voice.

Rests may also be entered manually.

## Note stems

Controls the direction used for note stems in the **tablature**.

- Top down** - causes **all** stems to be displayed downwards from the numbers in the tablature
- Bottom up** - causes **all** stems to be displayed upwards from the numbers in the tablature
- As In notation** - causes note stems in the tablature to be displayed in the same direction as they appear in the stave. Thus, bass note stems will be displayed downwards and treble note stems will be displayed upwards. In this case, the letters indicating hammer-ons and pull-offs will not be displayed in the tablature. It will be left up to the reader to "deduce" the correct effect from the direction of play.

The choice may not be as straightforward as it might seem. On the one hand, having all the stems in one direction can, to some extent, cause timings to be obscured in more complex tablatures. On the other, the use of the "**As In notation**" setting may pose greater demands concerning the positioning of elements such as text, custom chord diagrams, etc.

Stem direction in the standard notation is automatic but the stem for each, individual note can be modified manually (see **Notation display**)

**Note:** In tablature, whole notes have no stem at all and half notes have an half stem. Pressing **[shift]+[Y]** will cause **all** notes in the tablature to be associated with a stem, even half and whole notes.

## Chord Diagrams

Controls how custom chord diagrams are displayed and their placement on printouts. Please note that Custom Chord diagrams will **not** be included in printouts unless this item is selected!

If "**Into the tablature**" is selected, custom chord diagrams will be displayed in full above their point of

insertion in the tablature both on-screen and on printouts.

If, on the other hand, "**Chord Summary**" is selected, only the **chord name** will be displayed above the insertion point in the tablature. The chord diagrams, themselves, will not be included anywhere within the on-screen display and will be included as a single group **after** the tablature on printouts.

The orientation of the diagrams can be selected. Although displayed vertically by default, they can also be displayed horizontally.

Finally, you can choose to display chord or scale diagrams in color. Select the diagram marker and press **[C]**. The color assigned to the diagram will be that which has been set in Preferences>Advanced>**Colored Notes** for the string on which the marker is located.

#### Note:

When the "Chord diagrams" option is inactivate, the diagrams are "greyed" out on the screen to allow you to visualize and edit them, if necessary.

### Chord Names Only

This and the previous option are mutually exclusive. It allows you to display only the name (e.g. C Major) of the chord or its description in the format "x32010" (for the C Major chord).

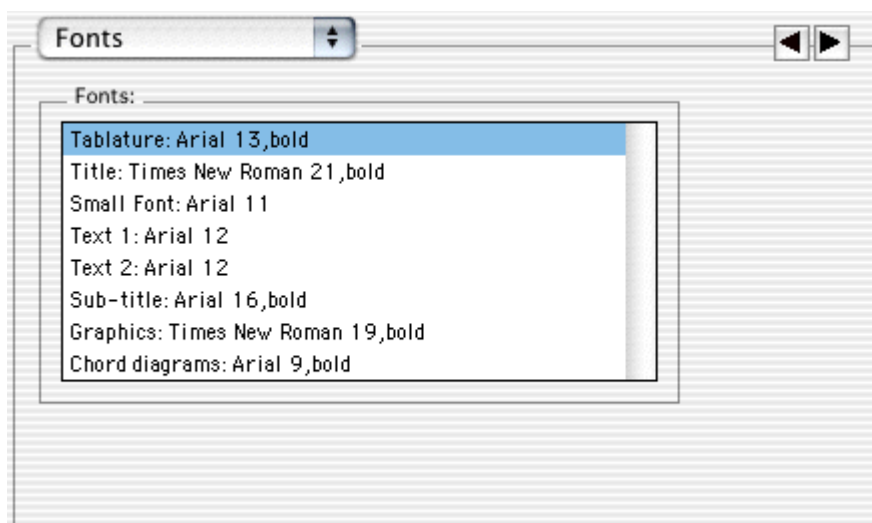
Even if the "**Chord Diagrams**" option is checked, you can print out just the name of a given chord by creating an empty, but named, chord diagram.

### Slurs in Notation

This allows the display, in the stave, of connecting marks (ties) between notes to which certain special effects (ringing notes, bends, etc.) have been applied.

## 3.1.5.3 Font options

The "**Fonts**" tab allows you to select the fonts to be used both on the screen and on your printouts.



- **Tablature Font** (the font that will be used to display and print the tablature). The spaces between the tablature lines and the ruler graduations are determined by the size of the Tablature font so that the fret numbers are never superimposed on one another. It's important to choose a font which provides the most legible spacing. You can force a temporary change of the font used for displaying the numbers in a tablature by selecting the desired note in the

tablature and then selecting **{Edit}{Format...}** and choosing a font from the font list. This function also allows the selection of a contrasting background color for a particular note for emphasis. Just activate the check box marked "**Stabilo**" then click on the colored square and select your color.

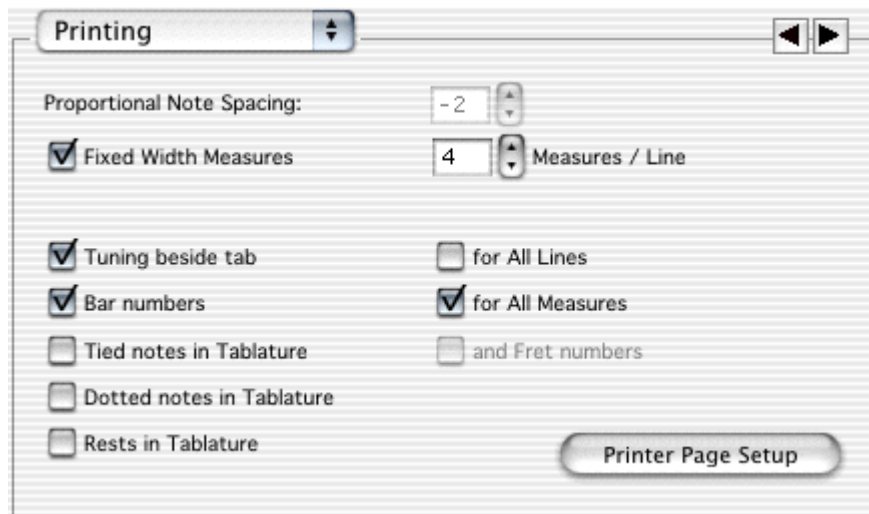
- **Title and Subtitle Fonts** (the font to be used to print the **information** in the header
- **Small Font** (the font used to display and to print the effects and the chord names above the chords).
- **Text Fonts** (the fonts used by default to display and to print the texts). The "**Text 1**" font is also used to display **pitch changes** as the "**Text 2**" font is used to display **grace notes**.
- **Graphics font**. The color selected for this font is also used for both the tablature and standard notation lines, repeat signs, clefs, etc...
- **Chord diagrams font**. The color selected for this font will be used for painting the chord diagrams.

The time signature is always displayed and printed out using the TablEdit True Type font. Its attributes cannot be changed.

To change a font, double-click on the desired element in the font list (or select it with the cursor keys) then press **[Return]** and then select the desired typeface, style, color and point size from the font selector.

### 3.1.5.4 Printing options

This dialog allows you to select a variety of elements for inclusion on your printouts. It also allows you to set a specific scale for the overall size of the printout.



#### Print Scale

In MacOS environment, this setting is not defined within TablEdit itself but by the standard "**Page Setup**" dialog box. It affects the size of your printouts. Setting it to a value other than 100% allows you to increase or decrease the print size by degrees in order to optimize paper use or to increase it for greater legibility, e.g. when printing out chord sheets.

#### Proportional Note Spacing



This value sets the horizontal spacing between notes in both the tablature and the **stave**. This allows tablatures to be expanded or condensed to some degree.

### Fixed Width Measures

If this is selected, TabEdit will produce measures of identical width (like those you see on the screen) taking only the intervals of the tablature into account. This generally results in a slightly larger number of pages for the printout. If the option is checked, the "**Proportional Note Spacing**" value described above has no effect.

The "**Measures/Line**" box to the right allows you to set the number of measures to be printed per line of tablature. Keep in mind that too high a number of measures per line will result in the tablature "bunching up" and make it harder to read. Four or five measures is about right for standard paper sizes.

### Tuning beside Tablature

Causes the tuning to be printed next to the corresponding strings to the left of the first row of tablature. The "**for all Lines**" check box causes the tuning to be printed for each staff.

### Bar Numbers

Causes the appropriate bar (measure) number to be printed above the extreme left of the first measure in each row of tablature as a reference. "**for All Measures**" causes the measure number to be printed above each measure on printouts.

### Tied notes in Tablature

This two-part option controls the way tied notes are displayed (or not displayed, as the case may be) in the **tablature**. The setting made affects only printouts. If the option is left unselected, tied notes aren't indicated in the tablature at all. The space they occupy is simply left empty. If the option is selected but the "**and Fret numbers**" sub-option is not, the presence of tied notes will be indicated in the tablature only by the presence of the conventional connecting arc. This will simply end in "thin air", so to speak. The final combination is to select both the main **and** the sub-option. This will display both the tie arc mentioned above **and** the fret number of the tied note in the appropriate position. The latter is displayed in a smaller size.

### Dotted notes in Tablature

When selected, dotted notes are displayed in the tablature in the same way as they are in the stave.

### Rests in Tablature

When selected, rests are displayed in the tablature in the same way as they are in the stave. This affects both automatic **and** manually inserted rests.

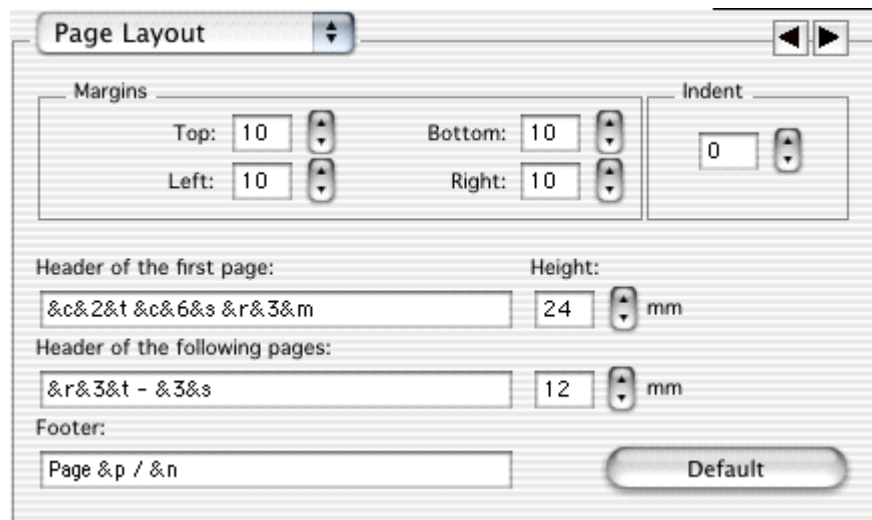
### From measure... To measure...

This allows the printing of selected measures. Simply enter the number of the first measure to be printed into the "**From measure:**" field and the number of the last measure to be printed in the "**To measure:**" field.

The last item on this tab is [**Printer Setup**]. Clicking on this button opens a standard dialog allowing you to select printing scale, paper size and orientation.

## 3.1.5.5 Page Layout options

This tab contains the page layout settings for margins, header/footer size and content, etc.



### Top & Bottom margins

Defines the vertical space within which objects are printed. As a general rule of layout, the bottom margin should be slightly larger than the top margin.

### Left & Right margins

Defines the horizontal space within which objects are printed.

### Indent

This option allows you to set the indent of the very first line of the score. To set the indent of a line following a line break, use the [line break](#) options.

### Footer & Page Layout

By default, TablEdit prints the page number and the page count centered at the bottom of each page.

By default, TablEdit prints the title, the sub-title and any comments at the top of the first page with only the title and sub-title, in small characters, on the following pages. You can adapt this procedure to your own taste by simply re-defining the headers manually

To define headers and/or footers for each printed page, type the required text in the "Header" and "Footer" boxes along with the appropriate formatting codes. You can always restore the predefined values by clicking on **[Default]**.

You can also use page macros to format the text and insert the title, sub-title, comments, etc...

You can add a page number offset (handy when putting together a book, for instance).

#### Formatting codes:

<b>&amp;n</b>	the total page count
<b>&amp;p</b>	the current page number
	You can have TablEdit add or subtract a constant number of pages to/from the current page number. This is very handy if, for example, you're preparing a book for publication:
	<b>&amp;n-10</b> (subtracts 10 from the total number of pages displayed)
	<b>&amp;p+120</b> (adds 120 to the current page number)
<b>&amp;f</b>	the file name
<b>&amp;d</b>	the current date ( <b>&amp;d</b> for abbreviated form, <b>&amp;D</b> for long form)
<b>&amp;i</b>	the module name (in multitrack mode, the module name is replaced by the name of each instrument)

<b>&amp;k</b>	the capo position
<b>&amp;b</b>	the designed bitmap (see below)
<b>&amp;l</b>	text that follows this code is to be left justified
<b>&amp;r</b>	text that follows this code is to be right justified
<b>&amp;c</b>	text that follows this code is to be centered
<b>&amp;t</b>	the title of the song
<b>&amp;s</b>	the sub-title of the song
<b>&amp;m</b>	the comments
<b>&amp;1</b>	text that follows this code is to be formatted with font #1
<b>&amp;2</b>	text that follows this code is to be formatted with font #2 etc...

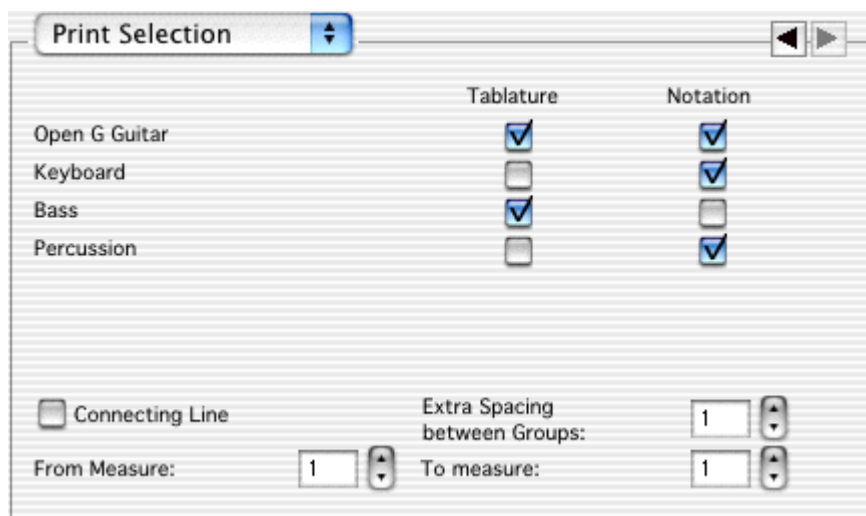
Please note that the codes **&r**, **&l** and **&c** cause a carriage return in the header. This can, in some cases, be useful. For example the string "**&cfirst &csecond &cthird**" will give the following result:

first  
second  
third

### 3.1.5.6 Multitrack

This tab allows you select the instruments:

- to be displayed/hidden in [Multitrack display mode](#)
- to be printed out



By default, all modules are displayed or printed out with tablature and/or notation according to the [general screen mode](#) that has been set. This sub-dialogue, however, allows you to specify a display/printout mode for particular modules. The options made here are saved with the \*.tef file.

You can select tablature and/or notation or neither, if you wish. This allows you, for instance, to display/print out the notation for one instrument and the tablature for another. This can be very useful for a score containing both instrumental and vocal modules.

The following options concern printout only :

If the "**Connecting Line**" box is checked, TablEdit connects the various instrument parts with a vertical line.

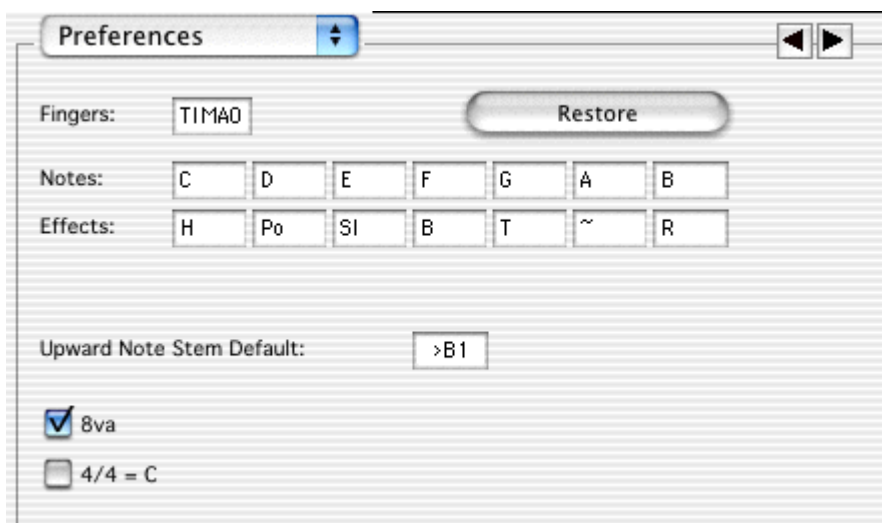
The module (instrument) names are not automatically included in the printout. If you wish to include these, the formatting command **& l** (i.e. lower case L) and **& i** (without intervening spaces, these have

only been included for legibility) will have to be included in the header formatting string(s) in the [Page Layout](#) options tab. This will then display the module name at the far left of each row.

It should be noted that printout of **any** of the above multitrack formats will probably require adjustments in the spacing settings made in the [General options](#) dialog. One basic setting can, however, be made directly in this dialog. The "**Extra Spacing Between Groups**" parameter allows you to increase the vertical space separating separate systems.

TablEdit automatically prints out silent measures when an instrumental part in a multi-instrument tablature contains several, consecutive, empty measures and when the part is printed out separately. Also, the "**Automatic Rests**" [display option](#) must be disabled.

### 3.1.5.7 Preferences



This tab allows you to customize the labels used by TablEdit to display the names of notes, the letters used for fingering indications and the abbreviations used for the most common effects. Thus, you can replace the letters **C**, **D**, **E**, **F**, **G**, **A** and **B** by their French equivalents **Do**, **Ré**, **Mi**, etc... or replace just the **B** by the **H** commonly used in Sweden and Germany. Please note that this latter also means that **Bb** will be displayed as **Hb**, not as "**B**" which is the common designation for **Bb** in, for example, Sweden (blame it on a monk scribe during the Middle Ages).

You may also elect to have no text displayed at all above the slurs indicating special effects. If the initial used for the right-hand thumb has been changed to a "**T**", the left-hand thumb indicator will also be displayed as a "**T**" but within a circle.

The "**Upward Note Stem Default**" field set the point at which note stems will be forced upwards without [manual alteration](#). The default setting is **>B1** (B in the first octave, i.e. the open second string of a guitar in standard tuning). The setting you actually use is a question of individual taste and needs. It should also be noted that the choice of stem default pitch **can** also be prefaced by "<" which will reverse the stem directions.

#### 4/4 = C

You may, as an option, select to display the time signature using the conventions 4/4 = C and 2/2 = "Cut" time. In the latter case, don't forget to continue writing with 4/4 intervals i.e. based on 1/4 and 1/8th notes.

#### 8va

If you select the "8va" option, 8va will be displayed and printed below the clef in the notation. This indicates that the actual pitch of the notes are, in reality, an octave lower than that indicated by the notation.

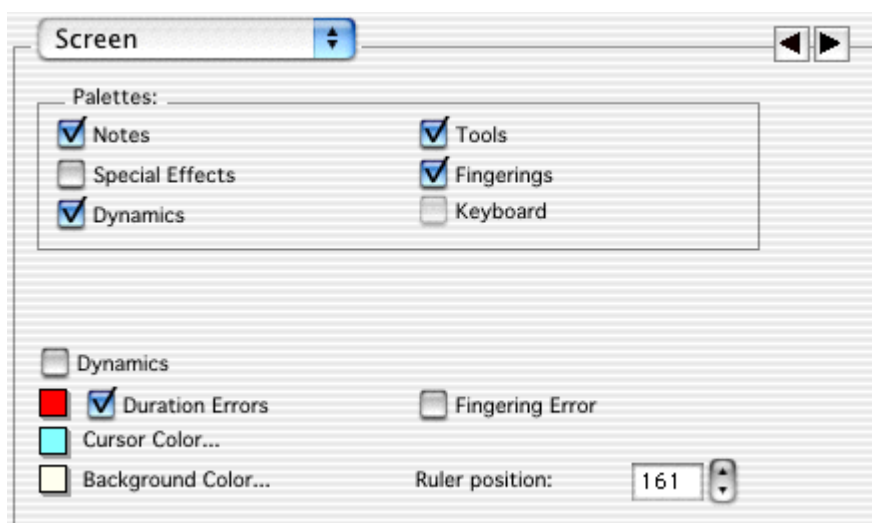
TableEdit systematically maintains this convention as long as the pitch of Middle C has not been altered in Instrument - [Clef](#).

### Dulcimer Extra Fret

This field, which appears only if the current instrument is defined as a dulcimer, allows you to change the character used by TableEdit to indicate that a note is played on an extra fret of the instrument.

## 3.1.5.8 Screen options

The items in this tab determine a number of the **program** (as opposed to **tablature**) elements displayed on your screen. Several of these elements can also be selected from [{Display}>Palettes](#).



### Palettes

The upper portion of the dialog allows you to select which [palettes](#), if any, you want to have open in the working window.

### Duration Errors

This option causes the following to be displayed in a different color in the tablature:

- any note whose assigned duration is impossible, e.g. a 1/4 note followed by another note on the same string at an interval of an 1/8th note
- 1/4 notes or greater entered on an off-beat

Duration errors can be displayed in the color of your choice in the tablature. The color is set to black by default but can be changed by clicking on the colored box. Doing so will open the standard color picker containing the basic colors for the color resolution you are currently using (i.e. 16 colors, High Color, True Color). You can select from any of these colors. You may also, if you wish, define your own custom colors by clicking on the colored square.

If this option is selected, notes whose stems have been forced one way or another or whose alteration

have been changed manually are also displayed in color. Notes whose stems have been forced downwards are displayed in blue, those whose stems have been forced upwards are displayed in red and notes whose alteration (**#**, **b**) have been set manually are displayed in yellow. This is a valuable tool for proofreading tablatures.

### Cursor Color

This, as you may have guessed, allows you to change the color of the cursor. This option will be useful for those of you using background colors other than white or off-white. If you select a color other than cyan-blue the cursor displayed during **MIDI** playback will have the same color as the program cursor. Otherwise, the playback cursor will remain the default navy blue.

### Background Color

This allows you to change the background color used for TablEdit's working window from the default white. Other than the basic question of personal taste, this can be useful if you find that the standard white background results in too much screen glare for your eyes.

The procedure is the same as described above under "**Duration Errors**".

### Dynamics

Causes the dynamic level of each note to be displayed next to it. This allows you to "fine tune" the sound produced by a tablature on MIDI playback. This is **very** important when producing what is referred to as a "**Performance**" tablature which is one step up from a "**Note-for-note**" tablature as it's concerned with the playback quality as well as the accuracy of the transcription, itself. The display of dynamics can also be toggled on/off from the keyboard by pressing **[V]**.

### Fingering Errors

#### String instruments

When TablEdit encounters a chord implying an impossible extension of the fingers, this will be enclosed by a thick, red line.

#### Accordion

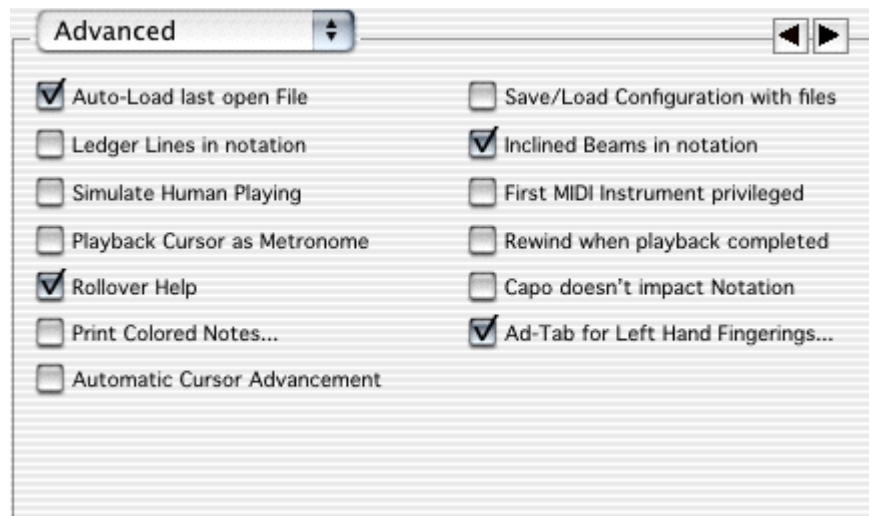
TablEdit checks the agreement between basses and chords and the bellows direction (**Push/Pull**) specified for melody notes. It also warns you when two notes requiring opposite bellows directions are defined as being played simultaneously.

### Ruler Position

This allows you to set the vertical position of the ruler. Any change made by "dragging" the ruler to a new position with the mouse is automatically reflected here.

## 3.1.5.9 Advanced options

This dialog covers a number of advanced options relating to the way TablEdit performs certain operations.



### Auto-load last open File

If this option is selected, TablEdit will automatically re-load the file that was open the last time you exited the program.

### Ledger lines in notation

In order to provide a cleaner interface, TablEdit no longer displays the dotted, grey lines intended to facilitate note entry outside the musical **stave** by default. If you wish these lines to be displayed this can be achieved by selecting this option. The result, although less esthetic, can be useful when entering notes directly in the stave.

### Simulate Human Playing

This introduces slight, random time lags and volume changes in order to simulate natural variations in performance.

### Rollover help

Selecting this option activates the "rollover" help function. This is available for each button in the palettes, the icons in the tool bar and various other symbols in the tablature. Placing the mouse pointer on any of these will call up a text bubble identifying its function.

### Inclined beams in notation

Objectively speaking, the ability to display and print inclined beams in the musical stave is an improvement compared to earlier versions where beams were systematically displayed and printed horizontally. You may now choose which of these two possibilities you prefer.

In order to set the actual degree of inclination, see Tutorial - [Notation Display](#).

### Save/Load Configuration with Files

This option allows you to save all of the display and printout options, headers and footers together with a .tef file. If the option is active, the next time you open this, or any other, .tef file containing configuration information, the current configuration will be replaced by the new settings.

### First MIDI Instrument privileged

When this mode is active, TablEdit uses a MIDI channel for each string of the first module which has not previously been defined as a Mono channel (See **Instrument**>[Module](#)).

This allows the management of simultaneous pitch-bends on several strings and gives more depth



and realism to the audio playback.

In addition, when exported to a MIDI file, each string of the "privileged instrument" occupies a MIDI channel of its own. This makes it a simple means of exporting MIDI files which can later be re-imported into TablEdit or, perhaps, another application without losing the fingerings of the original tablature. The RTMF format offers even more advantages from this point of view.

**Note to programmers:** MIDI files making use of this option are flagged with a 0x10 MIDI event at the beginning of each track. For a guitar using standard tuning (EADGBE), the high E string occupies channel 0, the B string channel 1, etc...

### **Blind friendly**

When this option is active, TablEdit will produce a sound each time the cursor is moved via the keyboard. The pitch of the sound corresponds to that of the string of the tablature or the line in the musical stave. The intensity of the sound is dependent on the horizontal position of the cursor within the current measure.

### **Rewind when playback completed**

Causes the tablature to be "rewound" to the first measure when MIDI playback is interrupted after having reached the end of the tablature.

### **Print Colored Notes**

This allows notes in the classical notation to be displayed and printed in different colors, depending on the note selected. When you click on this option, a dialog box in which you can select the colors to be used is opened.

### **Ad-Tab for Left Hand Fingerings**

This gives you the ability to display the fret number in color or within a coloured symbol, following the left hand fingering.

### **Capo Doesn't Impact Notation**

Normally, the virtual capo is taken into account when displaying notes in the classical stave. This often leads to the necessity of changing the key signature in order to avoid excessive accidental alterations in the stave. This option tells TablEdit to ignore the virtual capo when calculating note pitch. For example, a piece played using basic C shapes but played with a capo on the 7th fret is, technically, written in the key of F#. The problem, of course, is that it's practically impossible to actually play from these notes as each note has to be recalculated individually. The option does not, however, affect the audio pitch of MIDI playback.

### **Automatic cursor advancement**

This activates the automatic cursor advancement. This means that each time you enter a note in the tablature the cursor is automatically advanced along the same string by an interval equal to the current note value. This function can also be toggled on and off with **[Alt]+[Space]**.

## **3.2 The Display Menu**

This provides easy menu access to the various "View" modes which control the display width of measures on your monitor screen. It also allows you to select which palettes and other tools you wish to have displayed in your working area.

### **Scale to 1/8th...1/64th Notes**

The four items in this section of the menu represent the "**View**" modes available to you. 1/8th Note

mode will give you the maximum number of measures on your screen but can be a little tight to work with as the various symbols may have a tendency to overlap. 1/16th Note mode (which is the default setting) displays fewer measures on the screen but, at the same time, gives you a little more elbow room. For very detailed work requiring, for example, 1/32nd note septuplets you **must** use 1/64th Note mode.

## Palettes

TablEdit provides you with a series of "[Palettes](#)" which give you on-screen access to a wide variety of the features of the program.

## Fingerboard

**{Display}{Fingerboard}** opens a secondary window placed, by default, on the right-hand side of the screen. This represents the fingerboard of the instrument. Although the initial display is, by default, vertical, the fingerboard can also be displayed horizontally by simply clicking **{Display}{Fingerboard}** a second time. This operation can also be performed using the keyboard shortcut **[⌘]+[B]**. This will cycle the display through vertical to horizontal to no display.

If a capo has been assigned to the instrument in the current module, it will be displayed at the assigned fret position.

### 3.2.1 The Palettes

The six palettes provided by TablEdit give you direct access to a wide variety of the features of the program, thus letting you avoid having to go into the menus for each operation you want to perform. The six palettes are:

- [Notes](#)
- [Special Effects](#)
- [Dynamics](#)
- [Tools](#)
- [Fingerings](#)
- [Keyboard](#)

The palettes can be moved around.

Several of the palette illustrations below are of the "click on me for information" type.

Many of the editing operations described below can be applied to more than just one note at a time using [block operations](#) (also known as "**extended selections**").

## Notes



The "**Notes**" palette contains controls relating to note duration, manual configuration of accidentals, tied notes and stem direction. The currently selected note duration is displayed as a pressed button. The button corresponding to the duration value of the currently selected note is displayed with a purple border.

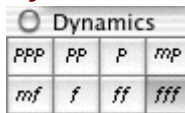
## Special effects



This palette provides mouse access to the most commonly used special effects. Note that several of these effects also have keyboard shortcuts assigned to them. Keep in mind that this palette only contains the most common effects. To access **all** of TablEdit's special effects, or to combine effects, you'll have to use the dialog accessed via **{Notes}{Special effects}**. The currently selected special effect is displayed as a pressed button.

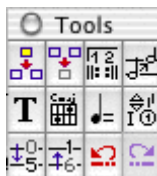
When the cursor is located directly on a note, any special effect that has previously been applied to that note is displayed with a purple border.

## Dynamics



These settings affect the relative volume between the notes of the tablature. These differences in volume are reflected during MIDI playback. Use these settings to create a more life-like sound. The button corresponding to the dynamic value of the currently selected note is displayed with a purple border.

## Tools



This contains various editing tools allowing you to edit global settings, insert elements such as text and custom chord diagrams, access various dialogs, etc.

## Fingerings ("Hand")

Officially called the "Fingerings" palette, this is, for obvious reasons, just as often referred to as the **"Hand"** palette. It allows you to enter precise left and right hand fingering indications as well as pick direction indicators. It reflects most of the basic features afforded by the **{Note}{Pick strokes & Fingerings...}** dialog.

Clicking on the fingers of the hand attaches the corresponding fingering indicator to the note beneath the cursor. The indicator, itself, is displayed beneath the tablature grid directly below the affected note. Alternatively, if you should need to be able to adjust the vertical position of the indicator or wish to use it in combination with an effect which doesn't allow itself to be combined with other markings (the "ringing" note effect, for example) you can place it on an adjacent free space. In this case, an anchor point will be inserted into the tablature.

Simply clicking enters a number enclosed in a circle to indicate a left hand fingering while clicking while holding the **[Shift]** key pressed enters a free-standing letter to indicate a right hand fingering. Since different users may be used to different standards as to which letters are used to indicate these right hand fingerings, these can be configured to individual taste in **{File}{Preferences...}>Preferences**. If the letter **"T"** is selected to indicate the right-hand thumb it will also be used (enclosed within a circle) to indicate the use of the left-hand thumb for fretting.

At the bottom of the palette you'll find four small symbols. The two on the left are used to insert alternative right hand markings while the two on the right let you insert pick direction indicators.

As opposed to classical guitar notation, where the right hand fingers used to pluck the strings are indicated individually with letters, many tablature systems use short, vertical lines displayed to the right of the affected note, instead. The theory, correct more often than not, is that it's unnecessary to indicate exactly which finger is actually being used, unlike the situation concerning left hand fingerings where the choice of fingerings is often crucial to fluid execution. In general, right hand fingerings come fairly naturally and the fact that players of different styles will use a different number of right hand fingers often makes exact notation meaningless.

Clicking on the first symbol on the left will place a short, vertical, **descending** line to the right of the note beneath the cursor to indicate that the string is to be plucked with the right-hand thumb.

Clicking on the second symbol will place a short, vertical, **ascending** line to the right of the selected note to indicate that the string is to be plucked by the finger of the players choice. There are, of course, several variations in usage. The use of this type of markings is very effective in the case of marking single note runs where the picking order may be important to setting up the right hand's position for the continuation of the run or for a return to the basic picking pattern. This can be especially important in the case of highly syncopated music such as the blues, ragtime and Kentucky thumbpicking, among others.

The third symbol from the left inserts an upstroke marking below the tablature, directly beneath the affected note.

Clicking the symbol at the far right inserts a downstroke marking. These markings are important when writing out tablatures for any type of lead guitar, whether it be a question of rock music or jazz. Again, this is often a question of setting up the flow of the pick from string to string to ensure fluidity.

Clicking on the "x" in the palm of the hand deletes all previously inserted fingering indicators.

## Keyboard

The Keyboard palette allows you to enter notes by clicking on the keys of the keyboard. When TablEdit is in "**Automatic duration**" mode, the cursor is automatically advanced by a distance equal to the time you keep the key (mouse button) held down. If a current duration has been fixed, the cursor is advanced by a distance equal to this value (simple click). This palette also highlights the key(s) corresponding to the note(s) currently beneath the cursor or currently being played when the tablature is playing back.

The small black "x" indicates middle C.

## 3.3 The Edit Menu

Undo	⌘Z
Redo	⌘Y
Cut	⌘X
Copy	⌘C
Paste	⌘V
Clear	
<u>Quantize Notes</u>	
Select All	⌘A
<u>Insert Measures...</u>	
<u>Delete Measures...</u>	
<u>Copy Measures...</u>	
Texts...	⌘T
Chord Diagrams...	⌘D
Insert	▶
<u>Format...</u>	

This menu contains general editing controls designed to save you time when working with TablEdit. The **{Insert}** sub-menu contains controls dealing with various special elements of your tablature. This includes the insertion of musical symbols, percussion events, crescendos/diminuendos, etc.

**Important :** In order to learn how to use TablEdit's work space, insert notes, rests, modify and manipulate existing notes, etc... please consult the "**Note Entry and Editing**" section of the tutorial.

## Undo/Redo

These two menu items allow you to correct any entry errors you may have made.

Selecting **{Edit}{Undo}** (or using the keyboard shortcut **[⌘]+[Z]**) cancels the last operation performed. Repeated selection of the function will cancel each operation, in turn, until all actions that have been performed since the last time the tablature was saved. The cancel operations are carried

out step-by-step so if, for example, you've entered a note, applied the "tied" characteristic to it and then added a slide to the next note, the slide will be cancelled first, then the tie and then the note, itself.

Selecting **{Edit}{Redo}** (or using the keyboard shortcut **[⌘]+[Y]**) will reverse the effects of any "Undo" operations that may have been performed. Again, this process is performed step-by-step.

## Cut Notes

This deletes the selected note(s) from the tablature and copies them to the clipboard. The operation can also be performed using the keyboard shortcut **[⌘]+[X]**. The selection can then be re-inserted at a location of your choice by placing the cursor at the new location and selecting either **{Edit}{Paste Notes...}** (see below) or using the keyboard shortcut **[⌘]+[V]**.

## Copy Notes

This performs essentially the same operation as "Cut notes" except that the selected note(s) aren't deleted from their original location. The shortcut for this operation is **[⌘]+[C]**.

## Paste Notes

This inserts notes copied to the clipboard using either "Cut notes" or "Copy notes" at the cursor location. The keyboard shortcut for this is **[⌘]+[V]**. Any already existing content at the insertion point will be deleted.

## Quantize Notes

This function has its principal use in connection with the **import** of external file types, especially **MIDI** files. Its effect is to align a selected note or series of notes with the nearest note of the currently selected duration. If, for instance, you've imported a MIDI file which contains a "roll", this will usually show up as a series of 1/64th notes spread out over a space equivalent to a 1/4 note or an 1/8th note.

## Insert Measures...

The dialog that is displayed when you select this item allows you to insert blank measures at the location of your choice. Simply enter the number of measures you wish inserted into the top field, either by using the small arrows located to the right of the field or by entering the number directly into the field from the keyboard. Then indicate the location at which you want them inserted by entering the number of the existing measure after which they are to be placed. If you want to enter the blank measures at the very beginning of the tablature, simply enter "0" in the "After:" field.

## Delete Measures...

This allows the deletion of almost any number of measures from the tablature. Note that this removes not only the contents of the measures but the measures, themselves. Simply enter the number of the first measure to be removed into the "From measure:" field and the number of the last measure to be removed in the "To measure:" field. A tablature must contain at least one measure.

## Copy Measures...

Selecting **{Edit}{Copy Measures...}** will present you with the above dialog. Enter the range of measures you wish to copy and at which point you wish to paste them..

## Text Manager...

TablEdit allows you to include a maximum of 255 different text items, 128 characters (maximum) each in length to your tablatures. These could, for example, include:

- song lyrics

- chords names
- section headings
- etc.

To insert a text, place the cursor at the desired location in the tablature and select **{Edit}{Text Manager...}** or use the keyboard shortcut **[⌘]+[t]**.

### Chord Manager...

The Chord Manager is one of the most powerful features in TablEdit. It lets you create or edit Custom Chord diagrams for inclusion in your tablatures, find particular chord shapes according to the notes they contain and much more.

### Insert ▶

This item leads to a sub-menu containing a list of items which can be inserted into your tablatures to allow detailed control over both their appearance and the way they sound when played back.

### **Format...**

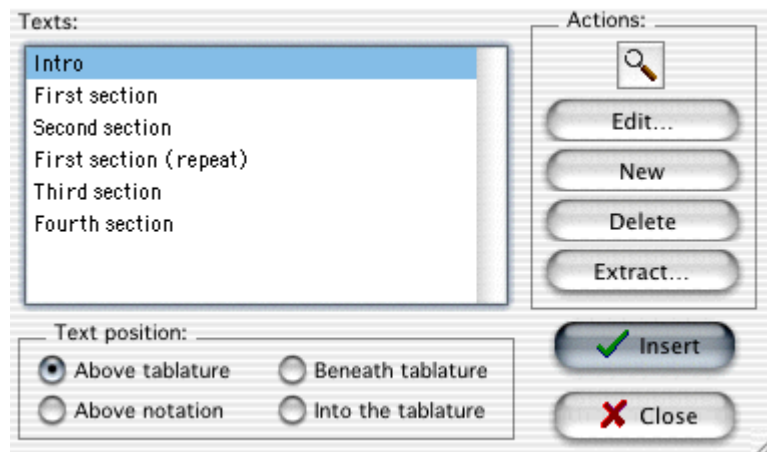
This option brings up one of several, different dialogs, depending on what element of the tablature is currently highlighted. These allow the display attributes of the selected elements:

- The vertical position or height of most elements except notes
- The horizontal position of musical symbols and fingering markers
- The font used for texts and tablature numbers
- The "**Stabilo**" attribute for notes  
This function also allows you to select a background color for a particular note in order to emphasize it. Just activate the check box marked "**Stabilo**" then click on the colored square and select your color from the color palette.
- The "centered" attribute for texts

For the activation or de-activation of these controls, the dialog box is referenced to the first element of the current selection (block). For elements other than musical notes, the vertical (and, eventually, horizontal) position of the element is displayed in the status bar.

In order, for example, to adjust the vertical position of **all** chord diagrams, simply select the anchor of the first diagram and then extend the selection in order to include the markers for all of the diagrams you want to modify. Then select **{Edit}{Format}** and enter a new value for the vertical position.

### 3.3.1 Text Manager



Selecting **[Edit]{Text Manager...}** (or pressing **[⌘]+[T]**) opens the dialog illustrated above. The field at the left will contain a list of any texts that you've created earlier. Text anchors are shown as a small, red triangle occupying the place of a note in the tablature. This anchor, along with its accompanying text, can be moved, cut, copied or deleted just like any note. To delete a text anchor in the tablature, place the cursor on it then press **[Delete]**. Deleting a text anchor removes the text from the screen but **not** from the Text Manager list. **Warning!** Text anchors (or any other object anchor, for that matter) should **never** be placed on a space actually occupied by a note. If you should do so, the note in question will be **deleted** and will appear **neither** on the screen and **nor** on printouts!

**[Edit]** allows you to modify an existing text. You must first select the text to be edited from the list to the left in the dialog. This opens a simple sub-dialog with a single field, containing the pre-selected text, in which you can make any changes you feel are necessary. This operation can also be performed directly in the TablEdit working window. Simply click on the text to be modified, make your changes and then click anywhere else in the window to end the operation. The operation affects **all** occurrences of this text in the tablature as well as in the Text Manager list.

**[New]** Opens the same simple dialog as "Edit" so that you can create a new text. It's the first thing to do if the list is empty.

A line feed can be inserted by pressing **[Return]**.

Rapid access to the "Edit" and "New" dialogs is provided by the keyboard shortcut **[T]**. If the cursor is located on an existing text anchor, the corresponding text is automatically displayed for editing. If the cursor is located on an empty space, you can create and enter new text.

**[Delete]** deletes a text item from the Text Manager list. If the deleted text has already been inserted somewhere in the tablature, the corresponding text marker(s) will also be deleted.

**[Extract]** Allows you to extract existing texts from another TablEdit (\*.tef) file or each line from a plain text (\*.txt) file as a new text item. TablEdit uses the file extension to determine which action to take.

**[Close]** exits the dialog without inserting new texts that may have been created into the tablature or **stave**. If, however, new texts have been created they will remain stored in the Text Manager list.

**[Insert]** inserts the text selected in the Text Manager list at the current cursor location and exits the dialog.

The magnifying glass icon allows you to search through the tablature for occurrences of the text currently selected in the list. This allows you to use the text strings as bookmarks in order to navigate through large tablatures.

#### Font selection



The font to be used for individual text items can be selected from among any of those you've defined in the "**Font Options**" dialog. Selection can be made from the dropdown list of the contextual "**Format**" dialog.

### Text position

The four "radio" buttons in this section of the dialog allow you to select the location at which text is to be inserted relative to tablature or stave. Text can be displayed (and printed) above, below or within the tablature or above the stave. The choice is yours. Texts inserted above the stave are displayed and printed only if the stave is included in the display/printout. Texts inserted relative to the tablature are **not** displayed or printed if only "**Notation**" has been selected. Texts can be composed of multiple lines (which can be useful in the case of lyrics).

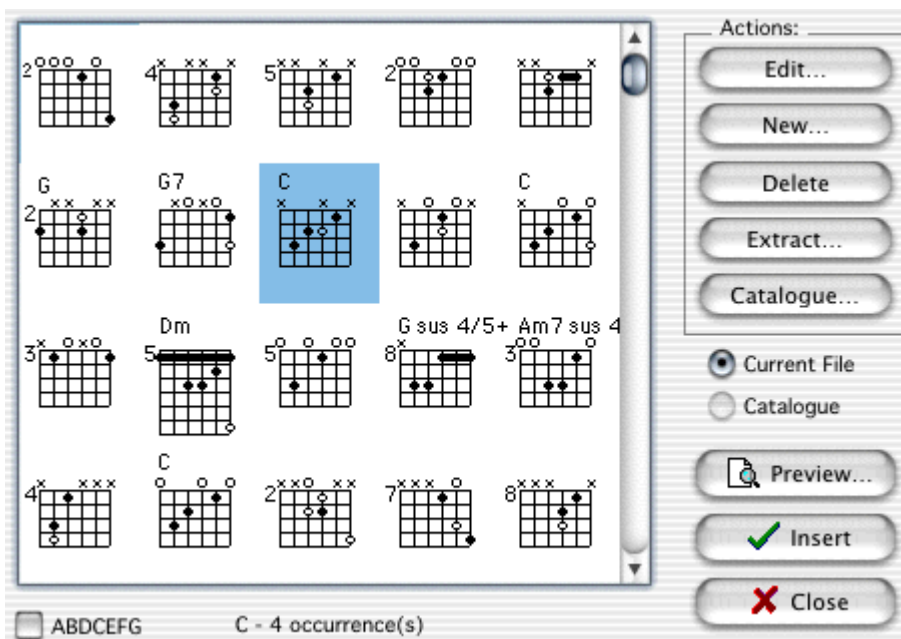
The check box in the lower right-hand corner of the dialog allows you to indicate whether the text being inserted should be centered on the text anchor. The default setting is that the first character of the text is aligned on the anchor point.

#### Tips:

To adjust the vertical position of a text, you can profit from the fact that TablEdit stacks texts whose markers are located at the same horizontal position. Thus, inserting a text line consisting of a simple space allows you to separate neighboring text lines. In addition, the vertical position of a specific line of text can be finely adjusted by placing the cursor on it's anchor point in the tablature and pressing the **[+]** or **[-]** keys. This setup can also be made from the contextual "**Format**" dialog.

In order to align the lyrics of a song with the notes of the melody, insert a text at the beginning of the measure, enter the lyrics corresponding to that measure, adding the ">" character to the beginning of the text. Each time you hit the **[Space]**, TablEdit will automatically jump to the next note position.

### 3.3.2 Chord Manager



The Chord Manager allows you to work with custom chord diagrams. The Chord Manager window contains tools that allow you to create your own chord diagrams, edit them, organize them, and insert them into your TablEdit document. You can also print and preview a list of all the custom chords in the Chord Manager window.

You can open Chord Manager in a number of ways:

- ▶ Select **{Edit}{Chord Manager...}**
- ▶ Press **[⌘]+[D]**
- ▶ Click on the "chord diagram" icon in the [Tool palette](#).
- ▶ Double-click on an existing chord diagram marker (anchor point)

Chord Manager is meant to augment TablEdit's internal library of automatic chord diagrams, affording TablEdit users limitless flexibility in creating custom chord diagrams -- including the option of creating chord catalogues for instruments other than the guitar. Diagrams inserted into your documents appear above the tablature staff.

Note: Chord Manager only deals with Custom Chord diagrams. To learn about using automatic chord diagrams (and for essential information on displaying automatic chords on screen and in printouts) refer to [Display Options](#). Also, it's important to understand that TablEdit treats Custom Chords and Automatic Chords differently. Here's the main difference: Custom Chords diagrams always show, whereas Automatic Chords only show if you have Preferences/Display/Chords As Diagrams is checked.

**[Edit...]** and **[New...]** both open the "[Chord Editor](#)" dialog. The only difference is that **[Edit...]** will only open the dialog if there is already at least one Custom Chord diagram included in the field at the left of the window. The diagram to be edited must, naturally, be selected by clicking on it first. If you don't select a diagram first, the first diagram in the field will be opened automatically. **[New...]** opens the editor with a blank chord grid displayed.

**[Delete]** removes the currently selected chord diagram from the Chord Manager window.

**[Extract...]** allows you to import Custom Chord diagrams existing in other \*.tef files into the current tablature. Clicking on this button will open the standard file selector so that you can choose the file from which the diagrams are to be imported. **All** of the Custom Chord diagrams contained in the selected file will be imported and displayed in the Chord Manager window.

**[Catalog...]** allows the selection of an expressly created Custom Chord Catalog file. Such files, although they are actually standard TablEdit \*.tef files, have a \*.cat file extender for easy identification. When you click on the button, the standard file selector is opened so that you can select the catalog file to use. Once loaded, you will have direct access to the chord diagrams contained in the file. The last catalog file selected will be loaded automatically every time you start TablEdit.

There are two such catalog files currently available from the TablEdit home page: travcrds.cat, which is a collection of about 150 Merle Travis style chords, and standard.cat, which is a collection of about 90 standard chord positions. Both of these deal with chords in standard tuning (EADGBE). We encourage our users to contribute their own Chord Catalogs for inclusion on the home page. Catalogs could, for instance, deal with special chord positions used by specific artists, chord diagrams for special tunings or chords for instruments other than the guitar.

Chord catalogs are created in the same way as any other tablature file, the only difference being that the tablature grid, itself, is left empty. First, select **{File}{New}** (or press **[⌘]+[N]**) to open a new tablature then use **{Edit}{Delete Measures...}** to reduce the tablature to only a single measure. Now, go into the Chord Editor and create as many Custom Chord diagrams as you wish. When you're done, exit the Chord Manager dialog by clicking on **[Close]**. This will close the dialog without inserting any diagrams above the tablature grid. The diagrams will, however, be saved in the Chord Manager window. Now select **{File}{Save as...}** and use the file selector to save your catalog with the name of your choice. **Note** that you'll have to enter the \*.cat file extender manually, otherwise the file will be saved using the \*.tef extender. New chords cannot be added to the Chord Catalog while working with another tablature. You have to **open** the \*.cat file separately before diagrams can be added. This **can** be done while the file is designated as the loaded catalog in the Chord Manager but the changes you make won't be active in the Manager until you've saved the file and then either re-selected it as the loaded catalog file or exited and re-started TablEdit.

Below the **[Catalog...]** button are two, small "radio" buttons marked "**Current File**" and "**Catalog**",

respectively. Once a catalog file has been selected for the first time, both of these buttons will be active. They allow you to switch between display of the Custom Chord diagrams already included in the current tablature and those in the Custom Chord catalog you've selected. Chords selected and inserted into the tablature from the catalog are automatically added to the "**Current File**" display.

**[Print]** prints out all of the Custom Chords contained in the tablature or in the current chord catalog.

When printing chord sheets, page breaks can be forced by inserting blank diagrams (all strings marked "X") at the points where a page break is desired. For example, in order to insert a page break after a series of A chords, simply create an empty diagram labeled "Bazzz" to serve as a bookmark (this assumes, of course, that you're using the alphabetical sorting option).

Such a blank diagram, without an assigned name, can also be used to force individual automatic chord diagrams out of the tablature if these have selected under **{File}{Preferences...}>Display**.

**[Close]** closes the Chord Manager dialog without inserting a diagram into the tablature. Any new diagrams that may have been created will be preserved in the chord diagram window.

**[Insert]** closes the Chord Manager dialog and inserts the currently selected chord diagram into the tablature at the cursor position. In order to do this, you must place the cursor at the desired location **prior** to opening the Manager.

Select an empty line since an anchor point in the form of a small black circle will be placed at the location you select, anchoring the chord in place above the tablature. **Be warned**, however, that the anchor will **replace** any number occupying the same space in both the screen display **and** on your printouts. Once the Manager has then been opened, simply click on the diagram you want to insert and then on the button marked **[Insert]**. The Manager dialog is then automatically closed and the selected chord is displayed above the cursor position.

The check box marked "**ABCDEFGF**" at the lower left of the dialog allows you to display the chord diagrams in the window either in their order of entry (default, unchecked) or alphabetically by chord name.

### 3.3.3 Chord Editor

Although TableEdit contains an advanced automatic chord function, it cannot always handle the positions necessary to a particular arrangement. In fact, by its very nature, an automatic computer algorithm cannot be expected to treat even common chords correctly under all possible circumstances. This isn't the fault of the programmer, it's just that the algorithm can only deduce chord positions from the notes actually entered by the user. If it only has two or three notes to work with, you can be sure that **any** program is going to end up showing an incorrect chord at least half the time. The same applies to the chord names assigned to various diagrams. Given the fact that any given three note combination (the minimum number of notes required to actually name a chord) will usually have at least two correct chord names there is also the problem of whether a barré chord is, for example, an Ab or a G# (enharmonic chords), this being a function of the basic key signature.

There are two solutions to this problem. One is to create and name custom chords of your own and the other is to use custom chords which have been included in other tablatures or collected into **chord catalogs**. The Chord Editor in TableEdit, although not completely without fault from the user's point of view, provides you with a highly advanced tool for this purpose.

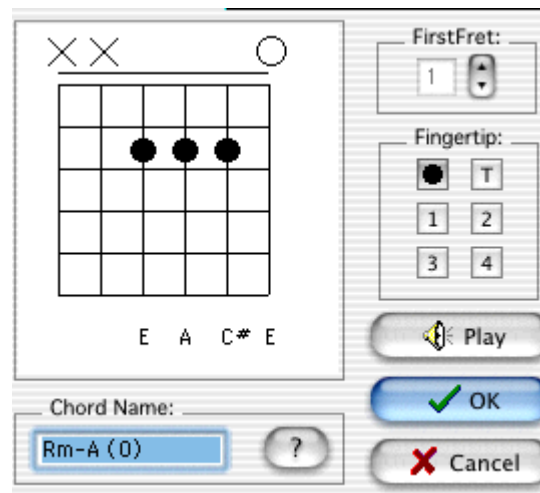
Before we get into the discussion of how to use the Custom Chord Editor, there is one point which must be made. The item "**Auto Chord Diagrams**", found in **{File}{Preferences}>Display** dialog, relates to the display (and, consequently, printout) of chord diagrams automatically generated by the program. If "**Auto Chord Diagrams**" is not selected in the **Display options** dialog, these will **neither** be displayed on your screen nor included in your printouts. Custom chords that have been inserted into the tablature are **always** included in the screen display. They are **not**, however, automatically included on your printouts. For them to be included, the "**Chord diagrams**" option in the "Display

options" dialog **must** be selected. Given that the aim of the chapter you're reading is to show you how to use the Custom Chord Editor, we assume that you're planning to use Custom Chord diagrams in your tablatures. In this case, we would recommend that you turn the "**Auto Chord Diagrams**" feature **off**. It is, however, possible to mix the two features. Although mixing Custom and Automatic chord diagrams can, at times, be handy, it's not without its drawbacks. You may not wish to have chords included in all parts of the tablature. For instance, it would seem rather unnecessary to print out identical, repeated sequences of chords throughout the entire tablature. If you leave the "**Auto Chord Diagrams**" function turned on, the program may display automatic diagrams of chords you've replaced elsewhere. This means you either have to insert the correct chord diagram (or an empty one, see below) in each instance. This is, in the end, a lot more work than doing custom chord diagrams in the first place.

Inserting a custom chord diagram automatically prevents the display of automatic diagrams within that measure. If you should decide to mix automatic and custom chords, make sure to create a completely empty custom chord diagram. That is to say one where all the strings are marked with an "x" at the top (not played) and no chord name is assigned to the diagram.



When this diagram is inserted into the tablature, it will exclude all automatic diagrams from the measure concerned and prevent their appearance on subsequent printout. Only the anchor point will be visible on the screen and it won't be included on your printouts. Please note that the illustration above has been specially edited for demonstration purposes.



Clicking on **[Edit]** or **[New]** in the **Chord Manager** opens the dialog illustrated here. If **[Edit]** is used the editor will display the chord diagram currently selected in the Chord Manager. If **[New]** is used the editor will display an empty chord grid so that you can edit a new Custom Chord diagram.

**[Close]** closes the dialog without saving any editing work you may have done.

**[OK]** closes the dialog and inserts the chord diagram displayed in the editing window into the "Chord Manager" window for immediate or later insertion into your tablature.

The **Chord Name** field at the bottom center of the dialog can be used to enter the name you wish to assign to the chord diagram. The "?" button to the right of the field toggles TablEdit's automatic chord recognition feature on/off. When the button is pressed, TablEdit will do its best to assign the correct name to the diagram. But, just as in the case of **Automatic Chord Diagrams**, the result may not always be the one you actually want. Although the name will be technically correct, it's impossible for the program to take into account elements such as key signature and voicing. In order to enter a

chord name of your own, simply click inside the field and enter the name from the keyboard.

## 1. Adding Filled and Open Circles to Chord diagrams.

Use the left mouse button to add or remove filled circles to the custom Chord Diagram. Filled Circles are generally used to show the basic fretting of a chord. Fingerpickers may want to use them to show the chord position they're playing out of even if they don't actually play all the notes in the chord. For example you may not play the 1st fret, 2nd string C in a standard C major chord, but still want to show it because you use it as an anchor when playing out of the 1st fret C major position.

Press the **[Shift]** key while clicking to add and remove open circles to the custom Chord Diagram. Open circles are generally used to show the supplementary notes not usually included in a given chord. Finger pickers will want to use them to show the alternate frets played out of the chord position.

For example you may play the 3d fret, 2nd string D while playing out of a standard C major chord. Showing a C major and a C major added 9th Chord Diagram may clutter the staff and make sight reading more difficult. As an alternative you could show the C major chord with filled circles and indicate the picked D by an open circle.

This works especially well when sight reading an unfamiliar section.

To indicate an open (O) or unplayed (X) string, click above the fretboard display.

There are certain conditions in which the Chord Editor will insert a secondary barré chord automatically. For instance, the upper notes of a third fret C chord may be played with either three fingers or with a three string (2nd, 3rd and 4th) interior barré played with the ring or little finger (assumed by TablEdit). Clicking on the lowest string of the secondary barré will cause it to be displayed as three, separate, filled circles.

A variation on the same technique also allows you to create Merle Travis style custom chords where the left hand thumb frets two bass strings in a partial barré. Play with it.

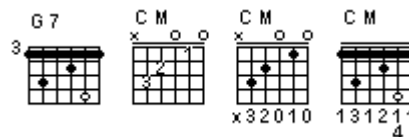
## 2. Adding numbers to Chord diagrams.

In order to insert numbers indicating left hand fingerings instead of filled or open circles, simply select the button corresponding to the desired "fingertip".

Pressing the **[Shift]** key while clicking enters the number within parentheses (supplementary note).

If you wish to use the numbered diagram form, first select the number you wish to enter into the chord grid before entering it in the diagram grid. The left-hand thumb is represented by **T** and the numbers **1, 2, 3** and **4** stand for the index, middle, ring and little fingers, respectively. Once you've selected the finger marking to be inserted, simply click on the required location (string and fret) within the grid. The latest selection made in the popup menu will remain active until you change it.

Circles and numbers cannot be combined within a single chord diagram but you can use both diagram types within the same tablature. If you should attempt to enter a number in a diagram that uses circles all previously entered circles will be converted into numbers. There is, of course, no guarantee that the resulting numbers will be correct. If, on the other hand, you should attempt to enter a circle into a diagram containing numbers (by re-setting the value in the box to "I"), all the numbers will be replaced by circles.



Instead of displaying the numbers beneath, you can also have them displayed within the diagram. Simply highlight the diagram's anchor point and press **[b]**. The results may vary according to your choice of font.

If the chord name selected by the automatic chord recognition function is not the name you wish to use or if the "**Name**" field is blank, simply click inside the Chord Name field and enter the appropriate chord name.

Click on "**OK**" to close the Chord Builder and to place your custom chord in the Chord Diagram Manager list. The chord will be highlighted indicating that it will be the chord diagram inserted at the selected place in the tablature. Note that nothing forces you to place the diagram immediately. Exiting the dialog box the "**Close**" button will close it without inserting the diagram into the tablature but the diagram will still be stored in the Chord Manager.

Clicking on "**Insert**" adds your Custom Chord Diagram to the Tablature. Notice the small, black marker below the chord diagram. This is the Custom Chord "anchor" and is used to indicate that the chord diagram above is a custom diagram.

### 3. Creating Barré Chords

The chord editor automatically inserts a barré when more than four, successive black circles are placed at a given fret. Although it's highly unlikely that five strings in succession would be fretted with individual fingers, such a barré can be broken up by pressing **[Shift]** and clicking on the lowest string.

Under certain conditions, the chord editor will insert a secondary barré automatically. For instance, the upper notes of a third fret C chord may be played with either three fingers or with a three string (2nd, 3rd and 4th) interior barré at the 5th fret played with the ring or little finger (assumed by TablEdit).

Due to these automatic functions, barrés may suddenly appear where you don't want them or, conversely, you may have trouble getting a barré to be displayed where you want one. This can, in most cases, be corrected easily. These problems are most common in connection with chords that need to be fingered using the thumb of your fretting hand but also occur in chords where a secondary barré is to be used above the primary, for instance a C chord with a full barré at the 3rd fret where the 2nd, 3rd and 4th strings are to be fretted as a partial barré by the ring or little finger at the 5th fret.



An unwanted barré can be removed by defining any of the affected strings as open. If, however, this string is to be fretted at any position above the barré, that particular fingering **MUST** be defined by an open circle **[Shift]** + click. In the case of the C chord above, a **[Shift]** + click on either end of the secondary barré will break it up to indicate that each string should be fretted by separate fingers. Forcing a barré where one is not automatically displayed is slightly more involved. The barré is forced by entering the principal notes as usual and then adding a supplementary note (**[Shift]** + click) anywhere along the path of the desired barré. The only thing you have to remember is that placing the supplementary note on a given string means that you won't be able to add further supplementary notes on that string. If you need to be able to do so, you'll have to select another string for the placement of the added note which forces the barré. There are very few cases where collision is so great that the desired diagram can't be created but it does happen. The best solution for this part of the problem is to indicate the fingering for the supplementary note below the tablature using the "**Hand**" palette.



This technique can also be used to create multiple partial barrés such as those found in chords where the thumb of the left hand frets the 5th and 6th strings while another finger forms a partial barré on the upper strings.



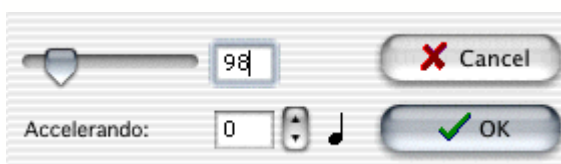
### 3.3.4 Insert

[Scale Diagram](#)  
[Tempo Change...](#)  
[Voice Change...](#)  
[Crescendo - Accent...](#)  
[Legato...](#)  
[Special Character...](#)  
[Syncopation Change...](#)  
[Automatic Rests](#)  
[Percussion Event...](#)  
[Endings and Repeats...](#)

#### Scale diagram

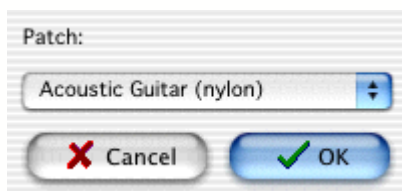
When a scale has been entered into the tablature, this function allows the display of a diagram showing the finger pattern. The function analyzes the contents of the measure from the insertion point of the diagram to the end of the measure or until a new such diagram is inserted, whichever occurs first.

#### Tempo change...



This opens a simple dialog containing a field displaying the general tempo set for the current tablature. Entering a new tempo setting and exiting the dialog by clicking on **[OK]** inserts a tempo change marker above the tablature. The tempo change will remain in effect until a new tempo change instruction is inserted or until the end of the piece..

#### Voice change...



This allows you to insert a temporary change of MIDI voice (instrument) within a tablature. After you've selected the new voice to use and clicked on **[OK]**, a marker (anchor point) is inserted at the cursor position. When TableEdit gets to the selected point during playback it will automatically switch over to the instrument you've selected. The voice change remains in effect until TableEdit encounters a new voice change marker or the end of the tablature is reached.

#### Drum event...

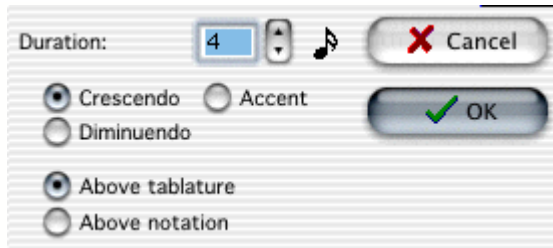


This dialog allows the insertion of individual percussion events. Simply enter the desired volume level for the event in the field at the top of the dialog and select the event type (patch) from the popup menu at the bottom. Clicking on **[OK]** enters the event at the cursor position. The anchor point can be placed on any string but the same care should be taken with the placement as with any other anchor point. The event will also be marked with a diamond-shaped icon directly above the 1st string line. If



you intend to use extensive, repetitive percussion patterns we recommend that you go to the trouble of creating a separate "[Drum tablature](#)" module.

### Crescendo/Diminuendo - Accent...



MIDI velocities ([dynamics](#)) are coded as a number between 0 and 127. In earlier versions of TablEdit these could be adjusted only in 16 step intervals. Thus, from 127 (*fff*) one went directly to 111 (*ff*) and so on.

The Crescendo/Diminuendo feature allows the use of progressive, intermediary values.

If, for example, you wish to make a smooth transition from *f* to *fff* in a single 4/4 measure, simply mark **all** of the notes of first measure as *f* and the following measure (or, at least, the first note of the following measure) as *fff*. Then enter a crescendo with a duration of sixteen 1/16th notes (enter the figure "16" in the editable field labeled "**1/16th notes**") and that's it. TablEdit will augment the dynamic level progressively whether or not there are actually any notes to be played.

But **be careful** ! As usual, TablEdit exercises a minimum of control. This means that it's quite possible to enter a crescendo on notes already set to *fff*. This, of course, means that there won't be any noticeable effect. Worse, if TablEdit encounters a single note already set to *fff* the crescendo function will be nullified.

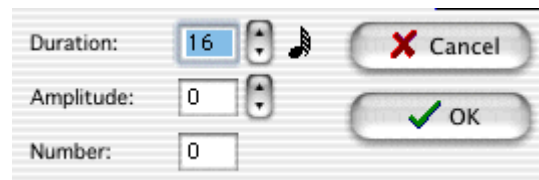
The graphical symbol is placed above either the notation or the tablature. As with [texts](#), symbols placed relative to the notation or the tablature appear on printouts **only** if the system relative to which they are assigned is included in the printout.

In contrast to the crescendo/diminuendo, which is progressive in nature, the Accent allows instantaneous variation of the intensity of individual notes. During MIDI playback, all the notes in the designated position have their intensity augmented by the value set in the editing field. For example, for a note corresponding to a value of 63 with an accent value of 8, TablEdit would play a note with a velocity of 71. TablEdit will also display a '>' symbol above the affected position. The position of this symbol can be adjusted in the same fashion as the crescendo/diminuendo marking.

See also the related discussion in the "[Using dynamics](#)" section of the tutorial.

### Legato...

This function allows you to insert an arch between two notes. The start is taken from the nearest note. The end point is determined by the duration of the legato. Indeed, TablEdit takes the first note found at the end point.

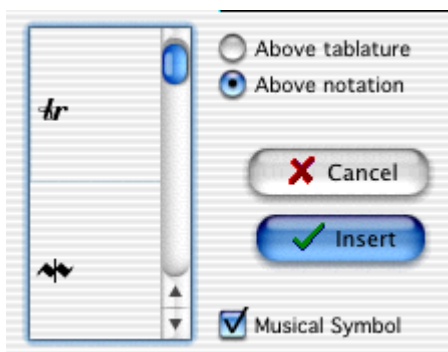


The dialog box allows you to define the legato duration, the arch amplitude and eventually a number (from 1 to 15).

By default the arch is oriented downward. To invert the orientation, select the legato marker and type **[A]**. To restore the downward orientation type **[E]** or **[Z]**.

The vertical position of the arch can be finely adjusted by placing the cursor on it's anchor point in the tablature and pressing **[+]** or **[-]**.

### Musical symbol...



The dialog presents itself in two forms, depending on whether or not the "Musical Symbol" check box is selected or not:

1. If the "Musical symbol" box is selected, you can insert specialized musical symbols such as trills, mordents, fermata and emphasis points in the score. The radio buttons at the lower left allow you to select the placement of the selected symbol is to be placed. As in the case of text insertions, symbols attached to the staff will only be displayed and printed out if the staff is included (the same, of course, is true as concerns symbols attached to the tablature). Note that these symbols are only graphical in nature and have no effect whatsoever on playback!
2. If the box is not selected, you can insert a single character enclosed within a square frame or circle. For example:

Ⓔ M A

### Syncopation change...

This allows you to make temporary changes of the basic syncopation value selected in the dialog displayed when you select **{Play}{MIDI Options...}**. The anchor point is, as usual, placed at the cursor location. You may want to anticipate the change by placing the anchor point one step to the left of the point where you actually want it to take effect. The change remains in effect until a new syncopation change is inserted or until playback reaches the end of the tablature.

### Automatic rests

This allows the rests that TablEdit deduces automatically from the position and note duration in each measure to be displayed in the musical staff. These automatic rests will be printed out in both the staff and the tablature if the option is active when printout is begun.

You may also enter rests manually. Such rests are **always** printed out regardless of the state of this option.

### Endings & Repeats

This allows you to force the display of repeat signs, da Signo markings and section endings. This feature is primarily intended for the use of those users wishing to create personalized printouts. If you intend to use this feature, we **strongly** recommend that the **Reading Guides** option in **{File}{Preferences...}>Display** be turned **off**.

Signs inserted in this manner are strictly graphical in nature and have **no effect whatsoever** on the order of MIDI playback. This is strictly controlled by the entries that you make in the **Reading List**.

### 3.4 The Note Menu

#### Automatic Duration

Whole Note

1/2 Note

1/4 Note

1/8 Note

1/16 Note

1/32 Note

1/64 Note

Dotted

Triplet

[Tied Note](#)

[Grace Note...](#)

Dynamics...

Special Effects...

Pick Strokes and Fingerings... ⌘F

Pitch Change... ⌘H

This gives you access to menu control over note durations, dynamics (MIDI **velocity**), and special effects, among other things. The vast majority of the items contained in this menu are also available from the **Notes** palette and, in many cases, directly from the keyboard.

#### Automatic duration

By default, if no explicit current duration is selected, TablEdit automatically assigns notes entered a logical duration in relation to the beginning and end of the measure as well as to the preceding and following notes. For example, if you enter a note at the very first position in a measure (assuming 4/4 time for the sake of this example), it will automatically be displayed as a whole note. If you then move the cursor manually to a position equivalent to an 1/8th note further on along the same string (four places to the right of the original note), TablEdit will automatically change first note into an 1/8th note and assign the same value to the second note. If you then move the cursor to the beginning of the next measure (and the "**Automatic rests**" function is turned on in [{File}{Preferences...}>Display](#)) TablEdit will enter a 1/4 rest and a 1/2 rest to fill out the first measure. If you delete a note, TablEdit adjusts the duration of the remaining notes according to the same logic. If, on the other hand, a note duration has been selected manually, deleting notes will have no effect on the remaining notes (although if the "**Automatic rests**" function is active the space **will** be filled by a rest).

If it's a question of simply entering a tablature or score rapidly, we recommend that you activate this option even if you have to adjust the note values afterwards.

#### Whole note...1/64th note

These menu items set the current duration value. A note being entered into either the tablature or the **stave** is automatically assigned this value. If the cursor is located on a previously entered note and a value other than that already assigned to it is selected the value of the note is changed.

Unlike the "**Automatic duration**" feature described above, manual selection of note durations allows the cursor to be moved forward by the exact value currently assigned by pressing **[Tab]**.

There are certain limitations on the types of notes that can be entered:

- The dotted and triplet options are mutually exclusive
- 1/64th notes may not be written as triplets

Although the American system of nomenclature (e.g. 1/8th note, 1/16th note, etc.) is used consequently throughout this manual, different systems are used in Great Britain and France. A table of equivalents is provided by clicking [here](#).

#### Dotted

Adds a dotted value to the current duration. That is to say that the duration of the note is extended by 50% of its indicated value. After placing the cursor on the appropriate location, this property can be assigned to the note (either before or after entry) by one of several methods. You can select this item in the menu, click on the "**dotted note**" button in the "**Notes**" palette or press **[Ctrl]+[. (decimal point)]**.

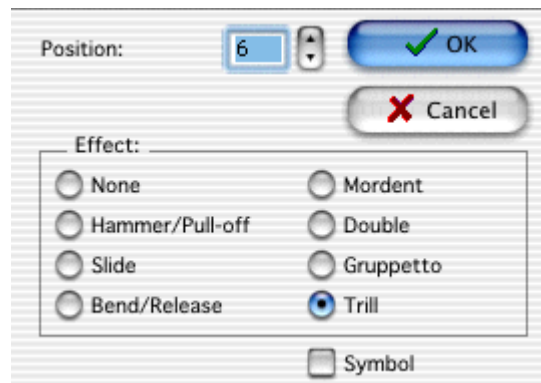
### Triplet

Assigns a triplet value to the currently selected note duration. This function can also be toggled on/off by clicking on the "**triplet**" button in the "**Notes**" palette or by pressing **[Ctrl]+[Shift]+[3]**.

### Tied note

Insert the notes you want to tie together in the tablature and, with the last note highlighted, select this item from the menu, click on the "**tied note**" button in the "**Notes**" palette or press **[L]**. The effect is to link the two (or more) notes together with a legato marking. The tied note is not sounded again but, rather, serves to extend the duration of the original note.

### Grace note...



Also termed "**Appoggiatura**", these are notes of no definite duration indicating "run-up" notes in the form of an effect. The TabEdit grace note (represented by a small, crossed note just before the main note) is a 1/32th note which is played just before the main note. You can, of course, enter such notes directly in TabEdit but you should use this special function which is not only more convenient but also produces more legible tabs and avoids duration errors.

The cursor **must** be positioned directly on a previously entered note for the dialog to appear. The dialog can be opened either by selecting this item from the menu, clicking on the "**grace note**" button in the "**Notes**" palette or pressing **[Alt]+[G]**.

Enter the position (fret) at which the effect is to begin in the editable field at the top of the dialog and then select the effect to be used from the list.

There are three types of grace notes available to you:

- Hammer-on/Pull-off
- Slide
- Bend/Release

TabEdit also offers you four complex effects:

- mordent - (principal note + transitional note + principal note)
- double - (transitional note 1 + transitional note 2 + principal note)
- gruppetto (transitional note 1 + principal note + transitional note 2 + principal note)
- trill (transitional note 1 + principal note + transitional note 1 + principal note...)

Selecting the "**Symbol**" check box causes a grace note symbol to be displayed above the notation.

It should be noted that if the grace note occupies the same position as the principal note it will not be displayed but that its tie will remain visible. This can be of use for notating hammered or slid notes with no distinct point of origin.

### Grace note management

It sometimes happens that a grace note superimposes itself on an alteration symbol. In order to remedy the situation, place the cursor exactly 1/64th note interval after the grace note and press **[W]**. This command inserts an offset marker allowing the position of the grace note symbol to be adjusted using **[>]** or **[<]** keys. But that's not all! After having selected the offset marker, you can perform the following actions:

- To remove the flag on the grace note, press **[!]**.
- To delete the connecting slur between the grace note and the principal note, press **[N]**.
- The grace note stem follows the stem of the principal note. Press **[A]** to force the grace note stem upwards.
- To change the duration of the grace note, press **[ ( ]**.
- To start the grace note from the upper string, type **[ - ]**, from the lower string, type **[ + ]**.

### Dynamics...

Referred to as "velocity" in **MIDI** terms, this feature allows fine control over the relative volume of the notes of a tablature.

### Special Effects...

This item opens the "**Special effects**" dialog, allowing you to apply the special effects necessary to make your tablatures come "alive".

### Pick strokes & Fingerings...

This opens the "**Pick strokes & Fingerings**" dialog, giving you complete control over the entry and placement of fingering indicators. A limited set of these instructions can also be accessed from the "Hand" palette.

### Pitch Change...

This allows you to alter the normal note on a given fret as would be done with a string pull device. It can also be seen as an temporary change of tuning. The function was originally intended for use in tablatures for **Pedal Steel Guitar** but it's also excellent for simulating de-tuning in the course of a piece or the effect of pressing on a vibrato arm.

## 3.4.1 Dynamics

These parameters specify the intensity at which a note is to be played or exported.



TablEdit provides 8 settings (see also [Crescendo - Diminuendo](#)):

Symbol	Name	Description	MIDI value
<b>ppp</b>	pianississimo	inaudible	0
<b>pp</b>	pianissimo	very quiet	0x1f (31)
<b>p</b>	piano	quiet	0x2f (47)
<b>mp</b>	mezzo piano	moderately quiet	0x3f (63)
<b>mf</b>	mezzo forte	moderately loud	0x4f (79)
<b>f</b>	forte	loud	0x5f (95)
<b>ff</b>	fortissimo	very loud	0x6f (111)
<b>fff</b>	forte fortissimo	maximum volume	0x7f (127)

The default note value in TablEdit is **fff**.

This value can be changed in **{Notes}{Dynamics}** or by using the [Dynamics](#) palette. The new value is applied to the note or block of notes selected in the tablature.

To increase the value of selected note(s) without changing the pre-selected general dynamic level, press **[ ) ]**. To decrease the level press **[ ( ]**.

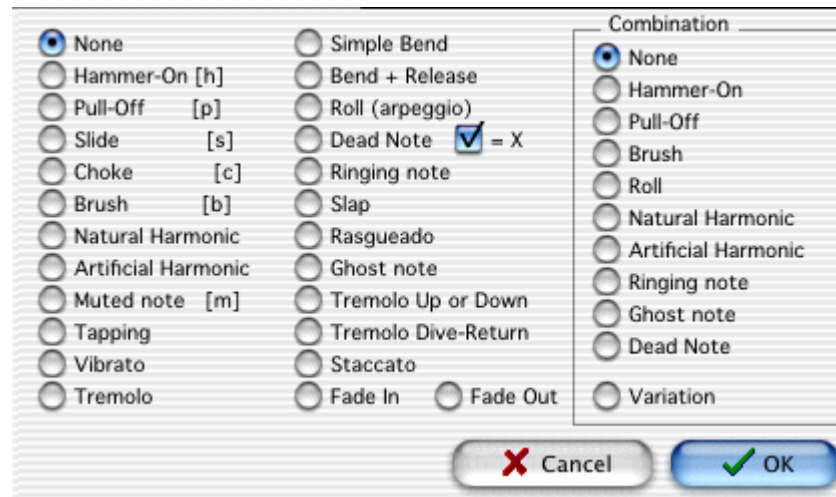
A display option allows you to display the dynamics markings beside the notes in the **stave**. The display can also be toggled on/off by pressing **[V]**.

Notes with a value of **ppp** are displayed on screen but are never printed out in either tablature or stave (except in cases where they're used to define the limits of a bend and the [printing options](#) "Tied notes in Tablature" and "Dotted notes in Tablature" have been selected).


The dynamic value of the currently selected note is displayed in the [Dynamics](#) palette with a mauve colored frame.

**Tip:** see tips.tef for some hints about the use of dynamics parameters.

### 3.4.2 Special Effects



Selecting **{Note}{Special effects...}** opens the dialog illustrated above giving you access to **all** of the effects available in TablEdit. TablEdit provides a rich set of playing effects that can be applied to the notes in the tablature. To apply an effect, highlight the note(s) in the tablature and either left mouse click on the desired button in the **Special Effects** palette, activate the effect in the Special Effects dialog or use the keyboard shortcut, if available.

To clear any previously applied effects, highlight the note(s) and click on the **"No effect"** button  in the **Special Effects** palette or select **"None"** from the dialog above.

#### Combining effects

Certain effects can be combined and applied to a single note or notes. For instance, you may apply a brush effect and a choke effect to the same note. Simply select the primary effect from the list on the left-hand side of the dialog and then select a secondary effect from the list on the right-hand side. The effects selected from the "Combination" list have noticeable peculiarities:














- The Roll starts to play in order to finish over the beat and the curvy line does not appear in notation.
- The Harmonic will be displayed one octave lower than its actual pitch.
- Arrows for brushes are displayed to the left of the chord.




#### Effects

Here follows a list of the effects together with short descriptions of what they do. Certain of these effects require a more lengthy explanation of their application and have been given pages of their own. These are:

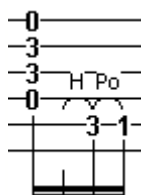
- ▶ [slides](#)
- ▶ [bends/bend release](#)
- ▶ [natural/artificial harmonics](#)
- ▶ [ringing notes](#)



Icon	Effect	Hotkey	Description
	No effect	[N]	Clears all previously applied effects from the highlighted note(s)
 	Hammer-on Pull-off	[H] [P]	Apply a hammer-on / pull-off effect to the next note on the same string. In case of successive slurs and if the " <b>Variation</b> " option is also selected, the intermediate note is skipped by the slur which jumps directly to the next note.
	Slide	[S]	<b>Detailed description</b> Legato-slides are displayed with an arc instead of a straight line if the " <b>Variation</b> " option is selected.
	Muted note	[M]	Produces a muted or muffled note, indicated by small "x" in the standard notation. The volume of such notes is automatically reduced by 30% and their audio duration is reduced by half. If set during note entry, the notes on the three bass strings will be entered as muted by default.
	Choke	[C]	Applies a rapid 1/4 tone bend to the highlighted note. The Choke pitch bend can be adjusted with [>] or [<].
 	Bend Bend release		<b>Detailed description</b>
 	Harmonics		<b>Detailed description</b>
	Brush	[B]	Applies a brush stroke arrow to a group of notes. The direction of the brush arrow (up/down) depends on which note of the group is used for the effect. The effect should be attached to only one note at a time. When applied to the lowest note in a series it results in a downwards brush and when applied to the highest string it results in an upwards brush. The brush effect is terminated when it encounters either an empty string or a "ghost" note. Brushes are displayed in the notation when the horizontal position of the arrow (as determined by [<]) is not null.
	Roll	[R]	Applies a quick finger roll to a group of notes. During playback, there will be a slight delay in the sounding of each note. If the " <b>Effects in Notation</b> " <b>Display Options</b> is checked, TablEdit displays a vertical curvy line. It adds a small arrowhead if the Roll is to be played from top to bottom. You can adjust the horizontal position of the curvy line by typing [<]. By pressing [>] you can adjust the speed of the Roll from 1 to 8. 1 is very fast and equivalent to the Brush, 4 is the default speed, 8 is very slow.
	Dead Note		Adds a slight snare drum sound to the note(s). This is indicated by a number enclosed in a grey square in the tablature and a small "x" in the standard notation

	<b>Rasgueado</b>		Causes, in effect, a series of brushes performed by the opening of the right hand from an initial fist. The basic effect is a downward brush from bass to treble and should be attached to the lowest bass note. Applying a second instance of the effect to the highest note will produce a "continuous" rasgueado including both up and down strokes.
	<b>Ringing note</b>		Doubles the aural duration of the selected note on <b>MIDI</b> playback without altering its assigned value in the score. <a href="#">Detailed Description</a>
	<b>"Ghost" note</b>	<b>[G]</b>	Simulates a "struck-through" note (usually in the bass). Ghost notes are shown within parentheses in the tablature. Their volume is automatically lowered by 33%. Can be combined with the <b>"Muted"</b> and <b>"Tied"</b> note effects.
	<b>Slap</b>		Adds a slight, percussive sound to the note(s)
	<b>Tapping</b>		This is, in effect, a hammer-on where only the second note of the combination is struck (rather than plucked)
	<b>Tremolo</b>		The duration is "populated" with as much 1/32 notes (default) as the note lasts. The tremolo frequency can be adjusted by selecting the note then typing [ <b>&lt;</b> ].
	<b>Vibrato</b>		Causes the pitch of the affected note to vibrate within a 1/4 tone interval at a speed equal to a 1/16th note. The vibrato frequency can be adjusted by selecting the note then typing [ <b>&lt;</b> ]. The value goes from 16 (1/16 note duration) up to 1 then to 16 again. The default value is 12. The vibrato amplitude can be adjusted by selecting the note then typing [ <b>&gt;</b> ]. The value goes from 8 (1/2 tone) up to 1 then to 8 again. If the <b>"Effects in Notation"</b> <a href="#">Display Option</a> is checked, TablEdit displays an horizontal curvy line.
	<b>Staccato</b>		Halves the assigned duration of the selected note(s) and raises the dynamic level one step. If the <b>"Variation"</b> option is simultaneously selected, the staccato dot is printed at the end of the stem.
	<b>Fade-In Fade-Out</b>		Causes the selected note to be faded in. The length of the effect is determined by the duration value of the note and its final volume by the dynamic setting of the note. Can be combined with a tied note to which the reciprocal <b>"Fade"</b> effect has been applied.

### Remark



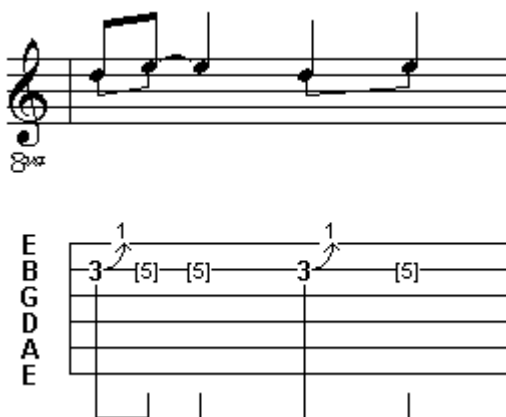
In order to notate an effect produced by the left hand **ONLY** (e.g. a hammer or slide produced without the intervention of the right hand), enter the notes of origin and destination, apply the desired effect to the note of origin and then apply a [dynamic value](#) of ppp to it. The effect on printouts will be that the effect will be printed but the note of origin will not.

### 3.4.2.1 Bends

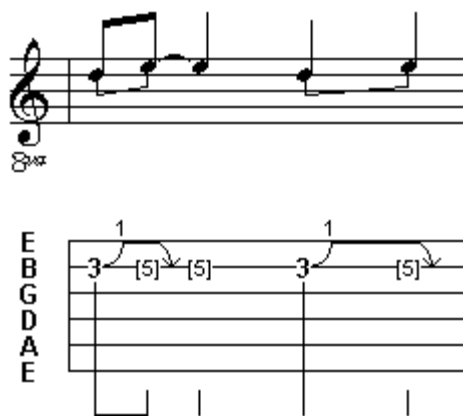
A **simple bend** is created by first entering two notes on the same string. The first note is the initial

pitch and the second note the pitch to be achieved by the bend. Highlight the first note and apply the bend effect. A small curved arrow appears to the right of the number on the tab line. The small number at the tip of the arrow indicates the number of whole tones of the bend. There is a two fret, one whole tone, limitation for a bend. Applying the effect with a note separation greater than two frets will result in playback of the original tone only. It is common practice to set the second note with a dynamic modifier of ppp to indicate that it is not picked. This will also exclude that note from the tab when printed

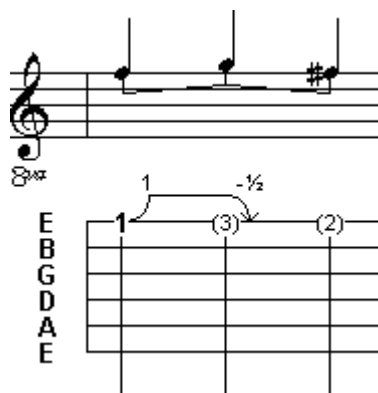
The selection of notes dictates the timing of the bend and amount of sustain. In the first bend below, the pitch change will occur over duration of the first eighth note and sustain through the tied quarter note. The pitch change in the second bend will be slower, over the duration of the quarter note, and the sustain will be shorter.



The release or **bend-release** effect is created in the same manner as the **simple bend** and is indicated in the tab as a double, curved arrow. Again the small number represents the number of tones of the bend-release. During playback, the pitch will change to the second note and near the end of the sustain, return to the pitch of the first note. The limitation and timing considerations of the simple bend also apply to the bend-release :



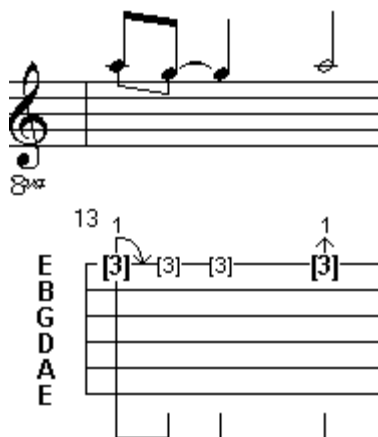
In order to create a bend-release with different pitches e.g. a full tone bend followed by an half tone release, enter the three notes, apply the bend effect to the first and the second notes, then use a combined ghost note on the second bend to get the connecting line :



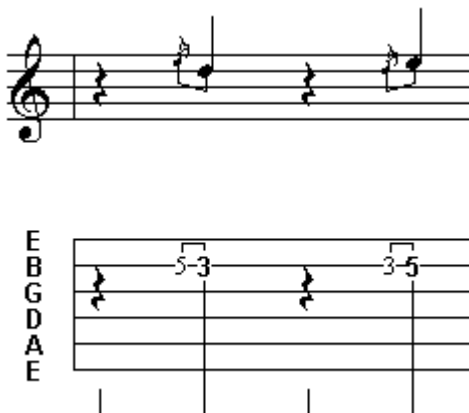
A **pre-bend release** is the same as a bend except the second note is at a lower pitch than the original note. The prebend release is indicated in the tab as an curved arrow with a number to indicate the number of tones in the release.

You can get the first display by selecting the "Variation" combined effect.

You can get the second display by combining the bend with a +2 semi-tones **pitch change**.



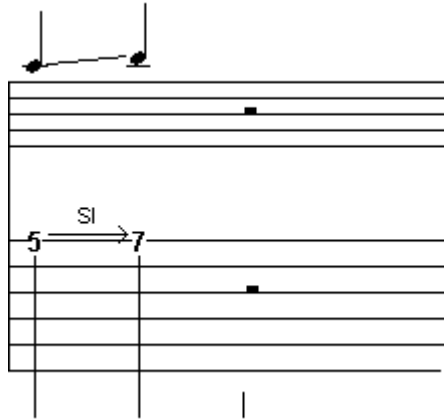
The **grace note bend/release** is the final bend effect. First enter a note at the desired final fret. Then from the "Grace Note" dialog, activate the Bend/Release effect and enter the number of the fret of origin into the "**Position**" field , a lower fret number for a bend or a higher fret number for a release. The result will be a small number with a curved line to the left of the note in the tablature and a small grace note in the standard notation. The small number represents the starting fret of the bend and **NOT** the number of tones.



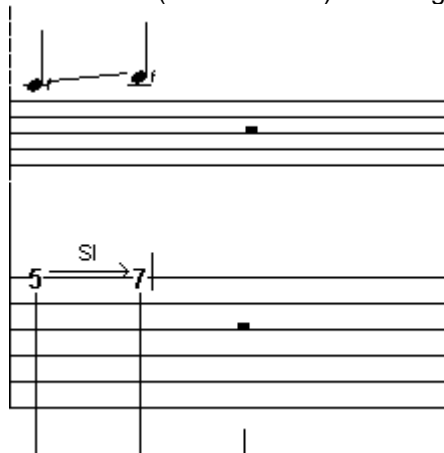
### 3.4.2.2 Slides

The default is a **simple slide** (glissando) where the first note is picked and then continues to sound as you move up or down towards the destination fret. To enter a slide, place two notes on the same string, place the cursor on the first one and then select slide from the [Special Effects](#) palette or use the keyboard shortcut **[S]**.

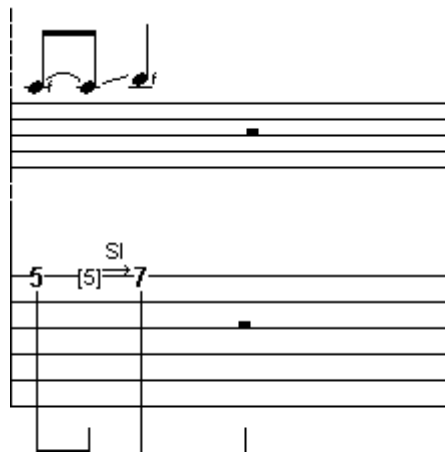
TablEdit allows you to enter slides without precise destinations or origins (**slide to nowhere** or **slide from nowhere**). In order to accomplish this, select the desired note(s), apply a normal slide effect and press **[>]** or **[<]**.



Another common playing technique is the **slide-pick**, where a note is picked, a slide takes place and the destination note is plucked on arrival. The first step is create a **simple slide** as explained above and then highlight the ending note. Finally, click on one of the pick stroke indicators on the lower left of the [Hand](#) palette or select "Thumb" or "Other Finger" from the [Pick strokes & Fingerings](#) dialog. This will place a pick stroke indicator (a vertical line) to the right of the note.



A **timed slide** can be created to select the exact point within the duration of an extended note to begin the slide. The normal behavior in TablEdit is for a slide to begin immediately after the note is picked. For example, a slide starting on a 1/4 note from fret 5 to fret 7 will result in 3 tones spread equally over the duration of the note. To create a timed slide, split the original note into shorter note durations using tied notes in such a way that the last tied note is located at the point from which you want the slide to begin and apply the slide effect to the last tied note. Using the slide from the previous examples, to start the slide on the second half of the beat, enter two eighth notes on the fifth fret, tie the second note to the first and apply the slide effect to the second eighth note.

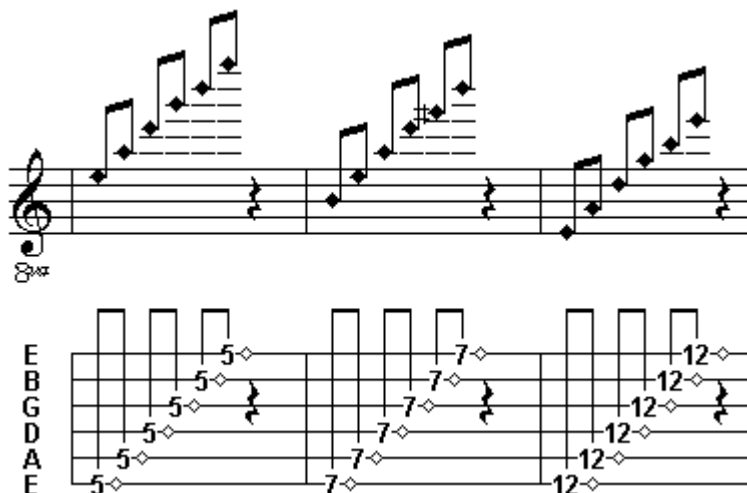


### 3.4.2.3 Harmonics

A harmonic is a chime like tone that is produced by lightly touching a string with a finger and then removing the finger at the instant the string is plucked. There are two types of harmonics, natural and artificial. Both types may be created in Tabledit by highlighting a note and applying the corresponding special effect, for a natural harmonic and for an artificial harmonic. They may also be applied by selecting the appropriate effect from the [Special effects dialog](#). To reproduce the chime-like sound during playback, we recommend that the dynamic value of harmonics be set one to two levels lower than the base setting.

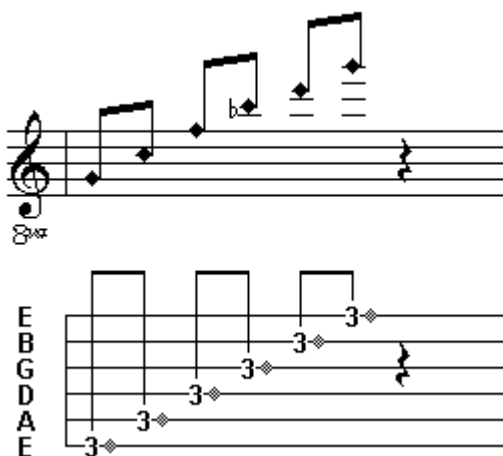
It should be mentioned that, 12th fret harmonics excepted, the pitch displayed for harmonics (both natural and artificial) varies depending from **where** the effect is applied. If it's applied from the [Special Effects](#) palette **or** from the left-hand column of the **Special effects** dialog, the actual pitch is displayed. If, however, you apply it from the right-hand column (**Combination**) of the dialog while leaving the left-hand column set to **"No effect"** the note will be displayed one octave lower than its actual pitch.

**Natural harmonics** are played on open strings with the most common being at the 5th, 7th and 12th frets. Other natural harmonics can be played at the 3rd, 4th, 9th and 16th frets but the tone quality is poor and difficult to produce in actual playing conditions. The graphic below shows the notes that are produced by playing natural harmonics on the 5th, 7th and 12th frets. Note the small diamond to the right of the numbers in the tablature indicating a natural harmonic.



**Artificial harmonics** are played by fretting a string normally with the left hand and then touching the string with a right hand finger generally 12 frets higher on the fretboard and using another right-hand finger to pick the string. The right-hand finger is removed at the instant the string is plucked while the left hand maintains its position on the fretted string. The sound produced is exactly one octave higher than the normal, fretted sound. Note the small dot above the numbers in the tab indicating an artificial harmonic.

**Note:** In order to set another offset than the octave, select the note to be affected and press [**>**] or [**<**]. TablEdit will then recalculate the note pitch and will display a small text label (i.e. "A.H.9") above the note.



**Note:** By selecting the attribute "**Variation**" in the "Special Effects" dialog box, you force TablEdit to display the note an octave below its actual pitch. This possibility is useful to avoid the additional lines and to facilitate the reading of the notation. You can insert a musical symbol "8va" into the top of the note or type the text "%8va" which will post this same symbol followed of a dotted line to the top of the concerned notes. Syntax is the same one as for [barrés](#).

**Note:** When adding a tied note to one with **either** of the two above mentioned harmonic effects applied, the same effect should **also** be applied to the tied note. If you don't, the tied note won't produce the correct sound.



### 3.4.2.4 Ringing notes

The **ringing note** effect allows the selected note to ring for twice it's written duration. This enables you to obtain a natural playback sustain without the clutter of tied notes in both the tablature and standard notation.

In the example below, both measures will sound the same during playback. The solid line extending to the right of the note in the tablature indicates the extended duration.

The ringing note effect should be used sparingly. Some guidelines for its use:

- Use it primarily to edit series of two or more tied notes, each with a duration of a 1/8th note or less.
- Seldom, if ever, should it be used on a 1/4 note
- **NEVER** use it on a half note or whole note.
- Do **not** use it where a tied note is more appropriate
- Do **not** use it to sustain a note into the next measure

The following example shows two samples of improper ringing note usage:

The correct notation for the above example would be:

### 3.4.3 Pick strokes & fingerings

In addition to texts, TableEdit also provides specific functions for the entry of strokes (flatpick or fingers) as well as left and right hand fingerings. The complete set of functions is available from the dialog above which can also be opened directly from the keyboard by using **[ $\text{\%}$ ]+[F]**. The basic functions are also available from the "[Hand](#)" palette.

### Strokes

The word "**strokes**" refers both to the direction of a flatpick stroke and to the right hand fingers used to pluck the strings in fingerpicking styles. No particular explanation should be needed concerning flatpick directions except, perhaps, to mention that the direction indicators are displayed beneath the tablature directly under the note concerned.

The indications given for right hand fingers (thumb or other, non-specified, finger) do, however, have an effect on the behavior of TableEdit during **MIDI** playback. They instruct the program that the note must be plucked at a given point. This is useful, for example, for indicating that the final note of a slide is to be plucked on arrival at the destination fret.

### Left hand fingerings

Clicking on one of the fingers of the hand with the left mouse button inserts a left hand fingering indicator either directly below or directly above the selected note or, if no note is currently selected,

directly below or above the cursor position (see note below). Left hand fingerings are displayed as a number (0 ... 4) within a circle. If, however, the letter "T" has been selected as a replacement for the right-hand thumb in **{File}{Preferences...}>Preferences**, the "0" normally used to indicate the left-hand thumb will also be replaced by the letter "T".

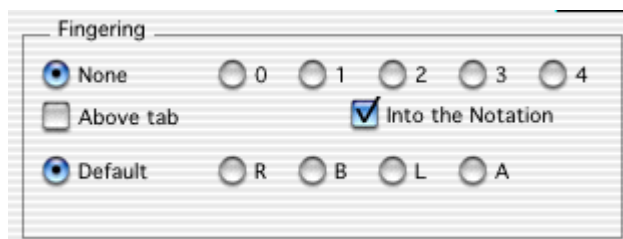
In other words, if you use "PIMAC" as the default fingerings in preferences, then a zero is inserted in the notation for the "0" in the fingerings dialog. If the preference setting is "TIMAC", then TablEdit replaces the "0" with a "T".

## Right hand fingerings

The procedure is the same as that described in "Left hand fingerings", above, with the exception that the right hand mouse button is used instead of the left. The initial of the finger in question is displayed. The default initials used are **P**, **I**, **M**, **A** and **O** but these can be changed to suit your personal preferences under **{File}{Preferences...}>Preferences**.

## Placing left hand indicators within the Notation Stave

When "Into the notation" is selected, the lower portion of the dialog changes as shown below.



The right hand fingering options are no longer available and have been replaced by "radio" buttons allowing you to select the exact placement for left hand fingering indicators in the stave. There are five placements available.

"Default" places the indicator immediately to the right of the selected note

"R" places the indicator slightly further to the right of the selected note than does the "Default" setting. This is the setting that should be used in connection with dotted notes.

"L" places the indicator to the left of the selected note.

"B" places the indicator below the selected note.

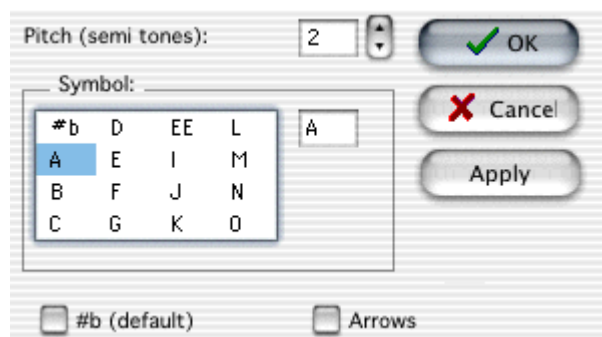
"A" places the indicator above the selected note.

Placing right-hand fingerings in the notation can be achieved by adding the marker on an open string, selecting "Above Tablature", then using the **[+]/[-]** keys to place them vertically in the notation.

You can adjust the horizontal alignment of fingering indicators by using a special offset marker:

- to reposition a fingering indicator, place the cursor at a 1/64<sup>th</sup> note interval after the note to which the indicator belongs.
- press **[w]** followed by **[f]**
- use **[<]** and **[>]** to reposition the indicator.

### 3.4.4 Pitch Changes



To change the pitch of a note, select the note in question and then call the command **{Note}{Pitch change}** or press **[~~3~~]+[H]**. The note can be raised or lowered by up to three semi-tones. A letter of your choice can also be displayed to the right of the note.

For quick entry, simply select the note to be changed then type the letters **[A]** to **[K]** in upper case. These shortcuts are only effective if the **"Pedal Steel Guitar"** option of the **"Instrument"** dialog box has been activated.

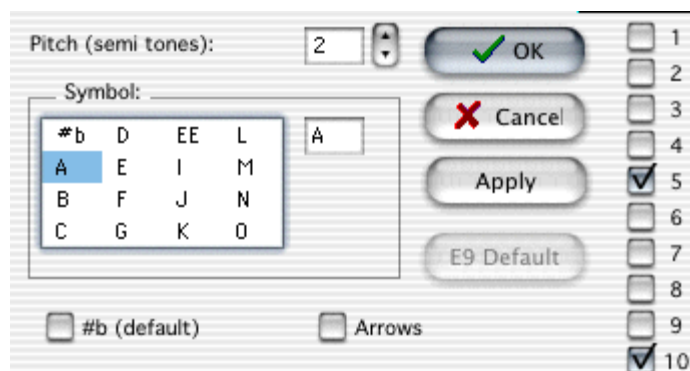
If you select a letter from the list, the dialog box uses the default shortcut values. If, for instance, you select **"B"**, the pitch change field is set to **1**. To attribute a new value to a label, select the label to be modified, change the pitch change value then press the **"Apply"** button.

The effect is displayed in the manner specified in the list box. There are fifteen character strings (labels) of a maximum of three characters, each of which you can configure as you wish. To edit a symbol string, modify it in the related edit box and then press the **"Apply"** button.

The first string on the list has a specific function. It is automatically used as default if you have not selected another string in the list. Its first character is displayed once if the note is raised by one semi-tone, twice if the note is raised by two semi-tones, etc... The second character is displayed the same way if the note is lowered.

Some pedal steelers prefer a system of this type instead of letters to show the pedals and knee levers. If this is the case, the **"#b (default)"** option asks TableEdit to ignore the letters (if any) for displaying **#**'s and **b**'s (assuming that you've chosen these characters as the default string) instead of depending on the pitch change.

The **"Arrows"** option asks TableEdit to display graphical arrows instead of characters.



If the **"Pedal Steel Guitar"** option in **{Score}{Instrument}>Module** has been activated, the **"Pitch change"** dialog will contain a series of extra controls providing pedal steel guitar players more complete control when setting the parameters for their instruments.

In order to define which strings are to be affected by the various pedals, the right-hand portion of the

dialog allows you to select the strings corresponding to the effect currently selected in the list box.

These parameters have two, particular, points of interest:

- If the "**Fingering errors**" option in **{File}{Preferences}>Screen** has been selected, TablEdit will highlight inconsistencies (pedal or lever on a non-affected string, pitch change not different than the value assigned to a specific pedal or lever) within the tablature.
- They will allow you to transpose tablature or MIDI files created for other instruments into pedal steel tabs.

Both of these options are saved along with the \*.tef file. **[Default]** allows you to reset all values to the defaults i.e. Pedal Steel Guitar E9 (PSG E9 Chromatic).

See also: [Steeler tips](#)

## 3.5 The Play Menu

Play ▶  
 Pause  
 Stop  
 Repeat  
 Relative Speed...  
 Metronome...  
 Reading List... ⌘R  
 MIDI Options... ⌘K

The items in this menu contain the controls having to do with the playback of tablatures. In addition, it provides access to the [Reading List](#) which controls the playback order of the different sections of a tune. It also contains several functions designed to be of assistance when learning new tunes.

### Play >

This measure only  
 Selection only  
 From this measure  
 From this position  
 All

This item opens a sub-menu allowing you to select which portion of the current tablature is to be played back.

- ▶ The "**This measure only**" item (or its shortcut **[F10]**) plays only the measure in which the cursor is currently located.
- ▶ "**Selection only**" (or **[Shift]+[F10]**) plays back a selected block of notes. No limitation is imposed on the size of the block.
- ▶ "**From this measure**" (or its shortcut **[F11]**) plays from the measure containing the cursor up to and including the final measure of the tablature. No account is taken of repeats included in the "**Reading List**". The latter contains a specific function for this type of playback.
- ▶ "**From this position**" (or its shortcut **[Shift]+[F11]**) functions in the same way as "From this measure" (see above) except that the playback begins from the exact cursor position rather than the beginning of the measure.
- ▶ The final item, "**All**", plays back the entire tablature (including all repeats, da Signos, etc) from first to final measure no matter where the cursor is located when the item is selected.

### Pause

This does pretty much what you would expect it to do. Selecting this item or pressing **[Pause]** or clicking on the button of the same name will pause playback. Selecting the item (or pressing **[Pause]**) a second time restarts playback from the point where it was paused.

### Stop

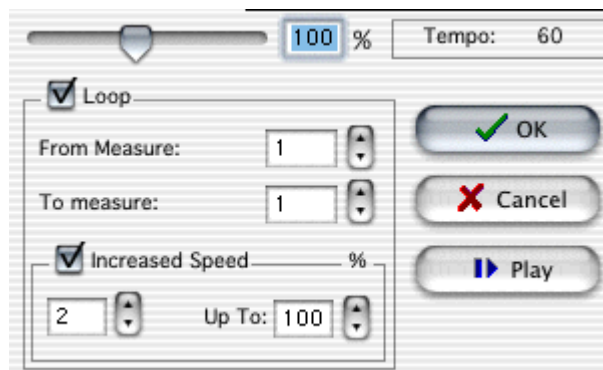
Immediately stops MIDI playback. Playback can be resumed by re-selecting "**Play**" from the menu,

pressing the **"Play"** button or pressing **[Space bar]**.

### Repeat

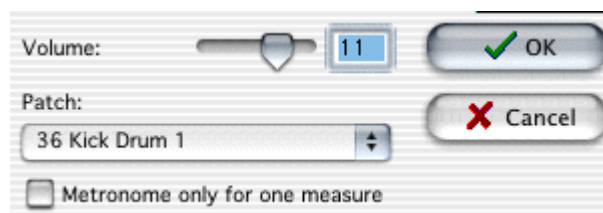
"Loops" the tablature for continuous replay.

### Relative speed...



This function allows you to vary the playback speed of a piece in percentual increments of your own choosing. Eventual tempo changes within the tablature are automatically converted. The converted tempo change is displayed for informational purposes, only. This allows you to learn a tune more comfortably. TablEdit also allows you to select specific measures to repeat. If the **"Increased speed"** option has been selected, the playback tempo is increased at each repetition until it reaches the percentual limit shown in the **"Up to:"** field.

### Metronome...



This simple dialog provides you with a metronome to mark time. There are three settings that can be made here.

**"Volume"** allows you to set the MIDI volume for the metronome.

The **"Patch"** popup menu allows you to select the sound to be used for it from the list of percussion instruments supported by your sound card.

The final item is the **"Metronome only for one measure"** check box. If this is selected, TablEdit will provide you with the metronome beat for the duration of one measure before actually beginning playback of the tablature.

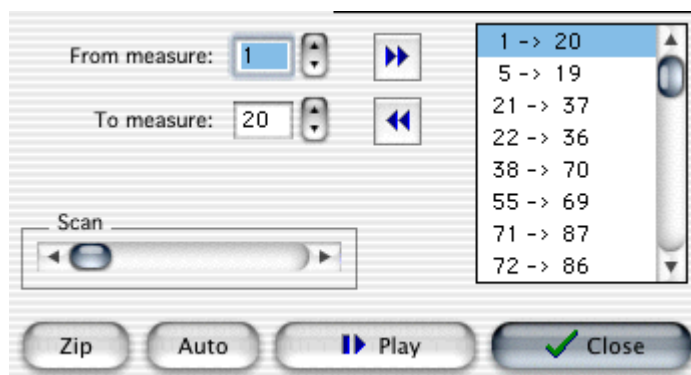
### Reading List...

Selecting this item opens the "Reading List" dialog.

### MIDI Options...

Selecting this option opens the dialog of the same name. This where you make the basic MIDI settings to be used for your tablatures.

### 3.5.1 Reading List



Selecting **{Play}{Reading List...}** or pressing **[⌘]+[R]** opens the dialog displayed here above. It allows you to specify the order in which you want the measures of your tablature to be played back or exported. The sequences you enter here are also responsible for instructing TablEdit where it should place its **"Reading guides"** (section repeat signs, section endings, da Capo/da Signo markings, etc.). These are displayed automatically when you click on **[Close]**. The system isn't terribly sophisticated but it is very efficient.

The system is based upon the entry of measure sequences. Up to 48 such sequences can be added to the list.

If you've entered 1-4, 2-3, 5-5, -- end -- in the **Reading List**, TablEdit will play the measures in the following order : 1 2 3 4 2 3 5. The system is not very sophisticated but very efficient. For example, an 8 bar repeat might look something like 1-8, 1-7, 9-9, end, where measure 8 is the 1st ending and measure 9 is the second ending for the section.

To add a new sequence to the list, click on **[>]**. The new item will be inserted before the highlighted item in the list.

To delete a sequence, select it in the list then click on **[<]**. The beginning and ending measures of the sequence are then displayed in the "From measure:" and "To measure:" fields, respectively. This is handy when you want to edit an incorrectly entered sequence.

The scrollbar at the bottom of the allows you to scroll back and forth in the tablature to check your sequences.

Any time you add or delete measures in the tab, TablEdit adjusts the Reading List automatically.

The Reading List is saved with your tablature.

**[Zip]** allows you to optimize your reading list automatically by consolidating unnecessary entries. Thus, two sequences entered as 1-4 and 5-8 are converted to a single entry of 1-8. This is necessary for correct display of the reading guides which are derived from the reading list.

**[Auto]** allows the creation of a reading list based on an analysis of repeated measure in the piece. This function, although at present only rudimentary, can be of interest after **MIDI** import. The button is active only if the current piece doesn't already contain a reading list of its own.

**[Play]** allows you to play through the tablature beginning with the selected sequence. As opposed to the "Play" function described under **{Notes}{Play>}**, playback of a tablature from the Reading List dialog does take into account all returns, section endings, etc. included in the list.

**Note!** You can also insert return, repeat, Signo, da Signo, etc. markings manually. See the section on Endings & Repeats.



## A detailed example

Let's have a look at the example shown in the illustration above. This is the playing order for a classical ragtime piece (Scott Joplin's "Solace - a Mexican Serenade", as it happens). The piece is composed of a four measure intro followed by four 16 measure sections with the first section being repeated once after the second section.

The first sequence, **1-20**, plays the intro and the first run through of the first section.

The second sequence, **5-19**, returns the playback to the first measure after the intro (measure 5, the first measure of the first section) and plays through to measure 19.

The next sequence, **21-37**, causes the playback to skip measure 20 (marking it as a first ending as it does so) and go directly to measure 21 and then on to the first run through of the second section.

**22-36** returns the playback to measure 22 for the repeat of the second section and marks measure 21 as the second ending of the first section.

**38-70** causes measure 37 to be skipped and goes directly to the next section. A special comment is needed here. This particular sequence is a result of a personal prejudice (yes, I selected one of my own tablatures for the example. Tom) which, in this case, serves to demonstrate the versatility of the function. I don't particularly care for the use of da Signo markings. I could just as easily have entered the sequences:

- 38-38** to mark the second ending of the second section
- 5-19** to indicate a repeat of the first section without and ending as this repeat uses a different one. This would insert a da Signo marker at the end of measure 38 and a Signo at the beginning of measure 5.  
I would then have had to add an extra measure after 38 (the alternate ending for the first section). The following sequence would then have been:
- 39-55** to play this third ending and continue through the first run through of the third section. This would have placed another da Signo marker at the end of measure 19 and another Signo at the beginning of measure 39. These multiple da Signo/Signo markers begin, in my opinion, to be a little confusing for the reader.

Rather than run the risk of misunderstandings, I prefer to simply copy measures 5>19 and insert them after 38, add the appropriate ending and then continue directly with the third section. TableEdit automatically assumes that the second section has a second, one measure ending (measure 38) and inserts the appropriate reading guide.

**55-69** returns playback to the beginning of the third section and plays through it.

**71-87** skips measure 70 (marking it as a first ending) and continues with the fourth, and last, section.

**72-86** returns playback to the first measure of the fourth section for the second run through. and, finally:

**88-88** skips measure 87, marking it as a first ending and establishes 88 as a second ending. --end--, of course, shows that "Th-th-that's all, folks".

## A simpler example

Assume you are looking at a song that contains 18 measures, with a first ending that spans measures 15 and 16, and a second ending that spans measures 17 and 18. The begin repeat symbol will be at the beginning of measure 1. A line with a small number one beneath it will be located above measure 15. The end repeat symbol will be at the end of measure 16. A line with a small number two beneath it will be located above measure 17. Finally, the end of song symbol will appear at the end of measure 18.

Being a musician you have been taught to read these symbols and you would interpret them as:

- ▶ Play measures 1 through 16.
- ▶ Go back to measure 1 and play through measure 14.

- ▶ Jump to measure 17, and play through measure 18.

If you were to write this out using numbers, it would appear as: 1-16, 1-14 and 17-18.

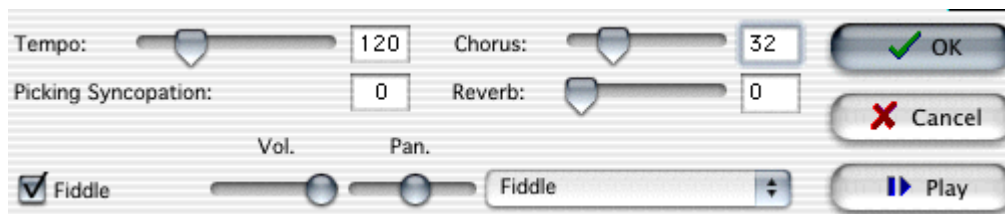
The above set of numbers above is a reading list! Here are the steps to create the above reading list:

1. Select **"Reading List"** from the **"File"** menu or click the Reading List button in the **"Tools"** toolbar/palette.
2. Set the **"From measure"** to 1 and the **"To measure"** to 16, then click the **"->"** button to add it to the Reading List on the right of the window.
3. Repeat step 2, setting the **"From measure"** to 1 and the **"To measure"** to 14.
4. Repeat step 2, setting the **"From measure"** to 17 and the **"To measure"** to 18.

You can add as entries as needed to describe how the measures are to be played and the proper symbols will be automatically added. When done, it is advisable to click the **"Zip"** button at the bottom of the window. This will compress the reading list into the most accurate format. For instance, you may have added two separate entries like 45->64, 65->70. These should actually be written as 45->70. The **"Zip"** button will correct these for you.

Experimenting with the reading list entries will enable you to add Signo and Coda symbols also.

### 3.5.2 MIDI Options



The options contained in this dialog allow you to set the parameters for the **MIDI** playback of tablatures.

**[OK]** closes the dialog and applies any settings you may have entered or modified to the tablature. These settings will be saved with the tablature the next time you save it.

**[Cancel]** closes the dialog without applying changes or settings you may have made and restores the settings to those that existed when the dialog was opened.

**[Play]** will cause the tablature to be played from beginning to end without closing the dialog.

#### Tempo

This sets the basic playback speed for the tablature. Tempo can be set anywhere from 2 to 500 1/4 notes a minute. The most common range is between 72 and 180 1/4 notes a minute depending on the **Time signature** of the piece.

There are several modifications that can be made to the basic tempo, either to reflect variations in the performance speed of the piece or to adjust the speed of playback for purposes of practice. Performance variations are controlled by the insertion of a Tempo change marker from the **{Edit}{Insert...}>Tempo change** dialog while playback speed alteration for practice purposes is controlled from the **{Play}{Relative speed...}** dialog.

It can be handy to be able to print out a general tempo indication. Inserting a normal **text** with the format **"%tempo=130"** anywhere in the tablature will display an image of a 1/4 followed by the text **"=130"**.

## Picking Syncopation

This option, available only with binary rhythms, applies the following equivalents to 1/8th notes:

- first 1/8th = triplet 1/4 note. Enter a rest if this note is not to be played.
- second 1/8th = triplet 1/8th note

A positive value produces the characteristic "shuffle" rhythm found in fingerpicking. The effect will be more or less marked depending on whether you set the value to 1 or 2.

Selecting a negative value (-1 or -2) for this option produces a more or less marked swing effect.

The basic syncopation can be altered in the middle of a tablature using

[{Edit}{Insert}> Syncopation Change](#). This allows you to insert a syncopation change marker in the tablature.

## Chorus/Reverb

Values in the range 0 to 127 can be entered, either manually or by means of the up and down arrows to the right of the editable fields. These effects are highly variable, depending on your sound card.

## Module name/Volume/Pan/MIDI instrument

At the bottom of the dialog you'll find a list of the modules created for the current tablature. The names displayed at the far left are those you've selected at the time the modules were created (unless, of course, you've changed them afterwards).

To the right of each module name you'll find controls labeled:

**Vol. (ume)** - This sets the general volume for each instrument in the active tablature. The settings range from **0** to **15**.

**Pan** - This is, in effect, a balance setting. It allows you to adjust the spatial balance between extreme right (**0**) and extreme left (**15**) with an absolute center setting of (**8**). This option is especially interesting when writing duets. Assuming, of course, that you have two speakers.

The **MIDI instrument** field to the right allows you to select or change the general MIDI instrument used for each module. This setting can be changed in mid-tablature by using

[{Edit}{Insert}> Voice change](#).

The above options are applied to [MIDI Export](#) as well as to [MIDI playback](#) and are saved with the tablature file.

## 3.6 The Score Menu

This menu contains a number of key elements for the creation of your tablatures. This includes creating the tablature modules, themselves, selecting key and time signatures, instrument tuning, capo position, etc. You will also find tools allowing you to transpose arrangements from one key to another. Perhaps most important, it gives you menu access to the dialogs controlling the basic settings of TablEdit, allowing you to customize the programs performance to suit your own tastes and needs.

### [Module & Tuning...](#)

Selecting this item opens dialogs containing the controls for creating or modifying instrument modules and for designating the tunings to be used for the instrument(s). It also contains an instrument tuner feature.

### [Clef...](#)

Allows you to set the clefs to be used for the instrument(s).

### [Time Signature...](#)

Lets you set the time signature for your tablature or for selected measures.

### Key Signature...

Lets you set the key signature, what else?

### Transpose...

Opens the "**Transpose**" dialog which allows you to move a tablature from one key to another.

### Title Information...

This dialog gives you room to provide information as to the title of the tune, composer and last, but certainly not least, give yourself credit for the work you've done.

### Notes...

Opens the dialog that should be used for playing instructions, historical notes, etc.

## 3.6.1 Instrument



This dialog is where you actually create the module(s) destined to contain the tablature you will later create.

### Instrument name

At the top of the "**Module**" tab, the "**Instrument name**" field displays "Acoustic guitar" by default. This can be modified manually within a limit of a maximum of 17 characters.

The text entered need not, necessarily be that of an instrument. It could just as well be the name of the artist playing the particular instrument. In the case of tablatures for multiple instruments, for example, you may find it necessary to specify e.g. "**Guitar 1**" and "**Guitar 2**". When dealing with a transcription of a particular performance involving several artists, you might, on the other hand, find it useful to designate the name of the artist playing a particular instrument, e.g. one module labeled "**Chet Atkins**" and a second labeled "**Merle Travis**".

The pre-defined texts "Dulcimer", "Fiddle" and "Autoharp" allow you to assign the module a name which will cause a specific tablature display irregardless of the selected tuning (see

[Special instruments](#)).

### String number

Located directly beneath the "**Module name**" field this allows you to set the number of strings for an individual module. Use the popup list to select the number of strings to be used. Any number of strings between 3 (e.g. Balalajka) and 12 can be selected. Each string can be individually tuned (see "**Tuning**" below).

## Options

This part of the dialog provides you with four options affecting the sound of the playback.

- **Double strings**

Selecting this option provides a double string sound useful when creating tablatures for instruments having paired strings e.g. mandolin or 12-string guitar. The notes entered are doubled an octave higher. The exception to this rule is that if a standard, 6-string guitar tuning has been set, TableEdit assumes that a 12-string guitar is, in fact, being used and the octave is not added to the top two string pairs.

- **Let Ring**

If this option is selected, TableEdit will, as far as possible, allow all notes shorter than 1/4 notes to ring out as if they were, in fact, 1/4 notes. This option is useful in connection with slow pieces composed of 1/8th notes which should consistently ring out for longer than their normal duration.

- **Pedal Steel Guitar**

If the "Pedal Steel Guitar" option is checked, TableEdit:

1. displays the tablature with the fret numbers in the spaces between the lines and, if the "Print Tuning" option has not been selected in "[Printing Options](#)", prints the string numbers at the left edge of each system. This representation is the one most commonly used by pedal steel guitar players.
2. causes the slides to ring out as with a slide guitar. Also, the slides are displayed as a simple horizontal line, without the usual arrow.
3. if the "Choke" effect has been selected, [pitch changes](#) will be played back with a slight portamento effect and displayed as a bend/release grace note.
4. lowers middle C by one octave.

- **Drum tab**

Specifies that the tablature is to be handled as a "[Drum tab](#)", that is to say a tablature specifically written for percussion effects.

- **Rhythm Track**

If this option is checked, TableEdit does not print the notation or tablature but a simple line representing the rhythmic accompaniment. The tablature can be normally edited however.

- **MIDI Channel**

The "Channel" check box shows MIDI channel range used by the instrument. Normally, TableEdit uses two channels, one for normal notes and one for pitch bends (slides and bends).

By disabling this option you force a mono-channel instrument. As a result, one channel is freed for another instrument. If the "[First MIDI Instrument privileged](#)" advanced option is selected, the first instrument will be allocated one channel for each string.

Channel #10 is always reserved for drums.

[<<] and [>>] - These two buttons move you backwards and forwards among the modules of the current tablature.

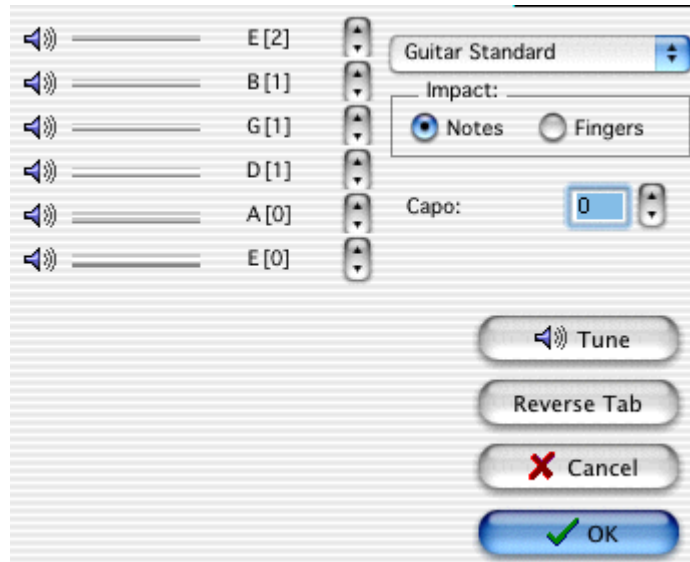
[Delete module] will remove the currently selected module from the module list. The action is non-reversible.

[Add module] uses the settings you have made to create a new module.

[OK] will apply the settings or changes you've made to the currently selected module and close the dialog.

[Close] closes the dialog.

### 3.6.2 Tuning



This dialog deals with the Instrument tuning assigned to the current module.

At the left of the dialog you'll find a "stack" of speaker icons with horizontal lines to the right of them. These represent the strings of the current instrument. Although the illustration above is for a normal, 6-string guitar, if another number of strings has been selected in the "Module" portion of the dialog this will, of course, be reflected here.

Left-clicking on any of the speaker icons (or the strings, themselves, for that matter) will cause the note to which it's set to sound. The note will sound longer if you keep the left mouse button held down. This is very handy for tuning your own instrument to the computer.

The name of the note to which the string is set displayed to the right of each string. Next to the note name, you'll find the octave number (according to the American system) displayed within square brackets. Left-clicking on the small arrows to the right of these items allows you to raise or lower the pitch of the string. Keeping [Ctrl] held down while performing this operation will allow you to change the pitch of **all** of the strings in a single operation.

Farther to the right, you'll find a popup list containing a variety of common (and a few uncommon) tunings. Selecting any of these will automatically alter the setting for each string. If you should select a tuning not corresponding to the current number of strings, TablEdit will change this number after asking you for confirmation.

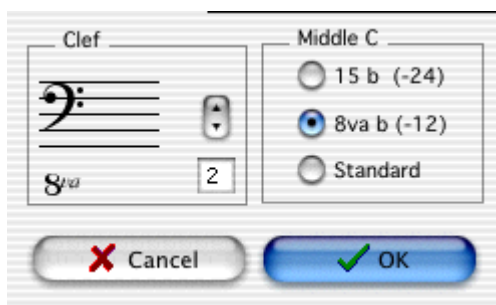
TablEdit can manage up to four user-defined tunings. The slots for these custom tunings are marked with an asterisk (\*) and are located at the bottom of the list of pre-defined tunings. To add a custom tuning to the list, just modify the current tuning to the desired values and click on the custom slot you want it in while keeping [Ctrl] held down. The resulting dialog also allows you to specify a name for your tuning.

Below the tunings popup is a small box labeled "**Capo**". This allows any capo setting between 0 (no capo) and 15. The addition of a capo affects both the pitch of MIDI playback **and** the note pitch of the standard notation. The fret numbers of the tablature remain unaffected. Care should be taken to adjust the "Key signature" to reflect the addition of the capo so that the correct accidentals will be used in the **stave**. If, for example, you've tabbed out a tune played in the key of C but have specified a capo at the second fret, you should enter a **key signature** of D major (two #'s) as this is the key

that the piece actually sounds in. Tablature readers usually read the capo as if it were the nut of the instrument, notation readers do not. The chords deduced by the "Automatic Chord Diagram" function will remain in the actual playing key rather than being transposed to the playback key.

### 3.6.3 Clef

This dialog allows you to set parameters for the [Notation display](#) of the current instrument.



#### Clef

TablEdit automatically determines the most appropriate key for the module as a function of the [tuning](#) used. This is the default option and is represented by the large cross icon.

By default, TablEdit displays a G clef. Nevertheless, if the tuning calls for it (for example, if you've created a bass guitar module), an F clef will be displayed. If the range of the tuning is particularly wide (as in, for instance, the case of the pre-defined tuning "**Piano**") it will display both G and F clefs.

You can force the display of a different clef if you so desire.

If, after having selected a particular clef, you wish to return to the automatic function simply select the large cross icon.

#### Middle C

Middle C is the C pitch directly below A 440. TablEdit, which was originally conceived for the guitar, displays notes an octave higher than their actual pitch. This is the reason a small 8va (octavo) is displayed beneath the clef if the corresponding option has been selected in the "[Preferences](#)" dialogue.

If this convention is not applicable to the instrument you're working with, you can return to a "**Standard**" display. This will have the effect of lowering the position of middle C and, thus, all other notes in the score by an octave in the notation.

#### Notes :

TablEdit automatically applies a middle C which is standard for certain instruments (accordeon, flute, pedal steel guitar). In order to force the position of middle C manually, the clef must also be adjusted.

### 3.6.4 Special instruments

#### [Diatonic instruments...](#)

This category includes the diatonic accordion and the harmonica. As both of these instruments make use of a special variant of the "[Tuning](#)" dialog, a separate page has been dedicated to them.

#### Clawhammer banjo Dulcimer



TablEdit recognizes these two instruments as a function of the number of strings and the tuning used (the bottom string having the highest pitch). Having been recognized, TablEdit manages all of the peculiarities of these instruments automatically, including the diatonic capo for the dulcimer.

## Lute

The Renaissance lute, which has anywhere from eight to twenty-one strings, is always tabbed out on a grid consisting of seven strings and, generally, using the notation "**a=0, b=1, c=2**". The first six strings are completely non-specific. On the other hand, the 7th string, all on it's own, represents all of the instrument's bass strings starting with the 7th, itself.

For example, //a indicates that the 9th string (7+2//) is played open, a simple 6 indicates that the 13th string (7+6) is played open, etc. TablEdit applies these rules as soon the instrument has seven or more strings with the 7th string tuned to **G#**, **A** or **F#**.

By default, the lute tuning obtained by use of the pre-defined tunings is for a thirteen string lute in A. In order to manage all the lute forms from seven to twenty-one strings, a specific dialog can be opened by selecting "Instrument configuration". This dialog allows you to:

- define the number of strings
- adjust the tuning of strings 7 to n-1
- to specify the string to be used for the basses (entering "1" in the "Bass" field would, for example allow you to select a reversed tuning).

In the "**Tuning**" dialog, you define the tuning of the first six strings and the lowest bass string (n) as usual. The "Lute tuning" dialog allows you to adjust the tunings for strings 7 to n-1.

## Fiddle (Violin)

In tablatures written for the violin, the numbers don't indicate hypothetical, non-existent frets. Instead, they indicate the finger used to fret the string, this finger corresponds to a note in the ongoing scale. Notes requiring a fingering which is offset from the base position are displayed by either an "L" (low) or an "H" (high). Accidentals are indicated by either a "+" or a "-" sign, depending on the alteration. To force TablEdit to use this type of notation just enter "**Fiddle**" as the module name.

**Tip:** If you have a C# displayed as "3H", you can change it into a "4L" by [forcing a Db](#).

## Pedal Steel Guitar

TablEdit handles this instrument without problems. Simply:

- ▶ select one of the tunings available in the popup list found in the "**Tuning**" dialog.
- ▶ select the "Module" tab then click on the "**Pedal Steel Guitar**" option.

Pedals and knee levers are emulated through the use of the [Pitch change](#) function.

In order to provide the best possible sound reproduction, we recommend that you activate the "**Extend Bends/Slides**" and "**Predefined Solo Instrument**" options in the "**Advanced**" options dialog.

**See also:** [Steeler Tips](#)

## Tin Whistle/Recorder/Xaphoon

TablEdit can even produce "tablatures" for Tin Whistle (Penny Whistle), Recorder and Xaphoon (the pocket sax <http://www.xaphoon.com/>). All you have to do is to select either of these instruments from the "Instrument Tuning" dialog. TablEdit will then display a representation of the instrument's pipe beneath the notational **stave**. The standard tablature is, of course, irrelevant in this case and we recommend that you turn it off when printing out.

The "tablature" portion of such pieces contains three, purely representative, strings which always maintain the same tonal relation to each other. You can modify the tuning but make sure that you change all three strings in the same manner. If you don't, TablEdit will no longer recognize the instrument.

### Autoharp

In an autoharp tablature, the five lines of the tablature grid do not, obviously, represent the 36 actual strings of the instrument. Instead, they mirror the five lines of the classical notation by displaying, on the same line as the that of the corresponding pitch, fingering indications for rhythm and melody.

By default, melody notes are "plucks", that is to say that the player, using the thumb and a finger, picks the fundamental of the chord and two or three adjacent strings at the same time. You can enter a "pinch" (a single string) by assigning the note a right-hand thumb attack indication. For rhythmic or accompaniment figures, enter the fundamental of the chord and assign it a "Brush" or "Roll" effect.

In order to force TablEdit to display the tablature in an autoharp-specific format, simply enter "**Autoharp**" as the instrument name. Given the fact that notes are not displayed on the string where they're actually located in the tablature, it's recommended that this display mode not be activated during editing.

### 3.6.4.1 Diatonic Instruments

If either "**Accordion**" or "**Harmonica**" are selected in the "**Tuning**" dialog, [**Tuning**] and [**Reverse Tab**] are replaced by a single button labeled [**Instrument Configuration**]. Clicking on this button will, in turn, open the following dialog:

Configuration: **Accordion G/C 3 Rows Complete** File...

Instrument Name: **Accordion G/C 3 Rows Complete** Diatto\_Dutch.dat

	1	2	3	4	5	6	7	8	9	10	11	12
<b>Poussé</b>	1#	B0	D1	G1	B1	D2	G2	B2	D3	G3	B3	D4
<b>B0</b>	2#	E1	G1	C2	E2	G2	C3	E3	G3	C4	E4	
	3#	G#1	A#1	D#2	G#2	A#2	D#3	G#3	A#3	D#4		
<b>Tiré</b>	1#	E1	F#1	A1	C2	E2	F#2	A2	C3	E3	F#3	A3
<b>C#1</b>	2#	A1	B1	D2	F2	A2	B2	D3	F3	A3	B3	
	3#	A#1	C#2	G2	G#2	A#2	C#3	G3	G#3	A#3		

**Save** **Open** **Initialize** **Default** **Cancel** **OK**

In the case of the accordion, this allows you to create a custom keyboard configuration by defining the key/note relationships for each row of keys. As concerns the harmonica, it allows you to define the hole/note relationships with the extra rows being used for bends and over-bends.

At the top of the dialog, you'll find two fields.

The first one is a combo box containing a number of preset definitions corresponding to the currently selected .dat file. The .dat files furnished with TablEdit contain 16 instrument definitions, eight accordions and eight harmonicas. These files are used to augment the popup list of instrument definitions.

The second field is editable and simply allows you to assign a name of your own to a given configuration.

The dialog also allows you to change the name used for the "**Push**" and "**Pull**" rows. The initials of the names you select will be used for both display and printout of the tablature. The first time you open the dialog, you'll notice that the fields for these two names are in French (thus, the use of the letters "**P**" and "**T**" in the tablature as well as in the explanations below). As you can see, translation into English presents a problem in the fact that both "**Push**" and "**Pull**" begin with the letter "**P**". One solution might be to use "**P**" for "push" and "**p**" for "pull". The choice is up to you.

Below each of the two name fields is a box which allows you to define the pitch of the note used to define the "**Push**" string (string 1) and the "**Pull**" string (string 2).

**[Default]** resets the grid to the default settings (G/C accordion with 2 1/2 rows or C major diatonic harmonica).

**[Init]** clears the entire grid so that you can create a completely custom configuration.

**[Open]** let's you load the item currently selected in the list from the currently selected .dat file into the configuration editor.

**[Save]** allows you to save onto the .dat file the configuration you've just modified into the list under the currently selected heading. This will modify the currently selected .dat file permanently, so you may want to save an unmodified copy of the original file either in another location or under another name. You shouldn't, normally, have to do this repeatedly. The eight pre-defined configurations should be enough.

If you don't use the default configuration, TablEdit will save the custom configuration you've selected or defined with your \*.tef file.

The appearance of the "**Special Effects**" palette will also change:



## Diatonic Accordion

TablEdit automatically recognizes this instrument as soon as a tablature has been created using the pre-defined tuning proposed for it in the "**Tuning**" tab of the "**Instrument...**" dialog.

You can enter both the melody and the bass from either the tablature or the notation. Notes entered in the notation are automatically placed on the "**Pulled**" (T) line unless this is made impossible by the bass. Two of the buttons in the alternate "**Special effects**" palette illustrated above can be used to force "**push**" or "**pull**".

You can transfer notes found on the "**Pull**" line to the "**Push**" (P) line by using **[Ctrl]+[-]**. Conversely, notes on the "**Push**" line can be sent to the "**Pull**" line using **[Ctrl]+[+]**.

Entering notes via the tablature is simple. Enter the number of the button on the destination line and then press **[']** if it's a second row note or the corresponding button from the palette (same thing for third row notes). In cases where the note can be played on any of several rows, the row can be forced using **[']** or **["]** in the notation.

To enter the bass notes, enter the initial of the note in Upper Case. To enter chords, re-enter the initial a second time. If necessary, you can adjust using **[+]** and **[-]**. On-screen, TablEdit displays the basses in the notation. This makes it easier to adjust the duration. On printout, the basses and the

chords are removed from the notation.

By default, TabEdit provides two lines for the entry of basses and left hand chords. The "**Accordion**" palette allows the entry of right hand chords. To do this, first select the note to be used as the fundamental. Now select the second note (Major 3rd, minor 3rd or 4th) followed by an eventual third note (if you don't want the natural 5th). TabEdit displays the corresponding chord in both notation and tablature. You can inhibit the display of the third note of the chord by clicking on the crossed out "5" in the palette. Last, but not least, you can superimpose two notes in the display by selecting one or the other of the buttons representing superimposed notes.

### Right-hand chords

In order to enter a right-hand chord consisting of three notes:

- ▶ switch to 1/64th viewing mode
- ▶ enter the three notes at 1/64th note intervals
- ▶ select all three notes as a block
- ▶ finally, select the chord effect from the Special Effects palette (the next-to-the-last button)



To access the individual notes in order to edit them you'll first have to separate them by re-selecting them as a block and once more clicking on the chord effect in the palette.

You can enter chords of from two to four notes. The notes of two-note chords will be displayed one above the other in the tablature rather than side-by-side as is the case with three and four note chords.

Note that by pressing **[&]**, you automatically enter "**row**" mode. This mode affects display and printout only. Entry from the tablature is almost impossible.

It should also be noted that the pre-defined tuning used by TabEdit is that of the G/C accordion, this being the most common. You can, of course, very simply specify, for instance, an A/D tuning by raising the three "strings" by two semi-tones in the [Instrument Tuning](#) dialog box.

### Harmonica

The instructions provided above for the diatonic accordion are, for the most part, also applicable to the harmonica.

In order to enter notes in the tablature, enter the number of the hole on the destination line and then press **[']** if the note is bent or **["]** for an overbend. Bends and overbends are displayed as an apostrophe or a double-quote, respectively.

The "**Diatonic instrument**" dialog shown at the top of this page allows you to change the default initials "**P**" and "**T**". If, for instance, you replace "**Push**" with "**Blow**" and "**Pull**" with "**Draw**", the two lines will begin with "**B**" and "**D**".

#### 3.6.4.2 Drum tablatures

In order to create a tablature for percussion instruments, check the "**Drum Tab**" option in the "[Instrument...](#)" dialog.

TabEdit manages percussion tablatures consisting of 5 lines where:

- C = Cymbals
- H = Hi Hat
- T = Tom Tom
- S = Snare drum

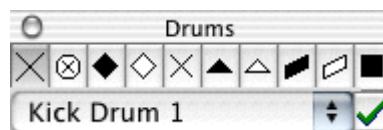
- B = Bass

or of 8 lines where:

- CC = Crash Cymbals
- RC = Ride Cymbals
- HH = Hi Hat
- T1 = High Tom
- T2 = Mid Tom
- SD = Snare Drum
- T3 = Floor Tom
- BD = Bass Drum

If the module consists of neither 5 or 8 lines, the check box has no effect.

The "Special effects" palette changes when a "Drum tab" is selected.



In order to enter a percussion effect, place the cursor anywhere in the tablature (which "string" you put it on is unimportant) and select the desired sound.

To apply a different note head than the default setting, simply apply a special effect to the note (the buttons of the **Special Effects** palette display the different shapes available).

Even though TablEdit is capable of exporting a drum tablature as an [ASCII file](#), its very unlikely that it will ever be able to import such a file given that there is absolutely no existing standard for percussion tablatures.

TablEdit can [import MIDI format](#) percussion tablatures without difficulty as long as the active module into which you are performing the import operation is, in fact, a drum module. If this is case, simply select all the tracks or channels so that TablEdit can import all of the percussion elements into the active module.

### 3.6.4.3 Steel Guitar Tips

Under **{Score}{Instrument}**, set the **MIDI** instrument to either viola or cello. It produces a nice, natural sounding, tremolo on playback without having to write it into the tab, making it appear "busy". It's really no less PSG-sounding than electric guitar and allows two consecutive whole notes to sound for their entire duration.

"Splits" are defined as either:

1. The half-press of a pedal  
or
2. A pedal and a lever acting in concert so that the effect on a string is the sum of their individual effects.

To include "Splits" in the tablature, rename an unused change as "**A/2**" for the half press of pedal **A** and another unused change as **BRL** to reflect the net effect of the changes associated with the "**B**" pedal and the "**RKL**" lever on string 6.

### 3.6.5 Time signature

Despite the fact that simple 3/4 and 4/4 rhythms are the most common, TablEdit can manage all rhythmic types (both simple and compound measures). The only restriction is that you can't enter a measure of a duration superior to 15/4.

The time signature of the measure containing the cursor is displayed at the upper left corner of the screen. Double clicking on the signature display will open the dialog so that you can make any desired modifications.

This dialog allows you to set the time signature of every, individual measure of a tablature.

The selected time signature is applied to the measures entered in the fields marked "**From measure**" and "**To measure**".

**If all the measures are selected**, the contents of the tablature will be completely restructured to conform to the new signature. Thus, the total number of measures will be reduced if you select a smaller time signature (e.g. 4/4->3/4) or increased if the opposite is true.

On the other hand, **if only certain measures are selected** the tablature will retain the same total number of measures. Only the content of the selected measures will be modified either by amputation or by the addition of blank space at the beginning of each measure. There is one exception: if the "**Reorganize**" box has been checked **and** the new measure is exactly double (i.g. from 2/4 -> 4/4) or half (e.g. 3/4 -> 3/8) of the preceding measure, TablEdit will redistribute the notes within the framework of the new measure.

The "**Free Bar**" option tells TablEdit to ignore the beat values for the display of note beams within the selected measures. Use this option when you want to change the style of note beaming. There are two possible values. The "**1/1**" setting treats the entire measure as a block. The "**1/2**" option splits it into two equal blocks. You can then insert [beam breaks](#) where necessary.

The "**Don't Print**" option instructs TablEdit not to print the measure type.

If the "**Pick-up measure**" feature is selected, it will not be included in the bar numbers on printouts. Any automatic rests contained in the measure will be hidden on your screen. If you have the option set to print a specific number of measures per line (see "[Non-Proportional Measures](#)" option), the pick-up measure will not be counted.

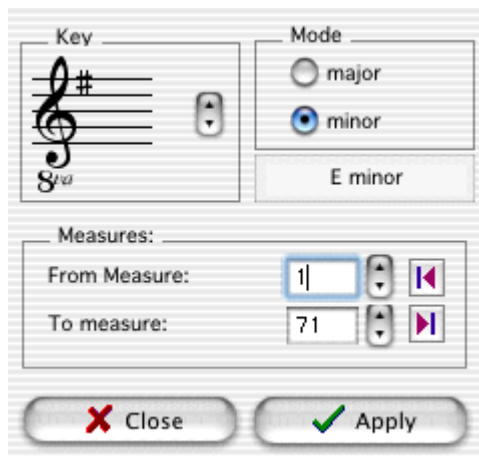
The "**Ad Lib**" function inhibits the display of the closing bar of the measure concerned and TablEdit does not count it towards the display of measure numbers.

**[Apply]** applies the modifications made to the measures without closing the dialog.

**[Close]** closes the dialog without applying the modifications.

### 3.6.6 Key signature

This feature is meaningless if you're entering or reading a tablature in "**Tablature only**" mode but becomes very useful if you're working with standard musical scores in keys other than C major or A minor (no sharps or flats). It allows TablEdit to determine whether a given note should be altered or not. Key accidentals are displayed beside the clef at the left of the screen. The accidentals displayed correspond to the key of the current measure (the measure containing the cursor). They can be modified by clicking on the clef. This opens the dialog illustrated below. Key changes in mid-score are printed in the conventional manner in the musical **stave**.



The "**Key Signature**" dialog allows easy input of the number of sharps or flats in the key by use of the up and down arrows to the right of the clef displayed in the upper, left-hand corner. The selected key will be applied to the measures indicated in the "**From measure**" and "**To measure**" fields.

**[Apply]** applies the changes made to the selected measures without leaving the dialog.

Leaving it by means of **[Close]** simply closes the dialog without applying the changes.

Key changes can be applied in mid-tablature by placing the cursor anywhere within the first measure of the change and entering the desired change in the dialog. The scope of the mid-tablature change can be limited by entering the number of the first and last measures you want affected in the "**From measure:**" and "**To measure:**" boxes. Any other measures will retain their originally assigned key signature.

#### 8va

This stands for "ottava" or "octavo", indicating that the music is actually played (sounds) an octave lower than the notes appearing in the stave. You can change this setting for the current instrument with the **Clef** dialog.

#### Alterations and enharmonics

If necessary, you can force the display of a specific alteration for any given note (i.e. display an Ab instead of a G#) in the musical staff. Simply select the note to be affected and apply the desired alteration from the "**Notes**" palette or by using the keyboard shortcuts **[Alt]+[D]** (sharp) or **[Alt]+[B]** (flat). The note pitch of the primary note is automatically changed in the stave to reflect the alteration and the selected accidental is displayed. The note can be restored to its original value by applying the **[Alt]+[=]** (natural) accidental.

To change D, G and A into respectively C, F and G with a double sharp, select the note and press **[Alt]+[D]**.

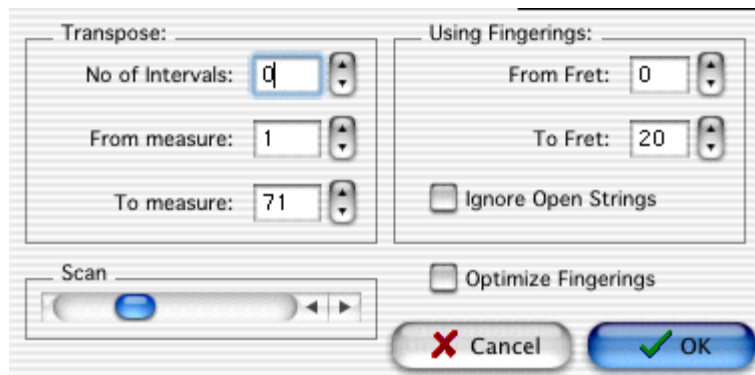


### 3.6.7 Transpose

TablEdit's "**Transpose...**" feature not only allows you to transpose chords but also to transpose individual notes, as well as an entire song if desired. You can easily modulate into a different key or shift to what ever fret position you want to play out of. For example, if you had a riff in the first position in measures 3 - 6 that you'd like to move up the neck to the 5th position, you would enter a **3** in the "**From Measure**" field and a **6** in the "**To Measure**" field. Enter a **0** in the "**No of Intervals**" field since you don't want to modulate. Then enter a **5** in the "**From Fret**" field and a **10** in the "**To Fret**" field. Your riff will now be fingered in the 5th position, between frets 5 and 10. TablEdit is even more powerful. If you want the same riff moved up neck to the 5th position but want to play the open strings as they are, see "**Ignore Open Strings**" below.

#### Steps for Transposing:

1. Select {Score}{Transpose}. This will display the "**Transpose**" dialog.



2. Enter the number of intervals upwards or downwards that you want the transposition to cover. A positive number will modulate up the number of intervals entered, while a negative number will modulate down the number of intervals entered. A value of zero modulates neither up nor down but can be useful when moving from one playing position to another. See sections 5 and 6.
3. Enter the number of first measure you want transposed in the "**From Measure**" field.
4. Enter the number of the last measure you want transposed into the "**To Measure**" field.
5. Enter the number of the lowest fret at which you want the selected measures to be fingered into the "**From Fret**" field.
6. Enter the number of the highest fret at which you want the selected measures to be fingered into the "**To Fret**" field.

**Note:** You could also use the "**To Fret**" and "**From Fret**" fields to find a chord in the position you're playing. For example, suppose you were playing up the neck at the 5th position and thought a E maj add 9 would add to your riff. TablEdit would only use frets up to the number of the fret you entered into the "**From Fret**" field.

#### Ignore Open Strings

Selecting "**Ignore Open Strings**" will move only the **fretted** notes to the new position. For example, if you had the following riff (see A) in the first measure and you wanted to play it up the neck in the 5th position, you would enter "**1**" in the "**From Measure**" field and "**1**" in the "**To Measure**" field. Enter a "**0**" in "**No of Intervals**" since you don't want any modulation. Then enter a 5 in the "From Fret" field and a 10 in "To Fret". You now have 2 choices. You can leave the "**Ignore Open Strings**" box

unchecked (see result B) or you can check it (see result C)

Strings)	A	B	C (with Ignore Open
	-----	-----	-----
	-1-0---0-1--	-----	---0---0---
	-----2-----	-5-----5--	-5-----5--
	-----	---9-7-9----	-----7-----
	-----	-----	-----
	-----	-----	-----

## Optimize Fingerings

This option allows a tablature to be automatically reorganized, measure by measure, in order to render it playable by a human performer. In this case, any parameters entered for highest and lowest frets are ignored.

### 3.6.8 Title Information

To edit the title information for your tablature, select **{Score}{Information}**, click on the status bar at the bottom of the TablEdit window or use the shortcut **[⌘]+[I]**.

Title: format 2.00

**RUNNING ON FAITH**

Sub-Title:

**Jerry Lynn Williams**

Comments:

Adapted and arranged by Tony Willis  
From the CD "Eric Clapton Unplugged"  
1992 Reprise Records  
ag.wills@cwcom.net

Cancel OK

The **Title Information** dialog serves several purposes. There is the obvious fact that it provides information concerning the complete title of the piece being written or transcribed. It also provides space for the identification of the original composer as well as the date of composition. It's no more than common courtesy to give credit to the original artist or composer whose work you've arranged or documented if the information is available to you.

By default, the **Title** and **Sub-title** appear centered at the top of each printed page. The **Comments** are right justified. But these are just the default values, almost anything is possible by customizing the [page layout](#).

The fonts used for each field can be individually customized via the **{File}{Preferences...}>Fonts** dialog.

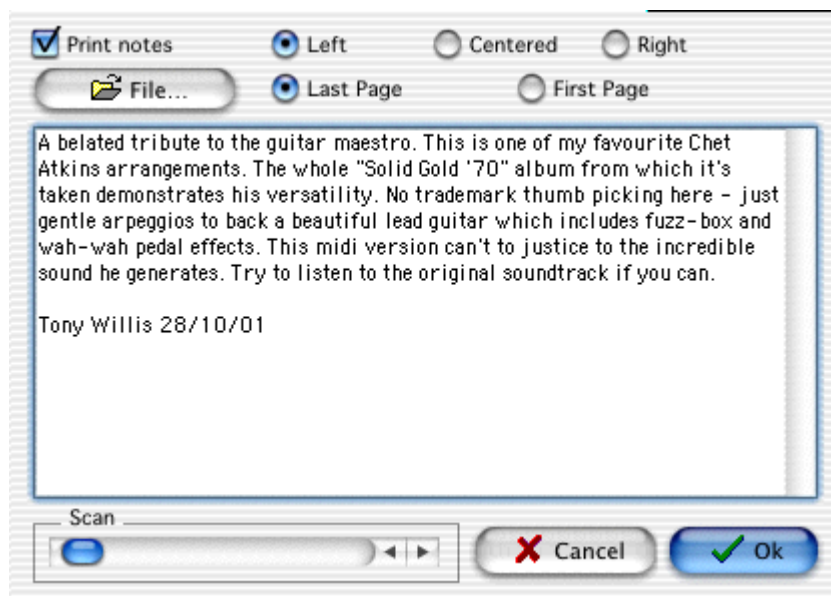
TablEdit automatically enters the name of the registered user in the "**Comments:**" portion of the

dialog as "**TableDited by xxx**". You've done a lot of work to produce a tablature for the pleasure and benefit of others and you deserve credit for it. Identifying yourself gives others the opportunity to contact you if they have questions about the arrangement, musical sources or simply because they want to exchange views with someone who enjoys the same styles of music as themselves. You could, for instance, add your e-mail address next to your name. This is also a good place to indicate the name of the arranger/performer of the piece if it's not your own work or that of the original composer.

Some TableEditors also use the "**Comments**" box to indicate copyright and discographical information. Others prefer to include this information in the "**Notes**" dialog. In either case, this information should **always** be included, if available.

### 3.6.9 Notes

The dialog called up by the selection of **{Partition}{Notes...}** allows you to append a relatively long text to your tablature files (playing instructions, historical comment, etc.). This can be particularly useful for teachers as it affords them the opportunity to go into more detailed discussions of playing technique, hand movement, etc. than may be possible by the simple display afforded by the tablature, itself. The dialog also provides ample room for detailed copyright and discographical information. Such information should **always** be provided, if available.



For quick editing of the text, the dialog can also be opened by clicking on the extreme right of the "**Info**" zone of the status bar at the bottom of the TableEdit window. If the file already contains such notes, this is indicated by the display of the letter "**N**" in the status bar.

The "**Print notes**" check box allows you to specify if the notes should be printed out with the tablature.

To the left of the "**Print notes**" check box you'll see a row of three "radio" buttons. These allow you to select the type of justification that should be used when printing the notes out. The three options are:

- Flush Left (straight left margin, "ragged" right margin)
- Centered (where each line of text is centered to a single, common vertical center-line)
- Flush Right (straight right margin, "ragged" left margin)

Below these are two more "radio" buttons allowing you the option of printing the notes out either before or after the tablature.

Information can also be imported from a separate text file. **[File]** allows text to be used in the main part of the dialog to be imported from an external text file. Just click on the button and select the source file using the file selector.

## 4 Hotkeys

TablEdit uses the following shortcuts:

### Editing - Basics

<b>[return]</b>	(in stave) Enter note on current position
<b>[0..49]</b>	(in tablature) Enter note on current position
<b>[. (decimal)]</b>	Enter rest of current note duration
<b>[shift]+[A..J]</b>	(in tablature) enter note [10..19] on current position
<b>[delete]</b>	Remove selected item(s)
<b>[+/-]</b>	(positioned on a note) Increase/decrease note value with half tone
<b>[⌘]+[Z]</b>	Cancel the last editing action
<b>[⌘]+[Y]</b>	Redo the last canceled editing action
<b>[return]</b>	(in tablature, on anchor point) Open related edit window

### Editing - Select, delete, copy

<b>[⌘]+[A]</b>	Select entire current module as a block
<b>[shift]+[arrow]</b>	extend selection block
<b>[⌘]+[C]</b>	Copy a selected block, note or anchor
<b>[⌘]+[X]</b>	Cut a selected block, note or anchor
<b>[⌘]+[V]</b>	Paste a copied or cut block, note or anchor to the cursor position

### Editing - moving cursor, view

<b>[alt]+[Space]</b>	Toggle automatic cursor advance on/off
<b>[page up/down]</b>	Scroll tablature and notation left or right
<b>[tab]</b>	Move cursor forward (offset: current default note duration)
<b>[ctrl]+[→]</b>	Once: Go to end of current measure. Twice: Go to beginning of following measure
<b>[ctrl]+[←]</b>	Once: Go to beginning of current measure. Twice: Go to end of previous measure
<b>[ctrl]+[↑]</b>	(in notation) Move cursor one octave up
<b>[ctrl]+[↓]</b>	(in notation) Move cursor one octave down
<b>[ctrl]+[↑]</b>	(in tablature) Move cursor to the 1st string
<b>[ctrl]+[↓]</b>	(in tablature) Move cursor to the 6th string

### Editing - correction

<b>[ctrl]+[+/-]</b>	with cursor in tablature: Move a note downwards or upwards across the neck of the instrument. Press <b>[ctrl]+[+]</b> (to move toward the bass) or <b>[ctrl]+[-]</b> (to move toward the treble).
<b>[I]</b>	Quantize notes in the selection
<b>[J]</b>	Automatically correct duration and note placement errors

## Formatting

[+] [-]	Increase/decrease vertical position (of rest, text, ...)
[A] [Z] [E]	Stems up, stems down, automatic stem direction.
[X]	Inhibit note beams from current position
[alt]+[D]	Force sharp
[alt]+[B]	Force flat
[alt]+[=]	Force natural
[O]	Offset note head to the right
[shift]+[O]	Offset note head to the left
[K]	Add a <a href="#">line break</a>
[W]	Horizontal note spacing
[D]	Make note invisible in stave
[ ] ]	Control beam position and stem length
[ ! ]	Remove note stem
[<] [>]	Horizontal positioning (of fingering, musical symbol, ...)
[shift]+[U]	Hides notes with a dynamic value of pp in the tablature.
[shift]+[X]	First press: Displays "Dead notes" as X's in the tablature. Second press: Blocks the display of "Dead notes". Third press: Re-activates the display of "Dead notes" within a greyed-out border.
[shift]+[Y]	Systematically displays complete stems for all notes in the tablature (including whole and half notes).
[ _ ]	Blocks/Activates the display of "Ringing Notes".
[ctrl]+[+/-]	with cursor in notation: Set position of <a href="#">middle C</a>

## Duration

[F4]	Set current duration to whole note
[F5]	Set current duration to 1/2 note
[F6]	Set current duration to 1/4 note
[F7]	Set current duration to 1/8th note
[F8]	Set current duration to 1/16th note
[F9]	Set current duration to 1/32nd note
[*] (asterisk)	Apply current duration to selected note(s)
[ctrl]+[ . (decimal)]	Toggle dotted note mode on/off
[ : ]	Double dotted note
[Ctrl]+[3]/[5]/[7]/[9]	Triplet, Quintuplet, Septuplet, Nonuplet
[L]	Tied note
[<] [>]	Decrease/increase duration of selected note(s)

## Special Effects

[alt]+[G]	Open Grace Note dialog
[B]	Brush
[C]	Choke
[G]	"Ghost" note
[H]	Hammer-on
[M]	Muted note
[P]	Pull-off
[S]	Slide
[R]	Roll
[N]	Remove special effects
[F3]	Re-applies the last used Special Effect or, if the cursor is placed on an empty position, repeats the last insertion.

## Playback

[F12]	Play entire Reading List
[Pause] or [Spacebar]	Pause/Resume playback
[F11]	Play from current measure to end
[shift]+[F11]	Play from current position to end
[F10]	Play current measure
[shift]+[F10]	Play current selection
[Pause]	Pause playback
[Escape]	Stop playback
[shift]+[F12]	Activates " <b>Monitor</b> " feature
[⌘]+[K]	Define MIDI options
[⌘]+[R]	Open Reading List dialog
[<]	Set frequency (of "tremelo" or "vibrato" special effect)
[>]	Set speed (of "roll" special effect)
[>]	Set amplitude (of "vibrato" special effect)
[ ( ] [ ) ]	Decrease/increase dynamic level of selected note(s)
[V]	Toggle dynamics display on/off
[⌘]+[H]	Note pitch change dialog

## Windowing

[⌘]+[B]	Toggle Fingerboard on/off
[⌘]+[D]	Open Chord Manager
[⌘]+[T]	Open Text Manager
[T]	Open Text Editor
[⌘]+[F]	Open Strokes and Fingerings dialog
[⌘]+[W]	Close window

## Tablature management

[⌘]+[O]	Open a tablature file on disk
[⌘]+[S]	Save the current tablature file
[⌘]+[shift]+[S]	open Security (for printing/saving)
[⌘]+[N]	Create a new tablature file
[⌘]+[P]	Print tablature
[⌘]+[I]	Title Information
[⌘]+[Q]	Quit TablEdit

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