TablEdit Manual
v3.04 for Windows

© Leschemelle, Thomason, Kuhns (2024)

Table of Contents

Index 173

1   Summary

The Manual	How this manual is organized and the conventions used in it. Recommended reading for first-time TablEdit users.
An Overview	A general description of the capabilities and features of TablEdit
Installation	Installing (and uninstalling) the program on your system. Primarily intended for first time users installing the demo version.
How to register	Instructions on how to turn your demo version of TablEdit into a full version

The Tutorial

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

Tutorial Contents

The Technical Manual

The Interface	Provides a graphical "hot spot" image of the main TablEdit window identifying it's various elements.
The Menus	Detailed descriptions of each menu and, where necessary, links to each of the items it contains.
Hotkeys	A complete list of the keyboard shortcuts available in TablEdit.

Created with:

www.helpandmanual.com

TablEdit v3.04 for Windows - 2024

1.1   Manual

This manual is basically divided into two sections:

· A " **How to...**" or **tutorial** section giving instructions on the actual use of the functions and features described in the technical manual.

· A **technical manual** explaining the different functions of the program.

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. **[Ctrl]+[O]**. Graphical buttons within dialogs, etc. are marked in the same manner.

·   Internal 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 e.g. **Ghostscript** (don't click on the example unless you want to go to the Ghostscript home page). If you're on-line, clicking on the link will automatically open your default browser and take you to the related page.

1.2 Overview

TablEdit is a program for Windows. A Mac version is also available. TEFpad, a lite version of TablEdit, has been developed as well for Android and iOS. TEFpad can be purchased from iTunes and Google Play stores. TEFpad is running on Chrome books.

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 tunes** and **MIDI files**.

TablEdit includes a Chord Manager which allows you to create custom chords diagrams.

TablEdit can manage up to 16 **instruments** of from 1 to 12 strings each.

In standard mode, the **main screen** is divided in two parts.

- The upper part shows the standard notation stave.

- The lower part shows the tablature.

Each one displays the score with its own specific features.

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 your tablature has several instruments (aka modules), you can alternatively switch from one to the other using the buttons at the top right of the screen.

Almost all features are available in pull-down menus.

The tool bar and 6 **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 ("**hot keys**") will help you save time.

The right mouse button calls up context sensitive menus for tablature, notation stave and ruler, depending on where you click.

1.3   Installation

Installation

To install TablEdit, you'll need to run the tabled32.exe distribution file. This distribution file is a self-extracting archive and when you run it, TablEdit will be installed in a directory (or folder) called by default Program Files (x86)/Tabledit.

The latest TablEdit font file (currently, Tef265_2.ttf) **must** be installed in order to allow correct display and printout of musical symbols (clefs, notes, rests, codas, etc.).

If the automatic font installation has been unsuccessful, you'll see various shapes displayed instead of musical symbols.

☐ How to install the TablEdit True Type fontIf you just installed the product for the first time, restart your computer. Some versions of Windows don't recognize a new font until you restart.If you have already restarted your computer then perhaps the font for the notation had become corrupted. Uninstall the software and reinstall it.You can also install the font manually:Navigate to tef265_2.ttf in the c:\program files (x86)\Tabledit folder. Right click on the font file and select Install.

Keep in mind that Tabledit Demo is a **demo** package with certain critical limitations. Namely, you can open and play *.tef files 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're done listening to it. The demo version only saves 16 measures of tab, so you will lose most of what you had already downloaded. If you want to print the file, go ahead and explore the page options available, tab only, tab + musical stave, notation only, with or without chord diagrams, etc.

Re-installation and troubleshooting

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

{Help}{Diagnostic...) allows you to get the critical information about your TablEdit version. Then you will be able to send a documented **bug report** if you have any difficulties with TablEdit.

Uninstall

Uninstalling TablEdit is even simpler. Just select "**Uninstall TablEdit**" from the Windows Start menu.

1.4   Register

TablEdit 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 TablEdit.

• You'll be able to create tablatures of more than 16 measures. Precisely, the Demo version only saves a part of the score that equals 16 4/4 measures for a 6 string instrument. This means for example: for a four guitar tab, only the first four measures (or the first eight in 2/4) will be saved, the rest will be truncated.

• Your tablatures will be readable by TEFview, the free TablEdit file viewer.

• The **export** functions will no longer be limited to 16 measures.

• The watermark will no longer appear on your printouts.

• The "nag" dialog will no longer be displayed each time TablEdit starts playback of a tablature.

- Several functions are only available in the registered version (saving with protection, saving in TablEdit v2 format, direct access to data with the **[?]** key or the **{Edit | Select}>Find** command).

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 entitled to **free** lifetime upgrades to all future versions of TablEdit for Windows

- and last, but certainly not least, to encourage the author to continue development of the software.

How to register:

- Use the "register online" form at www.tabledit.com/reg/index.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.

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.

- Run the downloaded.distribution file, which is a self-extracting archive, to install TablEdit and start the program.

- Select **{Help | About TablEdit...}**

- Click on the "**Enter Registration Code**" link.

- Type in 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.

Cross Platform Upgrades

TablEdit for Windows and TablEdit for Mac are sold as separate products. Your Windows password will not be recognized by the Mac version and vice versa.

However, if you have already registered TablEdit for Windows or TablEdit for Mac, you qualify for discount on the cross platform upgrade.

To take advantage of this discount offer, simply fill out the form at: www.tabledit.com/reg/upgradepolicy.shtml

2   Tutorial

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.

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**". I guarantee you that learning the ones for the functions you use most often will simplify your tablature-writing life enormously.

First words

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

Basic Tablature Entry

Note Entry 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.

Note Duration

This explains the importance of correct note duration as concerns both the appearance of your tablature and the sound it produces.

Using 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.

Using Markers

Selecting Items

See also:

- Larry Kuhn's Tutorial

- Bob Wolford' Tutorial

2.1 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. Our 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.

2.2   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 "performance" tablatures, you should also display:

- **Fingerings "Hand"**
- **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 TablEditing 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. TablEdit 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. Just type **[J]** to automatically correct duration and note placement errors.

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 first open TablEdit this is the standard configuration for 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 **Tuning** 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 (Author)

   - Your name as TablEditor (the program will do this automatically if you're using a registered copy)

   - The month and year you TablEdited 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 **{File | Options}>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**.

See also: http://el-kay.com/tabledit/en/NewTab.htm

2.3 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 muffled (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, 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.

2.4 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.
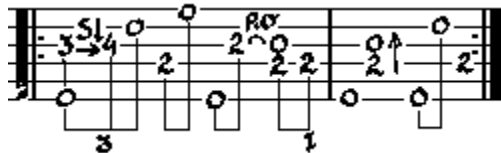
The first thing to remember in TablEdit is that notes have to be entered at the correct location within the tablature grid. Simply move the cursor, using either the cursor **[↑,↓,←,→]** keys or by clicking with the mouse and then enter the desired number from the keyboard (to enter a rest, use a period/full 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. Now the far left button doesn't show a static **"X"** but dynamically displays the automatic duration of the note that would be inserted.

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, you have 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 representing an 1/8th note and then on the one containing the number "**3**". 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 **{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 Tef265_2.ttf font isn't correctly installed on your system.

To enter repeat signs, Da signo markings, Codas, etc. as other than simple TablEdit Tutorial for MacOS - Basic Entry graphical symbols, you have to use the "Reading list**"** function in **{MIDI | 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 of these settings are made in the **{MIDI | 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.

See also: http://el-kay.com/tabledit/en/EnteringNotes-2.htm

2.5   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. To extend the benefits of the **[Tab]** key, see the advanced option "**Note Duration Quick Entry**".

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).

Right clicking on any of the notes in the "**Notes**" palette activates **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 be toggled on and off with **[Ctrl]+[Space]**.

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

Entering notes or rests in the notation stave

- Place the cursor in the location of the natural note in the stave either with the cursor keys or by simply left 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. You can also insert a particular note by typing its initial in English notation (A, B, C... G) to insert the corresponding note in the current octave. If you type the initial in lower case, the note will be inserted one octave higher..

- This enters the natural note. To apply an alteration, press **[-]** or **[+]**

Notes: You can also insert a note directly into the stave by calling up the context sensitive menu (right click) or by clicking on the notation while maintaining the **[Alt]** key pressed.

When you enter a chord, it is recommended to start with the highest note because TablEdit always tries to position the new note on the highest string first. If you have not taken this precaution, you can easily correct it by typing **[J]**.

When the cursor is located in notation, you can type a number from 0 to 9 to force the minimum fret. This one is displayed in red on the **Fingerboard**.

See also: http://el-kay.com/tabledit/en/EnteringNotes-1.htm

Entering notes or rests in the tablature

- Place the cursor at the desired location on the string using the cursor keys (**[↑,↓,←,→]**) or by left 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 represent the fret where the a note is to be played. 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 24. If you have activated the automatic cursor advancement mode, you can type **[Maj]+[A]** for 10, **[Maj]+[B]** for 10, etc...

- You can increase or reduce this number by pressing **[+]** or **[-]**. If only one note is selected and its

reduced pitch is too low for the current string, TablEdit tries to select another string.

- 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]**.

- If you've accidentally entered an incorrect duration value for a note and only notice the mistake after having entered further notes, **[Alt]+[Delete]** or **[Alt]+[Insert]** moves all the notes of the score to the left or right (respectively) starting from the cursor position.

Note: By default, 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 or, more alternatively, select "**No sound**" in **MIDI Setup** 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 **[Ctrl]+[X]** (cut) **[Ctrl]+[C]** (copy).

- Move the cursor to the destination position

- Press **[Ctrl]+[V]** (paste).

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

- Press **[Ctrl]+[+]** (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.

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

Notes:

1. Copying notes directly from the stave has certain, specific effects. TablEdit 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. TablEdit will even attempt to save notes whose pitch is too low for the new

instrument by increasing their value by an octave.

2. The key combination sequence **[Ctrl]+[Insert]** and **[shift]+[Insert]** normally allows entire measures to be copied and pasted. If, however, the upper left-hand corner of a selected block actually contains a note, TablEdit will treat the operation as the sequence **[Ctrl]+[C]** and **[Ctrl]+[V]**.

3. Pressing the **[⇧]** key while a paste operation allows to "blend" the pasted content with the existing one.

See also: http://el-kay.com/tabledit/en/EnteringNotes-2.htm

2.6   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**
△	**special characters**
△	**musical symbols**
▫	independent **fingering** indicators
▫	custom **chord diagrams**
▫	**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, decrescendos and accents**
◇	**legato**
◆	**line breaks**
◆◇	**beam breaks**
◆◆	**stem lenght marker**
◇	**spacing marker**

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. Triangles for text elements, 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 **[Ctrl]+[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 marker a 1/64th interval (this will require you to change to 1/64th viewing scale) to the right of the desired position. On printout, TablEdit will automatically offset the actual element recursively to the position of the last note printed. Note that texts and chord diagrams placed in an even-numbered position are **not** offset and occupy the same amount of space as a 1/4 note.

The **vertical position** of a text, chord diagram or musical symbol 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.

The **horizontal position** of most items can also be adjusted using **[<]** and **[>]** by up to 127 pixels to the left or to the right.

{Edit | Format} allows to set 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.

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.

Pressing **[Q]** when the cursor is located directly on an anchor point causes TablEdit to search the current module for the next occurrence of the same type of element. Pressing **[⇧]+[Q]** after the initial search has been conducted will extend the search to the next element of the same type as the initial marker without reference to the latest selection. The shortcut **[⇧]+[R]** allows you to search for the previous occurrence.

This search procedure is very useful for performing searches on notes (fret numbers). Let's say you want to search for all instances of the number "**3**" within a tablature. If you run into a "**3**" that happens to be a slide and then simply press **[Q]** again, the search criterion gets changed to slides, if the "**3**" is part of a grace note combination TablEdit will start looking for notes associated with grace notes, etc.

In order to make the palettes, the ruler and all markers temporarily invisible, press **[F2]**.

2.7   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:

Although the total note values in these two tablature segments are identical as regards duration, the use of tied notes in the second example 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. A good rule of thumb is that if a rest appears in the stave (if the "**Automatic Rests**" display option is active) 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 fretboard 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. TablEdit 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:
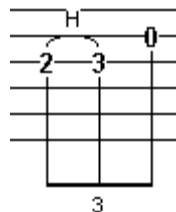
To insert such a combination, first place the cursor at the proper location for the initial note. Now, select the appropriate note value (an 1/8th note for the illustration above) **and** then select the "triplet" option. The simplest way of doing the latter is to press **[Ctrl]+[3]**. You can also select 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]**.

TablEdit 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 duolets, quadruplets, and octuplets, these are relatively unusual and are not dealt with directly by the program.

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 the beat

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. 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 1/16th note triplets you should select 1/32nd note viewing mode.

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. Two triplets of of 1/16 notes will be displayed as a sextolet if the dynamic of the first note of the second group is lower than the dynamic of the previous note (the third note of the first group).

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).

Notes:

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]+[Num 9]**.

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

Note that, for these 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.

The Legato feature allows you to enter special tuplets.

In a compound measure, the succession of two dotted notes is displayed as a duplet unless the measure is tagged as Free bar 1/2 in Time Signature.

Sometimes it is better not to display the small number that shows the time division. To do this insert a **stem length marker** and then press **[#]**.

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 TablEdit, however, we also have to take into account the way a tablature will sound on MIDI playback. To solve this problem, TablEdit 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.

2.8   **Using 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.

TablEdit 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 TablEdit 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 transcriptions which can be found on the [TablEdit archive](#) under "**Gospel**". Also, the first part of "**tips.tef**" included with the TablEdit distribution is devoted to application of dynamic modifiers.

Crescendo and Decrescendo

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 TablEditors have attempted to place crescendos or decrescendos 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/decrescendo 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 decrescendo 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/decrescendo, place the cursor on the beginning note, activate the **[Crescendo/Decrescendo](#)** dialog, select either "**Crescendo**" or "**Decrescendo**" and set the total number of beats for the duration of the effect.

From a audio point of view, there's little or no point in making use of crescendo/decrescendo 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/decrescendo effect if the note following the end of the effect is at the same level as the initial note, another common mistake.

2.9   Notation Display

Hidden Notes

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]** again. The same procedure applies to the rests.

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:

▸ place the cursor :

    ▸ to reposition **one forced accidental**, at a 1/64th note interval after the note to which the accidental belongs.

    ▸ to reposition **all** accidentals, whether automatic or forced, **directly on** the position of the chord concerned.

▸ press **[w]** to insert the offset marker ◆, followed by **[=]**.

▸ use **[<]** and **[>]** to reposition the accidental(s).

 Note: A left-hand fingering placed to the left of the note automatically shifts all accidentals to the left.

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 for 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 **>B3** (B in the first 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 regularly working in higher positions on the fretboard may prefer to set this to **>G3**. No setting, however, will be accurate 100% of the time.

How to obtain the correct orientation of stems for monophonic instruments

    The default approach is suitable for polyphonic instruments like guitar but not for monophonic instruments like flute, violin etc. To reverse the orientation of stems for monophonic instruments, there are two ways :

1. change the option "**Upward Note Stem Default**" value from "**>B3**" to "**<B3**". This has effect on all modules in the score.

2. define the instrument as monophonic in **{Score | Instrument}>Module**. By disabling the " **Channels**" option, the algorithm used to determinate the orientation of the note stems is reversed. It should reduce dramatically the necessity to force the stem orientation.

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 **[!]**.

In order to adjust the height of the note stems and the orientation of the beams, place the cursor beneath the stem to be adjusted and enter **[|]** (N.b. this is referred to as the "pipe" character (**[AltGr] +[6]**) and is **not** to be confused with the lower case L)**.** 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 pressing **[NumPad +/-].**

As with "beam breaks", it's possible to designate markers as belonging to either the upper or lower voice beam with **[A]**, **[Z]** or **[E]**. For example select the marker in question and press **[Z]** to assign it to the lower voice beam. The marker becomes blue ◆.
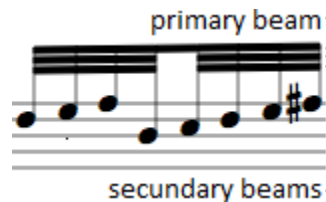
Beams
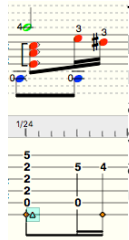
TablEdit automatically creates beams between notes that should be connected. Such beams can, however, be inhibited by inserting a beam break marker above or below the note which shouldn't be linked to the following note. Simply place the cursor at the appropriate location in the tablature and press **[X]**. If you wish to re-establish the beam, simply delete the ◆ or ◆ marker. If a beam break marker is placed an interval of a 1/64th **after** a given position, it is applied to any notes placed immediately **before** it. This can be useful in the case of a chord which is applied to all of the strings.

In case of multiple beams (for example in the case of 16th or 32nd note beams), the primary beam should remain unbroken but the secondary beams may be broken by inserting a break marker and pressing **[!]**.

This allows to divide the grouping into smaller units :

The use of rests with secondary beam break **[/]** allows to display truncated secondary beams. In the following example, the rest of the first group is not modified :

Depending on the orientation of certain note stems, TablEdit can display 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 hitting **[T]**. Note that this function doesn't work if the option "**As in notation**" is active.

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

It is possible to create inverted stems and beams starting from the same note using rests whose velocity was set to "pp". TablEdit does not display the helper rest itself in the tablature or in the notation but it will show its stem and beam. You can then adjust the vertical position of the invisible rest so that it coincides exactly with the notes.
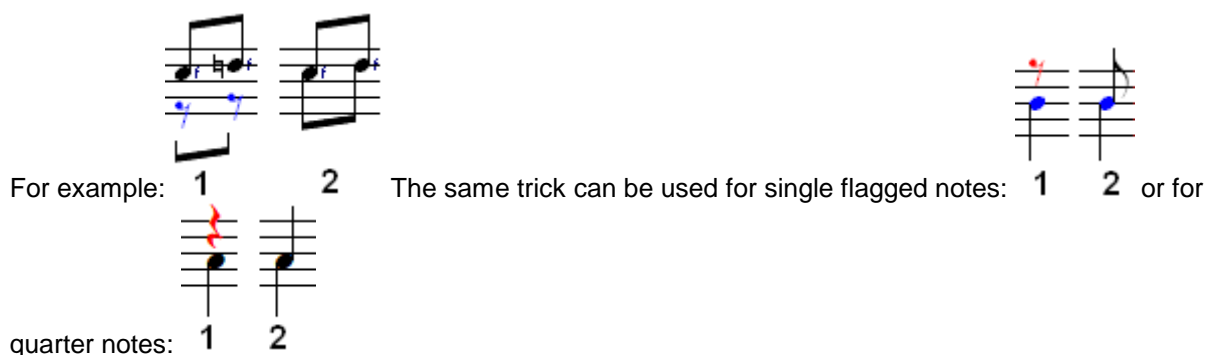
For example: 1   2   The same trick can be used for single flagged notes: 1   2   or for

quarter notes: 1   2

You can create a helper rest easily by selecting the note and typing **[|]**.

Slurs

TablEdit displays systematically the slurs of **tied notes** in the standard notation. By default TablEdit places the curve ties in the opposite direction of the note stems. To change the default orientation of the curve, select the tied note and press **[L].**

If the "Effects in Notation" option has been selected under **{File | Options}>Display**, TablEdit displays in the notation the articulation corresponding to certain **special effects**. The default tie orientation of pull-offs and hammers can be reversed and the tie displayed as a dotted line via the Note Attributes dialog.

The **Legato** function allows you to insert an arbitrary arch linking a note to another.

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 its 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 **[T]**. 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 **[!]**.

All possible attributes for a given rest can be defined in the **{Note | Attributes}** dialog box

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 and Middle C

 See **Instrument - Clef.**

Barre

This feature allows you to place a standard barré indicator above the either the tablature **or** the standard notation. The placement of the indicator is controlled by the selection made in the **Text Manager** dialog.

To display such an indication:

Create a text event (**[Ctrl]+[T]**).

- enter the text you wish to display (for example the Roman numeral **VIII**) in the text entry field. In

order to indicate a partial barré simply write **1/3, 1/2** or **2/3** before the fret indicator to indicate a two, three or four string partial barré. If the barre chord macro starts with a space, the barre chord line is offset to the right.

- after your text (no space in between) type the formula **%barchord:**

- type the extent of the barré as expressed in 1/16th notes, e.g. **:32** (16x2) indicating the equivalent of two measures of 4/4 time. On the opposite, **:0** allows you to insert a short barré that covers only the position.

- when you then press **[Enter]** the formula is converted into a correct barré indicator. The formula **VII%barchord:32** used for our example results in the text **VII** followed by a line 32 1/16th notes in length ending in a downward bend of the line (terminator).

Note: The example above is based on 4/4 time and it's assumed that the indicator is to be placed at the very beginning of the first measure. Such indicators can, of course, begin or end at any point in a measure. All that is required is that you re-calculate the final value of the formula to indicate the correct extension as measured in 1/16th notes.

To indicate a barre greater than 32 1/16th notes, type your text (**VII** in the above example) followed by **%barchord:**. This will eliminate the final downturn of the line which will be limited to the length of the measure into which it is inserted. The line can then be extended by inserting a text event using only the **%barchord:** portion of the formula at the beginning of each subsequent measure (assuming a 4/4 time signature). The final terminator is created by defining the breaking point in the last text event e.g. **%barchord:8** would add the terminator at the midpoint of the final measure (8 1/16th notes into the measure).

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.

See also: http://el-kay.com/tabledit/en/ShapingNotes.htm & http://el-kay.com/tabledit/en/MiddleVoice.htm

2.10 Selecting Items

The prerequisite for any editing action is to select the notes, rests or **markers** to which the planned editing action will apply.

The selection can consist of a single element, a block comprising several contiguous elements, or several non-contiguous elements.

To select a single element (simple selection)

Click on it in the tablature or staff or move the cursor with the arrow keys **[←/→/↑/↓]** until it is positioned on the element. At this point the status bar displays information about the selected element.

To select a block of elements (extended selection)

There are several methods:

- The **first method** 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 score in that direction until you reach its end.

- The **second method** is to use the keyboard by holding down the **[⇧]** key and moving the cursor with the arrow keys **[←/→/↑/↓]**.

- The **third method** 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.

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

To select several discontinuous elements (multiple selection)

After selecting the first item or block, release the mouse button, press the **[Ctrl]**.key and continue making selections as above. The multiple selection is cancelled as soon as you click without pressing the **[Ctrl]** key.

When you click again on an already selected item, it is removed from the selection. Therefore, to select many elements but not all, start by selecting a block (extended selection) and then remove the elements you do not want to change. Remember to hold down the **[Ctrl]** key when deselecting or you will have to start the selection again.

To isolate elements of a certain type, use the **Find and select** feature.

Raccourcis utiles

- To select the whole tablature or the whole staff, use the keyboard shortcut **[Ctrl]+[A]** or double-click anywhere while holding down the **[⇧]** key. 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 **[Ctrl]+[A]** in order to create the block followed by **[⇧]+[ )]** to increase the dynamic level of the notes (or **[⇧]+[( ]** to reduce it) one step at a time.

- To select an entire bar, double click anywhere in the bar except on a note.

- To select whole bars to be copied or cut, make sure that the bars are included in the selection even partially and that the upper left corner of the selection is empty, then type **[Ctrl]+[Insert]** (copy) or **[⇧]+[Delete]** (cut). Then move the cursor to the first destination bar and press **[⇧] +[Insert]**.

See also: http://el-kay.com/tabledit/en/Terminology.htm

3   The Menus

The TablEdit menu bar contains several 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. This is also where you'll find menu access to the tabbed "**Options**" dialog allowing you to customize the way TablEdit works.

- **View**

   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.

- **MIDI**

  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, instruments, etc.

- **Window**

  This menu controls the display type used for the MDI (Multiple Documents Interface).

- **Help**

  Last, but not least, this is where you'll find menu access to this help file as well as information about your version of TablEdit.

3.1 File Menu

The File menu is the menu from which you control file, printout and import/export operations. It also gives access to the TablEdit "**Languages**" options and the Tablature Manager. Some of the items it contains lead to further sub-menus. Note that the "**hotkey**", if there is one, for each function is displayed to the right of the menu selection.

New...

Selecting "**New...**" from the File menu will call up the dialog illustrated below.

This dialog provides you with an opportunity to create multiple instrument modules from the outset. When the dialog opens, the six combo boxes and the item "**Drum Tablature**" are greyed out (inactive).

Simply clicking on **[OK]** without selecting anything will create a empty tablature grid to which are assigned the attributes of the first instrument of the preceding window. Thus, if the already open tablature was set up for a 6-string guitar (steel) the empty grid will be set up for the same instrument.

Clicking on any of the check boxes along the left side of the dialog will activate that, particular combo box. This, then, allows the creation of up to six instrument modules plus, optionally, one "**Drum Tablature**" module. Once activated, clicking on the small, arrow-shaped icons at the right-hand end of the text field opens the combo box list which contains a list of all the standard instrument configurations built into TablEdit. The configuration names should not be confused with **MIDI voices/ instruments**. These can be set up separately in the **MIDI Options** dialog. You can also set the number of measures to be created, the time and the key signature. At last, you can define the default comment and the default URL that will be inserted in the **Title Information**.

[Ctrl]+[N] or clicking the ⬜ "New" button on the toolbar does not display the "New Tablature" dialog box. It simply creates an empty clone of the first module of the current tablature. This is particularly interesting for those who use an instrument with a particular configuration (accordion, pedal steel guitar, lute, etc...).

Open

The TablEdit files

This allows the opening of a previously created tablature (*.tef) or Chord Catalog (*.cat) file.

You can also open multiple files in a single operation by keeping **[Ctrl]** held down while selecting the files to be opened in the file selector. The original window will, initially, be hidden behind the new one. To view both (or all, within reason) files at the same time, you will have to select an appropriate display type from the "**Window**" menu.

You can also double-click on the *tef file of your choice directly in the Windows file explorer. This will launch TablEdit with the chosen file as its initial selection. The installer automatically associates *.tef files with TablEdit but you can also configure manually the TEF File type association by following this **procedure**.

The other files

TablEdit also allows files created by **GuitarPro**, **PowerTab**, **Bucket o'Tab** - **Tabestry** or **TabRite** to be opened.

In order to open these files, simply select the appropriate extension in the "File type" combo box.

```
TablEdit (*.tef;*.tab;*.cat)            ▼
TablEdit (*.tef;*.tab;*.cat)
Music XML (*.xml;*.mxl;)
Guitar Pro (*.gtp;*.gp3;*.gp4;*.gp5;*.gpx;*.gp)
PowerTab (*.ptb)
TabRite (*.bjo;*.gui)
Bucket o'Tab - Tabestry (*.bot;*.tbs)
All tab files
```
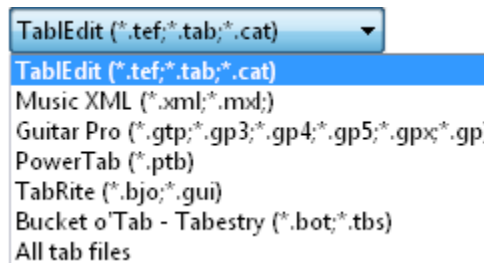
TablEdit is capable of importing all the important elements of these files: number of strings, tuning, notes and special effects. TablEdit is also capable of reading files in the MusicXML format, all you have to do is select the .xml extension in the "File type" combo box.. TablEdit takes care of compressed xml (mxl file).

The compressed files

TablEdit is able to open TablEdit files contained in a compressed file (.zip). If there is only one file, TablEdit automatically opens it. If there are several, TablEdit offers you to choose the file to open. If there are none, you will receive a warning message.

The workbooks .tew

Workbooks are simply a list of files saved using the **{ Window | Save as workbook }** command. When you open a workbook, all currently open files are first closed and then files listed in the workbook file (*.tew) are opened. The files opened from a workbook are not listed under recent files, as this would be redundant.

Reopen

This is a list of the last few scores opened by TablEdit. This list contains the last eight tablatures opened. Clicking on the word "**More...**" at the bottom of the list will open the **Tablature Manager** and bring up a much larger list. Both lists include the complete search path to the scores they contain. Clicking on any of the names in the list will load the requested score. If the currently open score has been modified without being saved, you will be asked if you wish to do so before the new score is opened.

Note that if you keep **[Ctrl]** held down when selecting a file from this list it will be opened in a new window without asking whether you want to save the previously open score.

The last feature of this section of the menu is a list of the last three folders from which score were opened. Clicking on any of the items in this list automatically opens the "**Open**" file finder on the indicated folder so that you can select a tablature file. Keeping **[Ctrl]** held down when selecting one of these folders opens the **"Save as..."** dialog.

This sub-menu can also be accessed from the tool bar by holding the left mouse button held down while clicking on the "Open" icon.

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.

Protected Save

The Security dialog box (accessible from Title Information) offers you the option of protecting your file against subsequent saving and/or writing and/or printing by others.

You can protect your score:

- against modification (Updating)

- against printing (Printing).

- against opening by TEFview
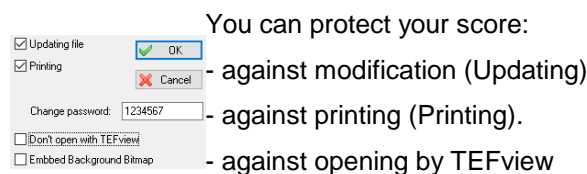
To remove the protection, simply clear all radio buttons or set the password to 0.

The last choice in the dialog allows you to save the background texture bitmap with the score. This can be useful if you have created a bitmap with your logo as a watermark.

These options are useful for those who sell their scores. This feature is only available in the registered version.

Automatic backup

TablEdit includes an automatic backup feature. As soon as you perform an editing action more than two minutes after having opened or saved a *.tef file, it is automatically saved in your "My Documents\TablEdit\Tmp" folder. If the program should, for any reason, terminate abnormally, the files that were being edited can be retrieved from this directory.

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.

To save the tablature as a MusicXML file, you have now to use the **{File | Export}>Music XML** command..

The "**TablEdit v2**" choice allows you to create a TEF file compatible with versions of TablEdit or TEFview that precede version 3.00. This choice is only available in the registered version and if the partition can be converted without major data loss. If the partition uses features that are only available in version 3, TablEdit will indicate this. In any case, it's a good idea to save the file under a new name.

Print

Allows you to print out the tablature in the active window using the current printing options. The standard Windows "**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.
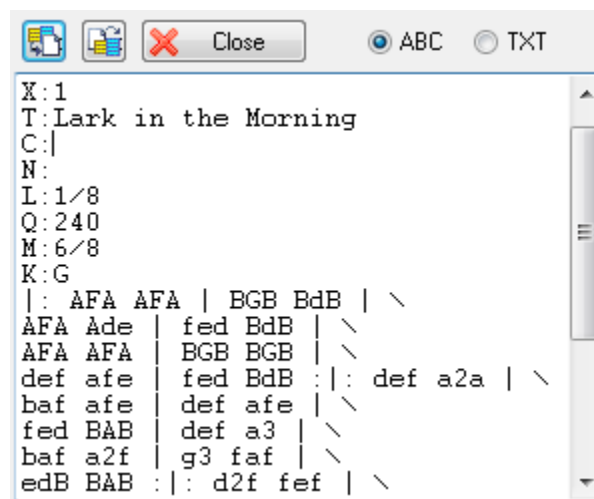
Send as attachment

This command allows you to send the current tablature by email as an attachment. It launches your default mail program which then creates a new message with the file attached.

Tablature Manager...

This opens the TablEdit "**Tablature Manager**". This serves, among other things, as the "**Juke box**" function where you can select multiple tablature files (from within a single directory) for playback, create and load play lists, etc.

Pasteboard...

Suppose that you have previously copied from some external program the text corresponding to an ABC song or to an ASCII tablature you want to import into TablEdit. This command opens a secondary window that retrieves the contents of the clipboard.

You can choose to import the text as ASCII or ABC by clicking the Import button .

You might as well get the contents of the current module in ASCII format or ABC by clicking the Export

button .

You can then make changes to the text directly and verify their impact on the tablature by clicking the Import button .

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**.**

Options

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

Languages

TablEdit is a multilingual program that includes English, French, German, Spanish and Japanese. The last item in the sub-menu, labeled "Other language...", opens the file selector (Explorer) so that you can select one of the user-created files for languages not supported internally. Languages currently available in this manner are: Bulgarian, Chinese Big5, Czech, Danish, Dutch, Esperanto, Finnish, Greek, Italian, Japanese, Norwegian, Occitan, Polish, Portuguese, Russian, Slovak, Swedish... The files to select have a *.str extension. Selecting any of the built-in languages or one of the external language files will convert all of TablEdit's menus and dialogs into that language. The latest language files are available on www.tabledit.com..

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 in the TABLED32.INI file located in your Windows folder and in the Windows registry.It should be noted that the majority problems that may occur with TablEdit are related to changes made to the configuration or to corrupt configuration data. In this case, we recommend that you re-launch TablEdit while keeping the **[⇧]** key held down. This will restore the default parameters. Usually this is enough to fix weird display problems, but if this solution did not work, you can uninstall TablEdit, restart your computer and reinstall TablEdit.

3.1.1 Print

{File | Print} or **[Ctrl]+[P]** calls up the standard Windows "**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 | Options}>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, page orientation and the paper size.

Selecting this or the **Print Preview** option with an extended selection activated, the radio button labeled "**Selection**" is automatically switched on. This means that only the selected measures will be printed out.

You can also invoke the "**Printer Configuration**" dialog belonging to Windows or to the software which came with your printer. This will allow you to change printers or to alter the printer configuration as concerns page orientation (portrait/landscape) or to use printer specific options.

The "**Print to File**" option included in the above mentioned dialog can be particularly useful. If this is

selected, TablEdit will save the requested printout as a ***.prn** file which can be transferred to and printed out on a system without TablEdit installed. The file can also be used with connection with other utility software such as, for example, **Ghostscript** in order to create a ***.jpg** image or an **Adobe Acrobat** compatible document.

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.

Line Break

In order to send a line feed command to your printer, place the cursor anywhere within the last measure of the section and press **[K]** in order to insert a line feed symbol. If you wish the line to be justified full out (even left and right margins), insert the ♦ marker at the last position of the measure (position 63 in a 4/4 measure, for example). The "**Justify Current Line**" option does the job for you.

If you select the line feed marker and then press **[Enter/Return]**, a dialogue box is displayed, allowing you to add other effects to the line feed.
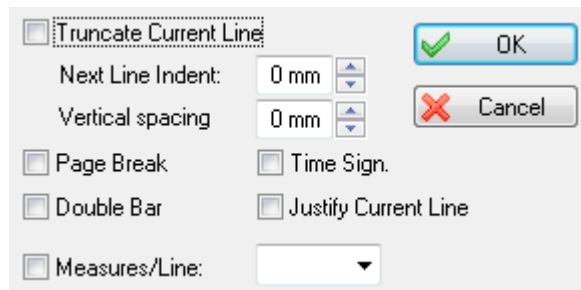
Thus, you can:

- 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

- force the next line to begin with an indentation and/or after an extra vertical spacing. To set an indentation for the very first line of the score, use the First line indent feature found in **{File | Options}>Page Layout**.

- instruct TablEdit to close the measure with a double upright.

- force the next line to begin with the time signature indicator.

- change the **printing mode** into proportional or fixed and, in the latter case, to specify the number of measures per line.

Blank sheet printout

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 **{TablEdit | Preferences}>General**. This can be very handy if you want to work things out by hand.

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 **{File | Options}** 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 and/or the tablature.

Printing multiple pieces on the same page

TablEdit makes also possible to display several small pieces or exercises on the same page.

To cause the tune change with renumbering of the measures, insert a line break with the "**Time Signature**" option in the last bar of the first tune. Set the indentation value and provide sufficient vertical spacing for the title information to be printed. Mark the last bar of the first tune as a final bar using the **{Edit | Insert}>Endings and Repeats function**.

To display the title information, insert **texts** prefixed with **&c** (centered), **&r** (right justified) or **&l** (left justified) in the first bar of the new piece. The code indicating whether the text is centered, left justified or right justified must follow the syntax of the page layout macros.

Note: The Demo Version of TablEdit prints a watermark in the middle of each page.

See also: http://el-kay.com/tabledit/en/PrintOptions.htm

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.

If, instead of simply clicking, you keep the mouse button held down and move the cursor a rectangular "ghost" block appears. The coordinates and size (in pixels) of the block are displayed on the right-hand side of the menu bar. This allows the easy creation of a detailed screen dump of a specific portion of the tablature in a convenient size.

| Print | Print Setup... | << | 2 | >> | 56% ▼ | Export... | |-| | Close |

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

[Print setup...] opens a "tabbed" dialog containing relevant portions of the **Options** 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]**. The "**Preview**" button of the Options dialog is then replaced by two **<<** and **>>** buttons which allow you to browse the print preview without quitting the dialog.

[<<] and **[>>]** allow you to navigate, page by page, through a multiple page preview. You can also change pages by using the **[Page Up/Down]** or **[Home/End]** keys.

The "**Zoom**" box allows you to select a zoom factor so that you can view a close-up of the details.

- Clicking on the icon at the right-hand end of the box opens a list of pre-defined zoom factors.

- Clicking in the box, itself, highlights the existing figure in the box and allows you to enter a zoom factor of your own from the keyboard.

- Once in "**Zoom**" mode, you can navigate within the page using the scroll bars. As long as you're in this mode, you can cycle through the pre-defined zoom factors using **[↑]** and **[↓]**. You can also use the mouse wheel while holding down the **[Ctrl]** key.

You can specify the area to zoom in on by clicking directly on it in the preview screen. Clicking directly on the preview screen also toggles between the last two zoom factors selected.

The "**Export**" button opens a sub-menu allowing you to save an image of the printer output in several formats :

- **Copy to Clipboard as Bitmap**. This command places a bitmap (pixel) image of an entire page or a selected portion of a page in the Windows clipboard. This image can then be pasted, edited and converted in any graphics program. The scale of the bitmap image corresponds exactly to that used by the TablEdit "**Zoom**" function. A scale of at least 100% must be selected in order to

produce a legible result. The "**Copy to Clipboard as Monochrome Bitmap**" option allows you to export the image at a very high resolution without saturating your computer memory.

- **Copy to Clipboard as Metafile**. This command places a copy of the printed page in the Windows clipboard as a vector graphics metafile. The image can then be pasted into and edited by any graphics program that accepts vector graphics. One of the major advantages of this graphical format is that you can alter the scale of the image without any loss of quality. It should be noted that the demo version of TablEdit will not export the second measure of each line of tab.

- A further series of options allows you to save the image of the current page to your hard drive in a variety of graphical image formats (wmf, bmp, gif, jpg, tiff, png). The last two digits of the file name correspond to the page number of the tablature. The file is by default saved to the same directory as the original .tef file. However, by first selecting "**Graphic Export Setup**" you can change both the destination and name of the file as well as the size of the exported image (this is handy for creating thumbnails).

[|--|] allows you to show/hide the dotted lines representing the margins and limits of the header and footer.

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

3.1.3   Tablature Manager
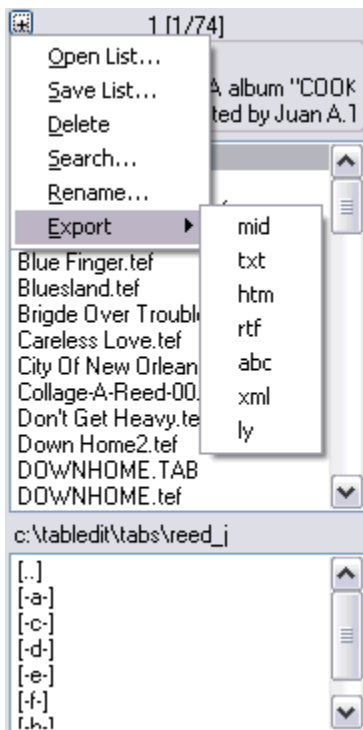
{File | Tablature Manager} allows you to carry out several types of operations on TablEdit files. It allows you to play them back (singly or serially), print them out, open them or delete them.

Selecting this function, divides the application window into two, separate sections. The panel to the right contains the open tablature. The panel to the left is, in turn, divided horizontally into two sections. The top half contains a list of the tablature files in the current folder while the bottom half contains a file selector so that you can navigate between folders. The width of the Manager pane can be adjusted by dragging its right-hand border.

At the very top of the left-hand panel a numerical indicator in the format "**x [y/z]**" is displayed where "**x**" represents the number of the last selected file, "**y**" the number of files currently selected, and "**z**" the total number of .tab and/or .tef files in the current folder. During playback, "**x**" represents the number of the tablature currently being played back in relation to the other tablatures in a selected list.

In order to select a single tablature just click on its name. TablEdit then displays certain information concerning the file: title, composer and the first line of comments from the "**Title Information…**" dialog. The status bar at the bottom of the panel contains the file name, the date of the latest modification and the file size in bytes.

There are two ways of selecting multiple files. You can click on the first file you want to select and then, keeping the **[⇧]** key depressed, on the last one. This will automatically select all of the files between the two.

If you want to select a list containing a non-continuous series of files, keep the **[Ctrl]** key held down while you click on the desired files one at a time. This procedure can also be used to deselect certain tablatures in the list.

The menu containing the commands which can be applied to the selection can be called up either by right-clicking anywhere within the panel or by left-clicking on the small button in the upper left-hand

corner.

Playing back one or a series of tablatures

Select the .tef file(s) you want to play back as described above. To start playback, select **{MIDI | Play}**, press **[Space bar]** or click on ▶ in the main tool bar.

Further playback control buttons can be found in the playback tool bar described in **{MIDI}{Play}**.

If the "**Repeat**" mode is active, when TablEdit finishes playing back the final tablature in the list will return and continue playback from the first tablature in the list.

Note that **[Options]** remains active during playback. This allows you to make changes to the sound or layout of the tablature during playback.

Printing one or a series of tablatures

Select the .tef file(s) you want to print out using the default printing options as described above. To start printing, click on 🖶 in the main tool bar.

Tablature file management

Clicking on the small icon in the upper left-hand corner of the upper pane of the Tablature Manager **or** right-clicking anywhere within the Manager window presents you with a sub-menu containing the following options:

Open List...

This command allows you to load the tablatures saved as a text file using the "Save list…" button described below back into the Tablature Manager.

Save List...

Allows the creation of a text file containing the following information about each of the files file selected in the Tablature Manager list:

- the file name

- the title

- the sub-title

- the size of the file in bytes

- the date of the latest modification

The resulting text file is saved to the current directory under a name of your choice. You can reload and view the file by using **{File | Import | Import ASCII}**.

In combination with the "**Open list...**" command described above, this allows you to define and play back one or several personalized playback lists. The playing order contained in such lists can be modified in any text editor to suit your own taste. You may also add new titles in this manner. The only restriction is that the DOS 8+3 file naming convention must be respected.

Delete

Deletes the currently selected tablature file(s).

Search...

Calls up a dialog box allowing you to:

- enter a search string to be searched for within existing .tab or .tef files. The text string is reported whether it's found as a whole word or as part of a word. If, for example, a search is conducted for

"bach" it will report compositions by J.S. Bach as well as a tune entitled "The Bachelor".

- specify whether the search should be case sensitive (pay strict attention to Upper and lower case characters) or not. If you don't wish case sensitivity, select the check box marked "**ABC=abc**".

- specify whether the search is to be carried out only in the current folder (default setting) or on the entire current partition. To extend the search to the entire partition, select the check box marked "**X:**".

If the search is successful, the Tablature Manager list is expanded so that it can display the files found together with their complete search paths. You can then play them back, print them out or delete them.

To return the **Tablature Manager** to its usual appearance, select "**Search...**" again and then "**Cancel**".

Rename...

Allows a .tef file to be renamed based on the title of the tablature. A file named "satnshuf.tef" can, thus, automatically be renamed "Saturday Night Shuffle.tef" if that is the title entered in the "**Title information**" dialog of the selected tablature file.

Export

Exports the currently selected tablature file(s) using the current options. Several file formats are available : TXT, RTF, HTML, MIDI, ABC, Lilypond and Music XML.

3.1.4   Import

TablEdit allows you to import several external file types, including two different types of ASCII tablature. The main types are: **MIDI/NIFF**, **ASCII** and **ABC**. Many other file types can also be read from the **{ File | Open }** dialog.

TablEdit finally offers an exclusive function of optical recognition of tablature.

Note: The **{ File | Pasteboard }** command allows you to import ASCII tablatures or ABC files that you have previously copied to the clipboard.

3.1.4.1 Import MIDI/NIFF

Importing a MIDI file

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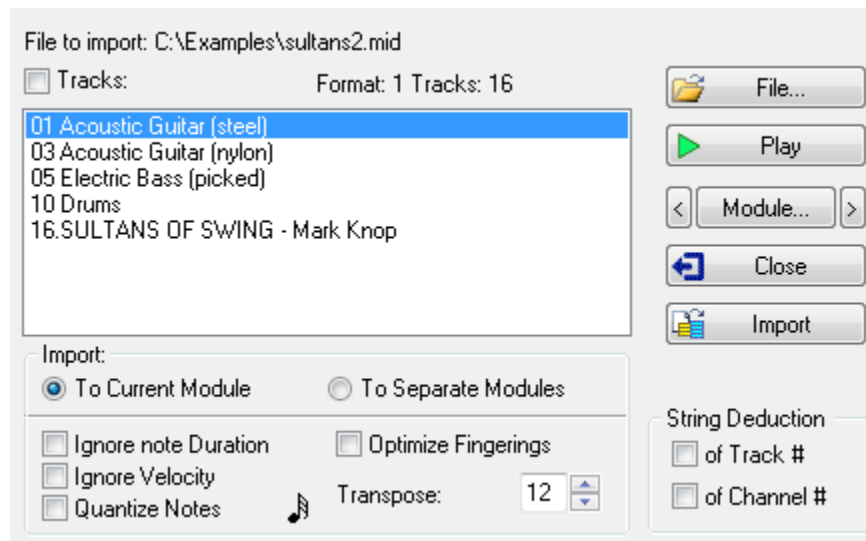
Clicking **[File]** allows you to change your selection of MIDI file to import.

[Play] allows you to listen to the file before actually importing it. This plays back only those channels or tracks that have been selected by clicking on the corresponding boxes. All other channels and tracks are muted.

[<][Module][>] allows you to create and define new modules, or modify existing ones, without having to leave the dialog. 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 selected.

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

[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.

Import Destination

By default, TablEdit imports MIDI and NIFF files into the currently active module. The destination

module can be changed using **[<]** and **[>]** located at either end of **[Module]**.

If you've selected multiple tracks or channels, TablEdit will create as many extra modules as are needed if the "**To Separate Modules**" option has been checked.

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 the note duration according to the position of the notes within the measure. See "**Automatic Duration**" for further information. TablEdit correctly interprets and imports **almost** all triplets.

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).

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.

Transposition

Given that the RTMF (Rich Tablature MIDI Format) has not been adopted as a standard, 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)

Importing a NIFF file

NIFF is an abbreviation of "Notation Interchange File Format". This file format was invented to encode all the information necessary to display a musical score in traditional notation. It is used by a growing number of music editing software programs.

TablEdit is able to import the contents of a NIFF file. Simply select a file with the .NIF extension.

When you have selected a .NIF file, many of the items in the usual "Import MIDI" dialog box are hidden because they are useless or irrelevant.

But for the rest, the import logic is the same as for a MIDI file.

3.1.4.2 Import ASCII
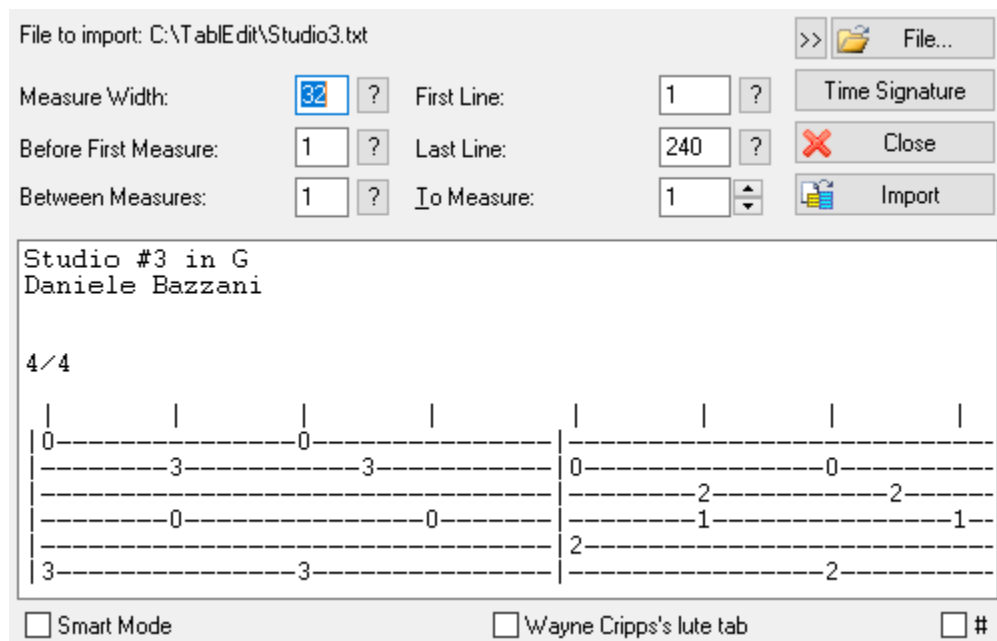
{File | Import ASCII} allows the import of ordinary ASCII tab files (such as those often found on the Internet). TablEdit recognizes the lines containing tablature information and processes them regardless of the number of measures they contain. No special preparation of the text should be necessary. The setup phase, however, is essential in order to obtain good results.

The setup consists of specifying:

1 Time signature

The time signature of the tune, e.g. 4/4, 2/4, 12/8, etc.

2 Measure width

The zone in which the characters representing notes (significant characters) are to be placed within a measure

3 Before first measure

The number of non significant characters at the beginning of each line. This is the space between the first character of the line and the first interval of the first measure.

4 Space between measures

The number of insignificant characters between adjacent measures.

5 First line

The line of the file from which TablEdit should start recognizing the text.

6 Last line

The line of the file at which TablEdit should stop recognizing the text.

7 To Measure

The first measure in which TablEdit should place recognized notes. All following measures will be cleared.

Note: By clicking on the "**?**" button beside a field you recover the width (in characters) of the current selection in the editing box.

With a correct setup, the command will give good results if:

- all measures are of the same size (except if you're using "**Intelligent Mode**"). 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

```
      1    2    3    1    2    3    1    2    3    1    2    3

 e ------0---0--------0---0-------0---0-------------      Parameters:
 B ------1---1--------1---1-------1---1--0---1---3-
 G --------0---0-------0---0-------2---2-----------      Time signature: 3/4
 D ---2-----------0----------2----------------        Measure width: 12
 A -3-----------2-----------0-------------------0---2-   Before first measure: 3
 E ----------------------------------------3---------   Space between measures: 0
```

As will this one:

```
     |        |        |        |        |        |

 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
```

Smart Mode

The "Smart Mode" option lets you dispense with the need to set parameters 2 to 4. This allows you to import unequal measures without previous adjustment. It does, however, assume that the measures in question are separated by " |" (pipe) characters.

By the way, TablEdit recognizes the line of letter codes indicating the duration which is present in some advanced TAB files and use the codes to compute the right position of the notes to be imported. For example, the following line will be perfectly recognized being assumed that the right time signature (3/4) has been formerly set.

```
        Q     E   E   E.S        E   E   E   E   E       Q     E   E   E     E
D| |------------0-----|----------0--------|-------------0h--2--|
B| |----------3-----3--|-------3-----3-----|----------3---------|
G| |-------2-----------|-----2----------2--|-------0------------|
D| |--0---------------|--3----------------|--2----------------|
A| |-----------------|-------------------|-------------------|
D| |-----------------|-------------------|-------------------|
```

Wayne Cripps's lute tab

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: cs. dartmouth.edu/~wbc/ or lutemusic.org.

To open this type of tablature, you need to call the Import ASCII command and, in the dialog box, check the "**Wayne Cripps lute tab**" option.

TablEdit adjusts the rhythmic signature as necessary to respect the duration indications contained in the file to be imported. If the bar size is too small, for example 3/8, you can double it in **Time Signature** by selecting 6/8 and checking the "**Reorganize**" check box.

If the file to be imported does not contain a "**-tuning**" field, you'll have to set up the blank tablature into which the file is to be imported in advance as concerns tuning. Generally the "Lute renaissance" tuning is appropriate and allows to import correctly the bass notes played on the strings higher than the 6th string.

Note: This dialog box can be resized.

3.1.4.3 Import ABC

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://abcnotation.com/

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

To change the file from the dialog box, use the "**File...**" button.
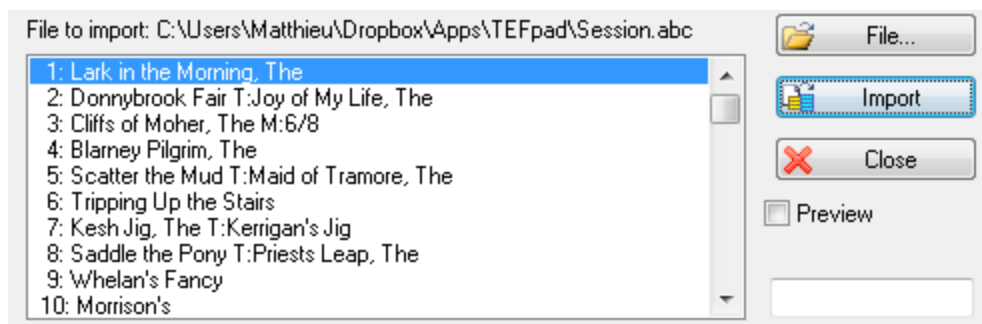
The ASCII text of the file to be imported can be displayed by selecting **{File | Import ASCII}**.

The "**Preview**" check box allows you to visualize the selected tune in the editing window without quitting the dialog. If the check box is checked, the Play button shows up. It allows you to listen to the selected song.

The edit field below allows you to filter the tunes.

Note: This dialog box can be resized.

3.1.4.4 Image Import

Basically, this exclusive function is for importing tablature images for fretted string instruments into TablEdit. (However, see the note at the end of this help page)

TablEdit only imports the fret numbers from the tablature. The possible notation staff is ignored but can be used by TablEdit to identify the rhythm if the tablature does not contain note stems.

Depending on the number of lines per system, TablEdit creates a tablature for dulcimer, mandolin, banjo or guitar. The tuning of the instrument is not recognized, so it must be adjusted before or after import.

TablEdit automatically adapts to the tablature, whether the figures are crossed by the line or not, whether the figures are straddling the line or above it.

To change the file from the dialog box, use the "File..." button .
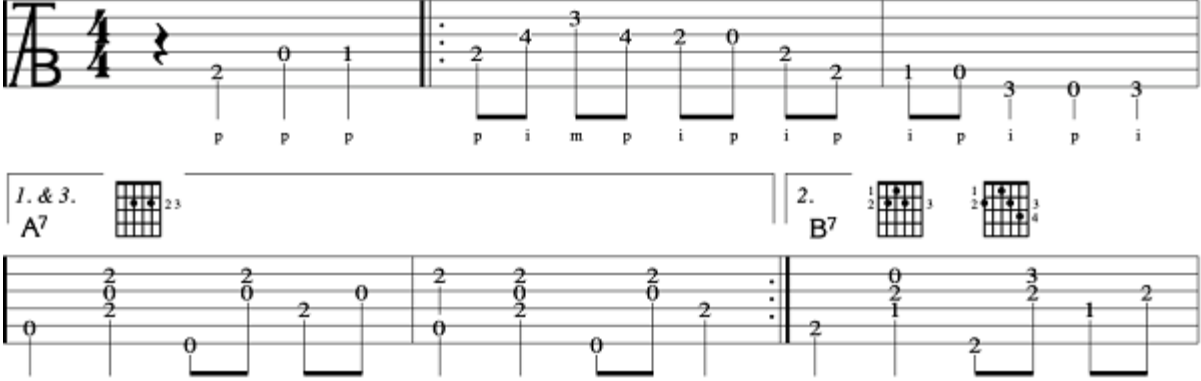
TablEdit handles all graphic files (png, jpeg, tif, gif, bmp) . To import a pdf file, you need to make a screenshot of each page, save it to a file or paste the screenshot using the Paste button 🖺. You can avoid this procedure by installing Ghostscript. In this case TablEdit will ask you the first time to tell it where the gswin32c.exe or gswin64c.exe program is located (for example in C:\Program Files\gs\gs9.55.0\bin\). It's important to distinguish the Installation Program for GhostScript (which is what you download to your computer from the internet) from the installed GhostScript program which is created when the installation program is run. TablEdit needs to find the installed program, not the installation program, to do its work. TablEdit asks Ghostscript to create as many image files as there are pages in the pdf. The files are created in the directory C:\Users\You\TablEdit\Tmp. They are then recognized each after another one and destroyed when the dialog is closed.

Time Signature

TablEdit does not recognize the time signature. You must therefore indicate the rhythm of the tablature to be imported if the current time signature doesn't match.

Sensibility

By default 10, this parameter defines the sensitivity of the recognition engine. Some serif fonts require to increase value of parameter from 12 to 14. Some files that use a sans serif font will be better off with a value of 7 or 8.

To bar

The first bar into which TablEdit will insert the recognized notes. All bars following the destination bar will be deleted just before recognition. This parameter is particularly useful when importing several pages in a row.

Scan

Allows you to specify that the image is the result of a scan and that the lines are not necessarily regular and horizontal.

Debug

Displays debugging information in graphical form that allows you to see what the program is doing wrong.

Zoom

To toggle between the windowed and full-size view, simply click on the image.

Notes:

The field that appears in the upper right corner represents the width of the image to be imported. Contrary to what you might think, a huge image does not guarantee the best recognition. Generally, an image width of 1000 pixels is more than enough to import a tablature page efficiently. For a music staff page, it is better to use 2000 pixels. The field in question allows you to change the image width so that TablEdit resizes the image to be imported. For example, you have a 9000x11000 pixel image. Without correction, TablEdit will fail to recognize the partition. On the other hand, if you force a width of 1200, the recognition will be optimal.

When you import a pdf, a field appears at the top left that allows you to change the resolution of the image created by Ghostscript. Defaulting to 150, the resolution sometimes needs to be increased so that TablEdit can work on a larger image. For example, doubling the resolution to 300 will double the size of the image. By combining this setting with the image width you can create a reasonably sized, well defined grayscale image that will give excellent results. For example if the resolution has been set to 300 and the natural width is 2480 pixels. It may be profitable to force an image width of 1240.
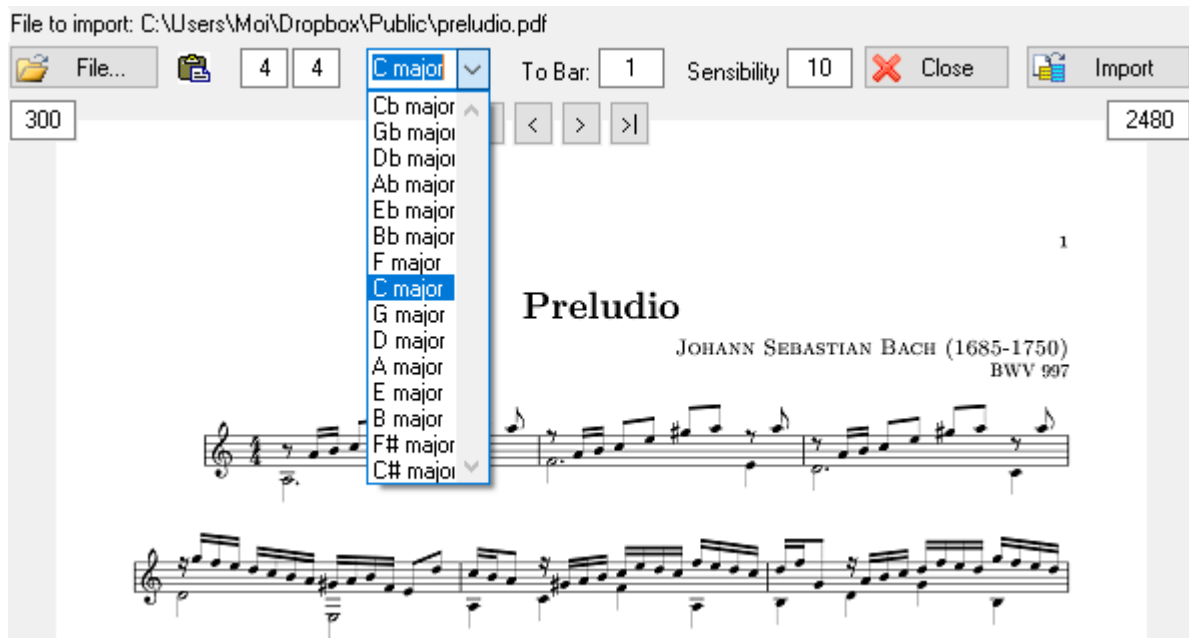
Since all the useful routines have been created for importing a tablature image, we added the less original possibility of importing a notation staff image. It is necessary to tell TablEdit the key signature so that the program knows that it is a musical staff and not a banjo tablature...

Note: This dialog box can be resized.

3.1.5   Export

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

Export to PDF

If you are using Windows 10 or 11, the possibility to print in a .pdf file is integrated in the system and available for each application with the virtual printer "Microsoft Print to PDF".

With previous versions of Windows, you can print in pdf format using a free tool such as CutePDF Writer or PrimoPDF.

3.1.5.1 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.
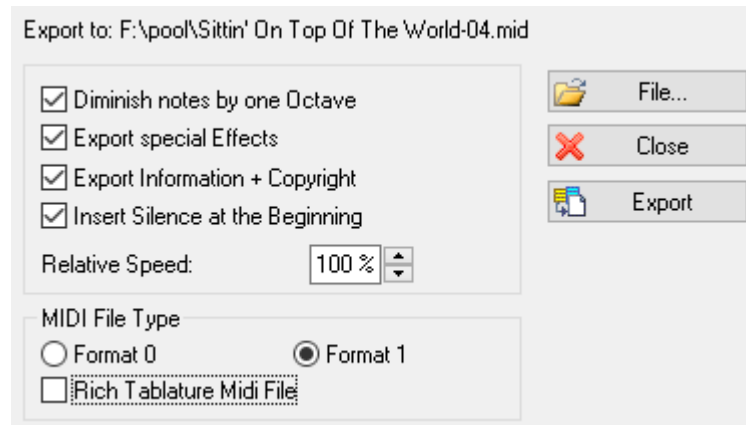
Export to:

You must first choose a name for the MIDI file in order to complete the MIDI Export operation.

[File] allows you to select or change the destination MIDI file.

[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**" dialog.

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 the Windows Media Player.

Insert Silence at the Beginning

With this option, the exported MIDI file will start to play back after a short pause.

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 re imported. This allows the exchange of tablatures between applications normally using differing proprietary formats. For a complete description of the RTMF standard, go to https://www.tabledit.com/midi/rich_midi_tablature_format.html.

3.1.5.2 Export ASCII/HTML/RTF

TablEdit creates great looking ASCII tabs like the one shown below:

```
     |          |           |           |            |           |           |           |
     |----0--------------------------------|------------------------------------|
     |-----------3-/-1-------0-------|------------------------------------|
     |2------------------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:

Export to: C:\Users\matth\Dropbox\prive\Shallow2.txt

Page Width: 80

Time Width:
○ 2 ○ 4 ● 8 ○ 16
○ Variable1 ○ Variable2

From Measure: 1
To Measure: 69
☑ Trace Reading List
☐ Append to End of File

File... txt
✗ Close
Export
<<

☑ Solid Lines
☑ Bold Numbers
☑ Tuning
☐ for All Lines
☐ Bar Numbers
Beat Symbol: |

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.

Time Width

The "**Time 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 1**" option allows 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.

The "**Variable 2**" option is identical to the "Variable 1" option except that the letter codes indicating the note values are only displayed above the lines of the tablature. This option produces a more elegant but less accurate presentation. The exported notes can be imported again without any loss, using the "**Intelligent Mode**".

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 tablature.

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. This option can only be used for plain text files.

File

By default TablEdit creates a file using the current tef file and changing its extension from .tef to .txt. However, you can specify a different file.

Click on **[File]** to select the file name and the location that the exported file should be saved to.

[Export] 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:

- .txt -> Plain text (default),

- .htm -> HTML format, to create a web page from the tablature,

- .rtf -> Rich Text Format, useable by any word processor (WordPad, MS Word etc...).

The small "**txt**" button next to the "**File...**" button indicates the current export format. It allows you to change quickly the extension of the output file and thus the format.

Extra options

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

- "**Solid Lines**" makes it possible to obtain a grid of tablature of more elaborate aspect.

- "**Bold Numbers**" has effect only for HTML or RTF export. The fret numbers 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**".

- "**Bar Numbers**" allows you to include measure numbers in exported text files.

- "**Beat Symbol**" allows you to choose the character which marks beats.

For example, with the all the extra options selected, one obtains the following result:

```
E  ┌                    0──6─/─5────────0──────┐
B  ├·─────────────────────────0───────────────┤
G  ├─────────6──────────────────────8──────────┤
D  ├─────────5──────────────────────7──────────┤
A  ├·─0───────────────────────────────────────┤
E  └                              7────────────┘
```
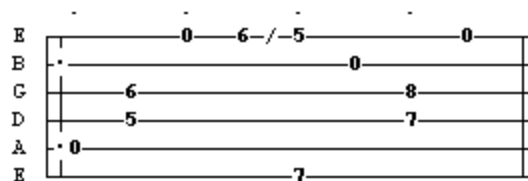
[Cancel] closes the dialog without carrying out the export operation.

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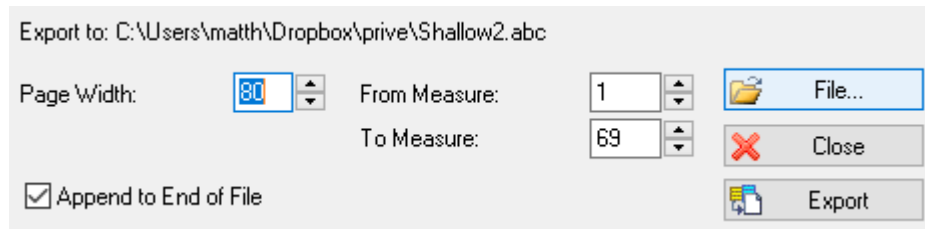
The TablEdit demo version will only export the first 16 measures of your tablature.

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 **{File | Options}>Multitrack**. The resulting text file cannot, of course, be re-imported.

TablEdit exports the texts if possible, the notes if they are printable and the lyrics if there are any.

The program also exports a legend of the different symbols used in the exported tablature to note special effects and note duration (only if you have selected proportional spacing with Variable 1 and Variable 2).

3.1.5.3 Export ABC

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

Export to:

By default TablEdit creates a file using the current tef file and changing its extension from .tef to .abc. However, you can specify a different file.

[File] allows you to specify the destination ABC file.

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 TablEdit are highly simplified compared to the original tablature. Tied 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.

3.1.5.4 Export Lilypond

This feature allows you to export the notation and/or the tablature of the different modules in Lilypond format.

TablEdit exports the modules as they are selected in **{File | Options}>Multitrack** and respects the voices defined by the user.

As far as the tablature is concerned, the stems in tablature should be hidden before starting the exportation using **{File | Options}>Display**.

TablEdit exports properly the drum tablatures and the modules defined as rhythmic tracks.

The program also exports tablature for fretted diatonic instruments (such as the dulcimer) and CADB tablature for the diatonic accordion.

If TablEdit encounters lyrics or some texts prefixed by '>', it exports a voice score.

3.1.5.5 Export Audio

You have three options:

1 - Export WAV

This function, available from the Export submenu, allows the current score to be exported as a Waveaudio (*.wav) file that can be burned to CD or converted to mp3 format. To use this function, select **{File | Export WAV...}**.

Export to: C:\Users\Moi\Documents\TablEdit\Blues.wav

96000 Hz Stereo 32 bits File...

⦿ Fast File Rendering ◯ Real Time Recording

Sound font... C:\Users\Moi\Music\sf2\Timbres Of Heaven.sf2

Export C:\ESD\fluidsynth.exe

Multimedia Properties... MP3

◯ Fast File Rendering ⦿ Real Time Recording

Record Wav 110252 K Play Wav Stop

Multimedia Properties... MP3
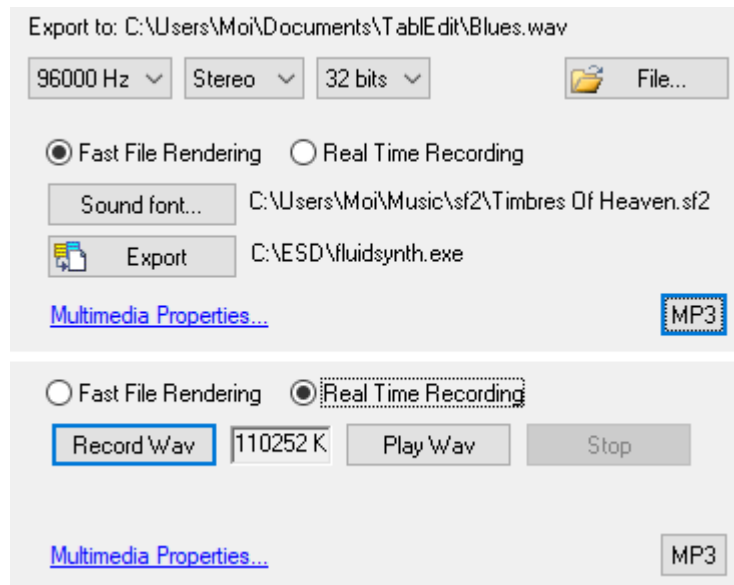
You **must** assign a file name for the export. Clicking on **[File…]** opens the file selector so that you can choose the export destination and enter the desired name. By default, TablEdit will suggest the name of the original **tef** file with a **.wav** extension.

The three combo boxes allow you to set the parameters that determine the quality (and, thus, the file size) of the sample.

Once the wav file has been created, you can listen to it using the **[Play Wav]** button, or export it in mp3 format. To do this, download lame.exe. Note that lame.exe respects the Mono/Stereo parameter, which halves the file size.

There are two ways to export a wav file from TablEdit.

Fast File Rendering

This technique requires you to download Fluidsynth and all its dlls to a directory on your hard disk. You'll also need a sound font.

When you launch the export for the first time, TablEdit prompts you for the location of FluidSynth and the sound font.

Internally, TablEdit creates a mid file and launches the conversion to audio.

In the demo version, you can only export the first 16 bars.

RealTime Recording

This technique relies solely on the resources of the Windows operating system. It is, however, slower and less efficient.

In order to begin the recording process, press **[Record Wav]**. Before the actual recording begins, a menu will open allowing you to select exactly which portion of the tablature is to be recorded. The

choice ranges from a single measure up to the entire tablature. Once this selection has been made, TablEdit begins to play the tablature. The text field to the right of **[Record Wav]** will display the size of the ***.wav** file being created.

When the recording has been completed, you can listen to the result by clicking on **[Play Wav]**.

If a file with the name you've entered already exists in the selected folder its contents will be replaced by the new file.

The demo version of TablEdit will only export the first 30 seconds of the tablature.

Once the wav file has been created, you can listen to it using the Play Wav button, or export it in mp3 format. To do this, download lame.exe.

Note:

It's maybe necessary to reconfigure Windows to be able to record in real time.

This is what you have to do:

1. Click on the Start menu in your task bar and select **Settings>Control Panel**. Then double-click on **Hardware and Sound**.

2. This will open the Sound Properties dialog. Select the **Recording** tab.

3. Check the selected recording device is **Stereo Mix** (and not **Microphone**) and adjust the recording level

You can directly jump to step 3 by clicking the "Multimedia Properties..." blue link at the bottom of the dialog.

Tip: If you don't see **Stereo Mix** in the list of recording device :

- In the empty white space, right-click and choose **Show Disabled Devices**. You should see **Stereo Mix** appear in the list.

- Right click on **Stereo Mix** and choose **Enable**.

- Right click on **Stereo Mix** again, and choose **Set as Default Device**.

2 - Using VirtualMIDISynth's MIDI converter

If you've already downloaded VirtualMIDISynth to use sound banks, this free application also lets you convert MIDI files created by TablEdit into digital audio files (MP3, WAV, FLAC) compatible with Windows Media Player, Winamp etc. ?

MIDI files are converted using the current soundfont configuration.

WAV conversion requires no encoder. On the other hand, conversion to MP3 or FLAC format requires the corresponding encoders in the C:\Program Files\VirtualMIDISynth\encoders directory:

- MP3: Download the zip file from https://www.rarewares.org/mp3-lame-bundle.php and copy lame. exe into the above directory.

- FLAC: Download the zip file from https://xiph.org/flac/download.html and copy flac.exe + libFLAC. dll into the above directory.

You'll find that conversion is very fast and the result perfect.

3.1.6 Languages

Supported Languages

TablEdit is a multilingual program which includes five main languages: English, French, German, Spanish and Japanese. You can go from any of these languages to another, without leaving the program, via **{File | Languages}**. The selection made will affect all of TablEdit's menus and dialogs.

TablEdit also includes an exclusive function allowing a standard text file containing all the texts necessary for the menus, dialogs and alert boxes used in the program to be created by users in order to customize the program to their own tastes. This opens the way for the creation of any number of different language versions.

In order to take advantage of this possibility, all you have to do is select **{File | Languages}>Other**. Making this selection calls up the file selector so that you can choose from among the available language resource files (these use the extension ***.str**). Just select the appropriate file and then click on **[OK]** to validate your choice. The changes should take effect immediately. This makes ready-made language resource files a snap to use.

These resource files are **not** supplied with the program. They are available as download from www. tabledit.com. The main interest of this operation is, of course, that it allows users whose language is not supported by the program to create their own files.

Creating a Language Resource File

A language resource file is composed of two parts: the main menus and the internal text strings.

The menu items appear in the following manner (extract):

```
BEGIN
MENUITEM        "&Item 1...\aCtrl+a",        108
MENUITEM        SEPARATOR
MENUITEM        "Item &2\aF3",     202
MENUITEM        "Ite&m 3\aAlt+F8",           104
END
```

The keywords shown in upper case characters must **NEVER** be modified! You may make any changes you might wish between the double-quotes with the exception of the sequences preceded by a backslash (e.g. "\a", "\n"). Nor should you change the number shown at the end of the line after the comma. The "**&**" character should be placed just before the letter which, underlined in the resulting menu, will serve as the "**hot key**" for the related menu item.

The internal text strings take the following form (extract):

```
STR 33,          "&Tablature and Stave"
STR 34           Font  :  %s, %d"
STR 35           "TablEdit Demo\nRegister now"
```

As with the menus, you must **NEVER** alter anything outside of the double-quotes!

TablEdit is supplied with a template file based on the English version of the program. You can use a copy of this file as a basis for your own modifications. You should proceed slowly at first, carefully checking your results with TablEdit.

If you're satisfied with your translation of TablEdit into a new language, you are, of course, welcome to send it to us as an attached file. We will be more than pleased to make it available to other interested users.

3.1.7 Options

Selecting **{File | Options...}** 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 tabs:

- **[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.

See also: http://el-kay.com/tabledit/en/ProgramOptions.htm

3.1.7.1 General

This tab of the **{File | Options}** dialog controls the general appearance of your tablature on your monitor screen.
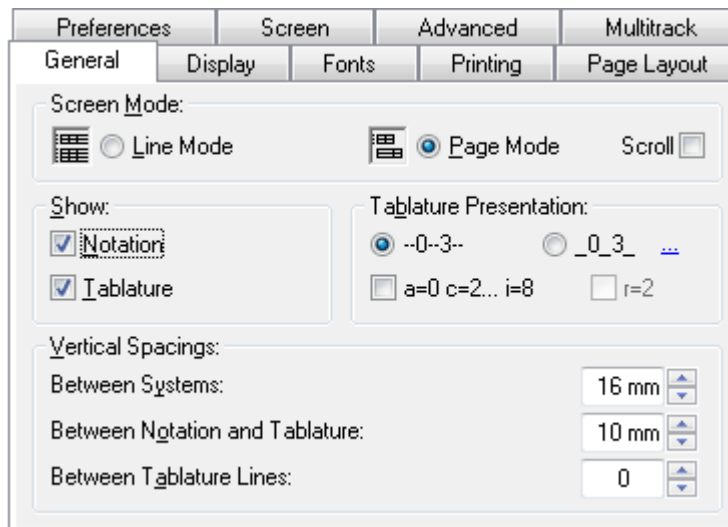
Line Mode / Page Mode

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).

If the "**Page Mode**" option is selected, TablEdit displays the tablature and/or the notation **only** of the active module on multiple lines, using the entire height of the TablEdit screen. By default, in this mode, the vertical scroll bar scrolls the score of a whole line up or down.The "**Scroll**" option allows to scroll the score of one single measure at a time.

If the "**Line Mode**" 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.

Keeping **[shift]** held down when clicking on the "**M**" button will allow you to toggle between Page mode or Line Mode.

Show Tablature / Notation

These options determine whether TablEdit will display the Tablature and/or the notation of the module. If there is more than one module, these options are grayed out, as you need to make this setting for each module in the Multitrack tab.

The small button marked "**M**" in the bottom, right-hand corner of the main TablEdit window allows you to cycle conveniently through the various settings (Notation, Tablature, Notation + Tablature).

Tablature Presentation

The radio button labeled "**--0--3--**" is selected by default. This means that the lines of the tablature grid cross the center of the numbers. The button labeled "**_0_3_**" allows you to modify the vertical placement of the numbers in relation to the grid lines. If the latter option is selected, a field is displayed that allows you to adjust the vertical alignment of the digits in relation to the tablature grid when you choose to place the digits between the lines of the grid rather than on them. This allows necessary adjustment when a larger than usual font is used.

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 chiffra) as a notational

system.

Note: Press **[$]** to change the numbers in the tablature to scale notes (C,D,E,F, etc.) This comes in handy to print a fretboard map showing notes on all strings/frets.

Vertical spacings

Between Systems

Sets the vertical spacing, expressed in millimeters, between rows both on-screen and on printouts. This distance can also be set in Multitrack mode using the mouse by "dragging" the small, colored square located beneath the measure at the left-hand end of the current system.

Between Notation and Tablature

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.

Between Tablature Lines

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.

3.1.7.2 Display

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 both the on-screen appearance and your printouts.
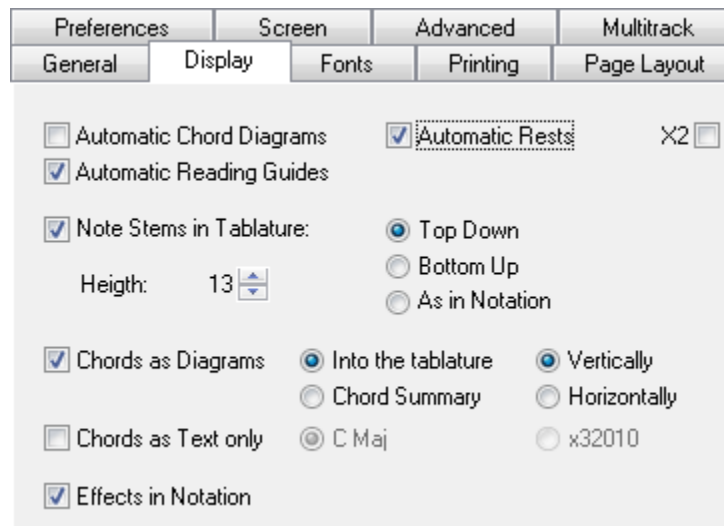
Auto Chord Diagrams

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're not satisfied with the result, you can disable the option. In this case, automatic chord diagrams will neither be displayed on the screen nor 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 A♭ 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 custom 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 option allows the display of the rests automatically deduced by TablEdit from the position and duration of the notes in each measure in the notation. These automatic rests will also be printed out in both the notation and the tablature if the "**Rests in Tablature**" option in the **Printing options** dialog is selected.

The "**X2**" option allows the management of automatic rests for two voices. Automatic rests highlight placement and duration errors when entering notes 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. If the note stems have not been forced, 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 the note stems in the tablature to be displayed with the same orientation as those 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. This

can, in some cases, be corrected by adjusting the direction of the ties between the notes (see "**Hand**" palette).

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**)

The "**Height**" value allows to reduce the length of the stems in the tablature.

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 group, on the first page, before 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 (🔲 or 🔷) and press **[C]**. The color assigned to the diagram will be that which has been set in **{File | Options}>Advanced>Colored Notes** for the string on which the marker is located.

Note: When the "**Chord Diagrams**" is disactivated, the chord diagrams are displayed, but "greyed out" on the screen to allow you to visualize and edit them, if necessary.

Chord as Text Only

This and the previous option are mutually exclusive. It allows you to display only the name (e.g. "C Maj") 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.

Note: If the current instrument is an accordion, "**Chord diagrams**" and "**Chord as Text Only**" are replaced respectively by "**Tablature with border**" and "**Hide Basses and Chords**". The first option asks TablEdit to display the tablature with borders and the second one not to display in the notation stave the notes corresponding to the basses and left hand chords. These notes are anyway never printed in notation.

Effects 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.

3.1.7.3 Fonts

The "**Fonts**" tab allows you to select the fonts to be used both on the screen and on your printouts.
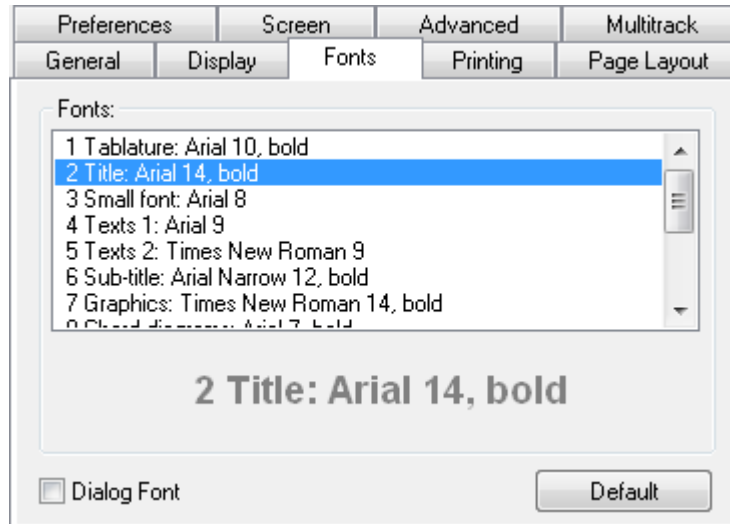
- **"Tablature"** The font that will be used to display and print the tablature. The spaces between the tablature lines and the ruler graduations are determined by the size of the Tablature font so that the fret numbers are never superimposed on one another. It's important to choose a font which provides the most legible spacing. You can change the font used for displaying the numbers in the tablature by selecting the desired note in the tablature and then selecting **{Edit | Format...}** (or right-clicking on the note) and choosing a font from the list. This 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"** & "**Sub-title**" The fonts to be used to print the **header information**. The Sub-title font will be used to print the name of the Author.

- **"Small Font"** The font used to display and to print the special effects, the fingerings and the tied notes in tablature.

- **"Text 1"** & **"Text 2"** 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"** The font used to display and to print the time signature in tablature. The color selected for this font is also used for both the tablature and standard notation lines, repeat signs, clefs, etc... This allows you for example to display the tablature lines in light blue.

- **"Chord diagrams"** The font used to display and to print the chord name above the diagram. The color selected for this font will be used by default for painting the chord diagrams. The size of the diagrams itself is bound to the size of this font. If the instrument is of the flute family, the size of the diagrams showing the holes to be closed also depends on this font.

- **"Tiny Font"** The font used for displaying bar numbers on the ruler.

- **Custom 1-2-3**. Three fonts to customize and use as you see fit.

The check box marked "**Dialog Font**" refers to the font you wish TablEdit to use when displaying dialog boxes, help bubbles, etc. This option is very useful if you want to use a language specific font (Japanese, Chinese, Russian, etc…)

The "**Restore default**" button allows you to restore the default fonts.

The time signature in notation is always displayed and printed out using Tef265_2.ttf. 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. You can also press the large button which display a preview of the currently selected font.

See Tef265_2.ttf Character Map.

3.1.7.4 Printing

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.
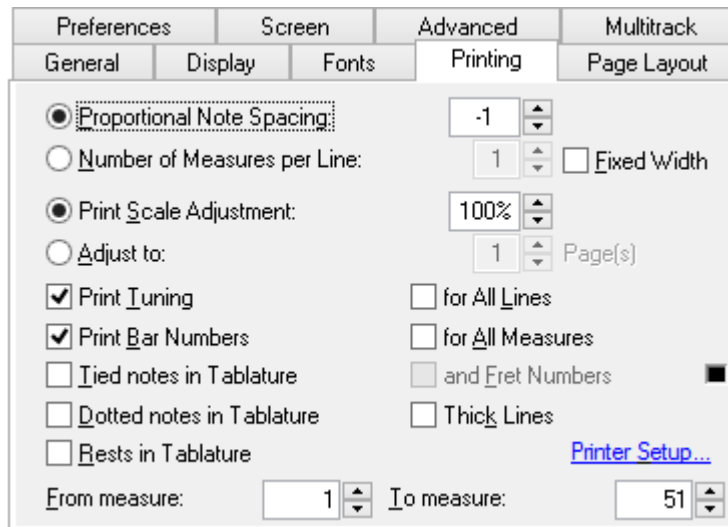
Proportional Note Spacing

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. To vary the distance between one note and the note following it, insert an **offset marker**.

Number of Measures per Line

This 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. This generally results in a slightly larger number of pages for the printout. If the option is selected, the "**Proportional Note Spacing**" value described above has no effect. TablEdit automatically skips over **pick-up measures** when printing bar numbers.

If the "**Fixed Width**" option is selected, TablEdit will produce measures of identical width (like those you see on the screen) taking only the intervals of the tablature into account.

Print Scale Adjustment

This setting affects the character and stave/tablature 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. The available settings range from 33% to 133% of the original size. If you choose to define this variable as other than 100%, measure size as expressed in millimeters will, of course, have only relative significance.

Adjust to ... Pages

This variable tells TablEdit to adjust the size of the printout to fit within the indicated number of pages. This option is incompatible with the preceding one.

Print Tuning

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.

When the "Print Tuning" option is not checked, the legend of the "**for all Lines**" checkbox becomes " **No TAB**". Checking it avoids the usual vertical "TAB" symbol to be printed. If the current instrument is a PSG, the caption becomes "**String #**" : this option then allows to display the line numbers instead of the tuning.

Print Bar Numbers

Causes the appropriate bar (measure) number to be printed above 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. The small case at the left sets the color to be used to display the tied notes in the tablature.

Dotted notes in Tablature

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

Thick Lines

Causes TablEdit to print thicker lines for the note stems and the systems.

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.

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

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.

See also: http://el-kay.com/tabledit/en/PrintOptions.htm & http://el-kay.com/tabledit/en/PrintFormats. htm

3.1.7.5 Page Layout

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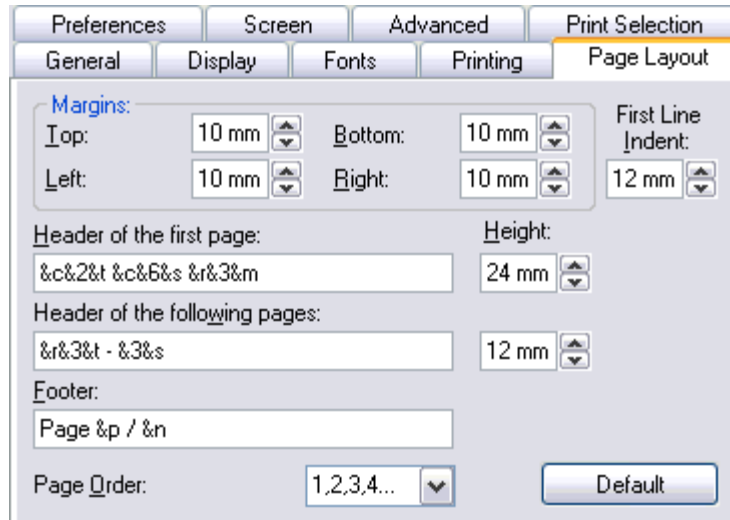
Top & Bottom margins

Defines the vertical space within which printed 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 printed objects are printed.

Page order

This controls tablature printout using both sides of the paper. First, instruct TablEdit to print out only the odd-numbered pages ("1,--,3,-- ...") and print them out. Then, put the printed pages back into the feed tray of your printer (back to front), invert the left and right margin settings, if necessary, and print out only the even-numbered pages ("--,2,--,4 ...").

Indent

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

Footer & Header 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:

&n	the total page count
&p	the current page number

You can have TablEdit add or subtract a constant number of pages to/from the current page number or page count. This is very handy if, for example, you're preparing a book for publication.

> **&n-10** (subtracts 10 from the total number of pages displayed)
>
> **&p+120** (adds 120 to the current page number)

&f	the file name
&d-&D	the current date (**&d** for abbreviated form, **&D** for long form)
&h	the current time
&i	the module name (in multitrack mode, the module name can be printed out at the far left of each row).
&k	the capo position
&x[nn]	by default, the first item in the Text manager list. if "&xnn", the item #nn in the list.
&b	the designed bitmap (see below)
&l	text that follows this code is to be left justified
&r	text that follows this code is to be right justified (&R behaves
&R&L	behave as &r and &l on odd pages but the opposite on even pages
&c	text that follows this code is to be centered
&t	the title of the song
&s	the author (or sub-title) of the song
&m	the comments
&C	the copyright notice. If this macro is entered in the footer, it is applied to the first page only and ignored for the following pages.
&1	text that follows this code is to be formatted with font #1
&2	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:

<div align="center">

first
second
third

</div>

To force a line break, type the sequence "**\n**", For example "**&cfirst\nsecond\nthird**" will give exactly the same result as above.

Adding a bitmapped graphic

If you wish, you can insert a bitmapped graphic in the header or footer of your tablature. Use the following procedure to do so:

- Create a monochrome bitmap in your Windows folder (usually C:\Windows). This may have any height but its width **must** be a multiple of 32. As an example you can use the file "banner.bmp" supplied with the program.

- Enter the macro code "**&b**" in the header (or footer)definition field, followed immediately by the file name of your image (e.g. **&bmylogo.bmp**).

Logo Layout

TablEdit offers tinkerers additional formatting options for logos:

First, the final letter of the *.bmp file containing the logo can be changed to "c" or "r" causing the logo to be centered or aligned to the right, respectively.

Secondly, you can cause the logo to print out in your printer resolution (much higher than screen resolution) by replacing the second letter of the *.bmp extension with an "n". The layout command line "&mylogo.bnc" would, for example, cause the logo to be printed in high resolution and centered.

3.1.7.6 Multitrack

This tab allows you select the instruments:

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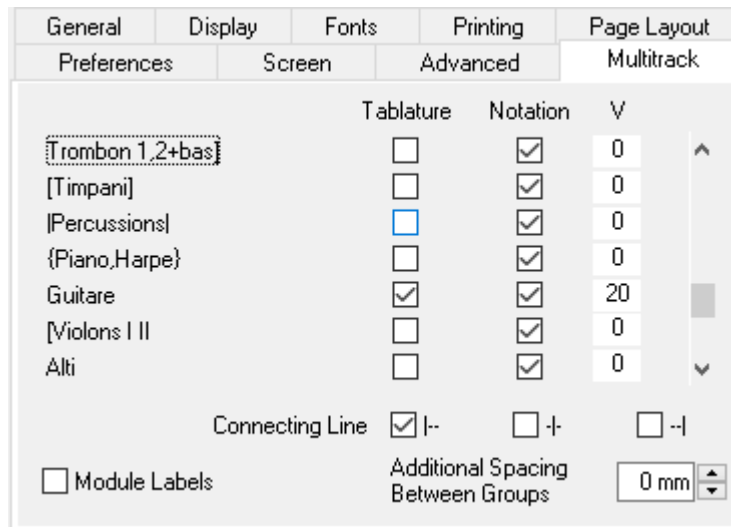
By default, all modules are displayed or printed out with tablature and/or notation according to the **general screen mode** that has been set. This sub-dialogue, however, allows you to specify a display/ printout mode for particular modules. The options made here are saved with the *.tef file.

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. Keep the **[Ctrl]** key pressed to select/unselect all the modules.

You can also in the field "V" specify a vertical space more or less after the module. This lets you adjust the space between instruments, or even superimpose the notation staff of two instrumental parts, for example to create a third voice.

The "**Connecting Line**" connects the various instrument parts with a vertical line. You can choose to display the connection line at the start of the system (|--), between each measure (-|-) or at the end of the system (--|).

The following options concern printout only :

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 **{File | Options}>Page Layout** tab. This will then display the module name (&i) at the far left (&l) 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 **{File | Options}>General** tab. One basic setting can, however, be made directly in this dialog. The "**Additional Spacing Between Groups**" parameter allows you to increase the vertical space separating separate systems.

The "**Module Labels**" option concerns itself solely with display. It has three possible states. Checked, it allows the name of the modules to be displayed above their respective grids. In an indeterminate state, the module names are not displayed but the active module is highlighted using a slightly darker background. Unchecked, TablEdit simply displays the tuning of the current module in blue.

An **accolade** or brace can also be printed along the left edge of the notation staffs. Open the "**Instrument**" window and change the name of the top and bottom instrument by preceding the instrument names with "**{**" and "**}**" respectively. For instance:
Instrument 1: Guitar I change to {Guitar I
Instrument 2: Guitar II
Instrument 3: Guitar III change to Guitar III}

When opened in print preview or printed, an accolade will span the three staffs along the left edge. You can also display a bracket or a thick vertical line with respectively "[" and "]" or "|" and "|" ("pipe" character).

Silent Measures

TablEdit automatically prints out silent measures when:

- an instrumental part in a multi-instrument tablature contains several, consecutive, empty measures

- the part is printed out separately.

- the "**Automatic Rests**" **display option** and the "**Fixed Width Measures**" **printing option** are both disabled.

3.1.7.7 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.

Fingers

For the right hand, type the initials of the fingers in TIMRP order. These initials will be used to display the right hand fingerings.

By default, the fingers of the left hand are simply numbered 01234, from the thumb to the pinky. However, you can replace the 0 by a "T", which will change the display of the left hand fingerings.

Notes names

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 natural by the H commonly used in Sweden and Germany.

Effects abbreviations

You may also elect to have no text displayed at all above the slurs indicating special effects.

Major / Minor

You can enter here your preferred abbreviation for the mode in the chord names.

Dulcimer Extra Fret

This field, which only appears if the current instrument has a diatonic neck (for example the dulcimer), allows you to change the characters(s) used by TablEdit to indicate that a note is played on an extra fret of the instrument. It may be "+" or ",5" or "#' etc.

Pitch change display

This field, which only appears if pitch changes have been entered in the score, allows you to choose how these pitch changes should be represented in the tablature.

Upward Note Stem Default

This 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.

Pick stroke

This defines the symbols used for pick strokes added from either the "**Pick strokes & Fingerings**" dialog or from the "**Hand**" palette. Conventions and preferences for these vary from country to country and from player to player.

4/4 = C

As an option, you can elect to display the time signature using the **4/4 = C** and **2/2 = "Cut" time** conventions . 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

3.1.7.8 Screen

The items in this tab determine a number of the program (as opposed to tablature) elements displayed on your screen.
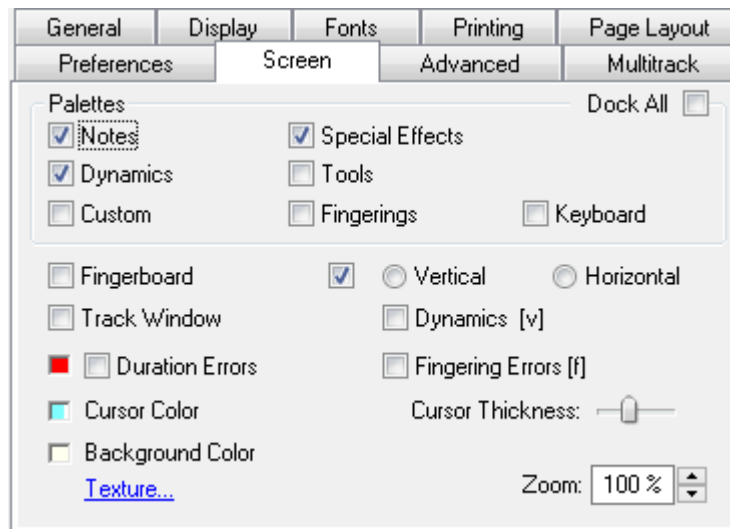
Palettes

The upper portion of the dialog allows you to select which palettes, if any, you want to have open in the working window. These elements can also be selected from **{Display}>Palettes**. Click **here** for more detailed information about the individual palettes.

The "**Dock All**" option causes all the palettes to be docked. It is recommended to activate this option if you are running TablEdit with a Mac or Linux emulation (e.g. CrossOver by www.codeweavers.com). It doesn't take effect before the next session with TablEdit.

Fingerboard

Allows the display of a graphical fretboard on the screen. Click here for more information.

Track Window

Allows the display of a "**Track Window**" at the bottom of the screen. Click here for more information.

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 red by default but can be changed by clicking on the colored box. Doing so will open the standard color selection palette 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 **[Define Custom Colors]**.

If this option is selected, notes whose stems have been forced one way or another or whose scale alteration has 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 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 allows you to select

a color other than cyan blue. The line that is displayed during MIDI playback and the cursor border is derived from this color. It is 50% darker.

The procedure for changing the color is the same as that described above under "**Duration Errors**".

Cursor Thickness

You can change the thickness of the scrolling cursor during MIDI playback.

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**".

Texture

[Texture] allows you to select an image in *.bmp format to use as a background. Care should be taken with your choice of image. You may have to adjust the basic background color so that the display background for characters doesn't clash or get obscured by the image color. This image will **not** be included on printouts.

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

Stringed 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.

Zoom

This field allows you to change the zoom factor of the edit window.

The controls at the bottom right of the screen allow you to perform the same operation with the mouse. If your computer has a trackpad, you can reduce or enlarge the zoom factor by pinching or spreading two fingers. Alternatively, hold down the **[Ctrl]** key and use the mouse wheel.

3.1.7.9 Advanced

This dialog covers a number of options relating to the way TablEdit performs certain background operations. It also covers certain aspects of the way TablEdit's working environment appears on your screen.
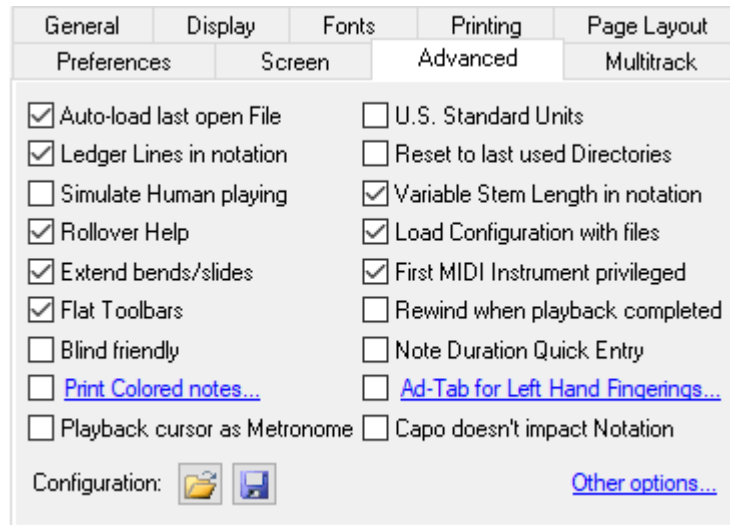
Auto-load last open File

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

U.S. Standard Units

This option allows you to use 1/10ths of an inch (1" = 2.54 cm) rather than millimeters as the basic unit for your page layout.

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 selecting this option will do the trick. 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 an effort to simulate natural variations in live performance.

Reset to last used Directory

If this option is selected, TablEdit will automatically use the directory of the last file opened using **{File | Open...}** prior to shutdown as the current directory the next time the program is launched. This also applies to the initial directory for the **Tablature Manager**.

TablEdit handles four directory types simultaneously:

1. *.tef files for opening
2. *.tef files for saving
3. MIDI files for importing or exporting
4. ASCII and ABC files for importing or exporting

Rollover help

Selecting this option activates the "**rollover**" help function. This is available for each button in the **palettes** (each key in the case of the "**keyboard**" palette), 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. In addition, if you hover the mouse over a note or marker, the tooltip displays the item's properties.

Extend Bends/Slides

Some sound cards don't support pitch bends greater than two semi-tones. This is why TablEdit, by default, doesn't generate bends and slides of greater amplitudes than this. Selecting "**Extend Bends/ Slides**" allows those with more advanced sound cards to produce true 1>7 slides and bends of two full tones or more. When exporting MIDI files, it is nevertheless recommended that you deactivate this function as there's no guarantee that the sound card of those listening to it can handle this correctly.

Flat Toolbars

Purely cosmetic, this option allows you to display flat buttons in the toolbar instead of bordered buttons. The setting also affects the palettes.

Variable Stem Length in notation

Objectively speaking, the ability to display and print variable stem length in the musical stave is an improvement compared to earlier versions where stems were all the same length. You may however choose which of these two possibilities you prefer.

Load Configuration with Files

TablEdit saves the display, printing and header/footer parameters with the .tef file.

If the "Load Configuration with Files" option is active, when you open with TablEdit a .tef file containing such configuration parameters these will replace the basic settings you've made in TablEdit. An asterisk displayed beside the TablEdit version number in the "**Title Information**" indicates that the currently loaded *.tef file contains such parameters. If the asterisk is in brackets, this means that these data were ignored because the "**Load with Configuration Files**" option is not active.

When several files are open at once in several windows, these configuration changes are applied to the active window and those not containing configured files.

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.

Note Duration Quick Entry

If this option is active:

- after **[Tab]**, TablEdit selects the most proper note duration. For instance, after a dotted 1/8 note, the current duration becomes 1/16 ; if you press **[Tab]** again, the cursor moves to the next whole beat and the current duration is restored to dotted 1/8 note. However the auto duration is canceled when the user has changed the current duration value.

- the "**Notes**" palette allows the entry of complex duration values in a single operation. Clicking on the lower left-hand corner of a duration button automatically applies a triplet value to the selected duration. Conversely, clicking on the upper right-hand corner applies a dotted value to the duration. Clicking on the upper left-hand corner restores the basic duration value.

Print Colored Notes

This option allows the display of notes in separate colors for each string in the notation. When selecting this option, a dialog box is opened which allows you to set the specific colors to be used.

Ad-Tab for Left Hand Fingerings

This allows fret numbers to be displayed and printed out in a different form and or color depending on the left-hand fingering specified for each note.

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 its 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 which will continue to take the assigned capo into account.

Playback cursor as metronome

This option forces the playback cursor to advance a full beat at a time rather than hitting every note.

Configuration 📂💾

These commands allow to save all your options (including the fonts) in a remote .ini file that you can eventually reopen.

Others...

This link opens a **dialog** that allows you to set several specific options which are also accessible as keyboard shortcuts. These options are also specific in the sense that they only concern the current file.

3.1.7.10 Other Options

- **Visualinear tablature:** Visualinear is a simple single-line system for notating guitar music. (www. twelvemonth.com).

- **Shape note notation:** Shape notes are a music notation designed to facilitate congregational and community singing. Shapes are added to the note heads to help singers find pitches within major and minor scales without the use of more complex information found in key signatures on the staff. The four-shape and the seven-shape systems are available in TablEdit.

- **Trombone tablature:** To displays a tablature for trambone. This option is toggled on/off by **[⇧] +[W]**. It is possible to activate it by mistake. If the instrument is an accordion, this option activates the Griffschrift display mode.

- **Display treble strings thinner:** This option allows to display treble strings with thinner lines. If the instrument is an accordion, this option causes TablEdit to use the **Corgeron System** to display the tablature (instead of the CADB system).

- **Display note names instead of fret numbers:** If the tablature is visible, this option displays the note name (for example C#) instead of the fret number. If only the notation staff is visible, this option displays the note name above the staff in a colored rectangle.The color of the rectangle is determined by the colors selected in "Print Colored Notes".

- **Irish Way:** Same as above except that the note names are displayed following the ABCD' convention.

- **Whole and half notes circled in tablature:** Whole and half notes are displayed in the tablature inside a small circle.

- **Always Full Stems in Tablature:** By default, in the tablature, whole and half notes have respectively no stem or only a truncated stem. This option forces a complete stem to be displayed in the tablature. If the previous option is active, the whole notes are always displayed without stem, so that they can be distinguished from the half notes.

- **Hide pp notes in tablature:** This option allows to hide in the tablature the notes whose velocity is pp. This option allows to realize exercises.

- **Hide pp notes in notation:** This option allows to hide in the standard notation the notes whose velocity is pp.

- **L.H. fingerings inside chord diagrams:** Instead of displaying left hand fingerings on a line below the diagram, this option allows them to be integrated into the diagram instead of rounds.

- **Display dead notes as fret numbers:** to display dead notes with a standard unframed fret number.

- **Display dead notes as Xs:** Exclusive from the previous one, this option allows to display an X instead of the fret number.

The pre-defined selections in the "**Special Instrument Name Prefix**" drop-down list (Dulci, Fiddle, Autoharp, Arab, Chroma, All-Key, Concertina...) allow you to assign the module a name which will cause a specific tablature display irregardless of the selected tuning (see **Special instruments**).

3.2   View Menu

Scale to 1/8 Notes	Shift+F7
Scale to 1/16 Notes (default)	Shift+F8
● Scale to 1/32 Notes	Shift+F9
Scale to 1/64 Notes	Ctrl+F9
Palettes	▶
Fingerboard	Ctrl+B
Track Window	Shift+F2
Quick View	Ctrl+F2
Acoustic Guitar	
● Bass	
Banjo	
Rhythms	

This provides easy menu access to the various "**View**" scales 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

There are four viewing scales available from the **{View}** menu:

- Scale to 1/8 Notes
- Scale to 1/16 Notes (default)
- Scale to 1/32 Notes
- Scale to 1/64th Notes

The scales are based on the interval of the notes so that viewing and editing (with TablEdit Editor) can be done more easily. For example, you will have difficulty viewing 1/32nd notes when shown in the "Scale to 1/8 Notes" view, but selecting "Scale to 1/32 Notes" will allow you to view 1/32nd notes very easily.

The first three of these viewing modes can be reached via keyboard shortcuts (**[shift]+[F7...9]**). The last, 1/64th mode, can only be reached from the **{View}** menu or by clicking on the small icon at the extreme left end of the ruler.

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. This mode is available only from the menu or the ruler. The first three modes mentioned above can also be accessed via the keyboard shortcuts **[F7...F9]**.

Palettes

TablEdit provides you with a series of "**Palettes**" giving you on-screen access to a wide variety of the features of the program.

This command opens a submenu that allows you to show or hide the different **palettes** available. You can also use the command **Options>Screen**.

Fingerboard

{View>Fingerboard} opens an auxilliary window which is by default displayed along the right-hand side of the main screen. This represents the fingerboard (fretboard) of the instrument. You can have it displayed horizontally by anchoring its window at either the top or bottom of the main screen or by selecting the appropriate screen in **Options>Screen**. You can toggle the display on and off using the keyboard shortcut **[Ctrl]+[B]**. To modify the width of the fingerboard if it's floating free of the main window, select one of its borders and drag it to re-size it to your desired size.

While MIDI playback, TablEdit displays fingerings on the fret board in real time.

When the MIDI playback is not in progress, TablEdit displays the fingerings used within the current selection (if you have selected multiple notes).

If the instrument is a concertina or an accordion, TablEdit displays the keyboard of the instrument.

Note: If you dock the fingerboard onto the left side of the screen, the display will show a left handed instrument.

Track Window

This window displays the measures of the various modules as rows of small buttons. These, in turn, contain a colored rectangle if the measure represented contains at least one note.

Currently selected measures are shown as pressed buttons.

Clicking on one of these buttons will immediately move the screen display to the measure and module it represents.

The module names are displayed to the left: in green when the module is audible or in red when it's been muted. You can mute or unmute each module by simply clicking on it's name. If you press **[Ctrl]** as you click, all the other instruments are muted

Complete measures, that is to say those whose cumulative note and rest values correspond exactly to the rhythmic signature, are displayed in green. Incomplete measures are shown in yellow and measures exceeding the signatures length are shown in red.

Quick View

This command opens a secondary window that displays the current and adjacent measures as they will be printed.

This allows you:

- to test instantaneously the result of the changes you make to your tablature.

- to view and play the tablature and/or standard notation in a clean and uncluttered window.

[Ctrl]+[F2] opens a new Quick View window without scrollbars or menus. This is the cleanest of playback windows and when used with a video capture application (such as CamStudio) makes for a very nice video that can be shared on YouTube or included in your own instructional materials. **[Ctrl]+[F2]** a second time dismisses the Quick View window.

The Quick View window can be floating or docked. Dock it by dragging the title bar at the top of the Quick View window to the edge of the primary TablEdit window, or by double clicking on the title bar across the top of the window. Undock it by double clicking on the "handle" to the left of the docked Quick View window or by dragging it with the **[Ctrl]** key pressed.

Use the two blue triangles on the left to move the system. While pressing **[Maj]**, the offset changes by increments of 10 (of 100 with **[Ctrl])**.

The **[F2]** key hides the ruler, markers, floating palettes and colored notes. Pressing **[F2]** again returns the hidden items to view.

Capture mode

If the clean mode has been activated with **[F2]**, resizing the floating Quick View window (or the TablEdit window, itself) will force a 16:9 aspect ratio.

In clean mode, when you first open the Quick View window, it displays the Title Screen which draws its information directly from the **Title Information** dialog using the fonts defined in **Options->Fonts**. When you start the MIDI playback, the title screen will go away and the scrolling playback will begin with a grey triangle marking the position of the playback. When the playback ends, the title screen returns.

Click anywhere in the Quick View to change the position of the TablEdit logo or to make it disappear.

The Module List

The last item of this menu is a list of all the modules in the current tablature. The module names correspond, by default, to the instrument selected for each module. This can be altered to any name of your choice (e.g. "First guitar", "Second guitar", etc.) in **{Score | Instrument...}**.

3.2.1 Palettes

The seven 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 seven palettes are:

- Notes
- Special Effects
- Dynamics
- Tools
- Custom
- Fingerings
- Keyboard

The palettes can be moved around, docked or undocked and resized. The **Keyboard** palette cannot be resized.

You can move a palette to a new location by clicking within the title bar, itself, and keeping the left mouse button held down allows you to move the palette freely in any direction.

To resize a palette, move the mouse pointer to the right-hand or lower edge of the palette to be resized until it changes into a double-ended arrow and then press the left mouse button and "drag" the palette to the size of your choice. Repeat the procedure for each palette.

Pressing **[F2]** hides the floating palettes (and the ruler).

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

Notes

The "**Notes**" palette contains controls relating to note duration, manual configuration of accidentals, tied notes and stem direction. These settings can also be made directly from the **keyboard**. The currently selected note duration is displayed as a pressed button. The duration value of the currently selected note is displayed with a purple border.

If the "**Dotted and triplets quick entry**" option has been selected in **{File | Options}>Advanced**, clicking in the lower left-hand corner of any of the note duration buttons will apply a triplet value to the selected duration. Clicking in the upper right-hand corner will apply a dotted value to the selected duration. Clicking in the upper left-hand restores the basic duration value.

Special effects
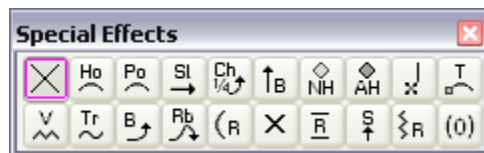
This palette provides mouse access to the most commonly used special effects (note that several of these effects also have keyboard shortcuts). Keep in mind that this palette only contains the most common effects. To access **all** of TablEdit's special effects, or to combine effects, you have to use **{Note | 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
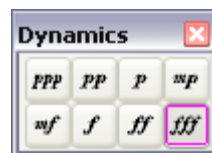
These settings affect the relative volume of each of the notes of the tablature. These differences in volume are reflected during MIDI playback and can be used to create a more life-like sound. The button corresponding to the dynamic value of the currently selected note is displayed with a purple border.

Tools

This palette contains various editing tools allowing you to edit global settings, insert elements such as text and custom chord diagrams, access various dialogs, move notes across the strings and Undo and Redo your latest editing actions.

Custom

The 16 buttons of the palette are programmable. To configure them, select an item in the tablature and press the button in the palette while holding the **[Ctrl]** key. So when you highlight the marker on the tab for the item you want, simply use **[Ctrl]+[click]** to make your new customizable button appear (programmed now to that last anchor/function). As soon as the button is configured, a graphic corresponding to the item is displayed and allows you to insert this one where you want and as many times as you like.

You can as well add an additional descriptive text that will be displayed in the tooltip. Just press the button in the palette while holding the **[⇧]** key. In the example above, the text "Fermata Up" has been entered. The same procedure applies to reprogramming or renaming a defined button.

You can also assign a character to the button. In this case, the cursor must be positioned on an empty place. Press and hold the **[Maj]** key while clicking the button. In the dialog box, enter the character immediately followed by the explanatory text, for example "+Increase element". This allows you to emulate the **[+]** keystroke without using the keyboard. This allows you to get most keyboard shortcuts with the mouse.

Fingerings ("Hand")
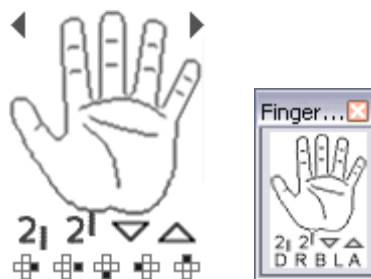
Officially called the "Fingerings" palette, this is, for obvious reasons, just as often referred to as the "Hand" palette. It allows the entry of left and right hand fingering indications as well as pick direction indicators. Thus, it provides the basic features found in **{Note | Pick strokes & Fingerings...}.**

Clicking on the fingers of the hand attaches the corresponding fingering indicator to the note beneath the cursor.

Clicking with the left-hand mouse button enters a number enclosed in a circle to indicate a left hand fingering while clicking with the right-hand mouse button 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 | Options}> Preferences**.

At the bottom of the palette you'll find a double row of small symbols. On the first row, 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. The items of the second row allow to put the left hand finger number in the notation and to adjust the position of this number. From left to right: **D** (Default right to the note) **R** (right) **B** (below) **L** (left) **A** (above).

At the top of the palette the button < and > allow to go back to the previous or to jump to the next note.

Clicking in the palm of the hand deletes **all** previously inserted fingering indicators.

The hand palette shows dynamically the strokes and fingerings attached to the selected note or marker.

You can double or divide the size of the palette by pulling its right border

Keyboard

The **Keyboard** palette allows you to enter notes by clicking on the keys of the keyboard. 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.

You can delete the hilighted notes.

The small black "**x**" indicates middle C.

3.3   Edit Menu

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 score. This includes the insertion of musical symbols, percussion events, crescendos/decrescendos, etc.

Important : In order to learn how to use TablEdit's workspace, 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 | Redo}** (or using the keyboard shortcut **[Ctrl]+[Y]**) will reverse the effects of any "**Undo**" operations that may have been performed. Again, this process is performed step-by-step.

Cut

This deletes the selected note(s) from the tablature and copies them to the clipboard. The operation can also be done using the keyboard shortcut **[Ctrl]+[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}** (see below) or using the keyboard shortcut **[Ctrl]+[V]**.

Copy

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

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

Select

This item leads to a sub-menu containing two menu items:

Select All

Selects all the contents of the current module.

Find and select

The dialog displays a list the various items used in the current module of the score. By checking "**All modules**", you can display statistics for the entire partition.

The Find button locates the first occurrence of the selected item type, then the next one and so on....

The Select button selects all of the items of the selected type (or within the current selection if there is is a multiple measures selection).

When you close the dialog the items remain selected and you can apply to them any action you want (copy or delete them, change their vertical position, etc...)

Note:

When you open the "Find and Select" dialog while holding down the **[shift]** key from the menu command, the dialog box also gives you the possibility to view the inner coding of the currently selected item and to modify it. This possibility exists only in the registered version.

Correct

This sub-menu gives access to functions which allow you to make bulk corrections to the notes included in the current selection.

Quantize Notes

This function has its principal use in connection with importing external file types, especially MIDI files. Its effect is to align a selected note or series of notes with the nearest note of the 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.

- Select the note(s) to be aligned,

- Press **[I]** or select the "**Quantize Notes...**" command from the menu. If you have chosen the menu command, you will be asked to specify note duration to use as alignment value. Otherwise, the previously selected value will be used silently.

Duration errors

This function works in conjunction with the "**Duration errors**" screen option. TablEdit corrects notes in error by reducing their duration or by creating tied notes where desirable. The image below shows how the duration errors (in red in the tablature) are corrected.
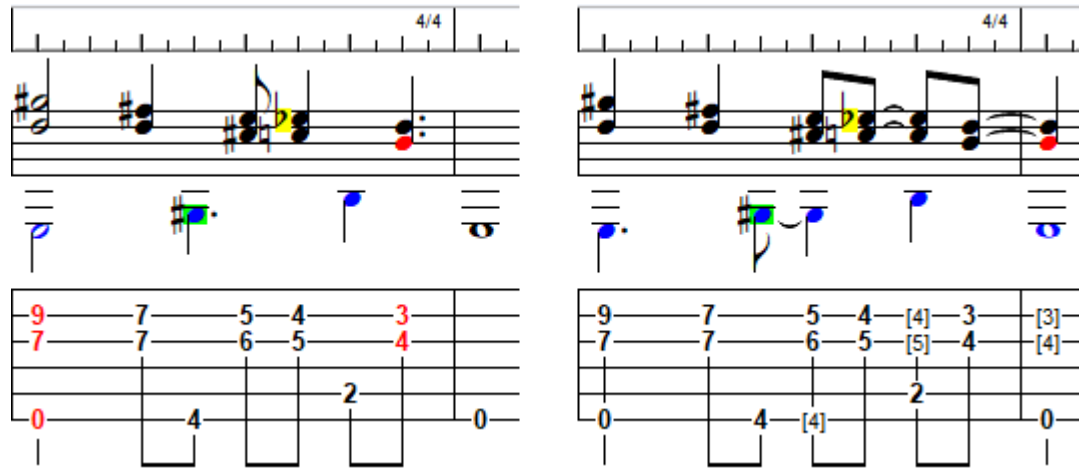
Note that a quarter note on the upbeat is not reported as a duration error but that TablEdit corrects it by creating a tied note. To avoid the correction, simply exclude the notes you do not wish to modify from the extended selection by creating a **multiple selection**.

Automatic rests

This function works in conjunction with the "**Automatic rests**" display option. TablEdit automatically corrects incomplete bars, either by increasing the duration of notes and rests, or by creating tied notes or rests. To prevent a tied note from being created, you must first insert a rest. For best results, you should use the "**X2**" option and explicitly assign each note to the **voice** to which it belongs. The image below shows how the automatic rests (pastel color) are converted.
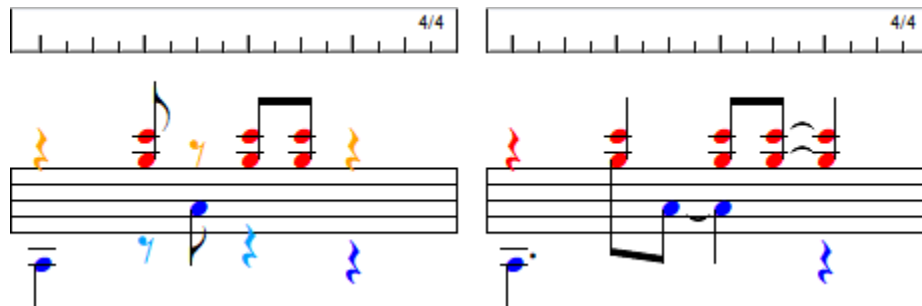
The action is applied to the currently selected measures.

Fingering Errors

This function works in conjunction with the "**Fingering Errors**" screen option. It applies only to the current position. The fingerings will be adjusted so that the chords are playable. It is particularly useful in the case of a PSG.

Edit Measures...

To delete measures
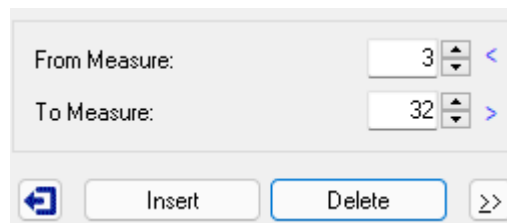
Simply enter the number of the first measure to be removed into the "**From measure:**" field and the number of the last measure to be removed in the "**To measure:**" field. Press the "**Delete**" button.

Notes: A score must contain at least one measure.

If the current measure is empty, the **[Delete]** key will delete it.

To insert measures

The dialog allows you to insert blank measures at the location of your choice. Simply select the measures that will be shifted to the right after the insertion. Press the "**Insert**" button.

Notes: A score may not contain more than 1024 measures 4/4.

To **insert** a measure before the current measure, press the **[Insert]** key. To **append** a measure at the end of the score, just go to the last measure and press **[Tab]** or **[➔]**.

To copy or to cut (move) measures
Press the "**>>**" button. The dialog box dynamically changes :

Enter the range of measures you wish to copy and at which point you wish to paste them. Then press **[Copy]** to duplicate the measures or **[Cut]** to move them at the desired location.

The "**Copy**" button copies the selected measures to the measure indicated in "To measure:", creating three new measures to accommodate them. Thus, in the example, the former measure 10 now becomes measure 13 while the copied measures are applied to measures 10 to 12.

The "**Cut**" button moves the copied measures to the position indicated in "To measure:". In the example above, the copied measures become measures 7 to 9.

If the "**Replace**" option is selected TablEdit copies the selected measures directly to the measure indicated in "To measure:", replacing the contents of a number of measures equivalent to the number of measures copied. In this case, a copy of measures 2 to 4 will replace the contents of measures 10 to 12.

Note: Using the keyboard shortcut **[Ctrl]+[Insert]** without first marking a block copies only the measure containing the cursor but does have the effect of marking the measure as a block and copying it to the clipboard in a single operation.

The dropdown list at the bottom allows you to select from the currently open scores, the one in which the copied measures should be pasted. The current tablature is highlighted in the list with a ">" prefix. When the source and destination scores are different, only the single copy operation is available.

[Close] - simply closes the dialog.

Text Manager...

TablEdit allows you to include a maximum of 512 different text items, 512 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 **[Ctrl]+[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 scores to allow detailed control over both their appearance and the way they sound when played back.

Format...

This command allows you to set the display attributes of the elements selected in the tablature, whether notes, rests or elements other than notes (texts, chord diagrams etc...).

3.3.1 Texts

TablEdit allows you to include up to 512 different texts of up to 512 characters:

- lyrics to a song,
- chord names,
- execution indications,
- Finger indications in the tablature (see also the Fingering function).
    - o right hand fingers (P, I, A or M)
    - o left hand fingers (0=inch, 1=index, etc.)

Text markers are shown as a small triangle occupying the place of a note in the tablature (▲ ▲ ▼). The orientation and color of the triangle will vary with the placement you select for the text. This marker, along with its accompanying text, can be moved, cut, copied or deleted just like any note.

Warning! Text markers (or any other object marker, 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! If all the strings in the tablature are occupied by notes (e.g. in the case of a chord on all 6 strings of a guitar), you can switch to fourteenth-note view and insert the text in the immediately adjacent available space.

To insert a new text in the score

Position the cursor at the desired location in the tablature and then :

▸ Type **[Ctrl]+[T]** or select **{Edit | Text Manager...}**. When the "Texts" dialog box opens, select an existing text (or create a new one) and press the **[Insert]** button.

- If you type **[T]** from an empty location, the text edit box will open directly, and you can create a new text and insert it in a single movement.

The text is displayed (and printed) above (▲) or below (▼) the tablature, in the tablature or above the staff (▲). This choice is made in the Format dialog box. Texts located relative to the staff are displayed or printed only if the staff is visible. Conversely, texts related to the tablature are not displayed if only the staff is visible.

The text can be composed of several lines. A line feed can be inserted by pressing **[⇧]+[Return]**.

To edit an existing text

There are several possibilities:

- Type **[Ctrl]+[T]** or select **{Edit | Text Manager...}**. In the "Text Manager" dialog box, select the text to be modified. The text is displayed in the text editing area on the right where you can edit it as desired. You can also double-click it to edit it directly in the list.

- Position the cursor on the marker corresponding to the text in the tablature and type **[T]**. The text edit box opens directly and you can edit the text.

- 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 editing operation.

Note that changes will be reflected each time the text is used in the tablature.

To delete text in the tablature

To delete a text, position the cursor on its marker and simply press **[Delete]**. This action has no effect on the string referred to by the deleted marker. The text remains in memory in the Text Manager list and can be reused elsewhere.

To format text

Use the **{Edit | Format...}** dialog box to define the attributes for displaying the text.

You don't necessarily have to redefine the format each time you enter text. Indeed, the last settings made in the Format dialog box are memorized and will be applied to the elements of the same type that you are going to insert. For example, if you formatted a text with Tablature font above the staff, all texts you will create will be in Tablature font above the staff.

Prefix the text with:
- &b to force bold text (&B to remove bold)
- &i to force text in italics
- &u to underline the text

The Text Manager

Selecting **{Edit | Text Manager...}** (or pressing **[Ctrl]+[T]**) opens the related dialog illustrated below. The field at the left will contain a list of the texts that you create. These texts may be actually inserted once or several times in the score. The texts that are not used in the partition are grayed out in the list.
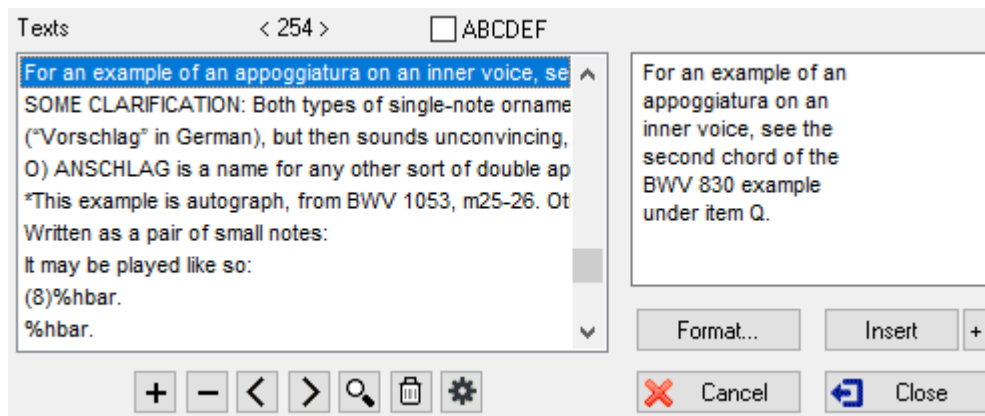
Here are the available actions:

✚ creates a new text. It's the first thing to do if the list is empty. You can enter the text in the list directly or in the editing field on the right.

━ 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 (▲ ▲ ▼) will also be deleted.

The **>** button selects the next text from the list. At the same time the first occurrence found is selected in the tablature.

The **<** button selects the next text in the list.

The **magnifying glass** 🔍 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.

The **trash** button 🗑 allows the removal of unused texts from the Text Manager. Texts which are not used in the tablature will be definitively removed.

⚙ 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.

[Cancel] exits the dialog and cancel any change made in the Text Manager list.

[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. The "**+**" button opens a submenu allowing you to choose the relative position of the text without going through the Format dialog box.

[Format...] open the "**Format**" dialog. This button is only active if the cursor is currently positioned on a text marker.

The check box marked "**ABCDEFG**" allows you to display the texts in the window either in their order of entry (default, unchecked) or alphabetically.

Texts and special characters

Special characters are texts that are a little peculiar. They are not displayed in the Text Manager. TablEdit creates them automatically when you enter a one-character text or a number less than 65536 using the Text Quick Entry Box **[T]**. But you can still enter a one-character text through the Text Manager. A special character is represented by a distinguishing marker ▲.

To edit the special character, just double click on the ▲ marker or select it and type **[Enter]**.

Tips:

You can define a text as not printable by selecting its marker and typing **[p]**. This text will be only displayed on screen.

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. For further details, see the topic **{Score | Lyrics}**. The Lyrics feature allows to manage the lyrics at the score level, instrument by instrument.

The alteration letters (# and b) may be converted into nicer musical symbols if TablEdit analyzes the text string as being a **chord name**. If the b character is not converted, you can force a flat symbol by typing a dot after the b (e.g. Bb.maj7). Then, the dot is ignored but the b is correctly interpreted as a flat.

A few texts are recognized as **macros** by TablEdit and product a specific effect:

- **%8va**

- **%tempo**

- **%Show**

- **%hbar**

- **%barchord**

TablEdit also recognizes the **file names** provided they are in the format "c:\folder\mybitmap.bmp" (the second and third characters are essential). TablEdit will then load the mybitmap.bmp image file and display the corresponding bitmap in the score to the desired location.

Some non-ASCII characters are displayed in the list as hexadecimal code (e.g. \x99\x9b\x9c). This is particularly the case for texts intended to be formatted with the musical symbol font Tef265_2.ttf. It is always possible to enter a character in the form "\x40", which will display an @.

See also : http://el-kay.com/tabledit/en/PlayingEffects.htm

3.3.2 Chord Manager

Selecting **{Edit | Chord Manager...}** or pressing **[Ctrl]+[D]** opens the first of related dialogs. The first one, illustrated here, is the **Chord Manager**, itself.
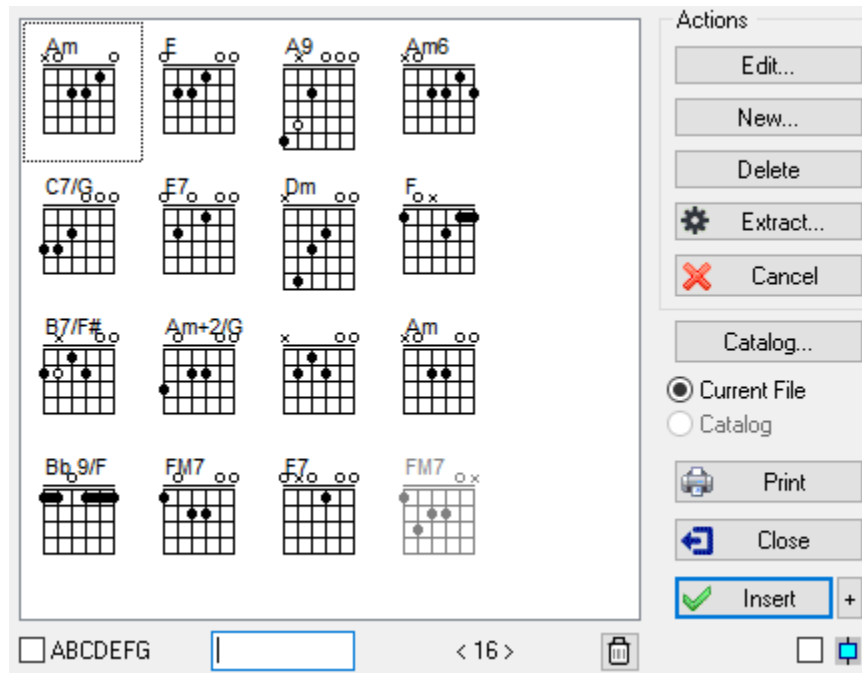
This contains a graphical representation of any Custom Chord diagrams you've created (or which have been created by someone else and distributed as a **Chord Catalog** (see below) and allows you to select one for insertion above the tablature. There are two kinds of chord diagrams you can insert into a TablEdit tablature: **automatic** and **custom** chord diagrams.

The **Chord Manager** deals only with **custom chord** diagrams. For the inclusion of automatic chord diagrams in both the on-screen display and on your printouts, see **Display options**. The other two dialogs belonging to the **Chord Manager** are the **Chord Editor** and the **Chord Finder**

Both **[Edit...]** and **[New...]** 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, of course, first be selected by clicking on it. 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 opens 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 a chord catalog file. Catalog files are standard TablEdit *.tef files containing only chord diagrams. They sometimes have a *.cat extension for easier identification.

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 | Options}>Display**.

[Cancel] exits the dialog and cancel any change made in the Chord Manager list.

[Close] closes the dialog without inserting a diagram into the tablature. Any new diagrams that may have been created will, however, be stored in the chord diagram window.

[Insert] closes the dialog and inserts the currently selected chord diagram into the tablature at the cursor position. The small **[+]** button allows you to choose the basic position of the diagram (above the tablature, above the notation, below the tablature).

Select an empty line since an **anchor point** in the form of a small gray rectangle 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 "**ABCDEFG**" 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. If this option is not checked, keeping the **[shift]** key pressed while using the arrow keys allows you to change the chord diagram order.

The edit field beside the "**ABCDEFG**" check box allows you to filter the chord diagrams.

The eraser 🗑 allows the removal of unused chord diagrams from the Chord Manager window. These diagrams are greyed out in the list.

The check box 📭 turns the dialog box into a non-modal window. That is to say that you can navigate in the score and change the cursor position. In this case, the **Insert** button does not close the window.

 By default, chord diagrams are displayed and printed using the color and the font defined for the "**Chord diagrams**" font. You can change the color by highlighting the diagram's anchor point and pressing **[c]**. The color will then be changed to that corresponding to the string number in the color palette for "**Print Colored Notes**". The size of the chord diagrams is bound to the "Chord Diagrams" **font** size. The position of the diagram can be fine-tuned with the **Format** command.

Note: The Chord Manager dialog can be resized.

See also: http://el-kay.com/tabledit/en/ChordDiagrams.htm

3.3.3   Chord Editor

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**", in **{File | Options}>Display** 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 **must** be selected in the Display options dialog. 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 the 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.
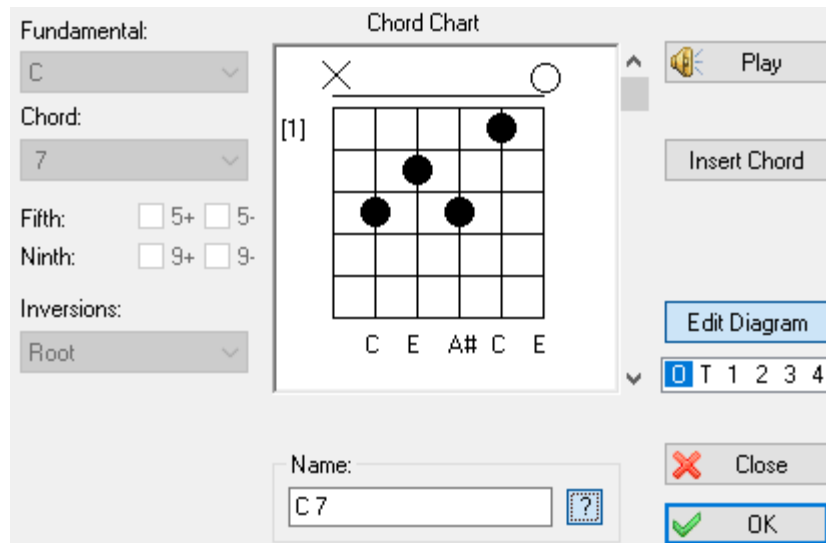
Clicking on either **[Edit]** or **[New]** in the Chord Manager opens the dialog illustrated here. If **[Edit]** is used, the editor will display the chord diagram currently selected in the Chord Manager. If **[New]** is used the editor will display an empty chord grid so that you can edit a new Custom Chord diagram.

The editor can also be opened using the keyboard shortcut **[shift]+[Ctrl]+[D]** from the TablEdit working window. In this case, if the cursor is located directly on a chord diagram anchor the effect will be the same as having clicked on the **[Edit]** button in the Chord Manager (you can also achieve the same effect by simply double-clicking on the diagram anchor). If the cursor is not located on such an anchor point the effect will be the same as clicking on the **[New]** button in the Manager and the editor will display an empty chord grid.

The boxes on the left are greyed out at the moment. This is because they belong to the "**Chord Finder**" which shares the same dialog as the "Chord Editor" we're discussing right now.

The buttons on the right are also fairly simple:

[Play] does just about what you would imagine it would. It "strums" the chord which you've defined in the editor window in the center of the dialog.

[Insert Chord] allows you to insert into the tablature grid the notes of the chord you have constructed in the editor window. Select the light blue cursor check box in order to choose the destination location. The "**Insert Chord**" button is enabled. Place the cursor at the desired position into the tablature and

press the "Insert Chord" button. **Note** that this does not enter a chord diagram above the indicated location but, rather, enters the notes themselves into the tablature grid. Strings that are designated as "silent" (with an "**X**" at the top of the chord grid) are not entered into the tablature.

The box below **[Insert Chord]** allows you to substitute the filled and empty circles normally used for chord diagrams ("**O**") with numbers that indicate the exact fingers used to fret the chord.

The most common diagram form is to use circles. If you choose to create a diagram using this form, simply clicking on the desired location (string and fret) in the chord grid will enter a circle at that point.

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 "**O**"), all the numbers will be replaced by circles.
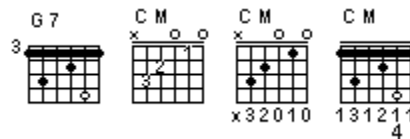
Instead of displaying the fingering number beneath (1), you can also have them displayed within the diagram (2) or beside the diagram (3). Simply highlight the diagram's anchor point and press **[b]**.
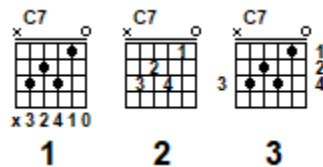
This is only a very basic description of the editing process. A more detailed discussion follows below.

[Edit Diagram] is a toggle switch which will take you to the "**Chord Finder**" form of the dialog.

[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 of the dialog can be used to enter the name you wish to assign to the chord diagram. The alteration letters (# and b) within the chord names are converted into ♯ and ♭ musical symbols. To force the symbol, simply use the macro %# or %b. For example "Bm7%b5".

The **[?]** button to the right of the field toggles TablEdit's automatic chord recognition feature on/off. If you click on the button, 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.

The Editing Window

The window in the center of the dialog is where you'll actually be creating or editing your chord diagrams.

The vertical lines represent the strings of the instrument. The number of lines corresponds to the number of strings assigned to the instrument in **{Score | Instrument...}>Module** and are displayed with the lowest pitched string on the left and the highest on the right.

The horizontal lines represent the frets of the instrument.

Open strings are represented by an "**O**" at their upper end and unplayed strings by an "**X**".

The vertical scroll bar at the right allows you to move along the neck of the instrument.

The number of the fret currently at the top of the diagram is displayed to its left.

If you've entered the editing window from the **Chord Manager**, quitting it using **[OK]** adds your new diagram to those already present in the manager window. Quitting it by means of **[Close]** will close the window without adding the diagram to the manager and any editing you may have done will be lost permanently. Both actions will return you to the chord manager dialog. If you then quit the manager using **[Insert]**, your diagram will be added above the current cursor position in the tablature. If you quit using **[Close]**, the diagram remains stored in the Chord Manager list but is not inserted into the tablature, itself.

If you entered the editing window using the keyboard shortcut **[Control]+[shift]+[D]**, quitting it using **[OK]** adds it to the diagrams already in the Chord Manager list and you'll be able to retrieve it later. Exiting using **[Close]** cancels any editing you may have done.

The **[Insert]** button in the **Chord Editor** window inserts the notes of the diagram you've created into the tablature grid itself and has no effect whatsoever on the diagrams stored in the manager window.

De-selecting **[Edit]** puts the dialog into "**Chord Finder**" mode.

Creating & Editing Chord Diagrams

Adding filled and open circles to 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, although you may not actually play the 1st fret, 2nd string C in a standard C major chord you may still want to show it because you do, in fact, fret the entire chord.

Use the right mouse button to add and remove open circles to the custom Chord Diagram. Open circles are generally used to show supplementary notes not usually included in a given chord. Finger pickers will want to use them to show the alternate notes played out of the basic chord position.

For example you may play the 3rd fret, 2nd string D while playing out of a standard C major chord. Showing both a C major and a C major added 9 chord diagram may clutter the display 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 unfamiliar passages.
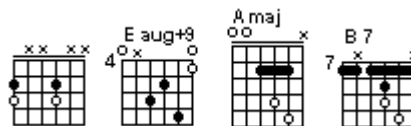
To indicate an open (**O**) or unplayed (**X**) string, left click above the fretboard display. This will toggle the display between the "O" and "X".

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.

Note: You may notice that the chord name changes as you enter the circles. This is due to the automatic chord recognition option mentioned above . If you wish, you can turn this option off by deselecting the **[?]** button to the right of the **Chord Name** field.

Creating Barré Chords

The chord editor automatically inserts a grand 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 right-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). Clicking on the lowest string of the secondary barré will cause it to be displayed as three, separate, filled circles.

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 Major 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 (right-click). In the case of the C chord above, a right-click on either end of the secondary barré will break it up to indicate that each string should be fretted by a separate finger.

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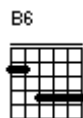
This technique can also be used to create multiple partial barrés such as those found in chords where the thumb of the left hand frets the 5th and 6th strings while another finger forms a partial barré on the upper strings.

You can "lock in" a barre all the way across the fingerboard. For this purpose, add only an open circle on the string at the position of the barre. An X on a particular string will be displayed behind the barre (indicating that the particular string is barred, but not played) without breaking up the barre. For example, in the G/C chord diagram below :

Creating a diagram longer than five frets

By default, TablEdit creates chord diagrams with a range of five frets, maximum.

In order to create chord diagrams of more than five frets, keep **[Ctrl]** held down while scrolling the

fingerboard position, either by clicking on the small arrows at the top and bottom of the scroll bar or by clicking within the scroll bar, itself. You **cannot** "drag" the scrollbar handle.
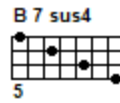
3.3.4 Chord Finder
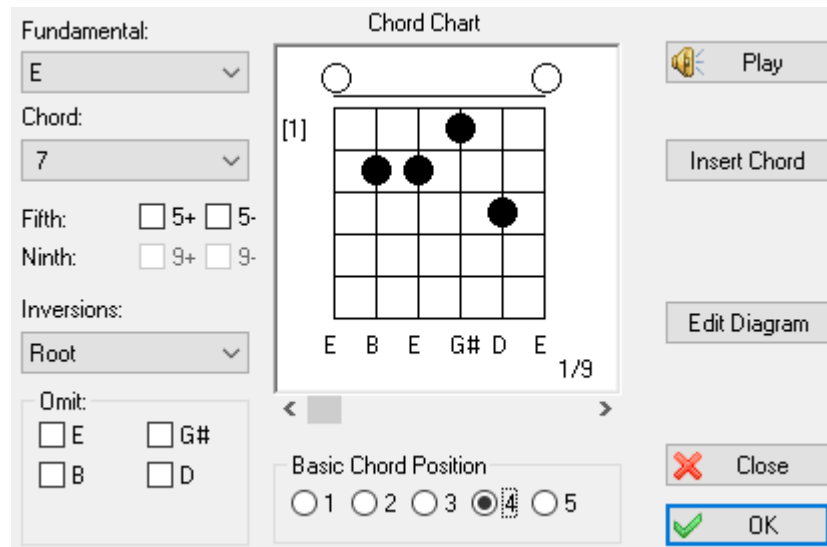
Depressing **[Edit Diagram]** in the **Chord Editor** dialog opens the **Chord Finder** dialog illustrated above. This is basically the same dialog as used by the chord editor but several new items are now available.

The Chord Finder is more than simply what its name may imply. It's also a helpful tool for learning chords, chord inversions and basic chord positions on the guitar (and other fretted string instruments as well). If you can't get the exact chord or fingering you would like using Chord Finder, see the section dealing with the Chord Editor. The Chord Finder uses the information in the following sections to build chords.

Fundamental

The "**Fundamental**" section is the basic chord selection area. Just click on the root of the basic chord that you would like the Chord Finder to build.

Chord - Fifth/Ninth

Select the chord **type** from the "**Chord:**" combo box. You should see a chord appear in the chord chart to the right. If desired and applicable, you can select **+** (augmented) or **-** (diminished) **Fifth** or **+** or **-** **Ninth**. For example to make a D7 chord, click the D in the "**Fundamental**" section and select "**7**" from the combo marked "**Chord**". The Chord Finder will make a D7 chord. Now if you select the check box marked **5-**, chord finder will flat the 5th thus creating a D7 flat 5th (D7-5) chord. If you select the **5+** instead, Chord Finder will sharp the 5th making a D7 augmented 5th (D7+5) chord.

Inversions

Selecting one of the inversions from the combo box will build the 1st , 2nd, or 3rd inversion of the basic chord you've selected.

Omit

The "**Omit**" section allows you to eliminate certain notes of a chord in order to build the chord for a fingering that may not use all the notes. For example, a basic C chord contains the notes C, E and G. To make it a C7, you would add the flatted 7 (Bb) note, giving you a chord made up of C, E, G and Bb. But, the most common C7 played in the first position only uses the C, E and Bb. The 5th (G) isn't played since it's masked by the Bb. To build this chord you would select C from the "**Fundamental**" combo box, select "**7**" from the combo box marked "**Chord**" and select "**G**" in the "**Omit**" section. The note names included in this section will vary according to the selections you've made in the other sections of the dialog.

Chord Chart

The chord chart displays the notes and fingering of the chord built by the Chord Finder.

Basic Chord Position

Selecting the "radio" buttons marked 1, 2, 3, 4 and 5 from this section will transpose the chord to the corresponding scale position the fingerboard. There may be several fingerings for each position. The figure below and to the right of the chord diagram (e.g. 1/8, indicating that the diagram currently displayed is the first of eight) will inform you if this is the case. The alternate fingerings can be accessed via the scrollbar at the bottom of the diagram window. Clicking on the small arrows at either end of the scrollbar will cycle through each of the available diagrams in turn. Clicking on the scroll field, itself, will take you directly from the first to the last diagram (and vice-versa).

3.3.5   Insert

This is the sub-menu which is displayed when you select **{Edit | Insert...}**. Most of these items lead to specialized dialogs, the functions of which are described below.

Many of these functions are important in the creation of so-called "**performance**" tablatures as they allow the insertion of real-time changes during playback.

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. However, you can set the range to consider by performing an extensive selection before inserting the scale diagram. TablEdit calculates the length of the range according to the length of the extended selection.

To delete or to move the scale diagram, select its ▣ anchor.

Tempo change...
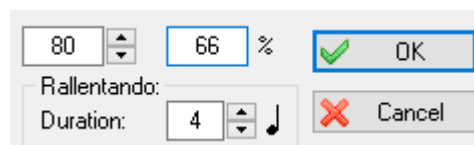
This opens a simple dialog containing a field displaying the general tempo set for the current tablature.

Entering a new tempo setting and exiting the dialog by clicking on **[OK]** inserts a tempo change marker ● above the tablature.

The "Duration" field allows a smooth transition from the old to the new tempo ("**Accelerando**" or "**Rallentando**" in case of decrease). For example to change from 120 BPM to 80 BPM in a single 4/4 measure, simply enter a new tempo of 80 with a duration of four 1/4 notes.

The area on the left shows the relative change from the **basic tempo** in percent. The text field can be edited and, if modified, the new absolute tempo is displayed.

The tempo change will remain in effect until a new tempo change is inserted or until the end of the piece.

To delete or to edit a tempo change, first select its ⬤ anchor.

Voice change...

| MIDI Patch: | Acoustic Guitar (nylon) ▾ | ✔ OK |
| Bank [MSB LSB] : | 0x00 ▾ | 0x00 ▾ | 🔊 Test | ✖ Cancel |
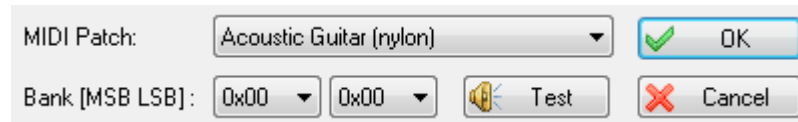
This allows you to insert a temporary change of MIDI voice (instrument) within a tablature.

After you've selected the new voice to use and clicked on **[OK]**, a ⬤ **marker (anchor point)** is inserted at the cursor position. When TablEdit 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 TablEdit encounters a new voice change marker or the end of the tablature.

If your sound card allows you to access alternative "**sound banks**" (MIDI instrument definitions), TablEdit will allow you to designate the program bank number in accordance with the card's documentation. The number is displayed hexadecimally after the main program number.

The bank numbers consist of a two byte code. If you wish to define a bank number, you have to select a hexadecimal number for the Least Significant Byte (LSB) **and/or** the Most Significant Byte (MSB). Suppose, for example, that the documentation for your sound card tells you that, in order to achieve a powerful electric guitar sound based on the **Distortion guitar (31)** voice, you should activate bank 16 (10H). You would then select **0x10** in the right-hand list (LSB). If that doesn't produce the desired change, try selecting **0x10** in the left-hand list (MSB). There doesn't seem to be a universal standard for which bytes are used so it's impossible for us to know which standard (MSB or LSB) each sound card manufacturer uses.

[Play] allows you to test the results of your settings.

Drum event...

Volume: ───◯─── 8	✔ OK
Patch:	✖ Cancel
35 Kick Drum 2 ▾	Character: G
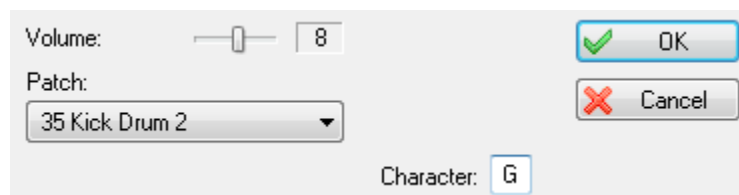
This allows the insertion of specific percussion events. Use the slider to set the desired volume level for the event in the field at the top of the dialog and select the event type (patch) from the combo box.

Clicking on **[OK]** enters the event at the cursor position. The ⬛ anchor 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 tablature grid. For extensive, repetitive percussion patterns, we suggest that you create a separate "**Drum tablature**" module.

The "Character" field below allows you to choose a letter that will be displayed in the tablature instead of the diamond-shaped icon. Please note: if you prefer no display at all you just have to enter a space.

Legato...

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

at the end point.
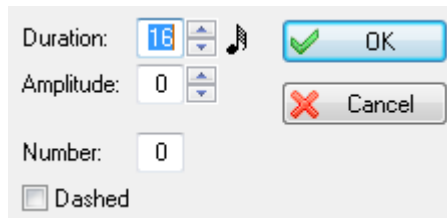
The dialog box allows you to define the legato duration, the arch amplitude and eventually a number (from 1 to 15). This number allows you to represent and to play a **tuplet** that TablEdit doesn't manage naturally. With this exception, the legato normally have no audible effect except for the tabs for **violin** or **flute**.

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 **[-]**.

Crescendo/Decrescendo...
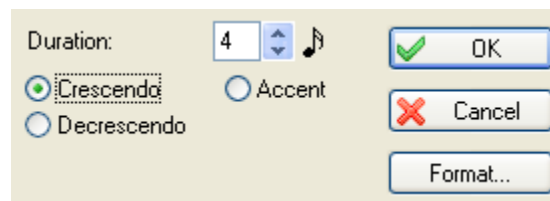
MIDI velocities (dynamics) are coded as a number between 0 and 127. In TablEdit, the dynamic value of notes can be adjusted only in 16 step intervals. Thus, from 127 (fff) the program dropped directly to 111 (ff) and so on.

The **Crescendo/Decrescendo** 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 between the beginning and the end of the crescendo that's already set to *fff*, the effect will be nullified. The reverse is true in the case of decrescendos.

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. Select the ◯ marker to edit the Crescendo/Decrescendo settings.

This dialog gives you the ability to insert an "**Accent**" marker. In contrast to the crescendo/ decrescendo, 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 drescendo/decrescendo marking.

See also the related discussion in the "**Using dynamics**" section of the tutorial.

Syncopation change...

Allows temporary changes of the basic syncopation value selected in **{MIDI | MIDI Options...}** dialog. The ⊙ anchor point is 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.

Musical Symbols...
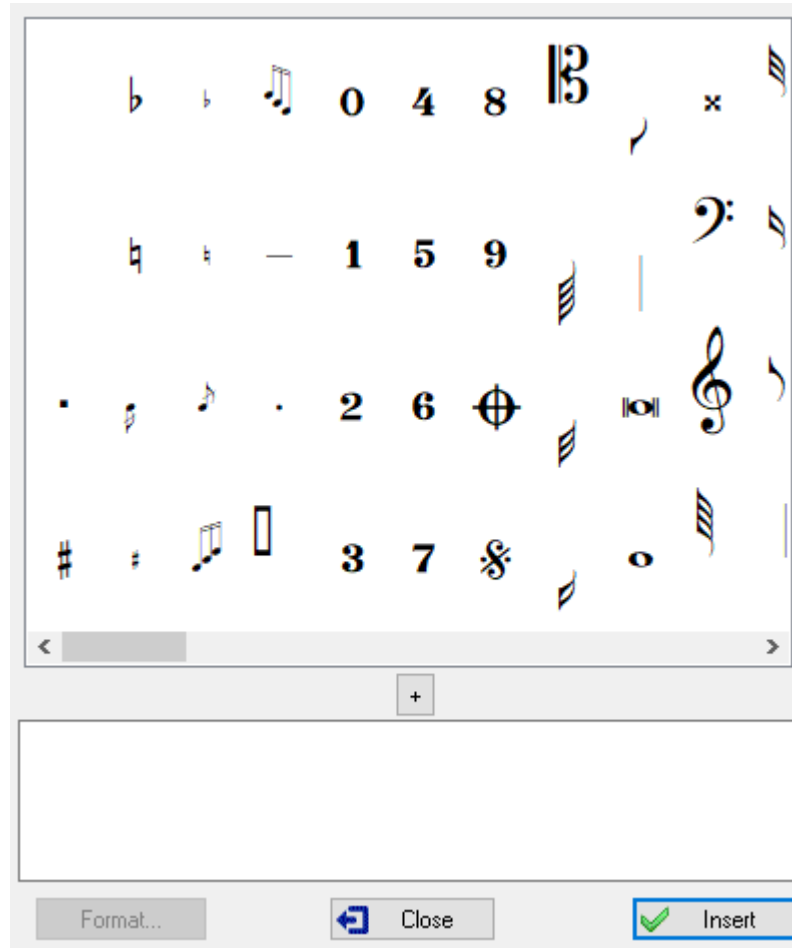
The dialog allows you insert specialized musical symbols such as trills, mordents, fermata and emphasis points in the score. To position the selected symbol, use the **Format** dialog.

As in the case of text insertions, symbols attached to the stave will only be displayed and printed out if the stave 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. The only exception is the fermata. If you select the anchor point △ and press the **[d]** or **[D]** key, you can choose how long the note closest to the marker should be suspended. The **[d]** key lengthens this time, while the **[D]** key shortens it. Normally, the marker is positioned at the same position as the note (or rest) to be impacted, but in the event of impossibility or ambiguity it can be placed immediately to the right of the note (or rest), at an odd position.

This function also allows indirect verification of whether or not the latest version of the TablEdit True Type font "Tef265_2.ttf" has been correctly installed on your system. If it isn't, simply install the latest

version of the font file from the tabled32.exe file.

Endings & Repeats
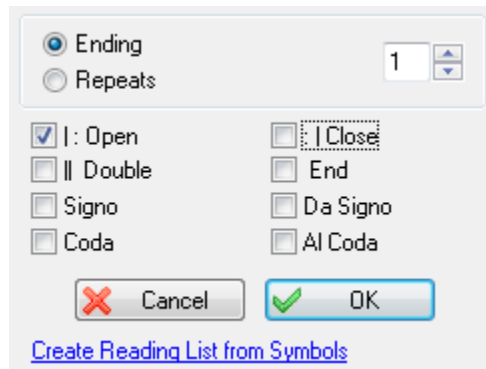
This dialog allows you to force the display of repeat signs, da Signo markings and section endings. It can also be opened from the corresponding option in the "Tools" palette.

Signs inserted in this manner are strictly graphical in nature and have no effect whatsoever on the order of MIDI playback. This one is strictly controlled by the entries made in the **Reading List**.This is primarily intended for those wishing to create personalized printouts. If you intend to use this feature, we suggest that the "**Reading Guides**" option in **{File | Options}>Display** be turned off.

Last, but not least, you can choose to convert repetition and ending markers manually inserted into the tablature into a Reading List by clicking on the link "**Create Reading List from Symbols**".

Ending bracket : How to span more than one measure?

You have to use text macros to span the additional measures

1. Add "**%barchord:**" at the end of ending measure to span to the next measure

2. Add "**%barchord:**" at the beginning of the next measure to span the entire measure

3. Add "**%barchord:15**" at the beginning of the final measure to span almost to the end of the last measure with a downward line at the end.

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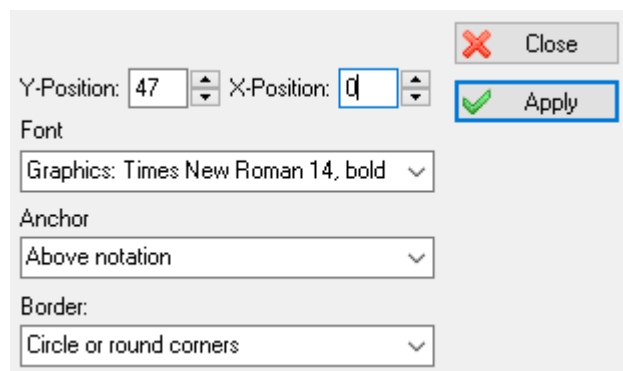
This option brings up one of several, different dialogs, depending on what element of the tablature is currently highlighted. These allow the display attributes of the selected elements:

- The **vertical or horizontal position** of most elements except notes

You can adjust the vertical or horizontal position of an element without going through this dialog box:

To change the vertical position select the marker in the tablature and type **[+]** or **[-]**.

To change the horizontal position select the marker in the tablature and type **[<]** or **[>]**.

- The **Font** used for texts and tablature numbers. The font can be selected from among any of those you've defined in the "**Font Options**" dialog.

- The "S**tabilo**" attribute for notes. This 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 or special characters. The check box 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.

- The "**Anchor**" is the basic position relative to which the element is positioned. For example, texts can be displayed (and printed) above, below or inside the tablature or above the notation. Elements positioned relative to the tablature (above, below or inside the tablature) are only displayed if the tablature is visible. Conversely, items positioned above the notation are displayed only if the standard notation is visible.

- With "**Border**", you can select a frame for texts and special characters. You can insert a single character enclosed within a square frame or circle. For example: ⑥ M A

  For a text of several characters and/or several lines, the frame will obviously not be a perfect square or circle but a rectangle with right or rounded corners, according to your choice.

The dialog box shown above is the one displayed for texts. It is the most complete version.

If you have selected one or several notes, the following dialog box will be displayed :
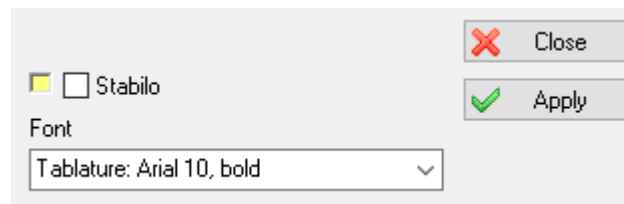
By clicking on the coloured box, you can change the colour of the stabilo if yellow does not suit you.

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.

You can also use the **{ Edit | Select }>Find and Select** function or make the key combination **[Ctrl] +[E]**, then select "Chord diagrams" in the list and finally click on the "**Select**" button: all chord diagram markers will be selected and can be formatted.

The "**Format**" dialog is non-modal. This means that you can continue to edit the tablature while the dialog is open. The controls it contains reflect the contents of the currently selected items.

3.4   Note Menu

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 the 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 | Options}>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)]** . To add a double dot, select the note then press **[:]** (colon).

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]+[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. A second press of **[L]** reverses the arc curve orientation.

Important : In order to learn more about note duration, please consult the "**Note Duration**" section of the tutorial.

Grace note...

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 dialog 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 (cf.also **Keith tuner**).
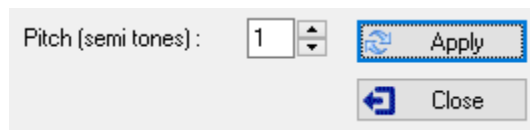
To change the pitch of a note, select the note in question and then select **{Note | Pitch change}** or press **[Ctrl]+[H]**. The note can be raised or lowered by up to three semi-tones.

To display the pitch changes in the tablature, you have several options. These are available in the **Preferences** tab of the **{File | Options}** dialog box if any pitch change has been entered:

The "**Pitch change**" dialog allows you to move the cursor through the tablature and make changes while it's open.

Attributes

This dialog box gives you the possibility to set some very specific attributes of the selected note or rest. The dialog box is dynamic and non-modal. It adapts according to the attributes of the selected element. The < and > buttons are used to jump to the previous or next element.

Most of these attributes concern the notation staff display and are also accessible through keyboard shortcuts, which allows them to be applied to a extended selection.

The available attributes are a little different   .

<table>
<tr><td colspan="2" align="center">**For a note:**</td><td colspan="2" align="center">**For a rest:**</td></tr>
<tr>
<td>

☐ Staccato (/)
☐ Upper voice (a)
☐ Move to left (O)
☐ Tie slur upward
☐ No stem and no flag (!)
☐ Exclude from beaming (x)
☐ Ottava bassa ([ )

</td>
<td>

☑ Hidden in notation (d)
☑ Lower voice (z)
☐ Move to right (o)
☐ Tie slur downward

☐ Ottava alta ( ])

</td>
<td>

☐ Secondary beam break
☐ Upper voice (a)
☐ Move to left (O)
☐ Hidden in tablature (t)
☐ No stem and no flag (!)
☐ Exclude from beaming (x)

</td>
<td>

☐ Hidden in notation (d)
☐ Lower voice (z)
☐ Move to right (o)

</td>
</tr>
</table>

- **Move to left / Move to right** : Moves the note oval one notch to the left or right.

- **Tie slur upward / Tie slur downward** : if the note is a tied note, forces the tie arc upward or downward.
  Tie slur inverted / Tie slur dashed : if the note follows a pull-of or hammer-on, inverts the tie arc in the staff or displays it in dashed lines.

- **No stem and flag** : hides the stem and flag of the note.

- **Exclude from beaming** : the note is not taken into account when calculating beaming

- **Ottava bassa / Ottava alta** : displays the note one octave lower or one octave higher.

- The possible combinations of the "**No stem and flag**" option and the "**Secondary beam break**" option on a rest deserve a little sketch:

default | "No stem and flag" only | "Secondary beam break" only | both options
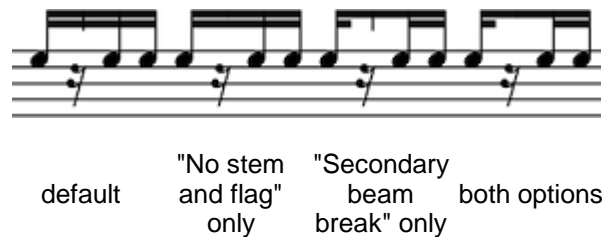
3.4.1   Dynamics

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

○ fff   ○ mp
◉ ff   ○ p
○ f   ○ pp
○ mf   ○ ppp

✓ OK
✗ Cancel

TablEdit provides 8 settings (see also **Crescendo - Decrescendo**):

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

The default dynamic level in TablEdit is *fff*.

This value can be changed in **{Notes | Dynamics}** or by using the "**Dynamics**" palette. After you select another level, that will remain in effect until you change it again. The new value is applied to the note or block of notes selected in the tablature. If you Select all measures, then select "f" or whatever you want, it will change all notes to that level, except the tied notes.

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]**.

The last dynamics operation performed can be repeated on a new selection by pressing **[F3]**.

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.

A detailed discussion of the **use** of dynamics in tablature writing is to be found in the tutorial chapter "**Using Dynamics**".

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

3.4.2   Duration Equivalents

There are seven standard note durations. Two naming systems are commonly used in the English language, British and American. The French and German conventions have also been included for the convenience of those working in these languages.

English	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

3.4.3   Pick Strokes & Fingerings

In addition to texts, TablEdit 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 shown here to the left.

The dialog can also be opened directly from the keyboard with **[Ctrl]+[F]**. The basic functions are also available from the "**Hand**" palette. Unless you don't close it, the dialog remains open and active in order you can enter other complex fingerings.

Strokes

The word "**Strokes**" refers to both the direction of a flatpick (plectrum) stroke and to the right hand fingers used to pluck the strings in fingerpicking styles.

Finger

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.

Selecting "Thumb" 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.

Selecting "Other Finger" 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 indications given for right hand fingers (thumb or other, non-specified, finger) do, however, have an effect on the behavior of TablEdit 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.

Pick

Selecting "Upstroke" inserts an upstroke marking below the tablature, directly beneath the affected note. Selecting "Downstrock" inserts a downstroke marking. These markings are important when writing out tablatures for any type of lead guitar, whether it be 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.

The shape of the indicator is set in the **{File | Options}>Preferences** dialog.

Note that if the velocity of the note is fff, the flatpick stroke is emphasized.

A little trick: by assigning a pick stroke to a tied note - which obviously makes no sense - you can change the orientation of the slur in the tablature. In the same way, with a right-hand attack indicator on the incoming note, you can change the default orientation of the slur in the tablature.

Left hand fingerings

Left hand fingerings are represented by a number (0 ... 4) inside a circle in the tablature and without a circle in the staff. Instead of a number, you can also choose any other character under **{File | Options}>Preferences**.

This function is also accessible from the "Fingerings" palette, which represents a small hand. When you click on a finger of the hand with the left mouse button, TablEdit integrates this fingering with the note that is currently selected or inserts a fingering mark at the current cursor position if no note is selected. The key combination **[Alt]+[0], [Alt]+[1] ... [Alt]+[4]** has the same effect.

Placing left hand indicators within the notation stave

When "**Into the notation**" is selected, the lower portion of the dialog changes as shown at left.
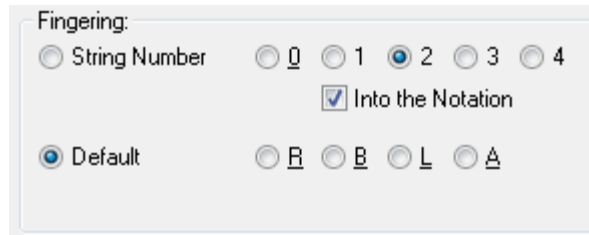
In the notation, the number of the finger is displayed uncircled. Even if the letter "T" has been selected as the right thumb replacement in the preferences, TablEdit displays a always a "0" unless you have selected the R placement option..

The "radio" buttons allow you to select the exact placement for left hand fingering indicators in the notation.

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.

These placements are also available at the bottom of the "Fingerings" palette and with the key combination **[Alt]+[R-B-L-T]**. Type **[Alt]+[D]** for the Default position (right).

To reposition a left hand indicator horizontally:

- place the cursor at a 1/64th note interval after the note to which the indicator belongs.

- press **[w]** followed by **[f]**

- use **[<]** and **[>]** to reposition the indicator.

You will notice that the "**None**" button has been renamed to "**String number**". This allows you to display in standard notation the number of the string to play surrounded by a circle and can be useful when the tablature is not visible. The string number can be positioned like the fingering mark, except that the default position takes into account the orientation of the note stem to display the number circled at the end of the stem.

See also: http://el-kay.com/tabledit/en/Fingerings.htm

Right hand fingerings

The default initials used are T, I, M, R, P but these can be changed to suit your personal preferences under **{File | Options}>Preferences**.

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

The function is also accessible from the "Fingerings" palette: when you right-click on the "Fingerings" palette, TablEdit integrates this fingering with the note that may be selected or inserts a fingering marker at the current cursor position if no note is selected. The initial of the finger you clicked on is displayed.

The indicator 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, you can place it on an adjacent free space. In this case, an ▢ anchor point will be inserted into the tablature.

Notes: As an exception to the rule, the "**Strokes & Fingerings**" dialog allows you to move the cursor through the tablature and make changes while it's open. The controls are dynamically adjusted following the current selection.
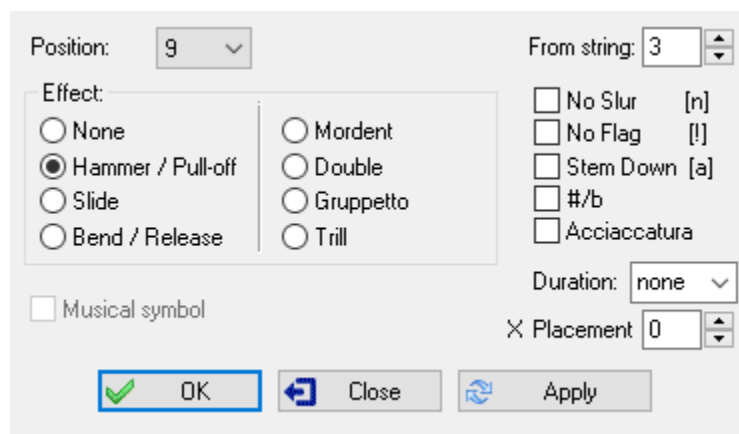
Fingerings can be entered as a **marker** on a blank tablature line. The advantage of markers is the ability to make horizontal/vertical adjustments to the fingering. To convert a fingering entered on a note to a marker, select the note and press **[f]**. The marker will be added to the right of the note.

The font used to display the fingering attached to a marker can be set individually with the **{Edit}>Format** function.. However, right hand fingerings attached to a note systematically use the "Texts 1" font and left hand fingerings the "Small Font" font (as defined under **{File | Options}>Fonts**).

The buttons "**<**" and "**>**" allow to go back to the previous or to jump to the next note.

See also: http://el-kay.com/tabledit/en/PickFingerings.htm

3.4.4 Grace note

Also termed "**Appoggiatura**", these are notes of no definite duration indicating "run-up" notes in the form of an effect. They are represented by a small note just before the main note in the standard notation. In the tablature, they use the "Text 2" **font**. Basically it is a 1/32th note which is played just before the main note. You can, of course, enter such notes directly in TablEdit 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

TablEdit 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.

Grace note management

You can perform the following actions:

▶ To move the small note horizontally, press **[>]** or **[<]** (option "**X Position**").

▶ To remove the flag from the small note, press **[!]** (option "**No Flag**").

▶ To delete the connecting slur between the grace note and the principal note, press **[N]** (option "**No Slur**").

▶ The grace note stem follows the stem of the principal note. Press **[A]** to force the grace note to another direction. (option "**Stem Down**")

▶ To change the duration of the grace note, press **[ )]** (option "**Duration**").

▶ To force the grace note on another string, enter the number of the desired string in the "**From string:**" field. This type of grace note is preceded in the tablature by a slur that can be avoided with the "**No Slur**" option

▶ To change the alteration of enharmonic grace notes, press **[b]** (option "**#/b**").

▶ To play the ornamental note before the beat, select the "**Acciaccatura**" option. The acciaccatura is drawn as a small eighth note (quaver) with a line drawn through the flag and stem. By applying this attribute to a grace note of the same pitch as the main note AND by specifying a duration, you will not get two repeated notes but you will anticipate the main note by making it start before the beat.

The right side of the dialog box gives you access to all the advanced options without having to remember the keyboard shortcuts.

Same pitch grace note

It should be noted that if the grace note occupies the same position as the principal note it will not be displayed (nor played) but that its tie will remain visible. This can be of use for notating hammered or slid notes with no distinct point of origin.

Basically, this special kind of grace note allows you to display a slur from nowhere in tablature.

But if you have changed the duration of the grace note (see above), the grace note will be displayed as a normal grace note and played back before the beat.

3.4.5 Special Effects
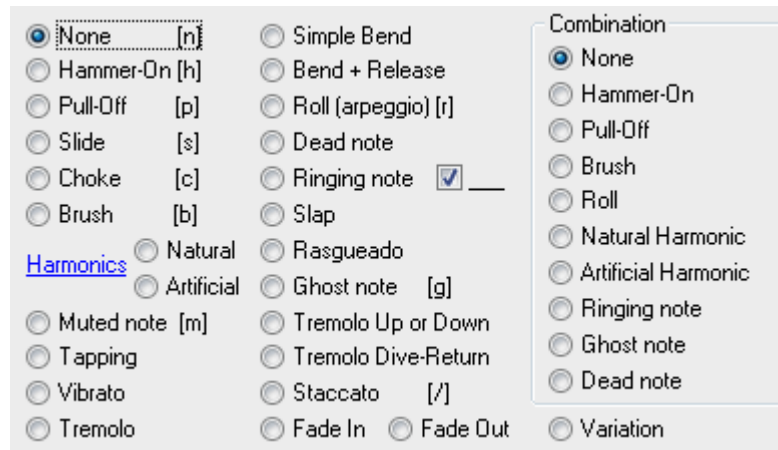
Selecting **{Note | Special Effects...}** opens the dialog illustrated to the left, giving you access to all of the effects available in TablEdit.

TablEdit provides a wide selection of effects that can be applied to the notes in the tablature.

To apply an effect, highlight the note(s) to be affected in the tablature and either left mouse click on the desired button in the "**Special Effects**" **palette**, activate the effect in the 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 to the left.**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. Certain effects can be combined and applied to a single note or notes. If not associated with any main effect, the effects selected from the "**Combination**" list have noticeable peculiarities:

- The slur in the standard notation for Hammer-On or Pull-Off is displayed at the beam or note stem level.
- 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.
- The arrow for Brush is 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)
Ho Po	**Hammer-on Pull-off**	**[H]** **[P]**	Apply a hammer or a pull-off to the next note on the same string. In case of successive slurs and if the "**Variation**" option is also selected, the intermediate note is skipped by the slur which jumps directly to the next note. To change the default orientation of the connecting arc, you can assign a pick stroke to the second note. Obviously, the mediator stroke will not be displayed since this note is not plucked.
Sl	**Slide**	**[S]**	Click here for a detailed explanation. Legato-slides are displayed with an arc instead of a straight line if the "**Variation**" option is selected.
x	**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 following notes on the three bass strings will be entered as muted by default.
Ch 1/4	**Choke**	**[C]**	Applies a rapid 1/4 tone bend to the highlighted note. The Choke pitch bend can be adjusted with **[>]** or **[<]**. "**Extend bends/slides**" must be selected in Advanced Options to get choke increases greater than 1.
B	**Bend**		Click here for a detailed explanation
Rb	**Bend & release**		Click here for a detailed explanation
NH AH	**Natural harmonic** **Artificial harmonic (octavados)**		Click here for a detailed explanation. You can modify the sound of MIDI harmonics by clicking on the blue "Harmonics" link and selecting the desired MIDI voice. "Music box", for example.
↑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 arrow is terminated when it encounters either an empty string or a "**ghost**" note. If the "**Effects in Notation**" Display Options is checked, brushes are displayed in the notation, left to the notes, when the horizontal position of the arrow (as determined by **[<]**) is not null. If the

			horizontal position is "15", the arrow is displayed right to the notes.
(ʀ	**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 "**Effects in Notation**" Display Options is checked, TablEdit displays a vertical curvy line. It adds a small arrowhead if the Roll is to be played from top to bottom. The roll is terminated when it encounters a "**ghost**" note. The effect should be attached to only one note at a time. 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. You can ask TablEdit to display dead notes as simple 'X' or as standard fret number by selecting the related option in Other Options.
⅋ʀ	**Rasgueado**		Causes, in effect, a series of brushes performed by the opening of the right hand from an initial fist. If this effect is selected, the "**Combination**" list dynamically changes and presents the various strum pattern you can select.
R̄	**"Ringing" note**		Doubles the audio duration of the selected note on MIDI playback without altering the value assigned to it in the score. Click here for a detailed explanation.
(0)	**"Ghost" note**	**[G]**	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 "**Muted**" effect and tied note values.
S̄⋆	**Slap**		Adds a slight, percussive sound to the note(s)
T̄⌣	**Tapping**		This is, in effect, a hammer-on where only the second note of the combination is struck (rather than plucked)
Tr~	**Tremolo**		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 **[<]**.
ᴠ᙮	**Vibrato**		Causes the pitch of the affected note to vibrate within a 1/4 tone interval. The vibrato frequency can be adjusted by selecting the note then typing **[<]**. 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 **[>]**. The value goes from 8 (1/2 tone) up to 1 then to 8 again. If the "**Effects in Notation**" Display Option is checked, TablEdit displays an horizontal curvy line.
	Staccato	**[/]**	Halves the assigned duration of the selected note(s) and raises the dynamic level one step. If the "**Variation**" option is simultaneously selected, the staccato dot is printed at the end of the stem. To reduce the duration of the Staccato, type **[>]**.
	Fade in		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 "Fade out" effect has been applied.
	Fade out		Causes the selected note to be faded out. The length of the effect is determined by the duration value of the note. Can be combined with a tied note to which the "Fade in" effect has been applied.

Remark

In order to notate an effect produced by the left hand **ONLY** (e.g. a hammer produced without the intervention of the right hand), enter the notes of origin and destination, apply the hammer-on effect to the note of origin and then apply a dynamic value of *ppp* to it. The result on printouts will be that the effect is printed but the note of origin isn't. It's an easy way to notate alternate string pull off (ASPO). You can also use the technique of creating a simple grace note where the ornamental note has the same value as the main note or which is starting from another string.
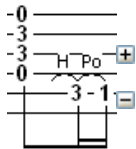
Detailed instructions for a Po without a prior note/tone:

Detailed instructions for an Ho without a prior note/tone1. Enter the location of the fret number (or 0 = nut/open) on the necessary string to indicate the silent starting point of the Ho2. On the same string, enter the higher fret number for the intended resulting tone when the Ho is executed3. Go back and click on the starting fret number to highlight it4. Click on Ho from the Special Effects menu to set the effect5. With the starting fret number still highlighted, go to the Dynamics menu and click on ppp   The fret number will be enclosed in parentheses e.g.: (0) and will not sound6. Reset the Dynamics to something other than ppp

3.4.5.1 Slides

There are several ways of playing what might, at first glance, seem to be a simple effect. The way you write slides into your tablature can make a world of difference in the quality of reproduction you achieve.
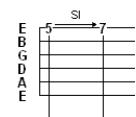
The default is a **simple slide** (glissando) where the first note is picked and then continues to sound as you move up or down towards the destination fret. To enter a slide, insert the first note and then press **[S]** to assign the "slide" effect to it. You can also select the effect from the **Special Effects** palette. Now press **[Tab]** to advance the cursor to the next position and enter the second note. The arrow indicating a slide will automatically appear.
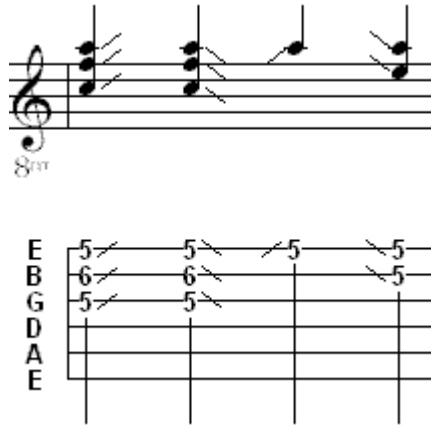
TablEdit allows you to enter slides without precise destinations or origins (**slide to nowhere** or **slide from nowhere**). In order to accomplish this, select the desired note(s), apply a normal slide effect and press **[>]** or **[<]**.

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.
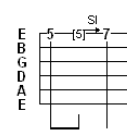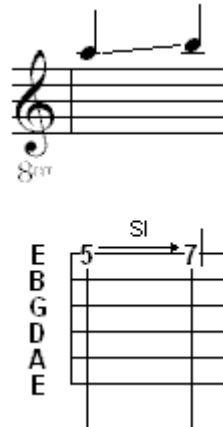
A **timed slide** can be created to select the exact point within the duration of an extended note to begin the slide. The normal behavior in TablEdit is for a slide to begin immediately after the note is picked. For example, a slide starting on a 1/4 note from fret 5 to fret 7 will result in 3 tones 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 **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 (tied) eighth note. Then advance the cursor to the next position, select the duration (in this case a 1/4 note) of the destination note and enter it.

The last type of slide is the grace note slide. The first step consists of selecting the destination note. Then from the **Grace Note** dialog box, you check the "**Slide**" box and you specify the starting fret. The grace note will appear in the tablature, as a smaller fret number followed by a slash. The small fret number represents the starting point of the slide. In notation, a grace note is inserted.
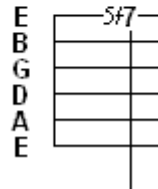
3.4.5.2 Bends
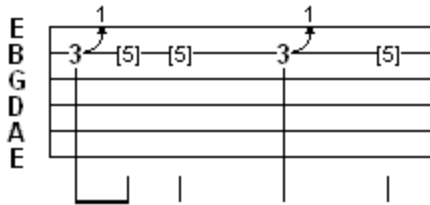
A **simple bend** is created by first entering two notes on the same string. The first note is the initial pitch and the second note the pitch to be achieved by the bend. Highlight the first note and apply the bend effect. A small curved arrow appears to the right of the number on the tab line. The small 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 if the Advanced Option "Extend bends/slides" is not checked. 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 the amount of sustain. In the first bend at left, the pitch change will occur over the 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
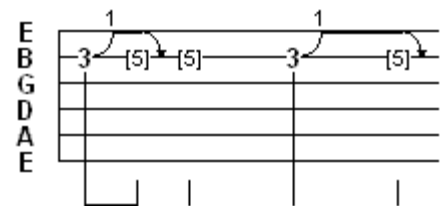
In order to create a more complex bend-release, e.g. a full tone bend followed by an half tone release :

- enter the three basic notes,

- apply the bend effect to the first and second notes,

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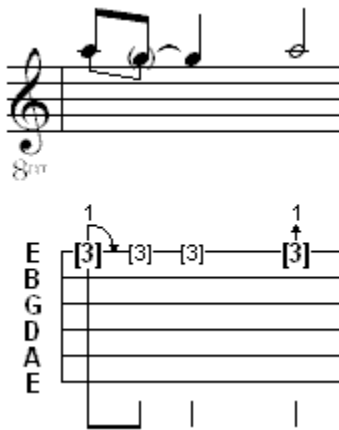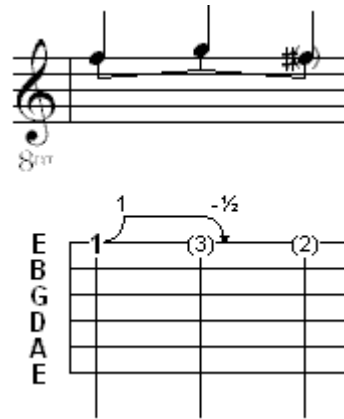
A **pre-bend release** is the same as a bend except the second note is at a lower pitch than the original note. The prebend release is indicated in the tab as an curved arrow with a number to indicate the number of tones in the release.

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, **NOT** the number of tones.

Keith Banjo Tuners

TablEdit emulates the effect
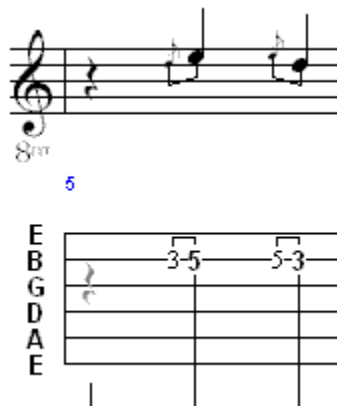
of detuning or retuning an open string while playing. The effect is only available for the 5-string banjo.

To enter a detune, enter a **choke** on an open note and use the **[<]** and **[>]** keys to give it the desired amplitude.

To enter a re-tune, enter a **pitch change** on an open note and apply a simple choke.

For a switch back effect after detuning or retuning, enter the effect normally and select the **Variation** option.

See also: http://el-kay.com/tabledit/en/AdvEffects.htm

3.4.5.3 Harmonics

A harmonic is a chime-like tone 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 desired effect. This can 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.

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 at the right 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.

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 pitch of the fretted note. Note the small filled diamond to the right of 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 **[<]** to

cycle through the available harmonics. TablEdit will then recalculate the note pitch and will display a small AH plus fret (i.e. "A.H.9") above the note.

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.
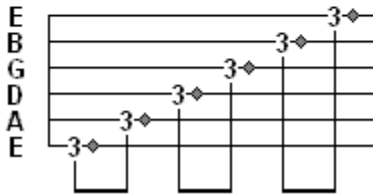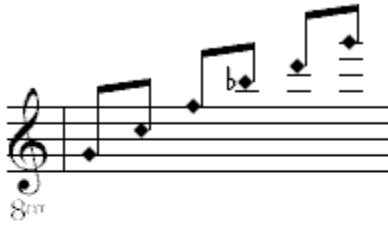
Artificial harmonics are played by fretting a string normally with the left hand and then touching the string with a right hand finger generally 12 frets higher on the fretboard and using another right-hand finger or the thumb to pick the string.

Note: It should be mentioned that, 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. To achieve the same display with the normal "**Natural Harmonic**", click the "8va" button after applying the effect.

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.

See also: http://el-kay.com/tabledit/en/AdvEffects.htm

3.4.5.4 Ringing Notes

The "Ringing Note" causes the selected note to ring out for twice the duration indicated in the notation. It's intended to allow a natural sustain in the MIDI playback without the clutter caused in both notation and tablature by an extensive use of tied notes.

Entry of such notes is simple. Just place the cursor on the note to be so extended and then select the effect from either the "**Special Effects**" dialog or from the **palette** of the same name.

In the example below, both measures are played in exactly the same way. The horizontal black lines extending to the right of each note indicates its effective duration. It can be shown/hidden using the shortkey **[_]** (underscore).

The "Ringing note" effect should be used sparingly. Here are a few guidelines:

- Use it mainly on series of two or more notes each having a minimum duration of an 1/8th note.

- With rare exceptions, it should never be applied to 1/4 notes.

- It should **never** be applied to whole or 1/2 notes.

- Don't use it where a tie is actually more appropriate.

- Don't use it to extend a note past the end of the measure.

The following illustration shows two examples of incorrect usage of the effect:

And this is the theoretically correct notation for the example above:

3.5   MIDI Menu

Play
Record...
Pause   Pause
Stop   Escape

Repeat
Relative Speed...
✓ Metronome...

Reading List...   Ctrl+R

MIDI Options...   Ctrl+K
MIDI Setup...
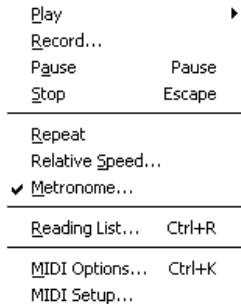
▸ The items in the menu shown here to the left contain controls having to do with the playback of tablatures, MIDI setup and settings. In addition, it provides access to the **Reading List** which controls the playback order of the different sections of a tune. It also contains several functions designed to be of assistance when learning new tunes.

▶ Play>

This button (or its shortcut **[Space bar]**) plays from the exact cursor position (or from the beginning of the current measure if the **[shift**] key is pressed) up to the end of the score (including all repeats, da Signos, etc indicated by the "**Reading List**"). If there is an extended selection, TablEdit plays all the notes in the horizontal bounds of the selection.

A long press opens a sub-menu, allowing you to select which portion of the current tablature is to be played back.

[F10] "**This measure only**" plays only the measure in which the cursor is currently located.

[F11] "**Selection only**" plays back a selected block of notes. No limitation is imposed on the size of the block.

[F12] "**All**" plays back the entire tablature from first to final measure no matter where the cursor is located when the command is selected.

The "**Monitor**" item allows MIDI playback to be controlled from the keyboard. Once launched, TablEdit plays the first note and then waits for you to press **[↑]**, **[↓]**, **[←]** or **[→]** to advance or rewind the tablature.

To prevent a module from being played, you need to remove the check mark of that module in the **MIDI Options** dialog box. With a little skill, you can do the same thing very quickly without opening the dialog box by clicking on the small green or red light above the button corresponding to the module. The keys **[1]** to **[9]** can also be used to achieve the same result.

When TablEdit encounters the text "%Show" in a given module during playback, this module is automatically activated and the played measure becomes the first measure on the screen.

The appearance of the tool bar changes during playback:

00:08 - 00:27 ↻ △ 140 100%   ☑ 🔊   ⏸ ⏹ ⏮ ⏪ ⏩
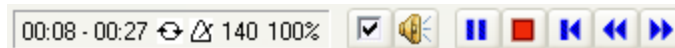
⏸ Pause

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 ▶ button or pressing **[Space bar]**.

⏮ Rewind

Rewinds to the beginning of the sequence and resumes playback.

The ⏭ and ⏮ buttons allow you to quickly advance or rewind the MIDI playback. The keys **[→]** and **[←]** have the same effect.

You can also use the scroll bar at the bottom of the TablEdit window to forward or rewind the tablature by measure.

Clicking with the mouse on any part of the score during playback restarts playback from that point. Clicking on an inactive module suspends playback and activates this module. If the **[Ctrl]** key is pressed, the module also becomes soloist. A second click restarts MIDI playback.

Record...

This command is only enabled if a MIDI-In driver is available and has been selected via the **MIDI Setup** dialog. It allows you to configure the **MIDI recording**.

Repeat

"**Loops**" the tablature for continuous replay. You can also activate the repetition mode by clicking on the ⟳ icon to the right of the time counter.

Relative speed...
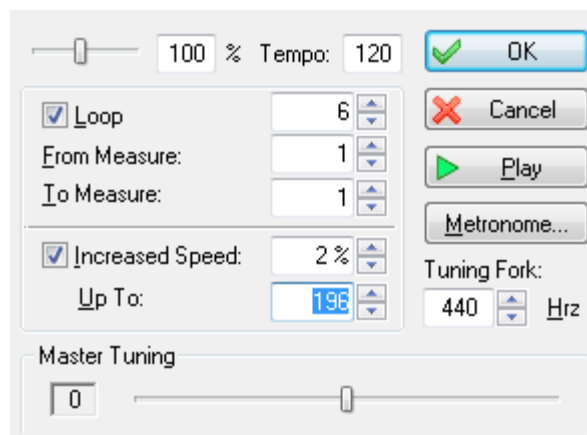
This function allows you to vary the playback speed of a piece in percentual increments of your own choosing. Eventual tempo changes within the tablature are automatically converted. The converted tempo change is displayed for informational purposes, only. This allows you to learn a tune more comfortably.

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.

The **[-]** et **[+]** keys change the relative speed when the MIDI playback is running.

Changing the value labeled "**Tuning Fork**" allows you to modify, in real time, the pitch of the MIDI output to make it finely match the tuning of your instrument.

Changing the value labeled "**Master Tuning**" allows you to modify the pitch of the MIDI output in real time.

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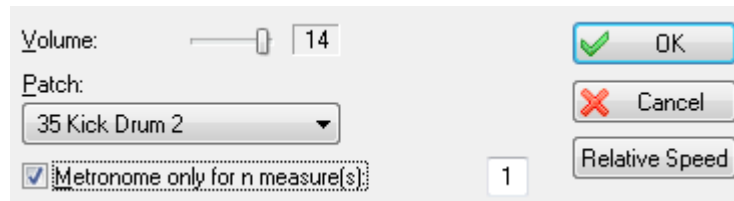
This simple dialog provides you with a metronome to mark time. There are three settings that can be made here:

"Volume" allows you to set the MIDI volume for the metronome. You turn the metronome off by setting the volume to **"0"**. The metronome can also be activated, while the tab is playing back, by clicking on the ◿ icon to the right of the time counter.

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 in this dialog is the "**Metronome only for n measure(s)**" check box. If this is selected, TablEdit will initiate the metronome for the indicated number of measures prior to commencing MIDI playback. The default value is for a single measure but this can be increased in the field to the right, giving you time to pick up your instrument and to feel the required tempo.

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.

MIDI Setup...

Selecting this option opens the dialog of the same name. This where you define the MIDI driver to play or to record your tablatures.

3.5.1   Reading List
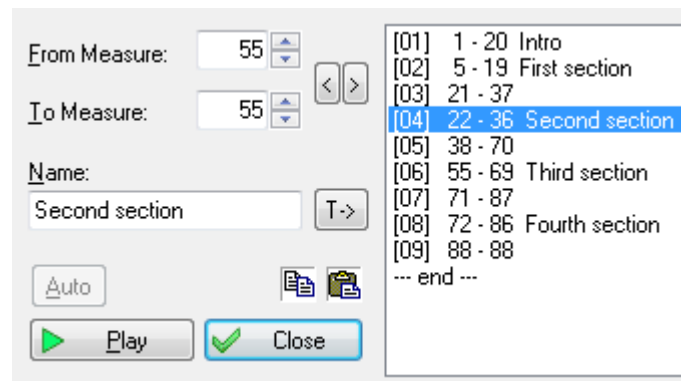
Selecting **{MIDI | Reading List...}** or pressing **[Ctrl]+[R]** opens the dialog displayed to the left. It allows you to specify the order in which you want the measures of your tablature to be played back or exported. The sequences you enter here are also responsible for instructing TablEdit where it should place its "**Reading guides**" (section repeat signs, section endings, da Capo/da Signo markings, etc.). These are inserted automatically when you click on **[Close]**.

The system is based upon the entry of measure sequences. Up to 96 such sequences can be added to the list.

If you've entered **1-4**, **2-3**, **5-5** (the "-- end --" entry is automatic) in the Reading List, TablEdit will play the measures in the following order : 1, 2, 3, 4, 2, 3, 5. 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.

You can give a specific name to individual entries in the Reading List. The interest in this lies in the possibility of identifying specific passages in a piece. Select the entry in the list and then enter the desired text in the "**Name**" field. Apply your text to the selected entry using the **[T->]** button.

The scrollbar at the bottom right of the main TablEdit window remains active while the dialog is open so that you can 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.

[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.

The 🗐 button allows you to copy the Reading List in the Windows clipboard as text.Conversely, the 🗐 button is used to create the playlist from sequences entered as text. The format is extremely simple: the sequence number in square brackets - a tabulation - the start measure - a tabulation - the end measure. For example: "[01] ➔ 1 ➔ 12"..

[Play] allows you to play through the tablature beginning with the selected sequence. As opposed to the function described under **{MIDI}{Play}>**, playback of a tablature initiated from within 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 take 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 4 measure introduction 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 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 (automatically 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 thereby marking measure 21 as the second ending of the first section.

After the repetition of the second 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 (n.b. 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. TablEdit 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 simple 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.

5. Optionally, as you are adding the items to the Reading List, you can enter a descriptive name. Highlight the item in the reading list, then type a short description in the "**Name**" text area below

the "**To measure**". click the "**T->**" button to apply the description.

You can add as entries as needed to describe how the measures are to be played and the proper symbols will be automatically added.

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

See also: http://el-kay.com/tabledit/en/ReadingList.htm

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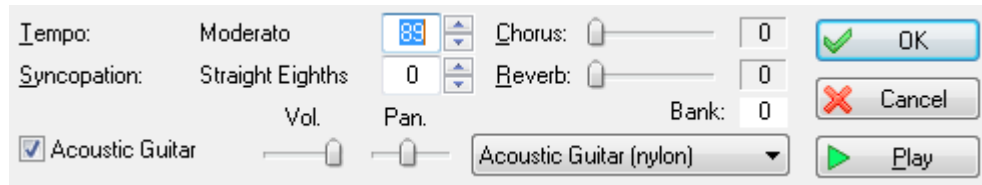
The options contained in this dialog allow you to set the parameters for the MIDI playback of tablatures.

[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 **{MIDI | 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". The optional number after %tempo determines the displayed tempo value: 8: eighth 4: quarter (default) 2: Half note. A dot brings up a dotted note. By typing `%tempo2.=50`, you will get the image of a pointed white followed by the text "=50".

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).

Initially all modules are check marked to play. Remove the check mark to prevent a module from playing (you can also click on the small red or green light above the numbered button in the toolbar). If you press **[Ctrl]** as you click, all the other instruments are muted.

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. This assumes, 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**.

When you click on one of the lists, the "Bank" edit field displays the GS sound bank that may be selected. When you edit this field, the drop-down list is modified: after the name of the MIDI instrument, TablEdit displays the sound bank number.The above options are applied to MIDI Export as well as to MIDI playback and are saved with the tablature file.

Tip for experts:

You can insert MIDI events not directly controlled by the TablEdit interface by inserting texts in the hexadecimal format : **0xXx 0xdd 0xcc** where **X** is the operator code, **x** is the MIDI channel, **dd** the first data byte and **cc** the second data byte.

For example, by entering **0x91 0x40 0x7F** you're telling TablEdit to send a note_on event (0x**9**0) on channel 2 (0x9**1** channels numbering begins with 0). This note is an E in the 3rd octave (**0x40 = 64)** at maximum volume (**0x7F = 127**).

More usefully, 0xB0 0x0A 0x7F throws all the sound over to the right-hand speaker while 0xB0 0x0A 0x00 throws it to the left channel.

Pressing **[shift]+[T]** opens a specialized dialog which allows you to define the type of MIDI event, an initial value ("**Val1**" and "**Val2**") and, optionally, a duration and an end (target) value ("**NewVal2**"). For single notes (**0x90**), the "**Duration**" field determines the duration of the note. For controllers (**0xB0**, **0xE0**, etc.) the optional fields value determines the duration of the transition between the initial and

target values. In the example above, TablEdit will initiate a series of pitch bends over a whole note duration (1/1) to decrease the notes played on the active channel by 8 or 2 semi-tones (depending on the sound card you're using).

For more details, see the documentation of your sound card and the examples at freetabs.org

See also: http://el-kay.com/tabledit/en/PlayingEffects.htm

3.5.3   MIDI Recording

This dialog allows you to set the parameters for MIDI recording.
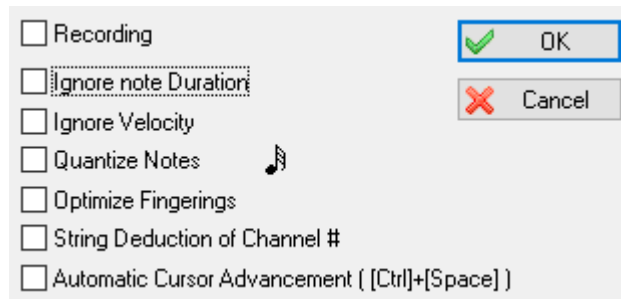
"**Recording**" This check box allows the activation of the recording and has the same effect as the ⏺ button displayed in the Tool Bar. If selected, all notes sent by the external MIDI source will be entered into the tablature of the active module.

There are two methods of recording:

Entry Mode

You simply play the notes on your MIDI instrument. The "**Automatic Cursor Advancement**" feature moves you to the next position once a note or chord has been played.

Synchronized Mode

You start the MIDI playback. The notes you play are inserted into the active module as you play them. In this mode, the "**Ignore note Duration**", "**Ignore Velocity**", **"Quantize Notes",** "**Optimize Fingerings**" and **"String Deduction"** options function in exactly the same way as the equivalent options of the **Import MIDI** dialog.

3.5.4   MIDI Setup
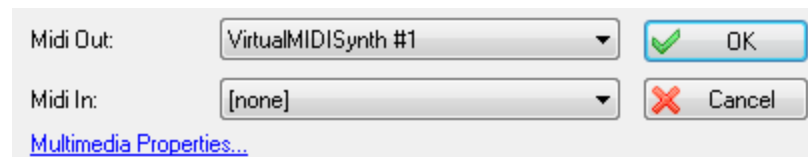
MIDI Out

The combo box in this dialog allows selection of the driver to be used by TablEdit for MIDI playback.

Indeed TablEdit does not create the sound, TablEdit sends instructions to your MIDI driver and it creates the sounds you hear.

Most PCs have more than one MIDI driver installed, so if you do not hear any sound on playback or are unsatisfied with the quality of the sound then test each of the installed MIDI drivers in the pulldown

---

menu of the MIDI Setup dialog box to find which one sounds best to you.

If you are not satisfied with the results of any of the MIDI drivers that are installed on your computer then there are third party drivers available from companies such as Roland and Yamaha that can be quite effective.

TablEdit uses the MIDI driver only when it needs it. So it's possible to work with another music program while TablEdit is running.

Note: If you don't hear anything when you start the playback, it's maybe necessary to reconfigure Windows to be able to play MIDI music.

This is what you have to do in Windows XP:

1. Click on the Start menu in your task bar and select **Settings>Control Panel**. Then double-click on the **Sounds and Multimedia** applet icon.

2. This will open the Sounds and Multimedia Properties dialog. Select the **Audio** tab.

3. Click on **[Volume]** in the **Sound playback** portion of the dialog in order to display the **Volume Control** panel.

4. If the **Mute** check box for "Synth SW" is checked, uncheck it.

And in Windows 7, 8 and 10:

1. Click on the Start menu in your task bar and select **Settings>Control Panel**. Then double-click on **Hardware and Sound**.

2. This will open the Sound Properties dialog. Select the **Playback** tab.
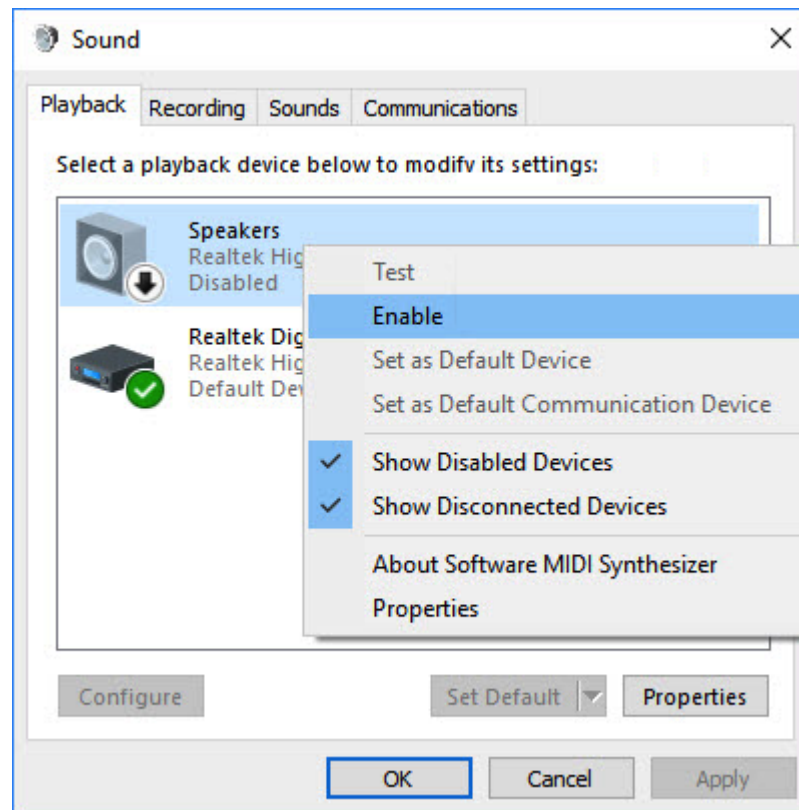
3. If the "Speakers" item is disabled, enable it. If the "Speakers" item does not even appear, right click on the list and check "Show Disabled Devices".

You can directly jump to step 3 by clicking the "Multimedia Properties..." blue link at the bottom of the dialog.

MIDI In

This drop-down list allows you to select the external MIDI source (MIDI keyboard, MIDI guitar or synthesizer) from which you wish to record.

Once you've selected the external source, the 🔴 button, which allows **MIDI recording** to begin, will be displayed in the Tool Bar.

Replace the basic Windows synthesizer with VirtualMIDISynth from CoolSoft

The sound of MIDI playback often lacks realism.

This is due to the limitations of the basic Windows synthesizer responsible for interpreting MIDI events.

You can considerably improve sound quality by replacing it with another, free, more powerful synthesizer, especially one capable of managing "sound banks" containing samples of real instrument sounds.

VirtualMIDISynth installs itself as a new MIDI output device under Windows, so its use is totally transparent and doesn't prevent you from keeping your basic Windows synthesizers. On the contrary, it can even correct an incorrect configuration.

To make it work, you'll need to download a sound bank. The VirtualMIDISynth website offers a selection of these.

3.6   Score Menu

The Score 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, clef, 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 various dialogs controlling the basic settings of TablEdit, allowing you to customize the programs performance to suit your own tastes and needs.

Instrument...

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

Time Signature...

Lets you set the basic rhythm for your tablature.

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.

Lyrics...

Opens the dialog that allows you to enter the lyrics and to link them with a specific module (instrument).

3.6.1   Instrument

The "**Instrument...**" dialog consists of three parts or "tabs", "**Module**", "**Tuning**" and "**Clef**". When the dialog is first opened, the "**Module**" tab is displayed. This is where you actually create the module destined to contain the tablature you will later create.
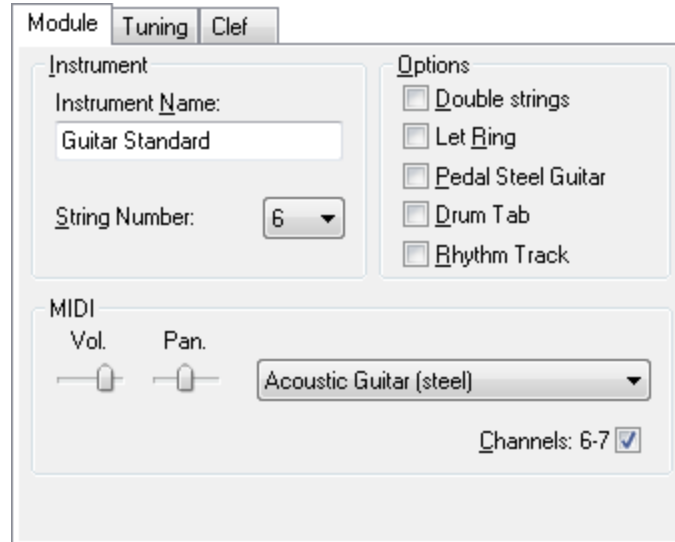
Instrument name

At the top of the "**Module**" tab, the "**Instrument name**" field displays "**Acoustic guitar**" by default. This can be modified manually to 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".

If the name of the module begins with a space **and** the "**Pedal Steel Guitar**" option is active the appearance of the tablature will change. A guitar tablature, for example, will be displayed with 7 lines and the fret numbers will be placed between the lines.

String number

Located directly beneath the "**Module name**" field this allows you to set the number of strings for an individual module. Use the combo list to select the number of strings to be used. Any number of strings between 1 and 12 can be selected. Each string can be individually tuned (see **Tuning**). In fact, you almost always want to select a predefined tuning in the Tuning tab.

MIDI

This portion of the dialog allows you to specify the basic spatial placement of the sound produced by the module and the MIDI instrument voice to be used. These settings can always be changed later, either here or in the dialog found under **{MIDI | MIDI Options...}**. The latter is to be recommended

when dealing with multiple instruments as all of the modules are then listed in one place. See "**MIDI Options**..." for details of these settings.

The "**Channel**" check box shows MIDI channel range used by the instrument. Normally, TablEdit 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. By the way, the algorithm used to determinate the orientation of the note stems is reversed.

Conversely, 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**.

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, TablEdit 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, TablEdit 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, TablEdit:

- 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.

- causes the slides to ring out as with a slide guitar or a fretless instrument. Also the slide does not start immediately but from half the duration of the starting note. Finally, the **slides** are displayed as a simple horizontal line, without the usual arrow.

- 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.

- 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. See also **Drum Event**

Rhythm Track

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

[<<] and **[>>]** - these two buttons move you backwards and forwards among the modules of the current tablature. If you click on one of these buttons while keeping the **[⇧]** key pressed, TablEdit inverts the current module with the preceding or following module. This allows you to easily change the

order of modules.

[Delete Module] - removes 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.

[Apply] - applies the settings or changes you've made to the currently selected module without closing the dialog.

[Cancel] exits the dialog and cancel any change you've made.

[OK] - applies the settings or changes you've made and close the dialog.

[Close] - closes the dialog.

3.6.2   Tuning

The second tab of the "**Instrument...**" dialog deals with the instrument tuning assigned to the current module. Incidentally, it allows you to adapt an existing partition to another instrument very easily. You can also open this tab by clicking on the instrument tuning displayed at the far left side of the tablature.
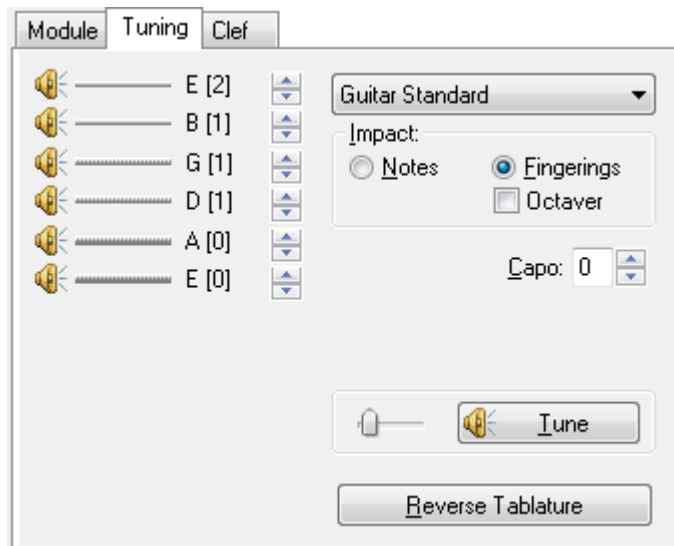
Individual string tuning

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 standard, 6-string guitar, if another number of strings has been selected in the "**Module**" tab 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.

Predefined tunings

Further to the right, you'll find a combo box containing a variety of common (and a few uncommon) tunings. Selecting any of these will automatically alter the settings applied to the strings. 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 eight 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.

Custom Tab Instrument

Among the predefined tunings, the "Custom Tab Instrument" tuning has a very special function. It allows you to freely define how the fingerboard, table or keyboard of the instrument is physically organized. You can define a hammered dulcimer (cymbalum), an instrument with partial capos, a chromatic harmonica, etc. When you select this tuning, the "Instrument configuration" button that appears opens the dialog box."**Instrument Configuration**".

Impact

For an existing score, it's useful to be able to specify if the changes are to affect the notes (default) or the fingerings. If you select "**Impact> Notes**" (default), only the note values will be changed. If "**Impact> Fingerings**" is selected, the fingerings will be adjusted so that the sound output doesn't change.

The "**Octaver**" Option allows you to tranpose the notes in order that they fit in the new selected tuning.

Capo

Below the tunings popup is a small box labeled "**Capo**". This allows any capo setting between **0** (no capo) and **15**. By default, the addition of a capo affects **both** the pitch of MIDI playback and the note pitches 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. There is, however, an exception to this. Tablature readers usually read the capo as if it were the nut of the instrument, notation readers do not. This means that the tablature reader considers the "**playing**" key of a tune rather than its "**sounding**" key. This can lead to some confusion if the two aren't the same, as in the example quoted above. To avoid this, there is a "**Capo doesn't impact Notation**" option in **{File | Options}>Advanced** That allows a capo to be applied without affecting the key used in the notation. If you select this option, a tune **played** in the key of A minor will also be **notated** in A minor irregardless of any applied capo position. Again, care should be taken to set the correct key (in this case A minor) in the "**Key signature**" dialog.

The chords deduced by the "**Automatic Chord Diagram**" (see **Display options**) function will remain in the actual playing key rather than being transposed to the playback key.

Reverse Tablature

This button allows you, if you are left-handed, to reverse the strings of the module. If the module contains **customized chord diagrams**, they will also be reversed.

Tune

[Tune] plays each string of the selected tuning successively, allowing you to tune your instrument to TablEdit. The slider to the left of the button allows you to adjust the speed of the playback. It should be noted that if **{MIDI | Repeat}** has been selected the sequence will be repeated until stopped by clicking

on **[Stop]**.

Special instruments

Since its beginnings, TablEdit has evolved to include instruments other than the standard, fretted instruments usually associated with a tablature program. The use of the software in connection with these instruments requires special comment.

3.6.3   Clef

The third tab of the "**Instrument…**" dialogue allows you to set parameters for the **Notation display** of the current instrument.
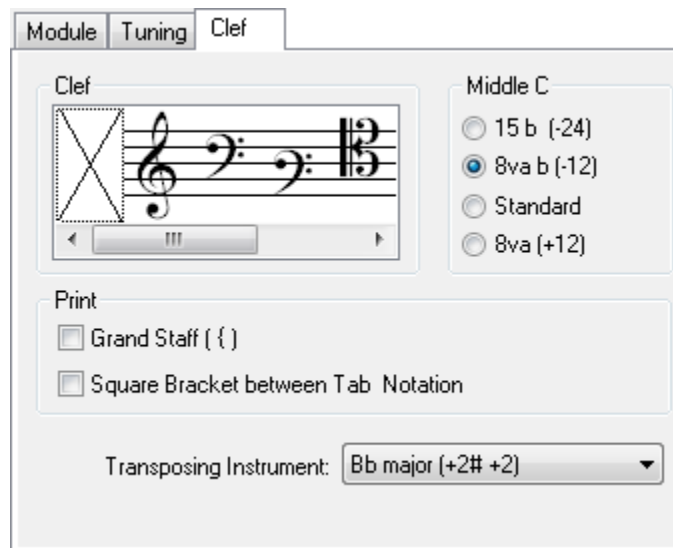
Clef

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.

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 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.

Note:

- The keyboard shorcut **[Ctrl]+[+/-]**, when applied in the stave, allows the position of middle C (and, consequently, the position of all the notes in the stave) to be adjusted up or down an octave at a time.

- TablEdit automatically applies a standard middle C for certain instruments (accordeon, harmonica, flute, pedal steel guitar). In order to force the position of middle C manually, the clef must have been adjusted, i.e. the default clef should not be active.

Grand Staff

If the range of the tuning is particularly wide (as in, for instance, the case of the pre-defined tuning "**Piano**") TablEdit will display both G and F clefs (with an accolade on printout). This will also be the case if the "8va" option is not selected and bass occupy more than four ledger lines.

The "**Grand Staff**" option forces the Grand Staff display whatever the tuning is.

Bracket

The checkbox allows you to force the printout of a bracket connecting the tab to the standard notation.

Transposing instrument

If your instrument is one of those for which the sound produced does not correspond to the notation, you can set the transposition value here. For example, on the staff for soprano clarinet, notes are played two semitones below the note actually written. If the note C is written in the score, the clarinet thus plays a Bb. It is a Bb transposing instrument.

3.6.4 Special Instruments

Diatonic wind instruments

This category includes the diatonic accordion and the harmonica. As both of these instruments make use of a special variant of the **Tuning** portion of the "**Instrument...**" dialog, a **separate page** has been dedicated to them.

Chromatic accordion

Florence Glorion had the ingenious idea of adapting to the chromatic accordion the Corgeron tablature system, conceived in the 80's for the diatonic accordion.

In this tablature system, each of the treble strings represents a row of the right hand keyboard. The left hand basses and chords are played on the two bass strings both tuned in C(1). A 3-row accordion will have 5 strings. A 5-row accordion, 7 strings.

The Instrument-> Tuning function allows you to obtain a tablature adapted to your keyboard. First select the predefined tuning "Chroma Accordion". Then use the "Instrument Setup" button to access the dialog box that allows you to:

 - enter the note that corresponds to the first button on the first row (from the top of the instrument).

 - choose the number of rows (from 3 to 5)

 - choose the progression from the four available (Glorion, Italian (standard), Bayan, French)

From this tuning, TablEdit is able to automatically recognize the instrument as a chromatic accordion and to convert the notes of the notation staff into a perfectly legible tablature.

The instructions for entering notes on a diatonic accordion apply to the chromatic accordion except that the discussion about the rows and the push/pull direction is irrelevant.

Banjo - Mountain Dulcimer - Strumstick

TablEdit recognizes these 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.

Clawhammer banjo

The 5th string can be assigned a special capo. Use for this purpose the "**Capo 5th**" field under normal capo. Unlike the main capo, which changes the tuning of all strings (including the 5th), this partial capo does not affect the pitch of the notes. In the tablature, it changes the display of the fret numbers and prevents a lower fret number from being entered.

Notes equal to the capo position of the 5th string will be displayed as 0's. Impossible notes above the capo position will be displayed as negative numbers. Notes fretted below the capo will be displayed according to their absolute physical position on the neck.

The above rules do not apply if the main capo is placed on a fret beyond the 4th fret. In this case, the capo will have the same effect as on a normal instrument. More importantly, they also do not apply if the two capos are "aligned", for example, main capo on 2nd fret and 5th string capo on 7th fret. In this case, TablEdit will display the fret numbers for all strings counting from a capo placed on the 2nd fret.

The option "**5th counted from the main capo**" allows to display the fret numbers by counting from the main capo.

Naming the **instrument** "**Capo-ble**" or "**All-Key**" makes it easy to use a capo on your banjo to play in other keys. Even if the tuning is that of a banjo, TablEdit will not recognize it as a banjo and will not apply the special 5th string treatment.

TablEdit uses the Choke effect on an open string to emulate the action of **Keith tuners**

Dulcimer - Strumstick

In order to force TablEdit to display the tablature using a diatonic fingerboard, simply enter "**Dulcimer**" as the **instrument name**. Conversely to manage a chromatic dulcimer, just change the name of the module to prefix it with "**Chroma**".

To create a tablature for dulcijo, a tree string banjo/dulcimer combo that looks as a small banjo, simply enter "**Dulcijo**" as the instrument name.

To get a Strumstick Merlin the name of a Strumstick module must start with "**Merlin**".

Four string banjo

This instrument has no specificity except one: if the name of the module starts with "**Banjo**", the chord position is not displayed on the top left of the chord diagram but to the right of the first fretted string.

Hammered Dulcimer

To create an hammered dulcimer, you have to use the "Custom Tab Instrument" tuning. You will then be able to define in the **Custom Tab Instrument** configuration dialog the courses and the bridges of your instrument.

Lute

The lute is generally represented (since the Renaissance) in seven lines of tablature, with numbers or letters (a=0, b=,1 c=2, etc.) for the position of the fingers, depending on the writing used (see **General Options**). The first six strings of the tablature have no particularity except that frets greater than 9 are written in Roman numerals if the option "a=0 b=1 c=2" is not checked.

The seventh string alone represents all the bass courses (so courses seven to thirteen). For example, "//a" means that the ninth course (7 + 2//) must be played open. A simple "6" means that the thirteenth string (7+6) must be played open, etc... TablEdit applies these rules as soon as the instrument has been initialized with the predefined FDAFDAA tuning. The tuning of the strings can of course be changed later.

The entry of notes in the tablature on the seventh line is done by the finger position that would produce the desired bass note on the lowest course: "10" produces the first open bass course, "8" the second, "7" the third, "0" for the last etc."

To configure a lute, first select the "**Tuning**" tab in the "Instrument" dialog box, then select the "Lute"

instrument from the list of preset instruments. You define in this dialog box the tuning of the first six strings and for the virtual 7th string, the tuning of the lowest physical course (the 13th).

A specific dialog box, which opens from the "**Instrument configuration**" button, allows you :

- to define the number of physical strings of the instrument n (from 7 to 21)

- to set the pitch of the bass strings 7 to n-1. Remember that the pitch of the lowest course has been defined in the "Tuning" tab.

- to define the tablature line on which the bass strings will be displayed (normally "7", entering the number "1" in the "Bass" field allows you to invert the tuning for example)...

The "**Import...**" button allows you to import a lute configuration from another .tef file.

In other words, in the **Tuning** dialog box, we define (as usual) the tuning of the first 6 strings and the lowest string (n). The "Lute Tuning" dialog box allows to define the tuning of the virtual strings 7 to n-1. For example, for a lute with 11 courses, you would define in the "Tuning" dialog box the strings 1 to 6 and the 11th course. In the "Lute Tuning" dialog box, you will define courses 7 to 10.

Tips:

TablEdit can also create a tablature for harp-guitar, a guitar with open bass strings. If the name of the instrument, entered in the "Name" field of the lute module, starts with the 4 letters "Harp" (e.g. "Harp guitar"), TablEdit displays the name of the open bass string note; if the name of a lute module starts with "harp" (in lower case), TablEdit displays the open bass string numbers

TablEdit is able to import files in Wayne Cripps format

Fiddle (Violin)

In tablatures written for the violin, the numbers don't indicate hypothetical, non-existant frets. Instead, they indicate the finger used to fret the string, this finger corresponds to a note in the ongoing scale. To ask TablEdit to use this type of notation just enter "**Fiddle**" as the module name.

To indicate the sharps and flats, simply select the note you have just entered and type **[+]** or **[-]**. The number in the tablature will be flanked by either an "L" (low) or an "H" (high). The algorithm used for deciding when a "L" low of "H" high finger position is displayed is relative to the diatonic scale.

If you have a C♯ displayed as "3H", you can change it into a "4L" by **forcing** a D♭.

Pedal Steel Guitar

A **separate page** has been dedicated to this instrument.

Tin Whistle / Recorder / Xaphoon / Native American Flute fingering charts

TablEdit can also create "tablatures" for flutes or xaphoon (this is a kind of mini-saxophone, also known as a "pocket sax" cf. www.xaphoon.com). Just select any of these four instruments in the "**Instrument>Tuning**" sub-dialog" and TablEdit will automatically display a graphical image representing the body of the instrument below the notation. Filled circles indicate closed finger holes, open circles indicate open finger holes, half-filled circles indicate partially covered finger holes. It goes without saying that the tablature, itself, has no significance in this case. The size of this image depends on the "Chord diagrams" font selected in **{File | Options}>**Fonts,

The "tablature" portion of tunes written for reed instruments contains three hypothetical strings which always maintain the same internal relation. You can change the tuning but make sure that all three strings are modified to the same degree (by, for example, pressing **[Ctrl]** while modifying a "string"). If this isn't done correctly, TablEdit will no longer recognise the instrument for what it is.

Tips:

The tab can be shown on screen but will be never printed. For the native american flute, if the tablature display is selected, TablEdit will print some numbers indicating the fingerings above the notation.

If the name of a Xaphoon module begins with 'M', TablEdit treats the instrument as a minisax.

If the name of a Tin Whistle module begins with 'B', TablEdit treats the instrument as a bombard. If the module name begins with 'U', TablEdit handles it as a Uilleann pipe. In this case TablEdit applies the staccato fingering as default unless the module name contains "Legato". If the module name begins with "Scottish", TablEdit applies the fingerings of the Highland bagpipe,

See also: http://el-kay.com/tabledit/en/Xaphoon.htm

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. (see **Special Effects**)

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.

Trombone

The tablature normally does not make sense for a trombone. The fret number is even the exact opposite of the physical instrument : the more the pipe is extended, the more the sound is low. By pressing **[W]** (for **W**ind instrument), you define the module as a wind instrument. Thus the logic is inverted : The 0 will be displayed as a 7, the 1 as a 6, and so on. In printout, the standard display of the tuning is replaced by a special display where each string represents an hole.

Microtonal Instrument

Some instruments, in particular oriental ones, produce naturally microtonal sounds. TablEdit allows you to emulate these instruments. In order to do this:

- Apply to the module any name starting with "Arab", for example "Arabic Oud".

- Select the note to be adjusted and apply the "Choke" special effect (**[c]**). TablEdit will then display an half sharp in the notation (which means that the note is augmented by one ¼ tone) and suffixes the number by '+' in the tablature. To achieve a half-flat, select the note, apply the "Choke" effect and type **[<]** twice.

Multitouch Instruments

With some instruments, it is physically possible to play different notes simultaneously on the same "string". For example, the Ztar, the hammered dulcimer or the accordion.

To manage the tablature of these instruments TablEdit allows you to display numbers aligned on the same tablature line. The instrument must be an accordion or the module name must begins with "**Ztar**" or "**Hammer**"

To enter simultaneous notes:

1. Scale up to the 1/64th Notes view

2. Enter the notes separated by an interval of 1/64 notes.

3. Select the notes you have just entered

4. Finally, select the Chord effect ![icon] in the Special Effects palette. The Chord effect replaces the Muted note special effect if the instrument is defined as Multitouch

3.6.4.1 Diatonic Instruments

Diatonic Accordion & Concertina

TablEdit automatically recognizes this instrument as soon as a tablature has been created using one of the pre-defined tunings proposed for it in the "**Tuning**" tab of the "**Instrument...**" dialog. TablEdit recognizes the concertina as long as the configuration name starts with "Concertina".

The appearance of the "**Special Effects**" palette will also change:

You can enter both the melody and the bass from either the tablature or the notation.

You can transfer notes found on the "**Pull**" **(T)** 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.

Notes entered in the notation are automatically placed on the line or on the row selected in the "**Special effects**" palette illustrated above. The "cross" button cancels all priority.

To enter the bass notes, enter the initial of the note in **Upper Case**.

To enter left hand chords, re-enter the initial a second time. If necessary, you can adjust the pitch using **[+]** and **[-]**. You can also use the keyboard shortcut **[§]** that turns a single bass into a chord or vice versa. In MIDI playback, the chords are played without the third. If you want to play a minor, major or 7th chord, use the last button on the Special Effects palette (the program performs a minor, major, seventh, neutral cycle).

By default, TablEdit provides two lines for the entry of basses and left hand chords. If the bass and the chord have to be played at the same time, a capital letter with a diagonal bar is displayed.

On screen, TablEdit can display 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.

The "Accordion" palette allows the entry of right hand chords as well.

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 alternate **Special Effects** palette (the next-to-the-last button in the palette)

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.

Notes:

By pressing **[&]**, you automatically enter "**row**" mode (aka Corgeron mode). This mode affects display and printout only. Entry from the tablature is almost impossible because the notes appear on the tablature where they are not physically. By default, the first two rows are named G and C. But you can define another string by editing the name of the accordion in the Instrument Configuration dialog. For example, if you enter "Accordion B&C#", TablEdit will display B at the beginning of the first row and #C at the beginning of the second.

The button **[_]** triggers the Chopard mode. The melody is displayed on a single tablature line grouping the notes pulled and pushed.

By pressing **[shift]+[W]**, you automatically enter in Griffschrift mode. A Griffschrift sheet looks like normal notes. But they are not notes, it is a tablature, each note symbol means only a certain button on the accordion, so it does not show the real pitch, but the button to be pressed. This can be recognized by the absence of the violin or other key and the absence of the signs (neither sharp nor flat signs are presented, but double crosses instead of or in front of individual note symbols).

It should also be noted that the pre-defined tuning used by TablEdit 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. More customization is possible with Instrument Configuration specific dialog (see below).

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 "**Instrument Configuration**" dialog shown below 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**" respectively.

Configuration of a diatonic instrument
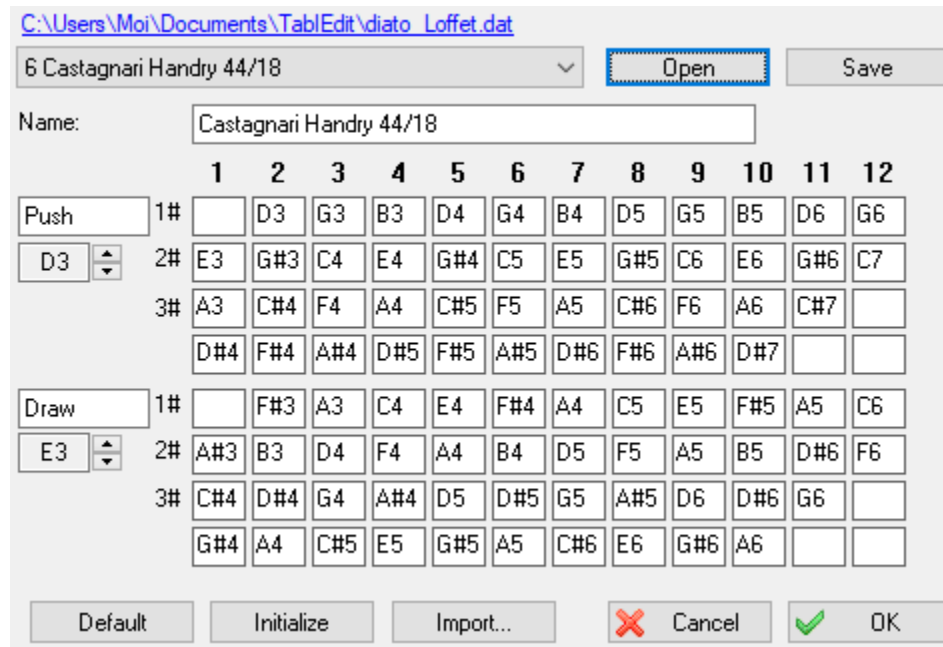
If either "**Accordion**" or "**Harmonica**" are selected in the "**Tuning**" tab of the "**Instrument...**" dialog, The **[Tune]** button is replaced by a button labeled **[Instrument Configuration]**. Clicking on this button will, in turn, open the dialog illustrated above.

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 populate 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. If the name of the configuration includes the number 4 somewhere, the dialog box shows 4 rows as in the picture above. If the configuration name contains the string "24B", TablEdit will treat the chords on the last line as additional basses.

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 lowest 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.

The **[Import]** button allows you to import a configuration from another TablEdit file without having to re-enter it.

[Open] loads the item currently selected in the list from the .dat file into the configuration editor.

[Save] allows you to save the configuration you've just created/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.

Anyway, TablEdit will save the custom configuration you've selected or defined with your *.tef file.

Note 1: You can easily convert an existing score by assigning a different keyboard configuration. Notes are automatically assigned to the appropriate buttons.

Note 2: For Accordion or Harmonica tablature, the following functions are limited or inhibited:

- Transpose. The dialog box is simplified. Alternatively, you can select all notes from the staff and press the [+] and [-] keys. TablEdit will transpose the notes and adapt the fingerings in the tablature if necessary, for example if a note entered in the Drawn direction is only found in the Pushed direction after transposition,

- Chord diagrams,

- Special effects. The only useful effect, staccato, is accessed via the [/] key.

Note 3: The .dat files supplied with TablEdit are copied during installation into the "My documents\TablEdit" directory. When you have modified a .dat file adapted to your keyboard, it is recommended that you rename this file to diato_adlib.dat. This way, you won't risk deleting it when installing a new version of TablEdit.

Note 4: In the "Tuning" tab of the "Instrument..." dialog box, the "**Invert tablature**" button inverts the lines Push and Draw lines. This allows you to display "Draw" at the top.

3.6.4.2 Tablatures for accordion

I am a diatonic accordion lover, a TablEdit user, and Matthieu Leschemelle asked me to write this notice to guide you little by little to build diato scores.

I assume you have installed the TablEdit software.

Tablature configuration

Instrument configuration

Now on the screen you have something that doesn't necessarily look like a diato tablature. To have a diato tablature, you have to click on the little "1" button at the top right of your screen (you can also click on the instrument name on the left) or select Instrument from the Score menu.

- The first two tabs of the window that opens are **Module** and **Tuning**. The Module tab has several functions:

  - In the field labeled "**Name**" you can enter the name you want to give to your instrument (for example "Diato").

  - On the right side of the box marked "**MIDI**" you have a drop-down menu that lets you choose the sound of the instrument that your sound card will play. For diato, you can choose Accordion..

  - In the "**Options**" area do not check any radio buttons, and if a box is checked, uncheck it.

  - Click the "Apply" button to have your changes taken effect.

Now click the **Tuning** tab

‣ From the drop-down menu (or if you prefer the drop-down list) at the top right of the dialog box, choose the instrument for which you are going to tablature. In our case, you must therefore choose "Accordion".

‣ You must now click the "**Instrument Configuration**" button to define the instrument you wish to play.

A new window opens, entitled "Instrument Configuration". The first time you start TablEdit, the program first prompts you to select a keyboard configuration file. Ready-to-use files can be found in the My Documents/TablEdit. These files have the extension ".dat".

In the "**Definitions**", pull-down menu, you will find the 8 instruments defined in the instrument configuration file you selected.

‣ Once you have chosen and selected the configuration corresponding to your instrument from the drop-down list, click the "**Open**" button and then click the "**OK**" button at the bottom of the window..

‣ The "**Instrument Configuration**" window closes, and you will return to the **Tuning** tab.

Note : If you click the "**Add**" button from the "Instrument" dialog box, you create a new tablature that you can set up as above; this allows you to create a multi-voice song.

Click on the "**OK**" button to close the window.

Configuring the workspace

You're almost ready to work on your favorite instrument.

To enter a diato score, you can either enter the notes on the staff, or enter the tablature directly.

The easiest way to enter is, I think, to display the staff and the tablature, because this display is very similar to tablatures that appear in the press or are sold in booklets. To do this:

‣ Go to the "**File**" menu then select "**Options**".

‣ You can also directly display the **Options** dialog box by clicking the ☑ button on the toolbar. Note that as you move the mouse pointer, the button's description will be displayed in a tooltip: "Options" for the ☑ button image, "MIDI Options" for the 🔊 button, "Print" for the 🖶 button, etc.

The **{File | Options}** dialog has 9 tabs (General - Display - Fonts - Print - Page Setup - Multitrack - Preferences - Screen - Advanced) and 4 buttons (Preview - Apply - Close - OK).

‣ For now, we will select the **General** tab: :

  ‣ In the "**Show**" part, we have to select "**Notation**" and "**Tablature**" (to select them, click in the small white square on the left of the option).

  ‣ In the "**Tablature Presentation**" part, select only --0--3-- (which is the default).

  ‣ Click the "**Apply**" button.

‣ In the **Display** tab, select only "**Reading Guides**".

‣ In the **Screen** tab, in the "Palettes" section, select "Notes" "Special Effects" "Shades" and "Utilities". To display the palettes, you can also go to the menu **{ View | Palettes }** and then choose the palettes you want.

‣ In the Advanced tab, I advise you to select only the following options:

- Auto load last open file

- Rollover Help

- Reset to last used directories

- Load configuration with file

- Rewind when playback completed

For the role of these options see the Advanced Options topic.

▶ Click the OK button

To avoid being obstructed by the palettes, place them at the bottom of the screen. You can also anchor them on the edges of the screen by moving them with the mouse to the desired area.

At this point, you should have on screen:

- a C or two 4's on top of each other.

- the musical staff with a treble clef

- a ruler

- a tablature line noted either P and D (CADB) or C and G (Corgeron). To switch from one mode to the other, simply press the **[&]** key on the keyboard.

You can change the screen layout:

▶ To move the ruler, just click and drag the mouse.

▶ To change the spacing between the notation staff and the tablature, put the mouse on the small purple square (⬚) located on the first barline, between the staff and the tablature, slightly above the P (or C). Click and release at the desired location. To change the spacing between systems, drag the small purple square extended by a line (▫—) in the same way. You can set a negative value but this is not recommended as you may have problems moving the cursor. When the tablature is too close to the staff, the purple square becomes more bold (■).

Personally, I put the palettes at the bottom of the screen and the ruler just above it; this allows me to enlarge the space between the staff and the tablature.

The note entry

We will (finally!) enter a tablature.

First of all, we need to define the **time signature** for this, click on the C (or both 4) to open the appropriate window and choose the time and interval.

for example:

- for a waltz or a mazurka: beat = 3 and interval = 4 ;

- for polka or scottish: beat = 2 (or 4) and interval = 4.

To apply this definition to all measures, it is necessary to indicate that it goes from measure 1 to the last measure. The "**From measure**" field must contain the number 1 and the "**To measure**" field must contain the number of measures; to display it automatically, click on the small right-pointing arrow located to the right of the field.

Click the "**Apply**" button and then click the "**Close**" button.

You must then choose the **tonality**. To do this, click on the treble clef. The dialog that opens presents

the treble clef, and just next to it, on the left, 2 small arrows: one up and one down.

The up arrow is used to add sharps (♯) and the down arrow to add flats (♭). The up arrow is also used to remove flats and the down arrow to remove sharps.

For a diato in G/C, either there is no alteration (neither sharp nor flat), or there is only one sharp.

To apply this definition to all bars (parts of the staff separated by a vertical line), you must indicate that you are going from bar 1 to the last bar. The "**From measure**" part must contain the number 1 and the "**To measure**" part must contain the number of bars; to display it automatically, click on the small right-facing arrow to the right of the number field.

Click the "**Apply**" button and then click the "**Close**" button.

As I said before, you can enter a score either by entering notes or by tablature.

For diato, there are two notations for tablature:

- CADB or Push/Draw or P/D

- Corgeron or G/C

It is almost impossible to enter a G/C tablature. This mode is only valid for display and printing.

If you don't know the CADB format: here is a brief description :

- On the P line: you are in Push - on the D line: you are in Draw/Pull

- To indicate that the key number is on the inner row (C row), the number is followed by ' (e.g. 5' 6' 10')

- To indicate that you have to play on the inner row (G row of the one G/Do) the number is alone (ex: 5 6 10)

- For 3-row instruments, the keys of the third row will be 1" - 2" - 3" - ...

I almost forgot the view scale or display width; on the ruler, on the far left, there is a note image. If you click on this image, the display widens or narrows and the note on the ruler changes: eighth note - sixteenth note - sixteenth note - triple eighth note - fourteenth note - eighth note...

On the ruler, the space between two strokes corresponds to the duration of the displayed note.

If the shortest note in the tablature you want to enter is the quarter note or the eighth note, the eighth note must be selected. For more information on this, please refer to the [View menu](#) item.

Entering the melody

To move from one note to another, you can use either the tab key or the arrow keys.

a) Entry with the Tab key.

The Tab key **[Tab]** is located to the left of the key with the letter 'A'.

- Position the cursor on the first line of the musical staff.

- In the "Notes" palette, select the note duration, for example quarter note.

- Press the **[Enter]** key

- The note is displayed on the staff: you have just entered an E.

- Press the tab key once.

- The cursor moves and you're ready to enter a second note.

- Move the cursor to the second line of the musical staff and select the eighth note, then press the

[Enter] key. This allows you to enter a complete score.

When you have entered each note, you will see that the tablature is created automatically. However, our wonderful instrument allows you to play certain notes in two different ways; for example the "E", the first note entered can be played in the first row by pressing the 5 key, or in the second row by pressing the 4 key.

Below the first note, in the tablature, there is either a 5 or a 4.

▶ For ease of use, set the tablature to CADB mode (if you are in Corgeron mode), using the **[&]** key.

▶ To move the key from row D to row P, put the cursor on the key number, press the **[Ctrl]** key (at the bottom left of the keyboard) and while holding it down, press the **[-]** key on the numeric keypad of the keyboard.

▶ To move from Row P to Row D, press and hold the **[Ctrl]** key and press the **[+]** key on the keypad.

This command is also available from the Utilities palette.

So here is the first mode for entering a tablature by typing notes on the musical staff and moving by the tab key.

Now position the cursor in the tablature part on the number corresponding to the last note entered, and press the **[Tab]** key.

▶ Position the cursor on the tablature and type the number of a key on the diato keyboard (for example 5 or 4' or other),

▶ Select the duration of the note on the "Notes" palette, then press tab,

You have just used another way to enter diato tablatures.

Warning: to enter the **[']** you must be in lower case, otherwise you will enter a 4. To know if you are in lower case, check that the middle indicator light on the right side of the keyboard is off.

Note: You can see that on the "Notes" palette, the buttons with the note types (quarter-note - eighth-note ...) are labeled F4 - F5 - F6 - F7 - F8 - F9. This means that instead of selecting the note duration using this palette, you can use the function keys F4 - F5 - F6 - F7 - F8 or F9 on your keyboard.

See the list of all keyboard shortcuts in your favorite software.

● To make a dotted note, select the '.' in the "Notes" palette.

● To make a tied note, simply position the cursor on the note to be tied and press the [L] key.

● To make triplets, click on the '3' sign in the "Notes" palette.

b) Entry with the arrow keys.

This entry mode can be used on the musical staff as well as on the tablature; the difference with the previous method is only in the movement of the cursor.

▶ Select the '**X**' button in the "Notes" palette to activate Automatic duration mode; this button is selected by default when TablEdit is launched.

▶ Position the cursor on the first position of the bar (either on the staff or on the tablature).

▶ Press the enter button: The note displayed has the maximum duration of the measure:

● one whole note if the time signature is 4/4

● a dotted half note if the time signature is 3/4

- one half note the time signature is 2/4

- etc...

Now you have to look at the view scale displayed on the ruler; in fact, each press of the **[→]** key on the keyboard will move the cursor by the value of the note displayed on the ruler (eighth note - sixteenth note - sixteenth note - fourteenth note). Thus, if you want to enter a quarter note and it is an eighth note that is displayed on the ruler, you have to move the cursor by 2 clicks of the right arrow; if it is a sixteenth note, you have to move it by 4 clicks.

If you make a mistake, simply delete the note you have entered (**[Ctrl]+[Z]** or **[Delete] keys**) and click the arrow again. With a bit of practice, you will learn how to change the duration of an existing note directly with the Notes palette.

In Automatic Duration mode, it is therefore the movement and position within the bar that determines the duration of the last note entered.

Chord and bass entry

Once the melody has been entered, the corresponding chords and basses must be entered. For this, there are two lines under the tablature.

To find these positions, put your cursor on the first note of the tablature and click on **[↓]** (once if you are on the "D" line and twice if you are on the "P" line).

You are on the first chord line.

Click **[↓]** again and you are on the second chord line.

Go back to the first chord line and put your keyboard in capital letters (caps lock key under the **[Tab]** key).

Press the **[A]** key once, you have just entered an A bass.

In the "Notes" palette, select the duration of the bass (e.g. the quarter note).

Tabulate and press the **[A]** key twice; an 'a' is displayed - you have just entered an A chord.

If the duration of the chord is different from the bass, select its duration from the "Notes" palette.

The MIDI Playback

Once the score has been entered, it must be listened to.

To launch the playback, you can go to the "**MIDI**" menu then "**Play**" and select the desired playback. You will notice that each line of the sub-menu ends with a function key which indicates the possible shortcuts (for example **[F12]** for playback of the whole score).

You can also use the ▶ toolbar button or the **[space]** key.

Before starting playback, you can make a reading list. To start this operation :

- Either the "**MIDI**" menu then Reading list

- Or **[Ctrl]+[R]**

Then choose the measure sequences you want to play and click on the ▶ Play button.

That's it, I think that's enough to start typing the scores and listening to them.

There are still a lot of options I haven't mentioned, including the ability to grab a score with flats or more than one sharp key, and then transpose them so that we can play them with our great instrument.

The Printing

First you must first give your partition a title; to do this, select the "**Score**" menu and then "**Title Information**" - you can also get the screen you want by **[Ctrl]+[I]**..

- In the first box, enter the title of the song.

- In the second box, you enter the author (or other information)

- In the third box, there should already be the text "TablEdited by" followed by your first and last name.

If you want to add more comments before this sentence, position your cursor before the text and press **[Enter]**; simply move your cursor up to make your text entry.

To change the characters in the different texts, go to the **Options** dialog box (either through the"File" menu or the ☑ button on the toolbar next to the speaker key) and choose the "Fonts" tab.

- The "Title" line for the title

- The "Subtitle" line for the second line

- The "Small Font" line for the comment line ("TablEdited by ...").

To check what the printout will look like, you can do a print preview. To do this, either use the menu "File" and "Print preview" or the button 🔍.

Attention: the print preview does not work if you have not defined a printer in Windows.

When you start the print preview, you see the whole page; to see the details, just click ... and click again to return to the general view.

If you are not satisfied with the preview, click on the 🖶 button. A new screen will appear; you can see that this screen looks like **{File | Options}** seen above. Here are the options at your disposal :

- General: "Vertical Spacing" section

  Vary the spacing and then press the 🔁 button to see the results immediately.

- Display and Fonts, we've already discussed this.

- Printing: Here, too, you can change the options and see if they work for you.

- Page Layout: Same note as for the other options; with regard to "Header first page" - "Header next pages" and "Footer", I advise you to use the default settings ("Default" button).

- Multitrack: to determine what you want to print in the case of a multi-instrument score.

As soon as you are satisfied with the preview, start printing on paper or on PDF.

Now, I hope these explanations are clear, if not short.

<div align="center">Bernard Loezic (bernard.loezic@laposte.net)</div>

3.6.4.3 Steel Guitar

To create a pedal steel guitar score:

- select one of the tunings available in the popup list found in the "**Tuning**" portion of the " **Instrument...**" dialog. For example "PSG E9 Chromatic"

- select the "**Module**" tab then click on the "**Pedal Steel Guitar**" option.

Copedent Setup

The Copedent dialog can be accessed from the **Instrument->Tuning** tab. Select the **Instrument Configuration** button. If this button does not appear, it means that the instrument has not been defined as a PSG.

Name	P1	P2	P3	P4	P5	P6	P7	P8	LKL	V	LKR	RKL	RKR	
1 A					+Bb					+Bb				
2 G													-F#	
3 E		+F												
4 C			++D			+C#			+C#		-B			
5 A	++B		++B	-G#			++B					-G#		
6 G		+G#					++A							
7 E					-D#					+F				
8 C						--Bb			+C#		-B			
9 A	++B			-G#				+Bb				-G#	+++C	
10 F		+F#												
11 D					+D#			-C#						
12 C					++D			---A						

E9th/C6th universal | 2 | ⟳ | E9th/C6th universal ▼ | ✖ Cancel | ✔ OK

The dialog displays a grid where you can define the effect of the pedals and knee levers for each string of your instrument.

When you select a cell in the grid, the current value is displayed in the editable field at the bottom of the dialog. Press the ⟳ apply button to save your entry. You can also type **[+]** or **[-]** to increase or decrease the value. The **[Delete]** key allows to clear a cell. The notes can be raised or lowered by up to three semi-tones.

When you select a pedal name in an header cell (in blue), the current name is displayed in the edit field and can be edited the same way. You can enter any character string of a maximum of four characters. Press the ⟳ apply button to save your entry.

If you click the top left cell ("Name"), the header row displays the shortkeys to be used for quick entry. These hotkeys can be edited the same way as the pedal names. Enter any alphabetical character in upper case and press the ⟳ apply button.

You can define up to 15 different pedals/levers. When you define a new name at the right of the header, the grid expands itself and a new column is created. Conversely when you remove the name of the penultimate column, the last column disappears.

The drop down list allows you to select a standard copedent (E9th, C6th, Universal). The last item in the list ("**Import...**") allows you to import a copedent from another TablEdit file without having to re-enter it.

You can give your copedent a name in the bottom-left edit field.

Notes:

These parameters have two, particular, points of interest:

- If the "**Fingering errors**" option in **{File | Preferences}>Screen** has been selected, TablEdit will highlight inconsistencies:
  - chord whose notes are not aligned on the same position,
  - pedal or lever on a string not concerned by the action
  - change of pitch different from the value attached to the pedal or lever in question,
  - note on a string already affected by an action selected on another note

- They will allow you to transpose tablature or MIDI files created for other instruments into pedal steel tabs:

  - after importing or converting, open the **{Score | Transpose}** dialog box and select "**Optimize Fingerings**".

  - You can adjust chords or notes individually by using the **[Shift]+[J]** key. This key performs a transposition limited to the current position and cycles through all valid positions.

All options and information contained in the copedent are saved along with the *.tef file.

Once you have set the pitch changes so they fit your pedal steel guitar, you can also create an empty template with the tuning and the pitch changes you want and then save this. If you want to create a new tune, just open this template and use **{File | Save As...}** to save it with the appropriate name. You can also create a new file, then "Import" the template file configuration.

"**Splits**" are defined as either the half-press of a pedal or a pedal and a lever acting together so that the effect on a string is the sum of their individual effects. To include "**Splits**" in the copedent, create or rename a column 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.

If you have more than 15 pedals or knee levers, you can enter a free pitch change for effects not managed by the copedent. To access the generic **Pitch Change** dialog, simply momentarily remove the "**Pedal Steel Guitar**" attribute from the **module**.

Tablature Entry

Entering and editing notes follows the general rules of TablEdit. To learn them you can start by consulting the **Tutorial** part of this manual.

Emulation of pedal and knee play is made possible by the **{Note | Pedals and Levers}** function.

The **{Note | Pedals and Levers...}** command replaces the **{Note | Pitch Change...}** command if the instrument is defined as a PSG. You can call the dialog with the same keystroke combination **[Ctrl]+[H]**

The dialog box shows all the actions available, taking into account the notes entered on the current position. In the example below, there are notes on strings 5, 6, 9 and 10. Only the actions on these strings are therefore represented. The actions already entered are selected in the list.
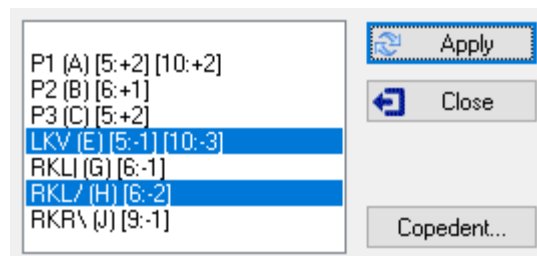
You can select several actions at the same time. You can also select the first empty line to cancel all actions on the current position.

When you validate your choices with the "**Apply**" button, TablEdit applies the action(s) to the notes of the position. If there are incompatible actions between them, TablEdit applies only the first action. In the example above, if you select both P3 and LKV, TablEdit will only retain P3.

The dialog box has the particularity of being non-modal, which means that it is updated each time you move the cursor to another position and that it remains open after validation as long as you do not select the "**Close**" button.

The "**Copedent...**" button allows you to modify the copedent. The changes made are immediately reflected in the list of available actions.

Notes:

To enter the pedals and knee levers, you can also use the keyboard shortcuts as defined in the copedent. Nevertheless in this case, no consistency check is performed by TablEdit.

To display the selected action in the tablature, you have several options. These are available in the **Preferences** tab of the **{File | Options}** dialog box if the instrument is a PSG:

Pitch change display: ◯ | #b | ◯ Arrows ◯ Shortkey ⦿ Name

- **#b**: to display as many times as there are semitones the first sign if the pitch change is positive and the second if it is negative. You can edit the text (for example "+-". If the text remains "#b", the program displays an x for 2 semitones or an asterisk for 3 semitones.

- **Arrows** : to display as many times as there are semitones an up arrow if the pitch change is positive and a down arrow if it is negative.

- **Shortkey** : to display the keyboard shortcut associated with the action in the copedent

- **Name** : to display the name of the action defined in the copedent.

If the instrument is defined as a PSG, the combination of an action and the **special effect** "Choke" allows to obtain the portamento that can be heard when playing a note while simultaneously operating a pedal or a knee lever.

Tips:

Under **{Score | Instrument}** or in **{MIDI | MIDI Options}**, 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.

In order to provide the best possible sound reproduction, we recommend that you activate the "**Extend Bends/Slides**" and "**First MIDI Instrument privileged**" options in the "**Advanced**" options dialog.

If the spreadsheet-like presentation of the tablature where the notes are between two lines does not suit you, you can very easily switch to a more standard presentation where the notes are astride lines that each represent a string. To do this, simply prefix the module name in **{Score | Instrument}> Module** with a dash, for example "-PSG E9".

3.6.4.4 Drum Tabs

Although percussion events can be added as **individual drum events** to a standard tablature module, it's often more efficient to create an explicit percussion or "**Drum**" tablature specifically for this purpose. In order to create a tablature for percussion instruments, check the "**Drum Tab**" option in the "**Module**" section of the "**Instrument...**" dialog.
TablEdit 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 is **not** already set to 5 strings before the "**Drum tab**" option is selected, TablEdit will automatically set it to 8 strings.
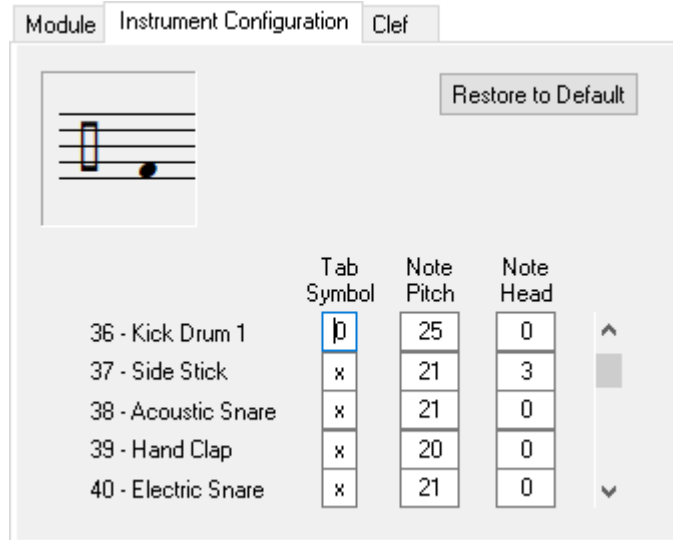
Selecting "**Drum tab**" changes the appearance and function of the second tab of the "**Instrument**" dialog as illustrated above.

This allows the following graphical and audio elements of a drum tablature to be configured:

- the symbol displayed in the tablature,
- the notational interval at which the notes are to be displayed,
- the default shape of the note heads (the number corresponds to the position of the note head in the "**Special effects**" palette which changes when a "**Drum tab**" is selected as illustrated below)

In order to enter a percussion effect, place the cursor anywhere in the tablature (which "string" you put it on is unimportant) and right-click with the mouse to 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 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.

If, on the other hand, TablEdit runs into percussion elements when a MIDI file is imported and the import module is not a drum tablature, it will automatically add a special drum module for the imported

elements.

3.6.4.5 Visualinear Tablature

Notation refers to the expression of music in a written format. Staff notation, also called standard notation, is the most prevalent and generally useful type of musical notation. The staff system is based on a set of five parallel lines called a staff. Working effectively with staff notation requires a memorization of the names of the lines and spaces of the staff (every good boy deserves favor). It also requires familiarity with the system of note and rest values used in staff scores (a score is music in written form). It also requires some understanding of music theory, since the concepts of key and key signature are an essential part of the staff system. The complexity of the staff system is a common source of difficulty for beginners in the study of music. Staff notation, a simple example of which is shown below in Figure 1, is used more or less exclusively in scores for Classical guitar music.

Figure 1 : "Twinkle, Twinkle, Little Star"

Most guitar music, other than Classical guitar music, is notated in tablature. Tablature refers to a system of musical notation other than staff notation. Standard guitar tablature is the commonest form of tablature notation. The standard tablature system is based on six parallel lines which represent the strings of the guitar. In the tablature system, a note is expressed by the placement of a number, on the appropriate string, representing the fret behind which the string should be fretted (fretted means held fast against the fingerboard of the guitar). For example, a 3 would indicate that the string should be fretted at the third fret, which means it should be held fast against the fingerboard between the second and third frets. Open (unfretted) notes are expressed by the placement of a 0 on the appropriate string. The use of tablature notation, which was invented hundreds of years ago, was greatly popularized and became much more widespread during the second half of the twentieth century. Figure 2 shows a simple illustration of guitar tablature notation.

Figure 2 : "Mary Had A Little Lamb"
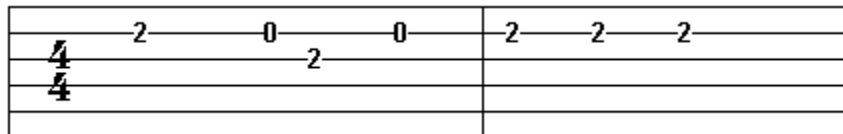
In the notation of guitar music, the chief advantage of the tablature system over the staff system is that it shows where the required notes are formed on the guitar. The chief disadvantage of the tablature system is that it is really no less complicated than the staff system, thus making it somewhat inaccessible for beginners. In addition, the tablature system does not provide for an accurate notation of rhythm (rhythm refers to the timing and duration of notes). This shortcoming is normally remedied by combining tablature notation with staff notation, as shown below.

Figure 3 : "Yo, Ho, Ho, And A Bottle Of Rum"

The purpose of notation is to provide a self-contained set of directions regarding how music should be played. In the simplest sense, notation should inform as to what notes are to be played, when they are to be played, and for how long they should remain sounding. From the standpoint of usefulness, the simpler the notation the better, provided accuracy is not sacrificed in the pursuit of simplification. For example, the chief advantage of tablature notation is that it shows where the required notes are formed on the guitar. But this same benefit can be obtained, without recourse to the six parallel lines of tablature notation, by assigning a number to each string, and expressing notes numerically. This is called string and fret notation, and it is an important component of the visualinear tablature notational system.

The first string is the highest pitched of the guitar's strings, and corresponds to the top line in the six line tablature grid. The sixth string is the lowest pitched of the guitar's strings, and corresponds to the bottom line in the six line tablature grid. In string and fret notation, fretted notes can be expressed numerically by means of a string number followed by a parenthesized fret number. For example, 3(2), which reads string three-fret two, refers to the note formed on the third string at the second fret. Open notes can be expressed numerically by means of a string number followed by a parenthesized 0. For example, 1(0), which reads string one-open, refers to the note sounded by the open first string.

The tablature system is based on a pictorial representation of the guitar's strings. The visualinear tablature system, on the other hand, is based on a pictorial representation of the music's rhythm. In visualinear tablature, rhythm is notated visually along a single line of tablature. The derivation of the name for this notational system is shown below.

Figure 4

Rhythm is notated **visual**(ly) along a single **line**(**ar**) of **tablature**

In visualinear tablature, the evenly timed and spaced pulses of the music's meter (the `beats`) are indicated along a single line of tablature by means of Roman numerals.

Figure 5
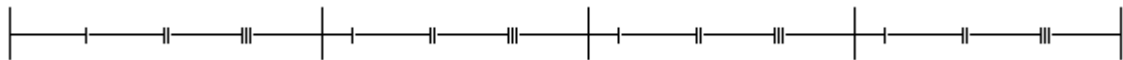
Notice that the beats are numbered within each measure, or group of beats. Notice too that there are an equal number of beats in each measure, which is normally the case for music of a simple nature. A measure is also called a bar, and the lines marking off each measure at either end are called bar lines. In the visualinear tablature system, the timing of notes is interpreted according to where the symbols representing those notes are placed, along the line of tablature, and in relation to the beats. The simplest and most common rhythmic timing is on the beats. Simple music in which all the notes occur on the beats is said to employ metric rhythm.

Figure 6 : "Twinkle, Twinkle, Little Star"

Notice that the symbols (string and fret notation) for notes which are sounded on the beats have been placed directly above those beats. The next most common timing of rhythmic occurrence is exactly halfway between beats. The string and fret notation for notes sounded halfway between beats, then, would be placed exactly halfway between the beats, as shown in Figure 7. For beginners, the proper timing of such notes can be more easily achieved by developing the habit of counting out the music's meter by including an "and" halfway between each beat and the next (ONE – and – TWO – and – THREE …). The use of this counting technique for ensuring rhythmic correctness is by no means limited to beginners. For more experienced players, however, subdividing the beats of the meter in this way has become second nature, and is therefore no longer a conscious process.

Figure 7 : "Mary Had A Little Lamb"
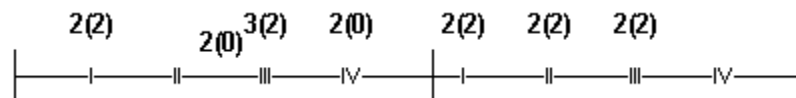
An astounding amount of rhythmic variety is possible even in cases where notes are sounded either on the beats or halfway between them. Sometimes, however, and especially in more advanced music, more complicated rhythmic patterns are used. The inclusion of notes halfway between beats effectively halves the interval of time between beats. Halving these two halves produces a quartering of the beat, and two new possibilities for rhythmic timing. Music which makes use of such a quartering of the beat can most easily be played with rhythmic correctness by counting out the meter as follows : ONE – two – three – four – TWO – two – three – four – THREE …

Figure 8 : from "The William Tell Overture" (Rossini)
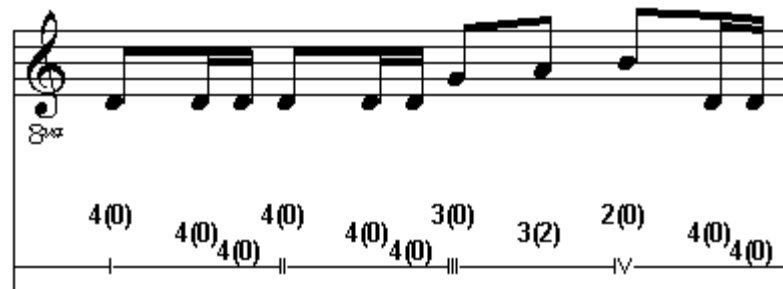
For some music, there is an entirely different feel to the flow of rhythm. This is the case, for example, when the interval of time between beats is divided into 3 equal parts (this is called ternary division of the beat). Music which employs ternary division of the beat is said to be in compound meter. Music in compound meter tends to have a bouncy feel and rhythmic flow, and can most easily be played with rhythmic correctness by counting out the meter as follows : ONE – two – three – TWO – two – three …

Music in 6, the simplest of the three compound meters, is therefore really in 2, and employs ternary division of the beat. Similarly, music in 9 and 12, the other two compound meters, is really in 3 and 4 respectively, and again employs ternary division of the beat. This equivalency can be expressed in visualinear tablature notation by using 3 or 4 beats per measure, and by including a 3 (indicating ternary division) at the left end of each line of tablature. In such a notational scheme, the symbols for notes would therefore be placed directly above the beats, at one third the interval from one beat to the next, or at two thirds the interval from one beat to the next. Alternately, the tablature can be based on the full 9 or 12 beats per measure. When music in compound meter is represented in visualinear tablature in this fashion, the main beats (one, four, seven, and ten) are underlined so as to better show the rhythmic flow of the music.

Figure 9 : "The Eensy Weensy Spider"
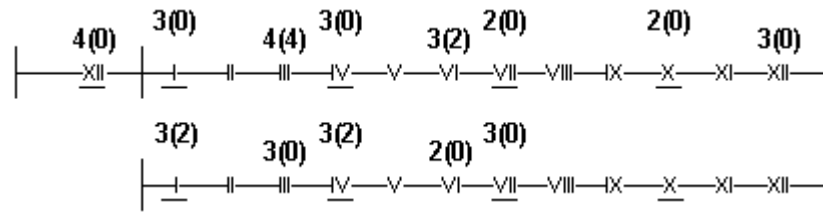
Rhythmic timing is only half of the formula for the correct rhythmic interpretation of music. The other half is duration. Notes played on the guitar can be made to stop sounding by damping the string on which they are sounded. Damping is accomplished by lightly touching the string, which causes it to stop vibrating, and to therefore stop producing sound. Although damping can be done with either hand, in melodic playing the left hand is probably used more often. Fretted notes can be damped by simply reducing the pressure of the fretting finger, so that the string is no longer fretted, while maintaining contact with the string.

Regardless of the notational system used, in melodic playing (one note at a time), the exact duration of notes is left largely to the player's discretion. In making decisions regarding duration, the player should be guided by what sounds best and what sounds most musical. It will not normally have a very musical effect, for example, to allow open notes to continue sounding through successive notes. Similarly, fretted notes cannot be abandoned too soon, or a noticeably choppier rhythmic flow will result. Generally speaking, the most musical effect is created by damping notes so as to create a slight separation between each note and the next. Sometimes, however, notes must be damped sooner than that in order to achieve the desired rhythmic effect. This can be indicated in the tablature by means of a damp sign, which resembles an apostrophe. As with the timing for notes, the timing for damps is indicated by the exact placement of damp signs, along the line of tablature, and in relation to the beats.

Figure 10 : "Yo, Ho, Ho, And A Bottle Of Rum"
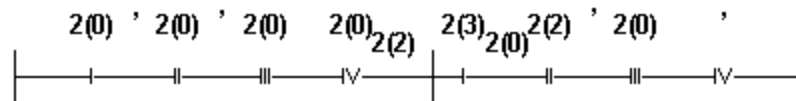
Repetition is a much used device in the construction of music. There is a greater symmetry to and a more developed sense about music, even the simplest of melodies, in which phrases (groups of measures) are repeated. When this occurs, as it does with some frequency, it makes no sense to notate the music twice. The desired result can be indicated much more easily by the use of repeat notation. When repeat signs, which resemble colons, are placed at the beginning and end of a phrase, they indicate that the phrase should be repeated (in other words, should be played twice). Sometimes first and second endings are used with repeat signs. When this notation is used, you should play the original phrase once, return to the beginning of the phrase, and then on the second time through substitute the second ending for the first ending in the original phrase.

Figure 11 : "Camptown Races"
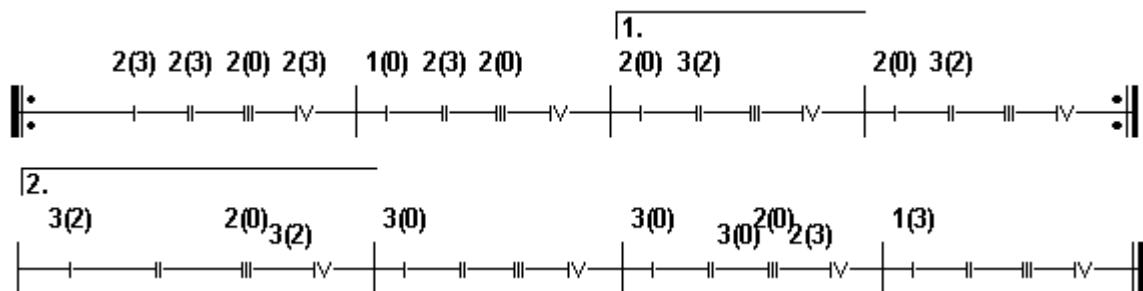
The guitar ensemble concept, like the music of an orchestra or a choir, is based on the combination of monophonic (one note at a time) parts into a single musical context. In the printed visualinear tablature notation for guitar ensemble music, the various parts are joined by a connecting line at the beginning and end of each line of tablature. The group of lines of tablature thus connected is called a stave. In

visualinear tablature score, the first measure of each stave is numbered. This greatly simplifies the matter of referring to specific locations in the score in connection with score analysis or rehearsal. The parts are identified by name at the beginning of the first measure of a piece, and again at the beginning of the first measure of the top stave on each page of a score.

Figure 12 : "Are You Sleeping?"

How to create Visualinear tablature in TablEdit

Set the cursor anywhere on the tablature grid, and then type [%] to convert to visualinear tablature. Notice that this same procedure can be used to convert visualinear tablature to standard tablature. Remember, though, that standard tablature can only be accurately converted to visualinear tablature in the case of monophonic (one note at a time) music.

Typically, you will enter notes and rests using the six line tablature grid. When you are ready, you will

type **[%]** to display properly the lines of visualinear tablature.

How to set TablEdit's options for Visualinear tablature

General Options – In the Screen Mode settings at the top of the General Options page, "**Tablature**" and "**Multitrack**" should be selected for working with visualinear tablature scores. If you also select Notation, the staff notation for each track will be displayed together with the tablature notation. The notes' pitches will all be correct, but note values and rest values may be incorrect. This is so because the scores have been constructed so that the visualinear tablature notation is correct.

You may also need to make adjustments to the "**Vertical Spacing Between Systems**" on the General Options page. Once you have set this value for a four part score, so that all four parts appear on the screen, any other four part score will display correctly. If you elect to display the **Fingerboard**, and you still wish to view all four parts simultaneously, you will need to reduce the spacing Between Systems so that everything fits on your monitor screen. You'll need to make a similar adjustment, again if you want to be able to view all the parts simultaneously (which is recommended), for scores that are comprised of more than four parts.

Display Options – The only relevant setting on this page is that the Note Stems function needs to be de-activated. If it is not, the lines of visualinear tablature will not display properly (in fact, they will not look at all like visualinear tablature).

Fonts Options – The Fonts Options page can be used to change the font settings for a variety of text options. The only relevant text option, however, is the font used for the numbers in the string and fret notation in the lines of visualinear tablature. Fortunately, this text option is at the top of the list, and is automatically highlighted when the Fonts Option page is called up. To change the Tablature font, double click on the highlighted line, and then select a font. This can be a very useful adjustment if you are having difficulty reading the string and fret notation. Changing the font for the tablature, however, may affect the width of the measures, and may therefore negatively affect the tracking of the score.

David L. Stieg 2004 www.twelvemonth.com

3.6.4.6 Jianpu

The numbered musical notation is a musical notation system widely used in music publications in China.

Musical notes

Numbers 1 to 7 represent the musical notes (more accurately the scale degrees). They always correspond to the diatonic major scale. For example, in the key of C, their relationship with the notes and the solfège is as follows:

Note:	C	D	E	F	G	A	B
Solfège:	do	re	mi	fa	sol	la	si
Notation:	1	2	3	4	5	6	7

in G:

Note:	G	A	B	C	D	E	F#
Solfège:	do	re	mi	fa	sol	la	si
Notation:	1	2	3	4	5	6	7

When the notes are read aloud or sung, they are called "do, re, mi, fa, sol, la, si". ("Si" has been supplanted in English by "ti", for the sake of having a different beginning consonant for each degree.)

Octaves

Dots above or below a musical note raise or lower it to other octaves. The number of dots equals the number of octaves. Musical scales can thus be written as follows:

								•
Major scale:	1	2	3	4	5	6	7	1
Natural minor scale:	6	7	1	2	3	4	5	6
	•	•						

Chords

Chords can be transcribed by vertically stacking the notes, with the lowest note at the bottom as with Western notation.

Note length

The plain number represents a quarter note (crotchet). Each underline halves the note length: One represents an eighth note (quaver), two represent a sixteenth note (semiquaver), and so on. Dashes after a note lengthen it, each dash by the length of a quarter note.

A dot after the plain or underlined note works increases its length by half, and two dots by three quarters.

The underline, along with its joining, are analogous to the number of flags and beaming in standard notation. So are dotted notes. But the analogue stops at notes worth three quarter notes and beyond, where dashes are used instead.

Whole:	1 – – –	Dotted whole:	1 – – – –	Double dotted:	1 – – – – –
Half:	1 –	Dotted half:	1 – –	Double dotted:	1 – – •
Quarter:	1	Dotted quarter:	1•	Double dotted:	1• •
Eighth:	1 (underlined)	Dotted eighth:	1• (underlined)	Double dotted:	1• • (underlined)
16th:	1 (double underlined)				

Musical rest

The number "0" represents the musical rest. The rules for length is similar to that of the note, except that it is customary to repeat "0" instead of adding dashes for rests longer than a quarter rest. Unlike the standard notation, there is no single symbol for the bar rest.

Bar lines

Bar lines, double bar lines, end bar lines, repeat signs, first- and second-endings look very similar to their counterparts in the standard notation.

Accidentals

The same accidentals in the standard notation are used, and as in common practice, an accidental is placed before the notes "1 2 3 4 5 6 7" to raise or lower the pitch and placed after the note names "C D E F G A B", which are used for key signature and chord markings in the numbered system. But these

accidentals are relative to the diatonic scale (1 2 3...) rather than the note names (C D E...). For example, even though the leading note for the harmonic C minor scale is "B natural", it is written as "?5".

Key signature changes are marked above the line of music. They may be accompanied by symbols that represent the note's degrees at previous and present key signatures.

Ties, slurs and tuplets

Ties and slurs are curves resembling that in the standard notation, although they are always written above the music line in numbered notation.

Tuplets (such as triplets, quintuplets, etc.) are notated by writing a slur-like symbol over the notes and printing a small digit (3 or 5 or whatever is appropriate) in the center of this symbol, so that the line passes through the digit.

How to use the Jianpu format with TablEdit

It is only required to name "Jianpu" a 3 or 5 string module in Instrument -> Module. Make sure that the center string is tuned so that it can play all the notes of the melody.

The entry from the staff has no particularity. By default, the notes entered are placed on the central string.

Entering from the tablature is very simple, just enter the degree number on the central string. **[Shift] +[O]** allows you to add an octave to the note. Typing the letter **[O]** decreases the note by one octave. To enter a silence, type the number **[0]**.

3.6.4.7 Custom Tab Instrument

24			
23			
22			
21			
20			
19			
18			
17			
16			
15	E6	A#5	D#5
14	D6	G#5	C5
13	C6	F5	A#4
12	B5	E5	A4
11	A5	D5	G4
10	G5	C5	F4
9	F#5	B4	E4
8	E5	A4	D4
7	D5	G4	C4
6	C#5	F#4	B3
5	B4	E4	A3
4	A4	D4	G3
3	G#4	C#4	F#3
2	F#4	B3	E3
1	E4	A3	D3
0	D#4	G#3	
	L	R	B

☐ Diatonic

[Propagate]

[D#5] [🔁]

[✖ Cancel]

[✔ OK]

Above is shown the configuration for a simple hammered dulcimer.

In the configuration dialog, each column represents a "string" as defined in the **Instrument** dialog. You can edit the way notes will be displayed in tablature.

When a note is selected within the listbox, the edit field appears. In the above screenshot, you can edit it to change the note that will displayed as a "15" on the third string.

You can also type:

- **[Delete]** to clear the current cell
- **[+]** to increase the note
- **[-]** to decrease the note

All of the editing features of TablEdit are available. For example **[Ctrl]+[+/-]** to move the selected note (s) downwards or upwards across the board of the instrument. Press **[Ctrl]+[+]** (to move toward the bass) or **[Ctrl]+[-]** (to move toward the treble).

You can edit the tab line labels. By default they display the note names of the "string" but you can also type a text of 4 characters.

The "**Propagate**" button creates a chromatic or diatonic progression from the selected note. If the cell is empty, it clears all the cells from the selected cell.

The "**Import...**" button allows you to import a configuration from another TablEdit file without having to re-enter it.

Once the instrument is tagged as a custom tab instrument, you can change in the **Tuning** dialog the

number of strings and their tuning as you like.

Note: When both hammers hit the same "string" simultaneously, you can use the **chord effect**, which is available as soon as the instrument name starts with "Hammer".

Partial Capo

This feature allows you to set a partial capo as well. For example the following configuration creates a partial capo for a standard guitar on strings 3-5 at 2nd fret. The partial capo can be combined with a regular capo and will be displayed by the **fingerboard window** accordingly. To define the fifth string, select the note C3 on line 3, change it into A#2, validate with the ⟳ apply button. Then press the "**Propagate**" button. Repeat the same steps for the other strings...

24	E6	B5	F5	C5	G4	E4
23	D#6	A#5	E5	B4	F#4	D#4
22	D6	A5	D#5	A#4	F4	D4
21	C#6	G#5	D5	A4	E4	C#4
20	C6	G5	C#5	G#4	D#4	C4
19	B5	F#5	C5	G4	D4	B3
18	A#5	F5	B4	F#4	C#4	A#3
17	A5	E5	A#4	F4	C4	A3
16	G#5	D#5	A4	E4	B3	G#3
15	G5	D5	G#4	D#4	A#3	G3
14	F#5	C#5	G4	D4	A3	F#3
13	F5	C5	F#4	C#4	G#3	F3
12	E5	B4	F4	C4	G3	E3
11	D#5	A#4	E4	B3	F#3	D#3
10	D5	A4	D#4	A#3	F3	D3
9	C#5	G#4	D4	A3	E3	C#3
8	C5	G4	C#4	G#3	D#3	C3
7	B4	F#4	C4	G3	D3	B2
6	A#4	F4	B3	F#3	C#3	A#2
5	A4	E4	A#3	F3	C3	A2
4	G#4	D#4	A3	E3	B2	G#2
3	G4	D4	G#3	D#3	A#2	G2
2	F#4	C#4				F#2
1	F4	C4				F2
0	E4	B3	G3	D3	A2	E2
	E	B	G	D	A	E

3.6.5   Time Signature

The "**Time Signature**" tab of the "**Measure(s)**" dialog box allows you to first to set the time signature of every, individual measure of a score. The selected time signature and related options are 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 end 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. TablEdit is also able to reorganize simple measures (4/4) into compound measures (12/8) and vice versa.

Notes: 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.

You can open the "Time Signature" dialog box by clicking on any time signature displayed in the score or on the time signature displayed on the ruler for each bar.

You can also use the "**Properties**" tab of the dialog box to define certain attributes of the selected measures:
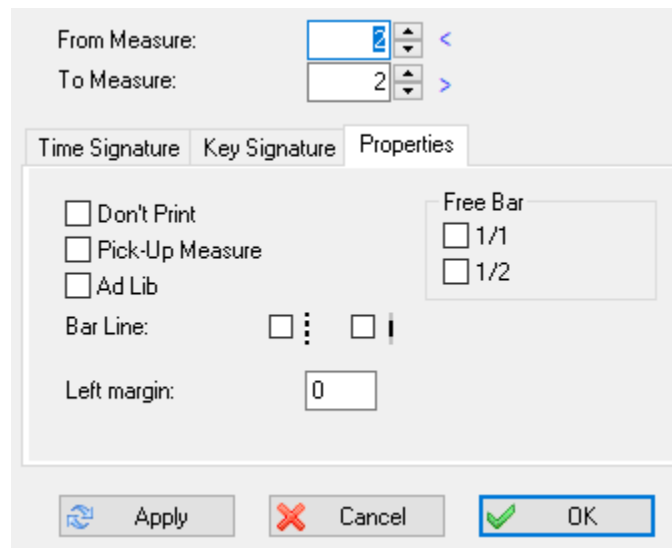
The "**Free Bar**" option tells TablEdit to ignore the beat values for the display of note beams within the selected measures. Use this when you want to change the style of note beaming. This option has two possible values. The "**1/1**" setting treats the entire measure as a single block. The "**1/2**" option splits it into two equal blocks and beams notes in groups of four rather than the default of two. "**1/1**" will beam all notes with a single beam. 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**" (also known as anacrusis) feature is selected, TablEdit will not include the measure in the **bar numbers** on printouts. Any automatic rests contained in the measure will be hidden. 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 Pick-up measure flag also impacts the MIDI output.

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. The combination of a first bar ad lib followed by one or more bars not to be printed allows complex rhythmic constructions. In the example below, only one bar 5/8 will be printed because TablEdit adds the numerators of bar 2/8 and bar 3/8:

On the display, anacruses and ad lib measures are counted as normal measures for easy editing unless you press the **[F2]** key.

When the "**Pick-up measure**" attribute is applied to a measure, TablEdit displays the measure number on the ruler in purple. When another attribute is applied to to a measure, TablEdit displays the time signature on the ruler in a particular color.

The "**Left margin**" field is used to set the empty space between the opening bar and the first beat of the measure. The "**Bar Line**" options allow you to display a dotted bar or a half bar line.

[Apply] applies the modifications made to the measures without closing the dialog.

[Close] closes the dialog.

[OK] simply closes the dialog box.

3.6.6 Key Signature

The "**Key Signature**" tab of the "**Measure(s)**" dialog box is relatively 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.
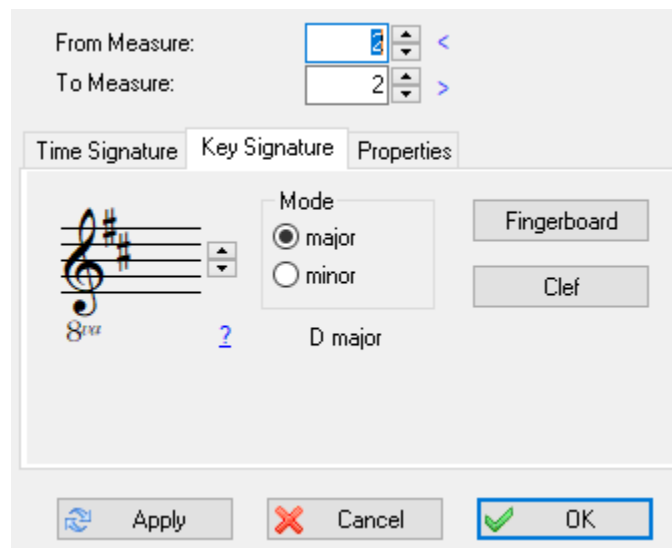
The "Key Signature" dialog allows easy input of the number of sharps of flats in the key by use of the up and down arrows to the right of the clef displayed in the upper, left-hand corner.

You have to specify how many bars the key signature lasts. The selected key will be applied to the measures indicated in the "**From measure**" and "**To measure**" fields.

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 measures outside this scope will retain their originally assigned key signature.

[Apply] applies the changes made to the selected measures without leaving the dialog.

[Cancel] closes the dialog and discards the changes, if any.

[OK] simply closes the dialog box.

The small **question mark** computes and applies the best key signature for the selected measures.

Alterations (or accidentals)

If necessary, you can force the display of a specific alteration for any given note (i.e. display an A♭ 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 can be restored to it's original state by applying the **[Alt]+[=]** (natural) accidental.

It should be noted that applying a sharp accidental to a note which is naturally sharp in the assigned key signature (e.g. an F in the key of G, for instance) will produce a double sharped note. Inversely, applying a flat accidental to a note which is naturally flat in the assigned key signature (e.g. a B in the key of F) will result in a double flatted note.

Fingerboard

This button opens a small dialogue allowing you to visualize scales and chords on the fingerboard.
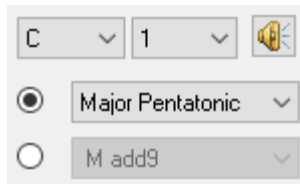
- The combo box containing the letter "**C**" in the above illustration allows you to select the fundamental of the scale or chord.

- The combo box containing the number "1" allows you to select the beginning fret for the scale or chord diagram. As long as nothing is selected in this field, the loudspeaker icon allowing you to play the scale remains greyed out.

- The radio buttons opposite the two combo boxes at the bottom of the dialogue (here displaying the texts "**Myxolydian**" and "**7 dim**") allow you to select whether to display the notes of a scale or those of a chord.
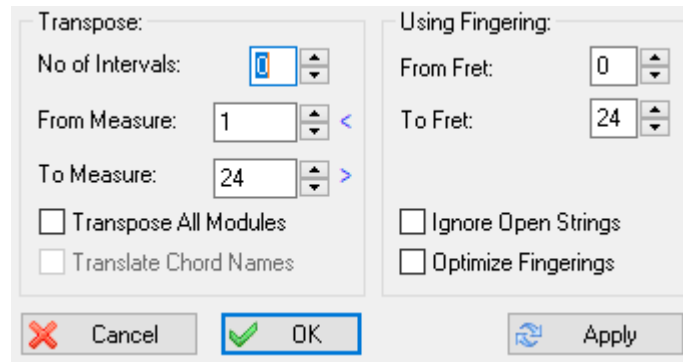
Clef...

This button allows you to quickly open the "Clef" tab of the Instrument dialog box.

Generally, key signature changes apply to all staves in the score. Some instruments such as the clarinet, saxophone, trumpet or horn do not play the note actually indicated on the score but a note shifted up or down by a given number of semitones. They are called "transposing instruments".

3.6.7   Transpose

TablEdit's "**Transpose…**" feature not only allows you to transpose chords but also to transpose individual notes or 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(semitones) 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. You could use the **Chord Editor** to build an E maj add 9 chord anywhere and then use **Transpose** to build the chord at the 5th position by entering a "**0**" in the "**Intervals**" field and a "**5**" in the "**To Fret**" field. Tabledit's transposer would then build the chord starting at the 5th position using only use frets up to the number you entered into the "**From Fret**" field.

Note that after transposing the notes, TablEdit recalculates the key of the transposed portion.

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)

```
A               B               C (with Ignore Open Strings)
-----------     -----------     -----------
-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, the "**From Fret:**" and "**To Fret:**" settings are ignored.

Setting the "**No of Intervals:**" value to "**0**" allows the function, if at all possible, to rearrange the notes within the limits set by the minimum and maximum fret settings made. No notes are deleted during this procedure.

The use of this function is recommended after importing MIDI files.

Other options

The check box labeled "**Transpose All Modules**", as the label implies, allows the transposition to be applied to all of the modules of a tablature at the same time.

The "**Translate Chord Names**" option translates the custom **chords**. For example, with 2 as "**No of Intervals:**", the "C" becomes "D" etc...

The "**Transpose**" function is unavailable for **drum tablatures** where it would be meaningless. The dialog box is also simplified for an **accordion** where the notion of fret does not exist.

3.6.8   Title Information

To open this dialog in order to edit the title information for your tablature, select **{Score | Title Information}**, click on the left side of the status bar at the bottom of the TablEdit window or press **[Ctrl]+[I]**.

The 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 and 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.

In the editing window, the information entered appears in the status bar unless the cursor is positioned on a marker. In this case the status bar displays information about this marker.

By default, the **Title** and **Author** appear centered at the top of each printed page. **Comments** are right justified. But these are just the default values, almost anything is possible by customizing the **Page Layout**.

The **{File | Options}>Fonts** dialog allows the font used for each field to be customized individually.

TablEdit also displays at the top left of the dialog the version format under which the currently open file was saved. The asterisk indicates the existence of **configuration information** in the file.

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 or that of the original composer if it's not your own work.

Some TablEditors 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.

The "**Copyright**" radio button allows you to enter copyright information. To print it, you must use the &C macro. For example "`&c&3&C`" in the **footer** to print the copyright centered at the bottom of the first page of your score.

The buttons marked "**ABC**", "**abc**" and "**Abc**" on the bottom left-hand side of the dialog allow you to change the format of text in any of the editable fields. The text to be reformatted must first be selected as a block. "**ABC**" reformats the selected text to all UPPER CASE, "**abc**" to all lower case letters and " **Abc**" to lower case letters with UPPER CASE initials.

Below the comments, a clickable link may be visible. You can simply add the link by adding a text in the form "http://www.mywebsite.com/ My Description". The format for the link text is to add a space after the URL, then type in your link description.

Opposite of your link, on the same line, you will see three blue dots "...". You can click on them to create or to edit your link.

The open or closed padlock icon indicates whether the partition is **password protected** or not. Clicking it opens the **Security** dialog if you are using the complete version.

The **[<<]** button allows you to toggle back and forth between this dialog and the "**Title Information**" dialog.

3.6.9 Notes

The dialog called up by the selection of **{Score | 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 TablEdit window. If the file already contains such notes, this is indicated by the display of the letter "**N**" in the status bar.
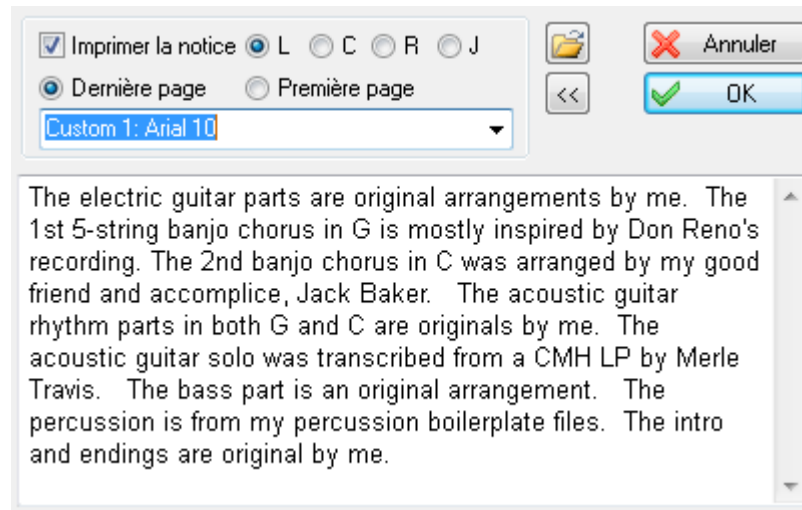
The "**Print notes**" check box allows you to specify if the notes should be printed out with the tablature. If all lines can fit on half of the page width, TablEdit automatically distributes the text of the notes into two columns. This may prove to be useful in the case of song lyrics.

To the right of the "**Print notes**" check box you'll see a row of four "radio" buttons. These allow you to select the type of justification that should be used when printing the notes out. The options are:

L = Flush **L**eft (straight left margin, "ragged" right margin)

C = **C**entered

R = Flush **R**ight (straight right margin, "ragged" left margin)

J = **J**ustified (straight right and left margins)

Below these are two more "radio" buttons allowing you the option of printing the notes out either before or after the tablature. To force the notes to be printed on a separate page, insert a **Line break** (check the Page Break option) into the very last measure.

You can choose a font to print the notice from among the fonts defined in **Options>Fonts**.

The 📂 button allows you to import the text to be used in the main part of the dialog from an external text file. Just click on the button and select the source file using the file selector.

The **[<<]** button allows you to toggle back to the "**Title Information**" dialog.

Note: This dialog box can be resized.

3.6.10 Lyrics

TablEdit can align the lyrics of a song with the notes of the melody :

The dialog called up by the selection of **{Score | Lyrics...}** allows you to enter the lyrics and to link them with a specific module (instrument).
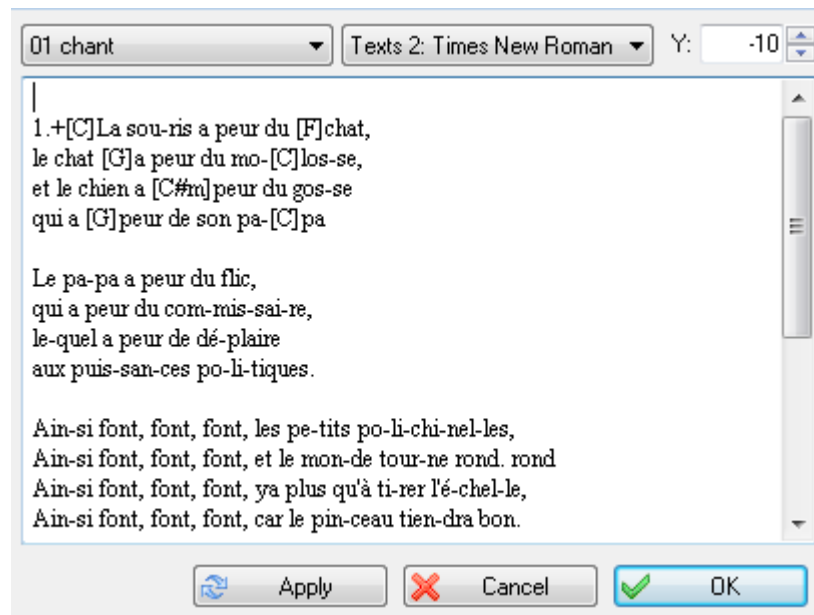
First select the module in the top left drop down list.

It is recommended, but not required, that you create a module dedicated to the vocal which contains only the sung notes. To assure the correct orientation of note stems, this instrument should be defined as monophonic.

Enter the lyrics in the dialog. Clearly separate the syllables using spaces or hyphens.

> 1.La sou-ris a peur du chat,
> le chat a peur du mo-los-se,
> et le chien a peur du gos-se
> qui a peur de son pa-pa

Press **[Apply]**. The instrument and the lyrics are now linked. TablEdit will make the notes correspond to the syllables of the lyrics until it reaches the end of the score or the end of the lyrics.

In order to to tell TablEdit to begin a new verse simply enter the number of the verse.

In addition, you can optionally :

1. Adjust the vertical position of the lyrics. By default, the lyrics are positioned just below the classical notation. A negative number in the "Y:" field causes the text to be lowered. Conversely, a positive number will cause it to be raised.

2. Change the display font. By default, the font defined for "Texts 1" is used but you can tell TablEdit to use any font in the font list.

Comments:

• You can manage an entire choral score by creating several sections of lyrics in the dialog. See the example given in "Lasset uns den nicht zerteilen.tef"

• After each space or hyphen, TablEdit "jumps" to the next note position. By adding spaces you can, thus, manage an instrumental score where there are more notes than syllables in the lyrics but to which you don't want to add a separate module for just the vocal part(s).

• In order to display a space without the aforementioned "jump", enter a '+' sign(except in the case of an chord name where you have to type '&'). To display a hyphen without the "jump" enter a "_" character. To create a "jump" and display a continuous line until the following note, enter a "~" character. TablEdit automatically displays such a line for tied notes.

- You can add a chord name above a syllabe of the first line by inserting the name of the chord between brackets, just preceding the syllable, under the form "[C]La sou-ris...".To adjust the parameters of the chord names line (position and font), select the last item ("Chord names") in the top left drop down list.

- To add a verse, start the first line of the verse with the verse number. TablEdit manages up to 8 verses

Another example:

1. Key your lyrical melody into its own instrument module.

2. Type (or paste) lyrics into Lyrics window for the lyrics module.

3. Separate syllables with hyphens.

4. Type chord names* in square brackets (e.g., [C], [Am],][Em7b5] or [Abmaj7]) just preceding the syllable where the chord change occurs.

5. Adjust Y-coordinate to adjust vertical placement of lyrics.

6. Adjust Y-coordinate to adjust vertical placement of chord names.

7. Press apply.

8. Edit results by repeating Steps 1 through 7 as may be needed.

In this example, the typed lyrics, with hyphens separating syllables and with chord names appeared as follows:

    [C]Twin-kle, twin-kle, [F]lit-tle [C]star,
    [G7]How I [C]won-der [F]what [G7]you [C]are.
    [C]Up a-[F]bove the [C]world so [G7]high,
    [C]Like a [F]dia-mond [C]in the [G7]sky.
    [C]Twin-kle, twin-kle, [F]lit-tle [C]star,
    [G7]How I [C]won-der [F]what [G7]you [C]are!

* Note: If graphical chord frames are desired, the chord manager feature should be used.

3.7   Window Menu

TablEdit features a Multi Document Interface (MDI) allowing several windows to be handled simultaneously. Each window can contain a single *.tef file.

Close

Closes the active window.

Close all

Closes all the active windows.

Save as workbook

This command lets you save files contained in all open windows in a list. The list of paths is saved in a .tew file located by default in your "/Documents/TablEdit" directory.

Cascade

Displays all the currently open windows in a single stack with only the title bar and the far left edge of the bottomed windows visible,

Tile vertical/horizontal

Splits the working screen vertically or horizontally (depending on which item you select) into enough sections to display all of the currently open tablatures. Unless you work with a large screen at a fairly high resolution, three is about the practical limit.

Beneath these standard items, you'll find a list of all currently open windows. Clicking on any item in the list will bring the corresponding window to the top or simply activate the corresponding tablature if one of the display modes described above are in use.

Note: When multiple windows are open, keeping **[Ctrl]** held down links all the windows to the main scroll bar, allowing you to scroll through them all at the same time. This allows easy comparison between tablatures.

3.8   Help Menu

About TablEdit...

This displays an alert box containing information concerning the version of TablEdit being used and the name of the registered user.

If the registered user is identified as **"DEMO"** or **"LOCKED"** despite the fact that you've registered your copy, something has gone wrong in the registration process (wrong User name or User ID). Try going through the **registration procedure** again. If the problem persists, please generate a Diagnostic and contact the regional registrar who issued you your password.

TablEdit Home Page...

Selecting this item will automatically call up your Web browser and attempt to connect to www.tabledit. com.

Use a downloaded help file...

By default, TablEdit uses the online version of the help. But if you want to work offline with a local help file, you can select the local file with this command.

Selecting this item will automatically call up your Web browser and attempt to connect to www.tabledit. com/download/ where you will be able to download the latest help file.

Help Index

Selecting this will open the Help File you are now reading. Pressing **[F1]** will do the same.

To tell TablEdit which help file is to be used, you must change the language in the program first. First select e.g. French then English again. Press the F1 key. TablEdit then prompts you to select the help file that corresponds to the English language (tabled_e.chm).

Hot keys

This (or pressing **[Ctrl]+[F1]**) will open the "**Hotkeys**" page of this manual directly.

Diagnostic...

This command allows you to get the critical information about your TablEdit version. Then you will be able to send us a documented **bug report** if you have any difficulties with TablEdit.

Check for Updates...

This command asks TablEdit to get information about the latest update available at www.tabledit.com.

By the way, TablEdit checks at launch time that the program is up to date and displays a message if it is not the case. To skip this check, simply start TablEdit while keeping the **[Ctrl]** key held down.

3.9   Hotkeys

TablEdit uses the standard Windows hotkeys allowing you to open menus from the keyboard by pressing **[Alt]** plus the letter underlined in the menu name. Items within each menu can then be opened by pressing the letter underlined in each.
In addition, TablEdit uses the following shortcuts:

Editing - Basics

[return]	(in stave) enter note on current position
[0..49]	(in tablature) enter note on current position
[. (decimal)]	enter rest of current note duration
[⇧]+[A..J]	(in tablature) enter note [10..19] on current position
[delete]	remove selected item(s) ; if the current measure is empty, delete it.
[+/-]	(positioned on a note) increase/decrease note value with half tone
[Ctrl]+[Z]	cancel the last editing action
[Ctrl]+[Y]	redo the last canceled editing action
[return]	(in tablature, on anchor point) open related edit window

Editing - Select, delete, copy, find

[Ctrl]+[A]	select entire current module as a block
[Ctrl]+[E]	find and select the items of a given type
[⇧]+[←↓→↑]	extend selection block
[Insert]	insert a measure before the current measure
[Ctrl]+[Insert]	copy selected measures (or notes, depending on context)
[shift]+[Insert]	paste copied measures (or notes, depending on context)
[Ctrl]+[C]	copy a selected block, note or anchor
[Ctrl]+[X]	cut a selected block, note or anchor

[Ctrl]+[V]	paste a copied or cut block, note or anchor to the cursor position
[,]	jumps to the previous note
[;]	jumps to the next note
[Q]	search the module for next occurrence of the of the same element type (chord diagram, cres/dim marker, text, etc.) as that beneath the cursor (in tablature).
[⇧]+[Q]	repeat last occurrence search [Q] to the right
[⇧]+[R]	repeat last occurrence search [Q] to the left

Editing - moving cursor

[Ctrl]+[Space]	toggle automatic cursor advance on/off
[⇧]+[F7]	1/8th Note View
[⇧]+[F8]	1/16th Note View (default)
[⇧]+[F9]	1/32nd Note View
[Ctrl]+[⇧]+[F9]	1/64nd Note View
[page up/down]	scroll tablature and notation left or right
[tab]	move cursor forward (offset: current default note duration)
[Ctrl]+[→]	once: Go to end of current measure. twice: Go to beginning of following measure
[Ctrl]+[←]	once: Go to beginning of current measure. twice: Go to end of previous measure
[Ctrl]+[↑]	(in notation) move cursor one octave up
[Ctrl]+[↓]	(in notation) move cursor one octave down
[Ctrl]+[↑]	(in tablature) move cursor to the first string
[Ctrl]+[↓]	(in tablature) move cursor to the last string
[Shift]+[F5]	open "**Go to Measure**" dialog (also available by clicking to right of the "Notes" zone in the status bar)
[Ctrl]+[Page up/Page down]	(in multitrack mode) scroll tablature and notation up or down within TablEdit window.

Editing - correction

[Alt]+[Delete]	moves everything to the right of the cursor the distance of the current duration to the left
[Alt]+[Insert]	moves everything to the right of the cursor the distance of the current duration to the right
[Ctrl]+[+/-]	with cursor in tablature: Move a note downwards or upwards across the neck of the instrument. Press **[Ctrl]+[+]** (to move toward the bass) or **[Ctrl]+[-]** (to move toward the treble).
[I]	quantize notes in the selection
[J]	automatically correct duration and note placement errors
[⇧]+[J]	transposes the notes on the current position cyclically.

Editing - 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]+[=]	back to alteration standard display.
[O]	offset note head to the right
[⇧]+[O]	offset note head to the left
[K]	add a line break
[W]	horizontal note spacing

[D]	make note invisible in stave
[|] (**[AltGr]+[6]**)	control beam position and stem length
[!]	remove note stem
[<] [>]	horizontal positioning (of fingering, musical symbol, ...)
[§]	If accordion, transforms a bass into a chord and vice versa.
[X]	Inhibits ligatures from the current position.

Display - Layout

[V]	toggle dynamics display on/off
[⇧]+[U]	first press: hides notes with a dynamic value of pp in the tablature. second press: hides them in the Notation. Third press: Re-activates the standard display.
[⇧]+[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.
[Y]	displays a circle around the whole and half notes in tablature.
[⇧]+[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 [middle C](#) ; with cursor in tablature: move the note across the strings.
[$]	display in tablature the note name instead of the fret number or - if only the notation is visible - the note name within a coloured square.
[&]	for stringed instruments: display the treble strings in light gray - for accordion: use Corgeron notation.
[%]	activate the [Visualinear](#) mode.
[£]	first press: activates the four-shape system. second press: activates the seven-shapes system. third press: revert to normal display.
[⇧]+[W]	Define the module as a [wind instrument](#)

Duration

[Ctrl]+[Alt]+[F4]	auto-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
[Ctrl]+[F9]	set current duration to 1/64th note
[*] (asterisk)	apply current duration to selected note(s)
[Ctrl]+[. (decimal)]	toggle dotted note mode on/off
[:]	double dotted note
[/]	staccato
[Ctrl]+[3]	triplet mode
[Ctrl]+[5]	quintuplet
[Ctrl]+[7]	septuplet
[Ctrl]+[9]	nonuplet
[Ctrl]+[0]	decuplet
[L]	first press: tied note. second press: invert the tie curve. third press: remove tied attribute
[<] [>]	decrease/increase duration of selected note(s)

Special Effects and Fingerings

[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
[⇧]+[R]	anticipated roll
[Alt]+[0], [Alt]+[1] ... [Alt]+[4]	**a**dds a left hand fingering to the selected note(s).
[N]	**r**emoves any special effect and fingering from the selected note(s)
[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
[Spacebar]	start/stop/resume playback
[F11]	play current selection
[F10]	play current measure
[Pause]	pause playback
[Escape]	stop playback
[→]	forward.
[←]	rewind.
[Maj+[←]	to begin.
[Shift]+[F12]	activate "Monitor" feature
[1-9]	mute/unmute the corresponding module
[+/-]	change the relative speed
[Ctrl]+[K]	define MIDI options
[Ctrl]+[R]	open Reading List dialog
[T]	open Midi Event dialog
[<]	frequency (of "tremolo" or "vibrato" special effect)
[>]	speed (of "roll" special effect)
[>]	amplitude (of "vibrato" special effect)
[( ] [ )]	decrease/increase dynamic level of selected note(s)
[Ctrl]+[H]	note pitch change dialog

Windowing

[Ctrl]+[W]	close the window
[F1]	opens this Help file
[F2]	toggle ruler and palettes on/off
[Ctrl]+[F1]	open this hotkey list
[shift]+[F2]	toggle "Track window" on/off
[Ctrl]+[F2]	toggle "Quick Preview" on/off
[Ctrl]+[B]	toggle Fingerboard on/off
[Ctrl]+[D]	open Chord Manager
[Ctrl]+[T]	open Text Manager
[T]	open Text Editor
[Ctrl]+[F]	open Strokes and Fingerings dialog

Tablature management

[Ctrl]+[O]	open a tablature file on disk
[Ctrl]+[S]	save the current tablature file
[Ctrl]+[Shift]+[S]	protected save (for printing/saving)
[Ctrl]+[N]	create a new tablature file
[Ctrl]+[P]	print tablature
[Ctrl]+[⇧]+[P]	print preview
[Ctrl]+[G]	open Tablature Manager
[Ctrl]+[I]	open Title Information
[Ctrl]+[Q]	quit TablEdit

3.10   Glossary

A	ABC
	Accidentals
	Anacrusis
	ASCII
B	Beat
C	Cursor
	Custom Chord Catalog
D	Current Duration
	[Duration Equivalents](#)
H	HTML
M	Measure
	MIDI
	Module
R	Reading Guides
	Reading List
	RTF
	RTMF
S	Current Selection
	View Scales
	Stave
	System
T	TEF
V	Velocity

Index

- A -

ABC Export
    options   47
ABC Import
    ABC Homepage   40
    new window   40
    options   40
    preview   40
Accidentals
    alterations   159
    double flat   159
    double sharp   159
    entry   11
    flat   159
    key   159
    manual alteration of accidentals   159
    natural   159
    sharp   159
    spacing of alterations   20
Accordion
    basses   133
    Chopard mode   133
    Corgeron mode   133
    fingering errors   63
    Griffschrift mode   133
    left hand chord   133
    melody   133
    palette   70
    right hand chord   133
    Squeeze box   136
    tutorial   136
Advanced options
    Ad-Tab for left hand fingerings   65
    Blind friendly   65
    Capo doesn't impact notation   65
    Dotted and triplet quick entry   65
    Extend Bends/Slides   65
    First MIDI instrument privileged   65
    Flat toolbars   65
    Ledger lines in notation   65
    Load configuration with file   65
    Print colored notes   65
    Reset to last used directory   65

Rewind when playback completed   65
    Rollover help   65
    Simulate human playing   65
    Variable stem length in notation   65
ASCII Import
    ASCII   38
    Intelligent mode   38
    Wayne Cripps   38

- B -

Banjo
    5th counted from the main capo   129
    5th string partial capo   129

- C -

Chord diagrams
    automatic   53
    barre   84
    catalog   82
    color   53, 82
    create   82
    delete   82
    display   53
    editor   84
    finger numbers   84
    insert   82
    load   82
    manager   82
    marker   14
    orientation   53
    positioning   14
    printing chord sheets   82
    save custom chord catalog   26
Chord Finder
    basic position   89
    Fifth/Ninth   89
    Fundamental   89
    Inversions   89
    Omit note(s)   89
Clipboard
    ABC   26
    ASCII   26
    export   26
    import   26
Copy

- G -

- H -

- N -