

## About the tablature

There is no recognized standard for how to write guitar tablature. I use an underscore (**4\_5**) to indicate any ligado, either a hammer-on or a pull-off. I find it makes the tab easier to read than cluttering it up with the letters **h** (**4h5**) or **p** (**5p4**), and it's obvious which is meant. I use vertical lines for measures, and write time signatures outside the staff. Two lower case **o**'s, stacked vertically on the #3 and #4 strings, just inside the staff, are a repeat sign. There is one at the beginning of the section to be repeated, and another at the end. I use a zig-zag, vertical line at the left of a chord, to indicate a strum. All strums are down unless otherwise stated, or noted with the letters **u** or **d** above the staff. Chords tabbed without the zig-zag line are to be plucked or pinched, unless otherwise specified. If all chords in a section are to be strummed, I indicate that with a note, and leave out the zig-zag lines. Slow strums are tabbed note by note. Harmonics are indicated with an exclamation point: **!12**, double harmonics with two exclamation points: **!!7**. Double vertical lines indicate the end of the song.

Where the abundance of strummed chords makes the tab too busy for easy reading, I employ several strategies. Sometimes, I write "All chords are strummed" at the beginning of the song. Where the same chord is strummed repeatedly, I may leave out the numbers, after the first strum, and use only the zig-zag lines. The number of hyphens between notes does not usually indicate the length of the note; extra hyphens are added to allow the printed words to fit better. Except where the notes indicate a slow strum, I always allow at least one hyphen between notes.

## About the chords

I use a lot of barre chords. I use them to bring out the melody, or to make chord transitions easier. To distinguish between voicings of the same chord, I use Roman numerals in smaller type after the chord name, to indicate the chord's position (where the barre goes.) For example, the **C** major chord is normally played without a bar, but is sometimes played as an **A** barred in the third space, or an **E** barred in the eighth space, like this:

strums:	slides:	strum, hammer-on, slide up, slide down, pull-off	slow strum:	harmonic:				
<b>C</b>	<b>C<sup>III</sup></b>	<b>C<sup>VIII</sup></b>	<b>B<sup>II</sup></b>	<b>C<sup>III</sup></b>	<b>B<sup>II</sup></b>	<b>B<sup>bI</sup></b>	<b>C</b>	<b>E</b>
--\0--\3--/-8-	\2-/-3--2-\-1-	\0_3/5\3_0-	-----0-	-!12--				
--/1--/5--\8-	\4-/-5--4-\-3-	\-1-----	-----0--	\-----				
4 o-\0--\5--/-9-	\4-/-5--4-\-3-	\0-----	6 ----1---	\-----o				
4 o-/2--/5--\10-	\4-/-5--4-\-3-	\-2-----	8 ---2---	\-----o				
--\3--\3--/10-	\2-/-3--2-\-1-	\3-----	\-2-----	\-----				
-----\8-	\-----	\-----	\-0-----	\-----				

Where possible, I include "standard" chord charts at the end of each song, with the chords in the order of their appearance in that song. Some tab artists write out chords like this: **C: x32010**, meaning the sixth string is not played, the fifth string is fretted in the third space, etc. This requires less room than standard charts, but lacks the visual element, may be confusing to beginners, and somewhat duplicates the chords as already shown (vertically) in the tab. I try to avoid such horizontal chord codes, but do use them occasionally.