

Slides

a) Chord Slides

- Note Staff: Chords on the note staff require only a single slur. Glissandi should be parallel to one-another. I like for the glissando lines' edges to intersect staff lines, so that they are visible and “point” toward the highest or lowest third of the notehead, rather than originating at the middle of the notehead and pointing to the middle of the connected notehead, but this is probably a matter of preference.
- Tab Staff: Notes on the highest and lowest strings get a slur. The slur arches up for the highest string and down for the lowest string.

b) Chord Slides with Accidentals

- Note Staff: Glissandi should remain parallel and stop short of the leftward-most accidental in the texture.
- Tab Staff: Glissandi on the tab staff should behave as if there were no accidentals on the note staff.

c) Melodic Grace Note Slide

- Note Staff: The acciatura stem is slashed and always points up. The grace note always gets its own slur arching under.
- Tab Staff: The grace note tab number should be cue-size and should align vertically with the acciatura in the note staff.

d) Melodic Grace Note Slide with Subsequent Ligado Passage

- Note Staff: The acciatura is treated as in “c.” The passage that follows is given its own slur.
- Tab Staff: The whole passage is covered in one slur.

e) Melodic Grace Note Slide with Subsequent Ligado Passage – *divisi*

- Note Staff: In *divisi* textures, grace notes, slurs and ties follow the direction of the stems in their respective voices. Vibrato lines, when present, are given to each voice as required – above the staff for the upstem voice and below the staff for the downstem voice.
- Tab Staff: Each voice gets its own slur and vibrato lines if required. If parenthesized notes are necessary, they are divided by voice (not shown).

f) Compound Ligado with a Held Note of Duration

- Note Staff: Pretty much self-explanatory.
- Tab Staff: To avoid having a long slur over empty space, the fret number is restated parenthetically at the point where subsequent ligado begins and a new slur is given.

g) Double-Stop Compound Ligado with a Held Chord of Duration

- Note Staff: Nothing extraordinary
- Tab Staff: Same principle as in “f.” I did this to show that the restated fret numbers should be given a single set of parentheses encompassing as many string numbers as

there are present (rather than a set for each string number). This should be the case in all textures requiring parenthetical string numbers in the tab staff except in *divisi* (see note for “e”).

h) Melodic Ligado with Grace Note(s) and Double-Stop(s)

- Note Staff: The grace note is slurred to the note it leads to.
- Tab Staff: The grace note fret number is cue-size. Since the grace note on the 3rd string and the regular note on the 2nd string happen in unison, they are aligned vertically in the tab staff. The single slur for the first ligado arches up, even though there is a note (the grace note) on the string above it.

i) Melodic Ligado with Grace Note(s), Double-Stop(s) and Bend(s)

- Note Staff: Since the bend and release take place on a string below one on which another note is being held, the pointed slurs arch under.
- Tab Staff: The grace note B and the normal note E (the '3' is supposed to be a '5'—for my sake, please imagine that it is) occur at the same time and so are vertically aligned.

Bends

j) Unison, Grace Note Bend

- Note Staff: The pointed slur arches under to show that the lower string is bending upward.
- Tab Staff: Since both the grace note and normal note sound at the same time, both tab numbers are vertically aligned with the grace note in the note staff.

k) Held Double-Stop Oblique Bend with Re-articulations

- Note Staff: The re-articulations of the bent note are shown with a parenthetical, stemless grace note connected to the sounding pitch by a pointed slur.
- Tab Staff: All the grace notes are cue-size. Re-articulations are shown with a straight line perpendicular to the staff (to show that there is no bending action after the notes are struck). The use of a dashed line eliminates the need to restate the interval of the bend. The bend release is shown normally.

l) Bend with Compound Release

- Note Staff: Normal for bends.
- Tab Staff: The initial bend arrow rises high enough to allow as many steps down as are necessary for the compound release. The first release arrow stops above the staff. The value of the resulting interval (as compared with the original pitch of the fretted string) is shown above the arrowhead of the first release in the compound release. A second release arrow originates from the point of the first release's arrowhead and arches downward toward the parenthetical fret number of the bend's origin.

m) Double-Stop Parallel Bend, Release and Subsequent Ligado – Same Interval

- Note Staff: The notes of each string get their own pointed slurs. (For textures with more than 2 strings bending at the same time, such as vibrato bar dives and other techniques,

use tie rules to determine the direction of each pointed slurs arch.)

- Tab Staff: The upward bend arrows for each string join near the top of the arrow line. A single line is used to show the release.
- n) Double-Stop Parallel Bend, Release and Subsequent Ligado – Different Interval
- Note Staff: Same as “m.”
 - Tab Staff: Each string's bend is given a complete bend and release combination, with the upper string's release arrowhead terminating directly above the “release” tab numbers and the lower string's release arrowhead terminating to the left of the numbers.

1/5/2010 – David Stocker