```
****************************
*** 1.0   КАКВО Е ТАВ   ***
****************************
```

ТАВ или таблатура е метод за нотиране на мелодии изпълнявани на китара или бас.
Вместо да бъдат използвани символи, както при стандартната музикална нотация, тук биват използвани обикновени SCII букви и цифри, което прави таблатурите идеални за места като интернет, където всеки, със какъвто и да е компютър, може да изпрати, да копира и да чете подобни файлове.

```
*****************************************
*** 1.1   КАКВО СЕ НАУЧАВА ОТ ТАВ   ***
*****************************************
```

ТАВ ви дава информация за нотите, които трябва да свирите - кои струни да
 звучат и на кои прагчета да бъдат натиснати.

ТАВ ще ви покаже къеде се използва "hammer-on", pull-off", "bend", "slide",
"harmonics" и vibrato".

ТАВ ще ви покаже каква настройка на инструмента е използвана, ако
 изрично не е споменато, то се подразбира нормална настройка. ТАВ ще ви даде

също информация за използване на "capo" и т.н.

```
*******************************************
***   1.2 КАКВО НЯМА ДА НАУЧИТЕ ОТ  ТАВ ***
*******************************************
```

ТАВ (обикновено) няма да ви даде информация за дължините на нотите, така
че в повечето случай вие ще трябва да да слушате песента с таблатурата пред
себе си, за да усетите ритъма на нотите.

ТАВ (обикновено)няма да ви даде информация кои пръсти да използвате и кои
 да не използвате за на прагчетата.

ТАВ (обикновено) няма да ви даде информация в коя посока да ударите
струната, ще трябва сами да решавате дали нагоре или надолу.

```
*********************************************
***   2.0   ТАВ   -   Основите           ***
*********************************************
```

ТАВ е лесна за четене и за писане, ако имате желание да нотирате песен.
Ето основната идея:

Започва се с 6 линии (или четири за bass). Те отговарят на струните на
инструмента. Най-горната линия е най-тънката струна, а най-долната - най-
дебелата
струна. По-долу е дадена празна част от ТАВ с имената на струните в ляво.

```
E-----------------------------------------------------------------
B-----------------------------------------------------------------
G-----------------------------------------------------------------
D-----------------------------------------------------------------
A-----------------------------------------------------------------
E-----------------------------------------------------------------
```

По линиите се слагат цифри и числа, за да се обозначът прагчетата на които
трябва да бъдат натиснати струните с лявата ръка. Ако е поставена нула, това
означава, че се свири свободна струна(ненатисната на никое прагче).
Както при стандартната нотация и тук се чете от ляво на дясно, за да се
разбере
в каква последователност да се четат нотите. Следващата таблатура означава,
че
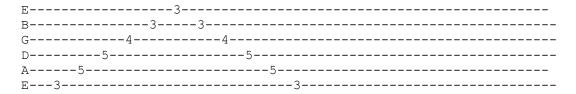трябва да се свирят през еднакви времена последователно нотите (E F F# G G#
A)
на най-дебелата струна, като се започне от празна струна и се свирят
последователно
нотите получаващи се при натискането от 1во до 5то прагче.

```
E-------------------------------------------------------------
B-------------------------------------------------------------
G-------------------------------------------------------------
D-------------------------------------------------------------
A-------------------------------------------------------------
E---0--1--2--3--4--5-----------------------------------------
```

Тук долу имаме ноти, които се свирят едновременно. Ако две, или повече ноти трябва да бъдат свирени едновременно,
те се пишат една под друга, както при стандартната нотация.
В следващия пример имаме акорда G(сол).

```
E----3--------------------------------------------------------
B----3--------------------------------------------------------
G----4--------------------------------------------------------
D----5--------------------------------------------------------
A----5--------------------------------------------------------
E----3--------------------------------------------------------
```

Това означава, че всички тези ноти се свирят едновременно.

Може да срещнете и същия акорд написан по следния начин:

```
E--------3----------------------------------------------------
B-------3-----------------------------------------------------
G------4------------------------------------------------------
D-----5-------------------------------------------------------
A----5--------------------------------------------------------
E---3---------------------------------------------------------
```

Което означава, че трябва да се изсвири същия акорд, но започвайки от 6та
 струна всяка следваща трябва да бъде зазвучена малко след предходната,
 но всички ноти трябва да звучат заедно. По-долу е даден пример
 отново с акорда G(сол), но този път разстоянията м/у нотите са по-големи - така
вероятно вие ще трябва да изсвирите акорда по същия начин, но оставяйки
 повече разстояния м/у нотите.

```
E----------------3--------------------------------------------
B-------------3-----3-----------------------------------------
G----------4----------4---------------------------------------
D--------5---------------5-------------------------------------
A------5-------------------5-----------------------------------
E---3-------------------------3-------------------------------
```

Може би ще попитате – От къде да знам колко бързо да изсиря нотите?
                      Всички тези ноти еднаква дължина ли са?

Именно тук е разликата м/у ТАВ и стандартната нотация. В повечето случай
от нея вие няма ада получите информация за дължините на нотите. Обикновено
е препоръчително да слушате песента, за да хванете ритъма.

Както и да е – не се отчайвайте. ТАВ би могла да ви даде някои
индикации за времената. В горния пример всички ноти са на еднакви разстояния
една от друга, от това можем да си извадим заключението, че всички те имат
еднакви

дължини(вероятно всички са осмини, или четвъртини), но това не винаги е вярно и зависи от автора на таблатурата.

Като основно правило, разстоянието м/у нотите на ТАВ ще ви каже кои са нотите е с най-голяма продължителност и кои са най-кратки, но очевидно няма да разберете,
дали някоя нота е триола, или нещо подобно. Отново ще кажем,
че това зависи изцяло от автора на таблатурата.

Като пример по-долу са дадени първите няколко ноти от Американския Химн в ТАВ.
Ясно се вижда, че различните разстояния отговарят на различни дължини на нотите.

```
E----------------------0--------4--2-0-------------------------
B---0-------------0----------------------------0-----------
G------1------1------------------------1----3---------------
D--------2-------------------------------------------------
A----------------------------------------------------------
E----------------------------------------------------------
```

Очевидно е много по-лесно да се свири таблатура на песен която знаете добре и вече сте наясно с ритъма, отколкото на песен, която никога не сте чували.

```
**********************************************
***  2.1  ДРУГИ СИМВОЛИ ИЗПОЛЗВАНИ В ТАВ ***
**********************************************
```

So far I've looked at what notes to play : which string to hit, and where to fret it. I've mentioned how to get an idea of note lengths by looking at the spaces between notes on the TAB, but this can only be a rough guide. You will always have to check with the original track to work out details of the rhythm.

A lot of other imprtant information can be included in a piece of TAB. This includes hammer-ons, pull offs, slides, bends, vibrato and so on.

The standard practice is to write extra letters or symbols between notes to indicate how to play them. Here are the letters/symbols most often used :

```
     h - hammer on
     p - pull off
     b - bend string up
     r - release bend
     / - slide up
     \ - slide down
     v - vibrato (sometimes written as ~)
     t - right hand tap
     x - play 'note' with heavy damping
```

That last one, the x, is used to get a choppy, percussive sound.

You usually use your fretting hand to lightly damp the strings so
that when you pick the note it sounds dead.

Note that the use of 'x' is *totally* different from the use of
an 'x' when giving chord shapes.

For example if you wrote the chord of D, you would see :

```
    EADGBE
    xx0232
```

where the 'x's mean do not play this string.

In tab it is implicitly assumed that a string is not played if it is not
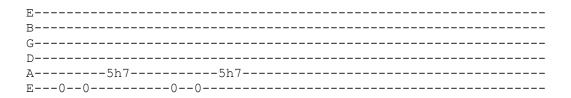marked. So the same chord in TAB would be :

```
E-----2-----------------------------------------------------------
B-----3-----------------------------------------------------------
G-----2-----------------------------------------------------------
D-----0-----------------------------------------------------------
A-----------------------------------------------------------------
E-----------------------------------------------------------------
```

with no 'x'. The x is is only used in TAB to represent a heavily
muted string which is picked/strummed to give a percussive sound.

There are a number of other symbols for things like whammy bar bends,
pick scrapes and so on. There seems to be no particular standard
way of writing these - details should be given in the TAB to explain
what the symbols mean.

Bass TAB will probably need a few extra symbols to cope with the
different techniques used in bass playing - for example slapping
and 'popping' the string with thumb or middle finger.
You could use 's' for slap and 'p' for pop as long as you wrote
them *underneath* the lines of tab to distinguish them from slide
and pull off which would be written *on* the lines of tab.

```
*****************************************
***  2.2   HAMMER ONS AND PULL OFFS  ***
*****************************************
```

With hammer-ons and pull-offs you might find things like these :

```
E-----------------------------------------------------------------
B-----------------------------------------------------------------
G-----------------------------------------------------------------
D-----------------------------------------------------------------
A---------5h7-----------5h7---------------------------------------
E---0--0----------0--0--------------------------------------------
```

which would mean play the open E twice, then hit the A string at the
5th fret and hammer on to the 7th fret.

Pull offs look very similar :

```
E----3p0-----------------------------------------------------------
B--------3p0-------------------------------------------------------
G------------2p0----------------------------------------------------
D----------------2-------------------------------------------------
A-----------------------------------------------------------------
E-----------------------------------------------------------------
```


Here we have a descending blues scale using pull-offs to the open
strings. For each pull off you only pick the first note of the pair
with the right hand - so in this example you would pick all the
notes on the 3rd and 2nd frets, and the open strings would be
sounded by pulling off.

Because you give the string an extra bit of energy when you hammer on
and pull off, you only need to hit the first note with the picking hand.
You could even have a long string of hammer-ons and pull-offs like
this :


```
E-------------------------------------------------------------
B-------------------------------------------------------------
G---2h4p2h4p2h4p2h4p2------------------------------------------
D-------------------------------------------------------------
A-------------------------------------------------------------
E-------------------------------------------------------------
```

In this case you only pick the first note.


```
**********************
*** 2.3   BENDS   ***
**********************
```


When bends are involved you need to know how much to bend the note
up. This is indicated by writing a number after the 'b'.
For example, if you see this :

```
E-------------------------------------------------------------
B------7b9----------------------------------------------------
G-------------------------------------------------------------
D-------------------------------------------------------------
A-------------------------------------------------------------
E-------------------------------------------------------------
```


it means strike the B string at the 7th fret, then bend the note up

two semitones (one whole step) so that it sounds the same pitch as
a note fretted at the 9th fret would do. (Sometimes the bend is
written with the second part in brackets, like this ---7b(9)---)

Something like this :

```
E------------------------------------------------------------------
B------7b9--9r7----------------------------------------------------
G------------------------------------------------------------------
D------------------------------------------------------------------
A------------------------------------------------------------------
E------------------------------------------------------------------
```


means play the note at the 7th fret, bend up two semitones, strike the
note again whilst it is still bent, then release the bend so that the
note has it's normal pitch.

You sometimes get a note which is bent up only a quarter of a tone or so.
In this case it would look a bit strange to write :

B--------7b7.5--------

if you have to bend it up half a fret's worth.
Instead it's written as :


```
        bend up 1/4 tone
E-------------------------------------------------------------------
B------7b-----------------------------------------------------------
G-------------------------------------------------------------------
D-------------------------------------------------------------------
A-------------------------------------------------------------------
E-------------------------------------------------------------------
```

with instructions on how much to bend written above the note.


```
*********************
*** 2.4   SLIDES  ***
*********************
```


The most common symbols used for slides are / for a slide
up and \ for a slide down.

You might also see 's' used to mean slide.

You don't always need separate symbols for 'up' and 'down' slides
since a line of TAB reading :

```
E-------------------------------------------------------------------
B------7/9----------------------------------------------------------
G-------------------------------------------------------------------
D-------------------------------------------------------------------
A-------------------------------------------------------------------
```

```
E------------------------------------------------------------------
```

is clearly a slide *up* from 7th to 9th fret. However you might
also see things like these :

```
E------------------------------------------------------------------
B------/7-9-7\-----------------------------------------------------
G------------------------------------------------------------------
D------------------------------------------------------------------
A------------------------------------------------------------------
E------------------------------------------------------------------
```

where the exact start or finish of a slide is not given. Here you
have to know whether you're sliding up or down. In these cases use
your judgement to choose the starting or finishing fret. The effect
usually desired is to have a note 'swooping in' from a lower pitch
or dropping suddenly in pitch as the note fades.

You could have a whole series of slides running together, like this

```
E------------------------------------------------------------------
B------7/9/11\9\7\6\7----------------------------------------------
G------------------------------------------------------------------
D------------------------------------------------------------------
A------------------------------------------------------------------
E------------------------------------------------------------------
```

which would mean you only strike the first note with the pick using
the sustain to produce the other notes.


```
****************************************
***  2.5   NOTE LENGTH INFORMATION  ***
****************************************
```


Occasionally you will find TAB which includes information on all
of the note lengths. There seems to be no particular 'standard'
way of doing this, but it usually involves a line of letters or
symbols above the TAB.

See below (Section 3.2 part 6) for more details.

If the explanation of the timing symbols is not given in the TAB
then you've got a problem !
In this case a quick email to the author to ask for enlightenment
is the only way forward.


```
**********************************************
***  3.0   Писане на ТАВ - НАЧАЛНИ СТЪПКИ  ***
**********************************************
```

Perhaps one of the most important things to do before you start
typing up a piece of TAB is to decide exactly how much information
to include in it. The trick is to convey the right amount of
information in a clear, easily readable form.

Questions you can ask yourself are :

  - Is the song played using mostly chords ?

  - Are there a number of riffs which appear throughout the song ?

  - Is there a clear verse/chorus/middle bit structure ?

By planning ahead a little you should be able to produce a clearly
structured TAB which will not only be easier for others to read, but
also easier for you to type in.

There are also choices to be made when deciding what package to use
when typing the TAB in. All you really need is a simple text editor,
however a mouse-driven editor will probably make things easier.

When you start typing in it saves time if you draw out one blank stave
and then make 8 or 10 copies of these before you start typing in
the fret numbers etc.

If you use a more complicated package like Microsoft Word then
make sure that the characters you use are all the same length.
If an 'm' character is wider than an 'i' character then your TAB
is going to look very strange on another text editor. Choose a font
where all charcters get the same width - Courier usually does the
job.

There are also a number of programs available by ftp which were written
specifically to make TAB writing easier. Details of these programs
including ftp addresses are in the 'TABBING MADE EASY' FAQ by John Kean,
along with other useful hints for writing TAB.

****
*** 3.1   TO TAB OR NOT TO TAB   ***
****

If a song can be described well with just chords, then it will be
a lot easier to read and write if you just use the chord shapes, rather
than tab out the chords.

BUT - if you do just send in the chords it makes things *much* clearer
if you give the chord shapes as well.
For example, if you wanted to send in Led Zeps 'Gallows Pole' you could
write:

```
Intro :  A7 G/A A7  Am7  Dadd4/A  A7 G/A A7  Am7  Dadd4/A

Verse :  A7 G/A A7  Am7  Dadd4/A  A7 G/A A7  Am7  Dadd4/A
         A7 G/A A7  Am7  Dadd4/A  G   D
         A7 G/A A7  Am7  Dadd4/A  A7 G/A A7  Am7  Dadd4/A
```

(You should really have the words underneath as well, but I can't
remember them at the moment !)

Now this is OK, but how many people actually know how to play Dadd4/A
off the top of their heads ?

What you need to do is include some chord shapes like this :

```
EADGBE    EADGBE    EADGBE    EADGBE    EADGBE    EADGBE
x02020    x02010    x04035    320033    xx0232    x00000

  A7        Am7       Dadd4/A    G         D         G/A
```

To TAB out these chords will take a lot longer to type in, and
will probably take people a lot longer to read and understand.
Where a chord is based around chords like this, it makes things
much easier if you just give chord shapes and names, then show
where the chords go in relation to the words.


```
**********************************************
*** 3.2   THINGS TO DO WHEN WRITING TABS  ***
**********************************************
```

One of the most important considerations when typing in TAB is to make
it clear and easily readable.

There are a few simple things you can do to make things work.

-- 1 -- Use spaces !

It's amazing the difference it can make if you insert a few blank lines
in the right place. If you are used to writing the words above or below
the lines of TAB make sure you leave a few lines free so that it's clear
whether the words belong to the line of TAB above or below.
Space out the individual lines of TAB and the whole thing will be a lot
easier for others to understand.

-- 2 -- Define the symbols you use.

It would make everybody's life a lot easier if everyone used the same
symbols for hammer ons, bends etc.

BUT - if you are convinced that your particular way of writing bends
and slides makes much more sense than anyone else's, that's OK as long
as you tell everybody what system you use. It makes very good sense to
start your TAB file with a list of symbols used.

The list of most commonly used symbols is below :

        h - hammer on
        p - pull off
        b - bend string up
        r - release bend
        / - slide up
        \ - slide down
        v - vibrato (sometimes written as ~)
        t - tap (with strumming hand)
        x - muted, struck string

when you get on to harmonics , you might see a variety of symbols
used. Even in standard music notation, an accepted way of writing
natural and artificial harmonics has neverbeen agreed !
However, using brackets is the standard way of writing harmonics,
so a natural harmonic at the 12th fret would be :


```
E--------------------------------------------------------------
B--------------------------------------------------------------
G--------------------------------------------------------------
D--------------------------------------------------------------
A--------------------------------------------------------------
E------<12>----------------------------------------------------
```


Normal brackets () are sometimes used for grace notes or optional
notes so 'pointy' brackets <> is the usual choice for harmonics.

-- 3 -- Label bits of the TAB

It makes things a lot easier if you can see where the 'verse' and
'chorus' parts of a song are, so put a few labels in certain places
to guide people through it.

Many songs will have clear 'verse' and 'chorus' structures - so you
can tab out the riffs/chords or whatever for these just once, and then
indicate where these are repeated. Or there maybe a couple of
important riffs which are used - so TAB these out and label them
'Riff One' and 'Riff Two' - then when they come up later in the song
you can just say 'repeat Riff One four times' instead of tabbing
the whole thing again.

As long as it's clear which bits of TAB go with which label, you
will save yourself time this way as well as making it easier to

read for others.

-- 4 -- Include Artist/album

It's useful for others to know where to find the original song,
so at the beginning of each TAB include some information on
the artists who recorded the original, and the album on which
the song can be found.

-- 5 -- General comments

It's also useful to include a few lines at the beginning of the
TAB to explain the style of the song, or to point out important
features such as alternative tunings, use of capos etc.

A few words along the lines of "use a staccato, funky kind
of strumming style for the chords, then change to a sustained
feel for the lead line" will help people to get an idea of
how to approach the playing style.

Information on the type of guitar (electric/acoustic,
6 string/12 string) and effects used would be useful.

One point on the use of capos and alternative tunings :

It's a lot easier for people to understand chord names etc if
they are written as though played *without* a capo.
For example, if you have a D shape chord played with a capo at
the 2nd fret you should write it as D major even though you will
actually be fretting notes at the 4th and 5th frets.

Also - for TAB using a capo, it's standard practice to write the
numbers of the frets *relative* to the position of the capo.
So again, if you had a D major chord with a capo at the 2nd fret
the TAB would be :


```
E----2-------------------------------------------------------
B----3-------------------------------------------------------
G----2-------------------------------------------------------
D----0-------------------------------------------------------
A-----------------------------------------------------------
E-----------------------------------------------------------
```

even though you actually fret the notes at the 4th and 5th frets.

It's similar with TAB for guitars tuned a semitone or tone
lower than usual. If a song should be played with the guitar
tuned to Eb Ab Db Gb Bb Eb, and it has this chord :


```
Eb-----0----------------------------------------------------
Bb-----0----------------------------------------------------
Gb-----1----------------------------------------------------
```

```
Db-----2------------------------------------------------------
Ab-----2------------------------------------------------------
Eb-----0------------------------------------------------------
```

it makes things a lot easier to understand if the you call the chord
'E' rather than Eb.

That way, if you decide to play in standard tuning, you don't get
confused.

-- 6 -- Timing information

You may want to get really serious and include details
giving the precise rhythm of the piece. This will involve
a lot more typing, but it means all the information
necessary to play the piece is given explicitly.

One way to approach this is to write a line of dashes
interspersed with numbers which count the beats.
So in 4-4 time, you would have :

```
1---2---3---4---1---2---3---4--- etc
```

Under this you can write a line of d's and u's to represent
down and upstrokes.
Here is a simple example where the rhythm is 2 crotchets
(quarter notes) followed by 4 quavers (8th notes)


```
1---2---3---4---1---2---3---4--- etc
d---d---d-u-d-u-d---d---d-u-d-u-
```


You could expand on this to use upper and lower case letters
to indicate accents and so on.
If you use this method make sure that you clearly separate the
2 lines of rhythm information from the 6 lines of TAB !!!

One other way of including timing information is to use one
letter/symbol for each note type.

For example use e for 8th note (quaver), s for 16th note (semi-
quaver) and so on. The letters you use may well differ depending
on whether you're used to the american system of quarter notes,
8th notes etc or the english system of crotchets and quavers ,
but the method is the same.

(If you're not sure of the 'translations' here they are :

```
whole note      -  semibreve
half note       -  minim
quarter note    -  crotchet
8th note        -  quaver
```

```
16th note       -   semiquaver
32nd note       -   demisemiquaver
64th note       -   hemidemisemiquaver       )
```

Simply write the letters above the corresponding note in the
TAB. (Make sure you define which letters/symbols you use)

Here's an example of what this looks like :

This is the opening riff from the Beatles' Ticket To Ride

```
    q    e  e  t  t    q    e  e  t  t

E--------0-----------0--------0-----------0--------------------
B----------2-----0--------------2-----0-----------------------
G---2----------2----------2--------2--------------------------
D-------------------------------------------------------------
A-------------------------------------------------------------
E-------------------------------------------------------------
```

Here I've used q for quarter note, e for 8th note
and t for triplet quarter note.

If you want to send in a TAB with rhythm information like this
then it's *essential* to explain the system you use. I've seen
a lot of different systems of letters and numbers of varying
degrees of simplicity and readability. Whichever you choose to
use, you'll have to explain all your symbols to make sure others
can work out what the hell you're on about.

If you want to give a few clues as to the rhythm of the TAB, but
don't want to get too involved, use of bar lines is an effective
way of conveying timing information.

Simply insert a vertical line of |'s to indicate the end of a
bar. So using the national anthem example I had before, with bar
lines it looks like this :

```
E--------|---------------|0--------4--2-|0-------------|--------
B---0----|----------0----|--------------|--------------|0-------
G------1-|-----1---------|--------------|-----1----3---|--------
D--------|2--------------|--------------|--------------|--------
A--------|---------------|--------------|--------------|--------
E--------|---------------|--------------|--------------|--------
```

-- 7 --   Lyrics

It's a lot easier to follow a piece of TAB when you've got at least
```

some of the lyrics to follow, and you can match up the notes/riffs
in the TAB to the lyrics.

Try to include lyrics for at least the first verse and chorus. If
you're not sure of the words you can ftp cs.uwp.edu - there is a
large collection of song lyrics held there.

Failing that a request to the newsgroups along the lines of

" Please mail me the lyrics to such and such so that I can make
a proper job of the TAB I'm working on"

will usually get a sympathetic response.

As a final note on writing TAB I should say that whenever you post
to the newsgroups ALWAYS cross post to both guitar groups, and also
mail a copy to
    \n
 guitar@nevada.edu      so that it can be included in OLGA.

For more information on posting to the guitar newsgroups and OLGA
see the other FAQs regularly posted to the guitar newsgroups.

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***  3.3   THINGS TO AVOID   ***
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-- 1 -- Tab Wraparound

One of the most common problems in writing TAB  is text wraparound.
This makes the TAB almost impossible to read but is very easily
avoided.

The problem occurs when you write a line of TAB which is maybe 80
or 90 characters long. For a lot of people this is too wide for
their screen, so what should be a single line of tab ends up being
split onto two lines.

Here is what it looks like :


```
E------------------------------------------------0----------------------------
----------------
B------------------------------------------2--4-----4--2----------------------
----------------
G----------------------------1--2--4----------------4--2--1-------------------
----------------
D--------------------1--2--4--------------------------------------4--2--1------
----------------
A------------0--2--4----------------------------------------------------------4--
2--0---------------
E---0--2--4-------------------------------------------------------------------
-----4--2--0-----
```

Now this will probably look pretty weird when you see it. When I
wrote it, using Windows 'Notepad', it looked fine because I could
fit the whole thing on one screen.
For most newsreaders though, it is too long and you run into
problems.

All you have to do is be careful when you type in TAB so that you
the maximum width of line is say 60 characters.

I've tried to do that in this FAQ so that the maximum width is about

<<<--->>>

this much. If you limit your TABs in the same way, you should be OK.

Of course, if TAB *does* get wrapped around the author might not realise
because it looked fine on his/her screen when they wrote it. It might be
worth letting them know of the problem, so they can be careful in the
future.

(This includes me ! If parts of this FAQ are too wide for your screen,
please let me know !)

-- 2 -- Very squashed TAB

It's amazing how easy it is to ruin an otherwise good piece of TAB by
not spacing it out so that the end result is a mass of cramped TAB,
explanations, labels etc.

When you finish typing up, go back through the TAB and see if you can
insert a few blank lines here and there to separate verse from chorus
or whatever. It really does make it a lot easier for others to read.

It might also be worth considering if you've included too much detail
in the TAB. Usually this will not be the case, but I have seen a few
TABs which go into great details, but are extremely off-putting to
try to read because of the sheer quantity of information.

-- 3 --   Unnecessary repetition

If a line of TAB or a particular riff is repeated a number of times
then save yourself the effort, TAB it once.

It's also easier to read like this.