

TabToPDF

Requirements Document

Group 1

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1. INTRODUCTION

1.1 Purpose

The purpose of this document is to describe the major requirements that the client has requested and how those requirements have been met by the software team.

1.2 Scope

The client has provided sample inputs and outputs for guitar tablature. This document reviews these inputs and outputs and compares them to the software's actual output.

1.3 Overview

This document outlines the requirements with images of the sample inputs with its corresponding outputs. After each sample input/output set, an actual output is shown so that the client may judge if the requirements were met.

1.4 Reference Material

Please refer to the Test, Requirements and User Manual Documents if necessary.

1.5 Definitions and Acronyms

TabToPDF – stands for tablature to PDF format and is the name of the software

GUI – Graphical User Interface

MVC – Model View Controller design

Conversion – conversion code component for text file to PDF format

Component – a collection of classes that contribute to a certain function in the software

2. REQUIREMENTS OVERVIEW

Features that needed to be displayed on music bars in the output PDF included:

Music numbers

Pulls

Hammers

Slide up

Slide down

Harmonics

Repeats

Triple bars

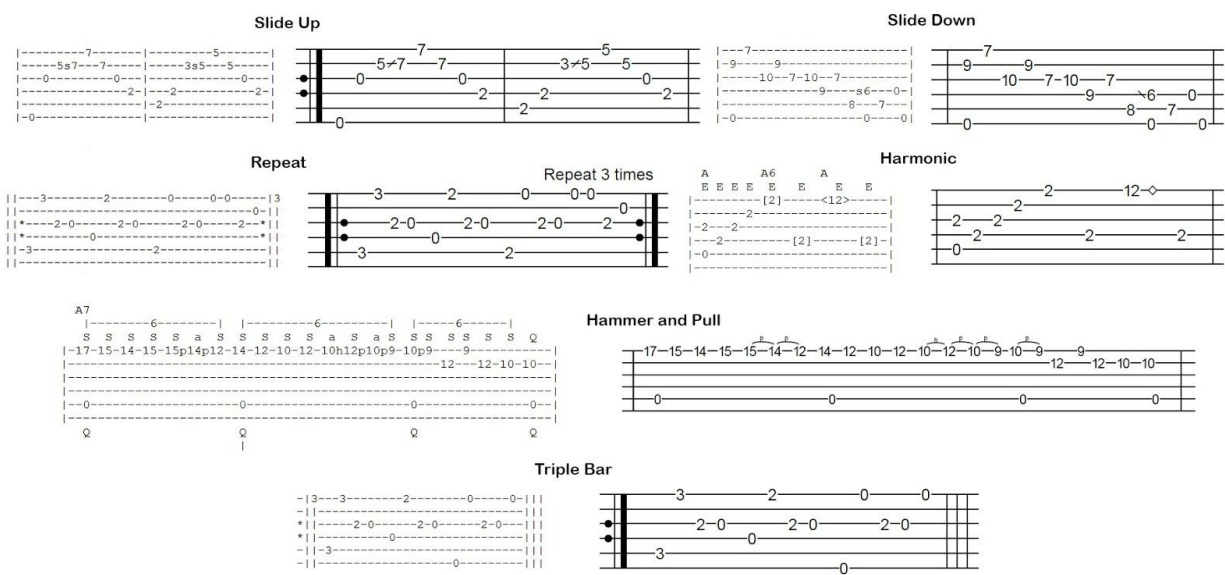


Figure 1: Symbols requirements that were converted from text to PDF.

The 4 sample input/output sets are as follows:

Sample input/output #1: Consists of vertical lines, dashes and number symbols with title, subtitle and spacing at the top. Other features seen are spaces and the letter p, h or s in front of or after numbers. The output file is in PDF format. Vertical lines indicate start/end of music bars, dashes are music lines for number symbols with hammer, pull and slide.

Sample input/output #2: Double and triple vertical lines, asterisks and braces surrounding numbers are introduced in the input text files. Decimal numbers were introduced for spacing. The output PDF displays repeat measures with a comment on top and triple vertical bar signifying the end.

Sample input #3: Features such as key, time and tempo were introduced in the text. Various new music symbols were seen as well such as B, vertical lines, cII, etc. that appear above the music bars. Numbers also appear below the music bar. However, the client stated that these features don't have to be shown and that only reasonable output is required.

Sample input #4: More sophisticated symbols appear above and below the music bars that the client stated don't have to be included. Any new symbols can be ignored.

3. ACCEPTANCE TEST CASES AND ACTUAL OUTPUTS

3.1 Sample Input/Output #1

TITLE=Moonlight Sonata
SUBTITLE=Ludwig van Beethoven
SPACING=5

```

|-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----5-----6-----9-----5-----| |-----7-----0-----0-----0-----7-----0-----| |-----0-----0-----0-----0-----| |-----1-----1-----1-----1-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----| |-----1-----1-----1-----1-----| |-----2-----2-----2-----2-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----6-----6-----6-----6-----| |-----6-----6-----6-----6-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----|
|-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----| |-----4-----4-----4-----4-----| |-----4-----4-----4-----4-----|
|-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----8-----10-----10-----7-----5-----| |-----4-----5-----6-----0-----0-----| |-----3-----3-----3-----3-----| |-----5-----5-----5-----5-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----9-----9-----9-----7-----5-----| |-----4-----4-----4-----4-----| |-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----|
|-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----10-----10-----0-----7-----5-----| |-----6-----6-----6-----6-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----4-----4-----4-----4-----| |-----4-----4-----4-----4-----|
|-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----6-----6-----6-----6-----| |-----6-----6-----6-----6-----| |-----9-----9-----9-----9-----| |-----9-----9-----9-----9-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----| |-----10-----10-----10-----10-----| |-----10-----10-----10-----10-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----|
|-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----9-----9-----9-----9-----| |-----9-----9-----9-----9-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----7-----7-----7-----7-----| |-----7-----7-----7-----7-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----|
|-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----|
|-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----|
|-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----| |-----3-----3-----3-----3-----|
|-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----|
|-----4-----4-----4-----4-----| |-----4-----4-----4-----4-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----|
|-----5-----5-----5-----5-----| |-----5-----5-----5-----5-----| |-----1-----1-----1-----1-----| |-----1-----1-----1-----1-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----|
|-----6-----6-----6-----6-----| |-----6-----6-----6-----6-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----2-----2-----2-----2-----| |-----2-----2-----2-----2-----|
|-----6-----6-----6-----6-----| |-----6-----6-----6-----6-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----| |-----0-----0-----0-----0-----|

```

Figure 2: Sample Input Text File #1. Beginning, middle and end of text file is displayed showing most of the file.

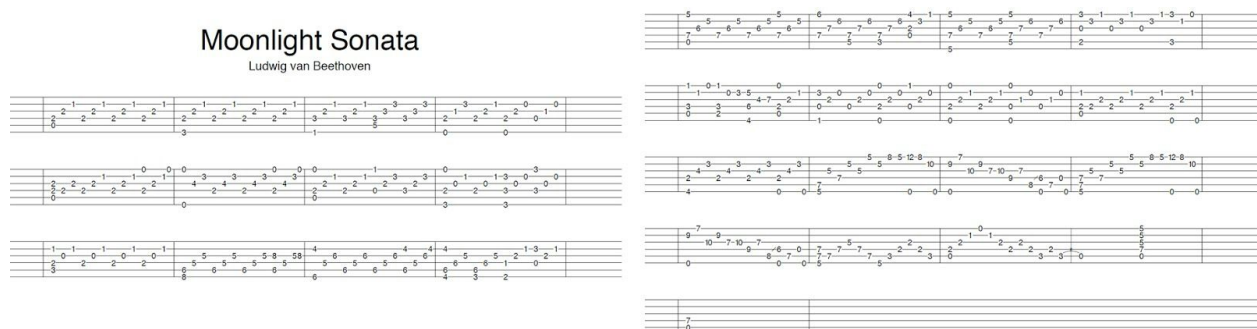


Figure 3: Sample Output PDF #1. Beginning and end of PDF shown to display most of it.

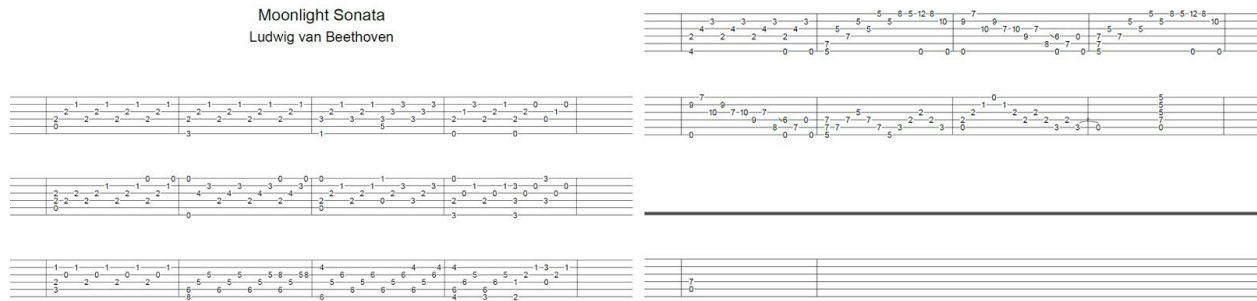


Figure 4: Actual Output PDF #1. Beginning and end is shown for comparison to sample (Fig. 2). Multiple page feature is displayed should the user want more than one page.

3.2 Sample Input/Output #2

```

TITLE=Remembering Rain
SUBTITLE=Jim Matheos
SPACING=4.4

|-----<12>-----<12>-----|
|*-----<5>-----<7>-----*|
|*-----<7>-----<2>-----*|
|-----<12>-----<12>-----|
|-----<12>-----<12>-----|

|-----3-----10-----0-----0-----7-----|
|-----0-----10-----0-----0-----5s7-----|
|*-----2-----0-----2-----2-----0-----|
|*-----2-----0-----2-----2-----0-----|
|-----2-----7-----3-----0-----|

|-----15-----10-----0-----0-----7-----|
|-----10-----10-----0-----0-----5s7-----|
|-----0-----0-----2-----2-----0-----*|
|-----12-----3-----2-----2-----0-----|
|-----0-----7-----3-----0-----|

|-----12-----12-----12-----12-----10-----10-----10-----10-----|
|*-----12-----11-----12-----12-----11-----12-----7-----7-----|
|*-----12-----11-----12-----12-----11-----12-----7-----7-----|
|-----0-----12-----12-----12-----12-----7-----7-----|

|-----7-----5-----7-----5-----|
|5s7-----7-----3s5-----5-----5s7-----7-----3s5-----5-----|
|-----0-----0-----2-----2-----0-----0-----|
|-----2-----2-----2-----2-----2-----2-----|
|-----0-----2-----2-----2-----2-----2-----|

|-----12-----12-----12-----12-----10-----10-----10-----10-----|
|*-----12-----11-----12-----12-----11-----12-----7-----7-----|
|*-----12-----11-----12-----12-----11-----12-----7-----7-----|
|-----0-----12-----12-----12-----12-----7-----7-----|

|-----3-----2-----0-----0-----3-----2-----0-----0-----|
|-----3-----2-----0-----0-----3-----2-----0-----0-----|
|*-----2-----2-----2-----2-----2-----2-----2-----2-----|
|*-----2-----2-----2-----2-----2-----2-----2-----2-----|
|-----3-----2-----0-----0-----3-----2-----0-----0-----|
|-----3-----2-----0-----0-----3-----2-----0-----0-----|

```

Figure 5: Sample #2 Input Text File. Beginning and end is shown.



Figure 6: Sample #2 Output PDF File. Beginning and end is shown.

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a key signature change from one sharp to no sharps or flats, indicated by a double bar line with a key signature change symbol. The melody features various intervals and rests, with some notes marked with '5' and '7' indicating fingerings. The bass line provides a simple accompaniment with notes and rests.

Figure 7: Actual #2 Output PDF. Beginning and end is shown. Multiple page feature shown again.

3.3 Sample Input #3

TITLE=El Negrito
SUBTITLE=Antonio Lauro

El Negrito (from Two Venezuelan Waltzes) - Antonio Lauro (1917-1986)

This is one of the loveliest guitar pieces, and it's easy to play!

Key C
Time 3/4
Tempo 120-132

SPACING=6.0

2nd ending

32

68

34

72

38

76

80

cII

end

Figure 8: Sample #3 Input Text File. Beginning, middle and end shown.

The first system of musical notation for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes. The system ends with a double bar line.



Figure 9: Actual #3 Output PDF. Beginning and end shown.

[illegible]

Bohemian Rhapsody

Queen

The image displays a musical score for the song "Bohemian Rhapsody" by Queen. The score is written for guitar, bass, and drums. The guitar part is in the treble clef, the bass part is in the bass clef, and the drums are indicated by a drum set icon. The score is divided into measures by vertical bar lines. The guitar part features various fret numbers (e.g., 6, 4, 2, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and includes a key signature change from one flat to no flats. The bass part is in the bass clef and includes a key signature change from one flat to no flats. The drums are indicated by a drum set icon. The score is divided into measures by vertical bar lines. The guitar part features various fret numbers (e.g., 6, 4, 2, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and includes a key signature change from one flat to no flats. The bass part is in the bass clef and includes a key signature change from one flat to no flats. The drums are indicated by a drum set icon. The score is divided into measures by vertical bar lines.

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