

Guitar Pro 8

User Guide



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Chapter 1

Introduction

Welcome!

You have just purchased Guitar Pro 8, congratulations and welcome to the **Guitar Pro family**!

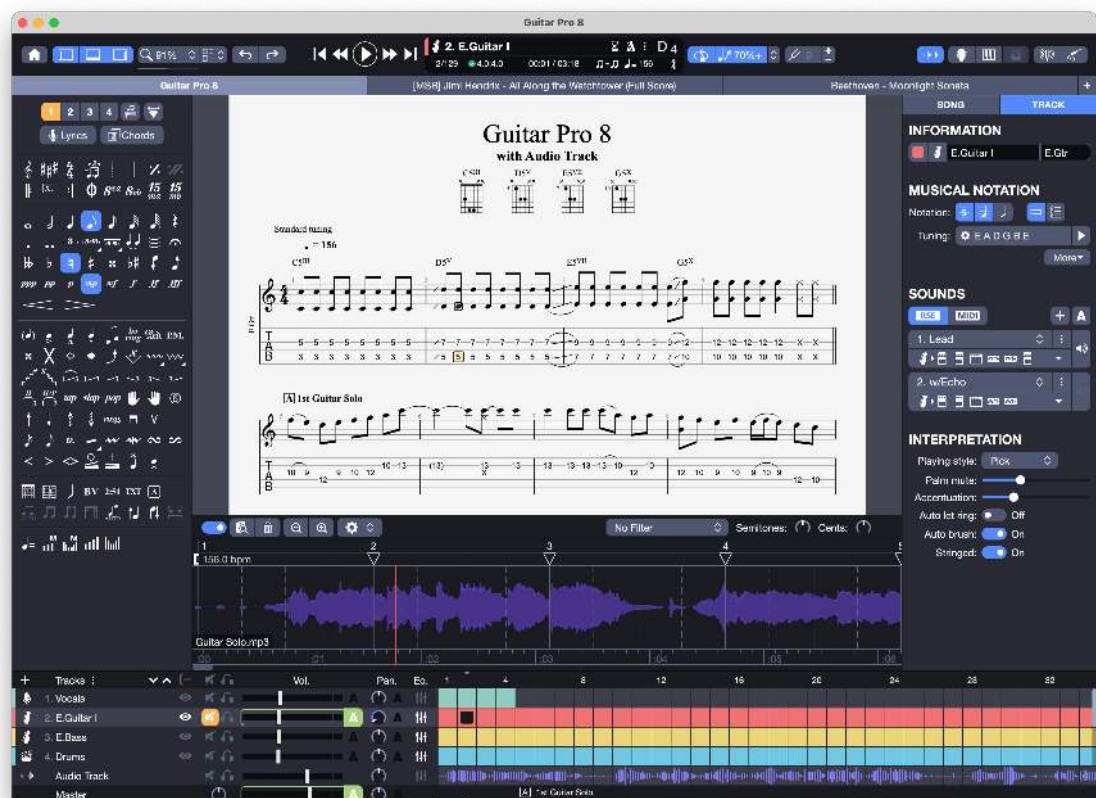
Guitar Pro is back with its **best version yet**. Faster, stronger and modernized, Guitar Pro 8 offers many new features.

Whether you are a longtime Guitar Pro user or a new user, you will find all the necessary information in this user guide to make the best out of this software.

Chapter 2

Basics

The Basics chapter will give you a good overview of what Guitar Pro will offer you. It covers all the elementary notions essential to discover and understand Guitar Pro, along with a starter guide to help you quickly discover the latest Guitar Pro 8 features.



What is Guitar Pro?

Guitar Pro is a **complete workshop** for all guitarists — beginning or advanced — who wish to improve, write music, or simply use a virtual backing band. Guitar Pro supports all fretted instruments from 3 to 10 strings (guitars, basses, banjo, mandolin, ukulele...), as well as all and any instruments that can be in your band or orchestra.

What Guitar Pro offers

- A complete yet user-friendly multitrack, tablature-centered **score editor** for stringed instruments, which includes all the usual symbols and specificities of those instruments, which display is optimized and customizable.
- A **powerful audio engine** designed to yield faithful playback of the sounds and effects of all types of guitars as well as of a hundred other instruments (bass, strings, piano, drums, etc.), from samples and modeled sounds of amps and effect units recorded in a professional studio. It is even possible to **plug a guitar** and take advantage of these amps and effects.
- Everyday **helping tools** for practice, such as the tuner, the chord engine, the scale engine, the guitar fretboard, the audio track feature, and many more...
- Opening out onto the world, with the **many import/export functions** allowing you to make the most of hundreds of thousands of scores available on the Internet.
- A vast **music sheet library**, mySongBook, that gives you access to a large and legal selection of scores, accurately transcribed and arranged by the Guitar Pro team. mySongBook credits and subscriptions can be purchased from the Guitar Pro website.

Installation

Minimum system requirements

- **OS:** Windows 8 or later, macOS 10.13 or later
- **Architecture:** 64-bit, Intel & Apple Silicon
- **Processor:** 1 gigahertz (GHz) or faster processor
- **Memory:** 4 GB RAM
- **HD free space:** 2 GB
- **Screen resolution:** 1024x768 pixels display
- **Administrator rights**
- **Audio device**
- **DVD-ROM drive** or **Internet connection** required to download the software.

How to get the application

From the website

You can easily download Guitar Pro from our website via this link (<https://www.guitar-pro.com/download-guitar-pro>) . Download the trial version, you will then be able to activate Guitar Pro by entering your license number.

From the DVD-ROM

Insert the Guitar Pro DVD-ROM in your DVD drive.

- **On Windows:** If the setup program does not start automatically, double-click on My Computer, double-click on DVD-ROM drive, then double-click on `guitar-pro-8-setup.exe` file and follow the instructions.
- **On macOS:** Double-click on the **DVD-ROM** that has appeared on your desktop, then double-click on the `guitar-pro-8-setup.pkg` file and follow the instructions.

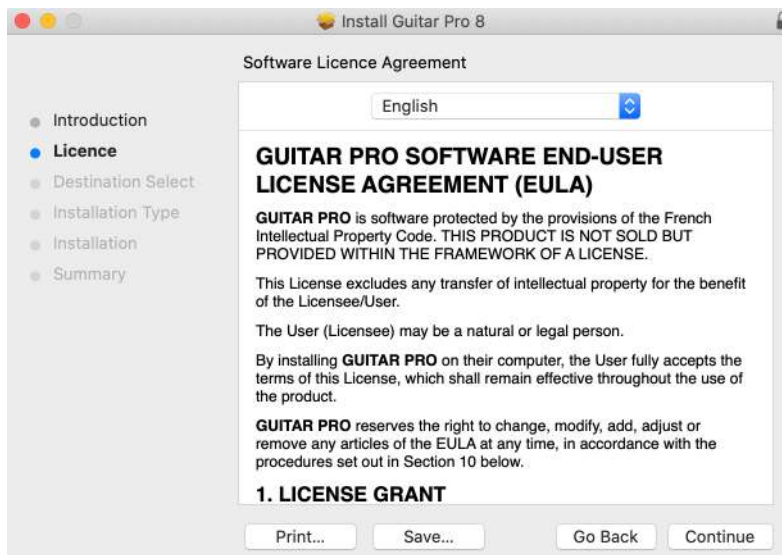
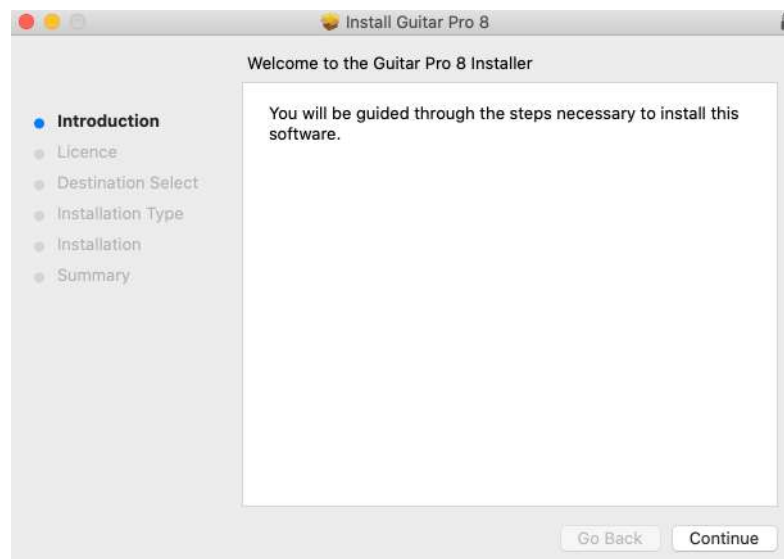
Installation from the Guitar Pro DVD-ROM

Insert the Guitar Pro DVD-ROM in your drive.

If the setup program does not start automatically, double-click on My Computer, double-click on DVD-ROM drive, then double-click on `guitar-pro-8-setup.exe` file and follow the instructions. You will be asked to accept the Guitar Pro Software End User License Agreement and then select the setup directory for the software.

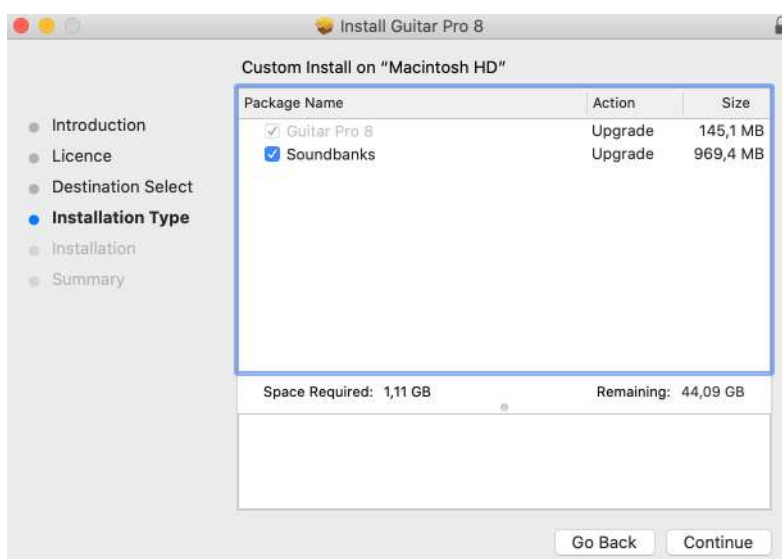
Installation on macOS

Double-clicking on `guitar-pro-8-setup.pkg` will launch the installer. Follow then the instructions.



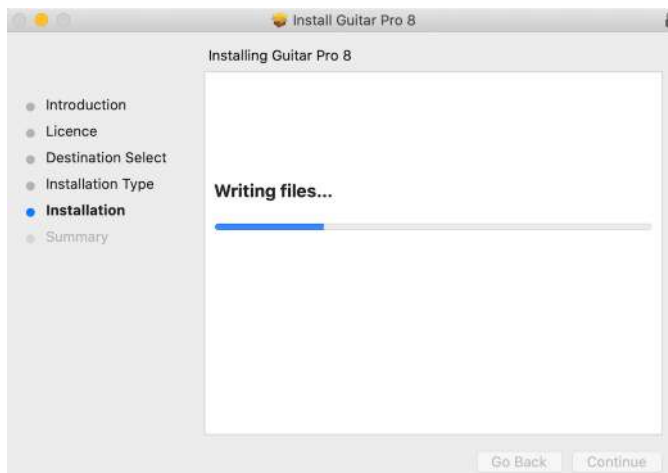
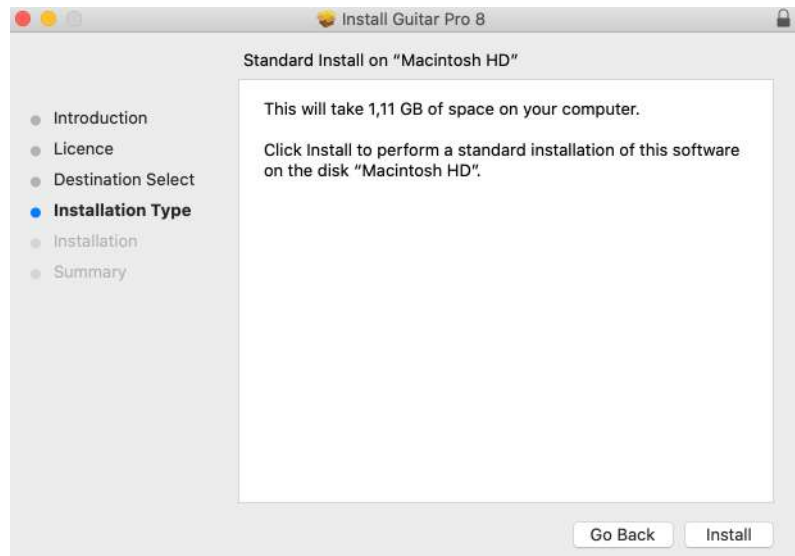
You must accept the Software License Agreement to install Guitar Pro.

Choose the hard drive where Guitar Pro will be installed.



The Guitar Pro installer contains the Guitar Pro Soundbanks. Make sure to check **Soundbanks** if you have not install them yet, or if they're not up-to-date.

Click then on **Install** to launch the install process. Enter your user password.

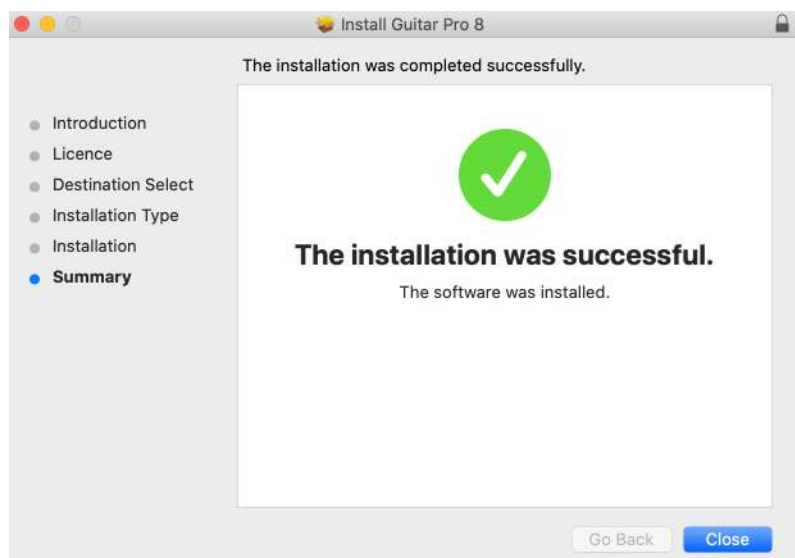


The installer is now installing Guitar Pro on your computer. This step might take a few minutes.

You will be prompted by the following screen once the installation is done.

You can now launch Guitar Pro by clicking on its icon in the Launchpad.

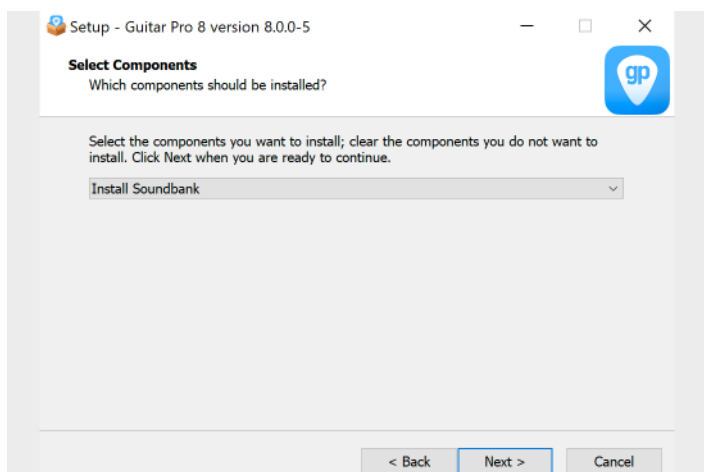
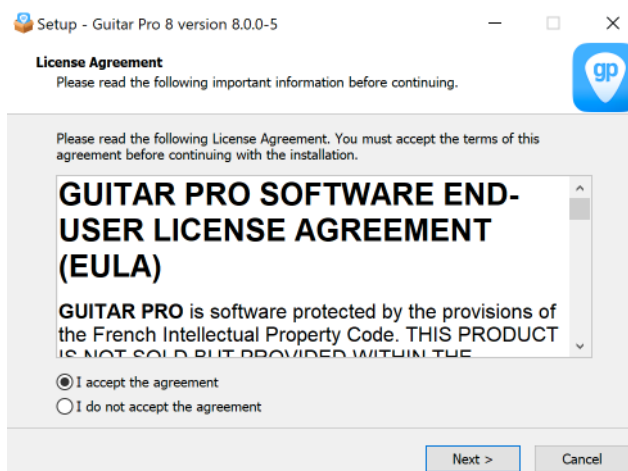
Congratulations, you've now installed Guitar Pro!



Installation on Windows

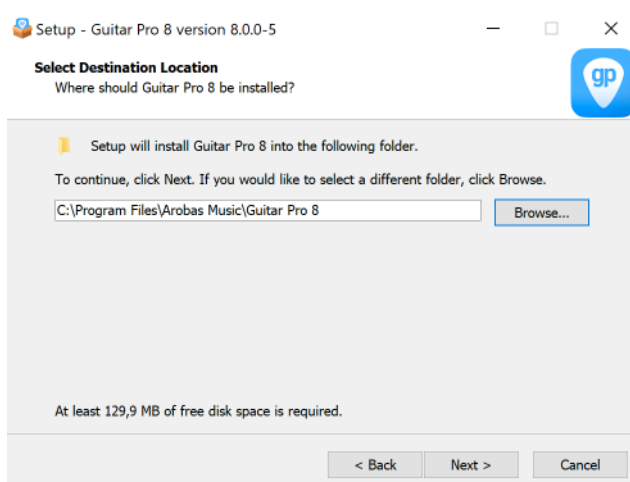
Double-clicking `guitar-pro-8-setup.exe` on the installer. Follow then the instructions.

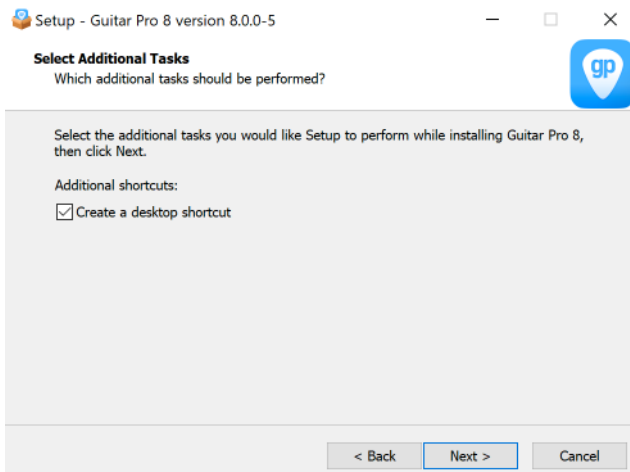
Please first accept the license agreement.



The Guitar Pro installer contains the Guitar Pro Soundbanks. Make sure to select **Install Soundbanks** if you have not install them yet, or if they're not up-to-date.

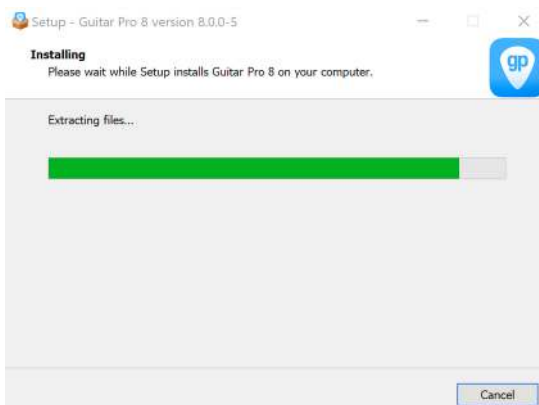
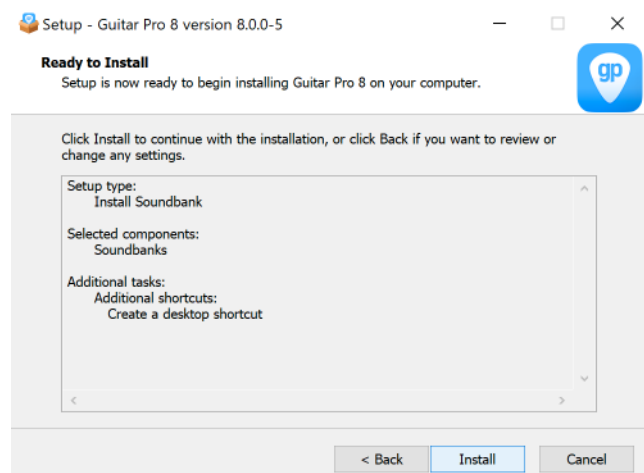
Choose where to install Guitar Pro on your hard drive.





The installer is able to add a shortcut on the desktop. Check the option if you need it.

Guitar Pro is now ready to be installed. Click on **Install** to launch the installation.



The installer now installs Guitar Pro on your computer. Depending on your computer, this operation might takes a few minutes.

The installer informs you when the installation is complete. Check **Launch Guitar Pro 8** to immediately launch Guitar Pro when you click on **Finish**.

Otherwise, click on the Guitar Pro icon in the Start menu or on the Desktop.

Congratulations, you've now installed Guitar Pro!



License activation

The license activation works the same way on macOS and Windows.

The first time you launch Guitar Pro, a window will show up and ask for software activation. You can try Guitar Pro for free during a trial period. Once the trial period over, a license will be necessary to keep using Guitar Pro's features.



Enter your license in the corresponding text field. The Guitar Pro license is composed of 3 sequences of 8 characters (numbers and letters), looking like this: `XXXXXXXX-XXXXXXXX-XXXXXXXX`. Don't forget to check that you agree to the license agreement.

If your license is valid, a green tick will show up in the textfield, and the **Activate** button will be enabled.

Once the license entered, the next window confirms that Guitar Pro is activated on your computer.



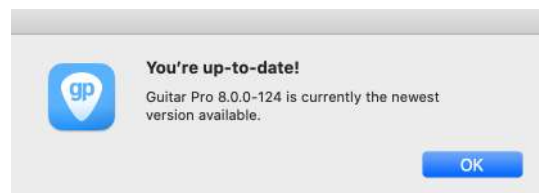
Guitar Pro updates

Guitar Pro 8.x updates are **free**. These updates will fix some minor bugs and add some little features. By default, Guitar Pro 8 will check if an update is available every week.

You can change this periodicity from the **Preferences** window, General tab (**Guitar Pro 8 > Preferences** menu on macOS or **File > Preferences** menu on Windows).

Still you can manually update Guitar Pro from the program itself as follow: go to **Guitar Pro 8 > Check for updates** on macOS and go to **Help > Check for updates** on Windows.

If the latest version is already installed on your computer, there is no need to update. Guitar Pro will inform you this with the following window.



Guitar Pro is up-to-date (macOS).



Guitar Pro is up-to-date (Windows).

Updates on macOS

If Guitar Pro detects an available update online, the update will pop up. This window lists the new features and bugfixes brought by the new version. Click on **Install Update** to launch the process.



Guitar Pro will first download the update.

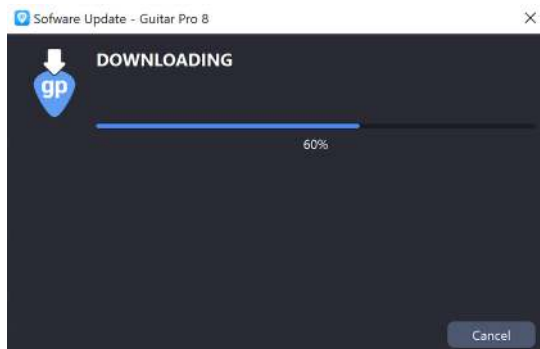
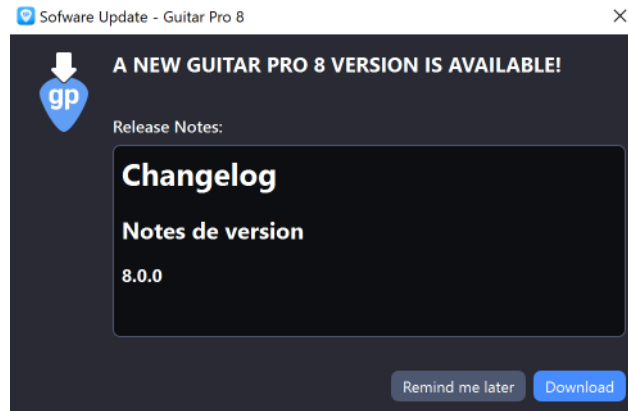
Once downloaded on your hard drive, click on **Install and Relaunch** to install the update.



The updater will install the new version and Guitar Pro will automatically relaunch after the installation is done.

Updates on Windows

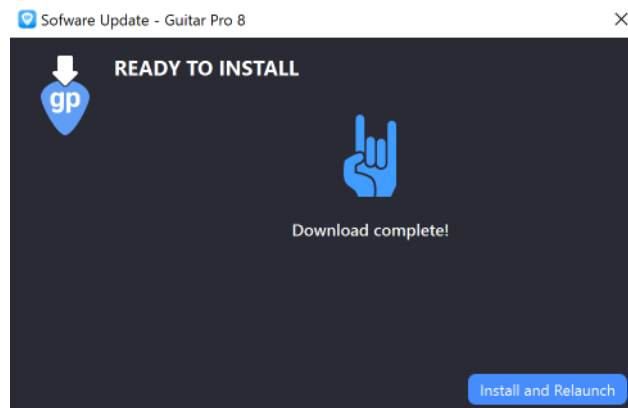
If Guitar Pro detects an available update online, the update window will pop up. This window lists the new features and bugfixes brought by the new version. Click on **Download** to launch the process.



Guitar Pro will first download the update.

Once downloaded on your hard drive, click on **Install and Relaunch** to install the update.

The updater will install the new version (similar to a normal installation) and Guitar Pro will automatically relaunch after the installation is done.



Features

Guitar Pro is a music sheet editor and includes multiple features in order to improve music sheet writing and reading.

Professional music sheet edition

Configurable editor

You can edit your notes directly on the **standard score** (standard music sheet), on the **tablature** or on the **slash score**. All the usual musical symbols pertaining to the guitar and to other stringed instruments are available.

The view is configurable: you can either work in **page mode** or **screen mode** to make the most of the available screen space. Zoom options have been improved and allow you to adjust the sheet size according to your needs.

You may change the proportions and the page settings of your document at any time, with the **Stylesheet**.

You can also select whichever tracks you want to be visible.

Musical accuracy

Music sheet writing is made easy because Guitar Pro automatically handles this notation's rules and constraints.

Guitar Pro automatically adjusts the vertical placement of the various elements of the score. Note input is made very fast, for a result that is **equivalent to professional songbooks**.

Guitar Pro automatically adds the barlines and checks the synchronization of the various tracks. Your score thus remains **consistent in terms of musical rules**.

Such rigor may appear constraining to the beginner, but it proves very pedagogical in the end, and is essential anyway for the score to be played correctly.

Mistakes will always be displayed in red in Guitar Pro. You can activate or disable this option from the **File > Preferences > Score errors** menu (Windows) or the **Guitar Pro 8 > Preferences > Scores errors** menu (macOS)

We did our best to respect as faithfully as possible the exigences of musical theory and based ourselves on Behind Bars by Elaine Gould, a reference book for composers, arrangers, teachers, editors, and music processors.

Composing help tools

Each Guitar Pro tool relates to the attributes of the active track. Whether you are using the chord engine, the scale analyst, or the tuner, all the results you get will thus be consistent with the tuning chosen for the current track.

Interactive **instrument views** (guitar, bass, piano, drums) are also included, allowing you to quickly visualize what is actually played/playable, along with existing **scales**.

Music sheet play-back

Guitar Pro allows to play back, listen to and view any scores, to write music or learn how to play new songs.

The audio engine offers more than **200 world-class licensed soundbanks** (realistic instrument sounds), **pedals** and **amps**. The tracks' sounds are customizable according to one's needs. To simplify sound configuring (sound bank + effects chain), Guitar Pro offers from now on **1000 sound templates**.

File sharing and printing

Guitar Pro makes it easy to print, e-mail scores, or save them onto an external drive at any time. Many import and export formats are supported. Import : Guitar Pro, MIDI, MusicXML, ASCII, TablEdit, PowerTab. Export : Guitar Pro, MIDI, MusicXML, ASCII, Audio, PDF, PNG.

Musical notation

It is recommended that you know how to read tablature and have a few notions of rhythm before you use Guitar Pro, unless of course if you know how to read standard notation. Here is a quick overview of some basic notions.

Tablature

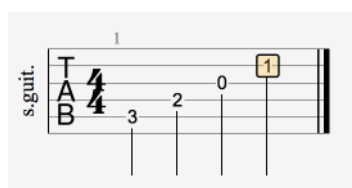
Tablature being Guitar Pro's essence, understanding it and being able to read it is important.

Why tablature?

Tablature notation was created to make music easier to read for **fretted stringed instruments**. It can be learned quickly, and you do not really need to know any musical theory. It shows the strings that are played, which is important actually since **any given note can be played on different strings**.

How to read a tablature

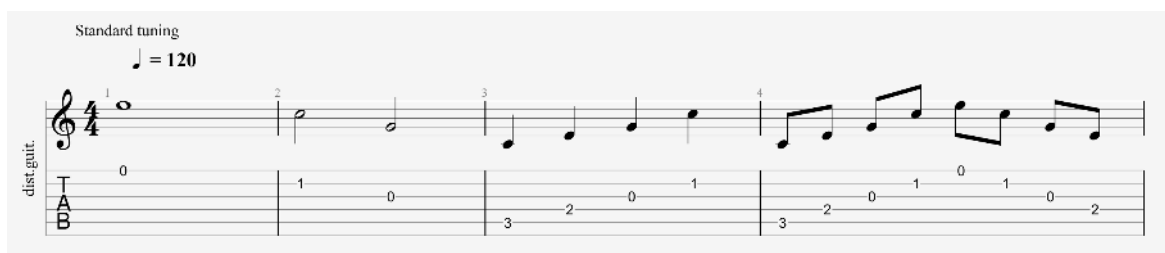
Each guitar string is represented by a **line**. The numbers indicate on which **frets** the fingers must press to play the notes. The number 0 means that the string is played **open** — that is, without pressing on any fret. The lowest line represents the lowest-pitched string (low E), while the top line represents the highest-pitched string of the guitar (high E). This actually corresponds to what you see when you lean over your guitar, as opposed to what you see when you are facing it (spectator view).



A tablature in Guitar Pro

Understanding rhythm

Notes can have different durations. The duration of a note is not expressed in seconds, but as a multiple of the tempo. A quarter note is one beat. The tempo is expressed in bpm (beats per minute). So if the tempo is 60, a quarter note lasts 1 second. If the tempo is 120, the quarter note is 1/2 second. The other notes are defined relative to the whole note — on the staff below are a whole note (bar 1), then two half-notes (bar 2), four quarter-notes (bar 3), and eight eighth-notes (bar 4).



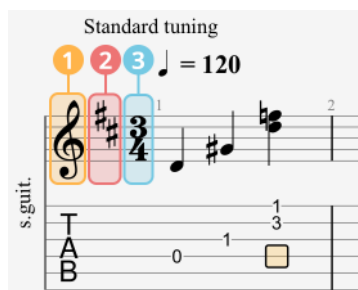
Rhythm notions: whole, half-notes, quarter-notes, eighth-notes

When a note is dotted, its duration is one and a half time its original value (x1.5).

N-tuplets (triplets, quintuplets, sextuplets...) consist in playing a certain number of notes in a given time-span. For example, a triplet of eighth notes ($3 \times 1/2 \text{ beats} = 1.5 \text{ beat}$) is played on one beat; or a quintuplet of eighth notes ($5 \times 1/2 \text{ beats} = 2.5 \text{ beats}$) also on one beat. N-tuplets can also be nested. That means that some n-tuplets can be included in larger n-tuplets, generally used to create complex rhythms.

Clef, key signature and time signature

At the beginning of each score, you can find these 3 important pieces of information, they are always displayed in this order: the clef (1), the key signature (2) and the time signature (3).



Clef, key signature and time signature

- The **clef** tells you the pitch for the notes on each line of the staff. The most well-known clef is the G, but other clefs are also used: F and C.
- The **key signature** tells you what accidentals (sharps or flats) are systematic in the score.
- The **time signature** sets the number of beats per bar. For example, for a time signature of 3/4: the 4 indicates that the reference time is the quarter note, and the 3 indicates that there are 3 beats per bar. In this case, there are 3 quarter-notes in a bar. The common time is 4/4, which is widely used in popular music (4 beats per bar).

Chords

A chord is a sound made by 3 notes or more. Chord building is extremely methodical. Guitar Pro uses English notation for chords. Here is the equivalent in Romance languages.

English	Romance languages
A	La
B	Si
C	Do
D	Re
E	Mi
F	Fa
G	Sol

Discover the Guitar Pro 8 new features

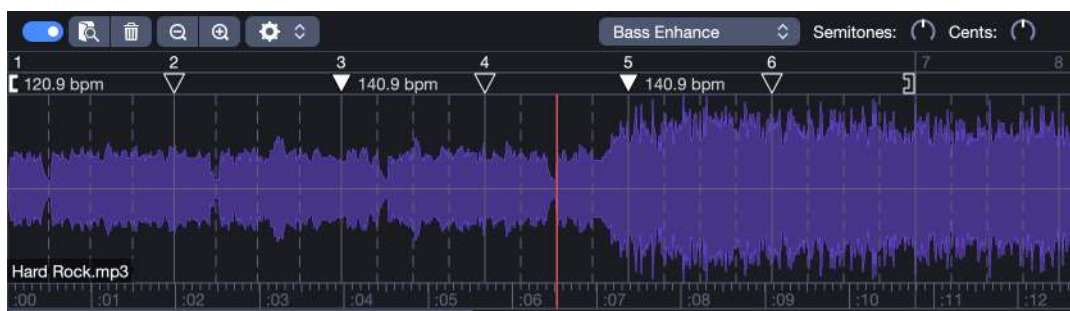
This section reviews the main new features of Guitar Pro 8 and provides a quick introduction to these features.

Please note that you will find more information about these new options in the related chapters of this User Guide.

Audio track

You have now the possibility to add an audio track to a Guitar Pro file. This can be really helpful for a transcription work for example, or allow you to add a vocal track to your score, or even use it as a full playback to accompany yourself.

You will find more information in the dedicated section of this guide but here is a short introduction for a quick start.



You can add an audio file by clicking on the  button, using the **Track > Add Audio File** menu, or simply by dragging and dropping the file.

The window display can be accessed from the toolbar via the  button or via the **View > Show Audio Track** menu.

The presence of a blue outline around the toolbar button indicates that your file contains an audio track.

Guitar Pro's Audio Track has a synchronization interface so that both your score and your audio file can be played perfectly together.

It contains a list of Sync Points that will adapt the playback of the score in order to match the audio file. It is the sync points that will be taken into account when playing the score. Tempo automations of the score will not be considered.

Once created, the Audio Track always contains a first synchronization point  that corresponds to the first tempo of the song.

If your score already contains tempo automations, you can import them into your Audio Track, which will then create the corresponding Sync Points.

Inversly, you can also import the Sync Points of the Audio Track into your score as tempo automations. These actions are available from the  menu.

Finally, it is possible to temporarily deactivate the Audio Track at any time using the  button, the audio file will no longer be played and the score playback will again be directed by its tempo automations.

Synchronizing an audio track

1/ Padding

The first step consists in adjusting the padding of the audio file, in order to make a first correspondence between the score and the audio file that will be used as a starting point for the synchronization process.

Most of the time, the goal is to try to make the beginning of the audio file coincide with the beginning of the score, but it is also possible to do it from any time of the file as long as it coincides with the same time of the score.

The main method is to move the waveform on the grid with the mouse while holding down the “Ctrl” (Windows) or “Cmd” (macOS) key. Alternatively, you can also move the grid on the waveform using the first synchronization point .

2/ Placing the sync points

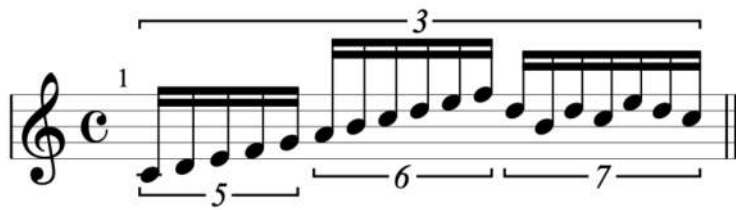
Once the starting point is established, you can now add sync points via the grid displayed on the waveform. This grid corresponds to the structure of the score: the plain vertical bars correspond to the beginnings of the bars, the dotted bars correspond to the beats of the bar (based on the key signature). You can visually match the grid with the waveform by moving the bar and time bars or via the sync points directly ▼.

Moving a sync point never affects the position of the other existing points. The tempo of the sync points is automatically calculated based on their position on the waveform and the structure of the score.

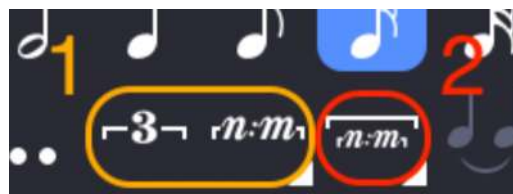
We recommend two methodologies for the synchronization process.

- Synchronize the beginning and end first, then adjust the middle of the song.
- Synchronize from the left to the right, by synchronizing the beginning first, then progressing in the song set by step.

Nested tuplets

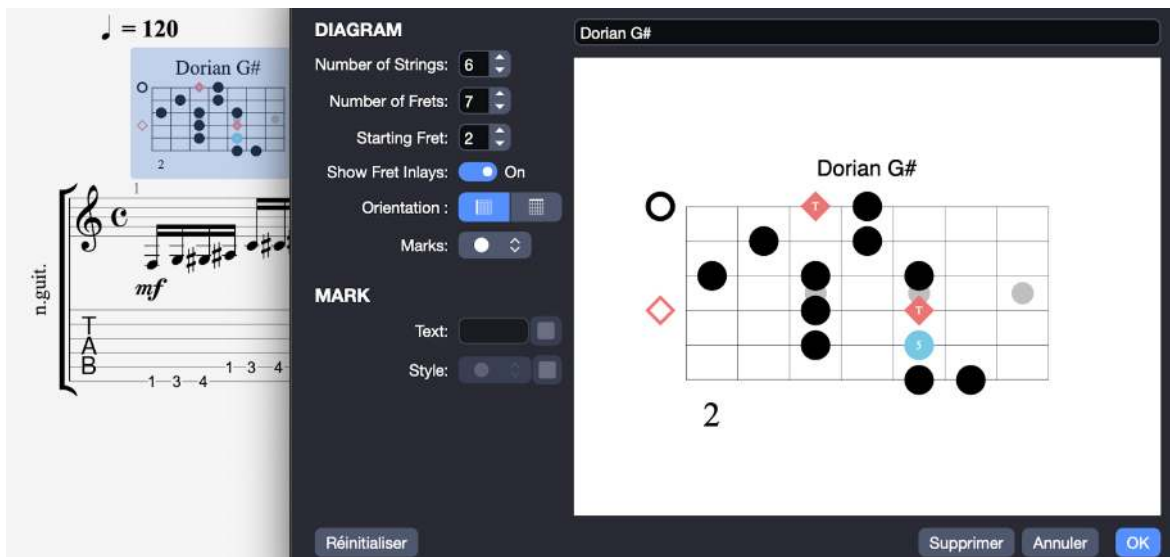


You will find this option in the edition palette next to the standard n-olets. The primary n-olets (displayed on the top) correspond to the standard n-olets in Guitar Pro (1), the secondary n-olets (displayed below) correspond to the new button dedicated to nested n-olets (2).



A long press or a right-click on the button in the palette allows you to select the desired n-olet.

Scale diagrams

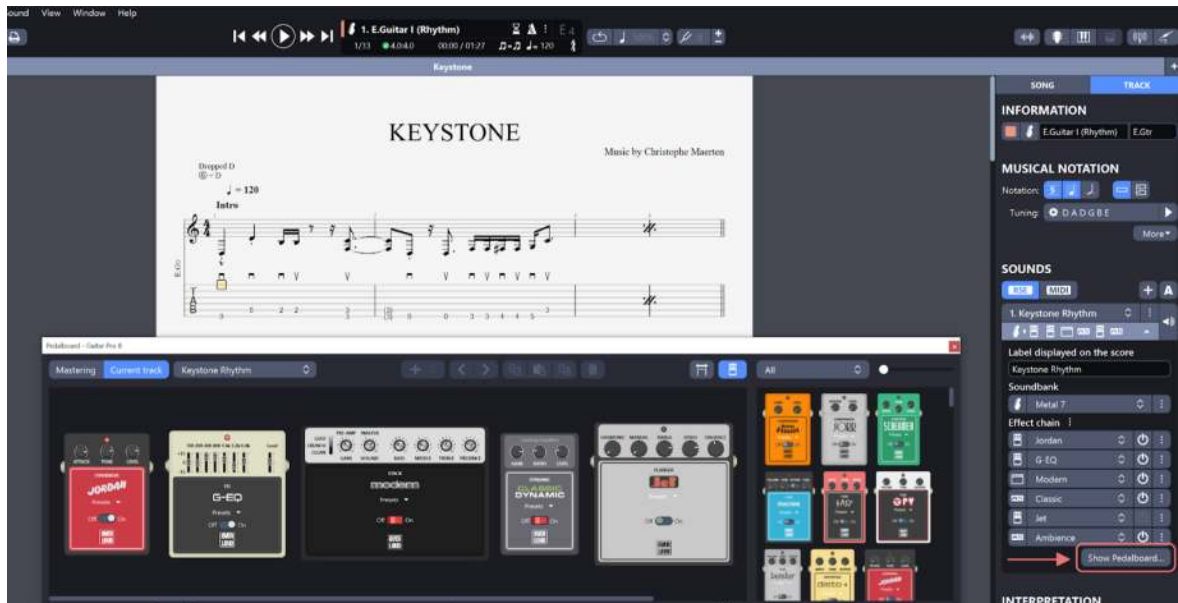


You can find this tool in the **Note > Scale...** menu.

You can apply this to a selection to have a pre-filled diagram.

Pedalboard

You can find it from the track inspector, once you developed the sound options and then click on “Show Pedalboard...”.



This option allows you to have a direct view on all the effects of your track. It is available for both the current track and for the mastering.

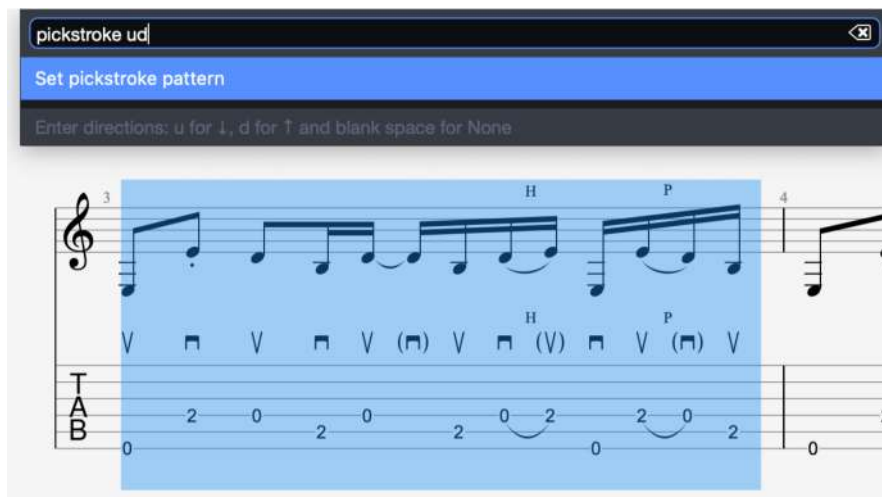
To add a pedal, use the “+” option in the toolbar or drag and drop a pedal from the pedal browser (open via the top right button).

As for the effects list in the inspector, it is possible to have a maximum of 6 pedals and amps.

The command palette

This tool allows you to write what you want to edit on the command line. It can greatly improve the editing speed.

You can find it via the **Tools > Show Command Palette** menu or via the “ctrl”+“e” shortcut.



Here are a few uses:

- Find any option in Guitar Pro 8 by typing all or part of the name
- Display the list of commands with “?”
- Type “@” to get the list of actions
- Type “>” to directly apply the name of a chord, a nuance, an key signature, an octave sign, a key, or a direction by prefixing it with “>”. Example: “>Cm” applies a C minor to your score
- Apply an effect pattern to a selection, in which case the pattern will repeat across the entire selection. Or apply an effect template without selection, in which case you can apply effects on all the beats until the end of the score. Example: “pickstroke ud” on a selection will chain up and down pickstrokes across the entire selection.
- Delete all occurrences of the chosen effect on a selection with “unset”
Example: “unset Tie”

To complete the command, use the Tab. key.

Keep the palette on screen after each action with the “flow” option.

Design mode improvements

With the design mode it is now possible to move the beats and automatically align the bar lines when moving them.

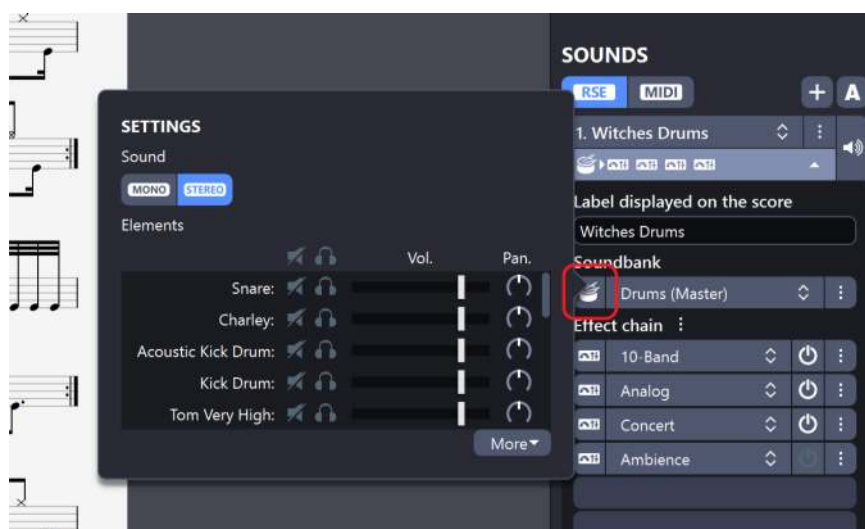


To access the design mode, click on the button to the right of the voices in the palette.

The x button to the right of the anchors line resets all anchors.

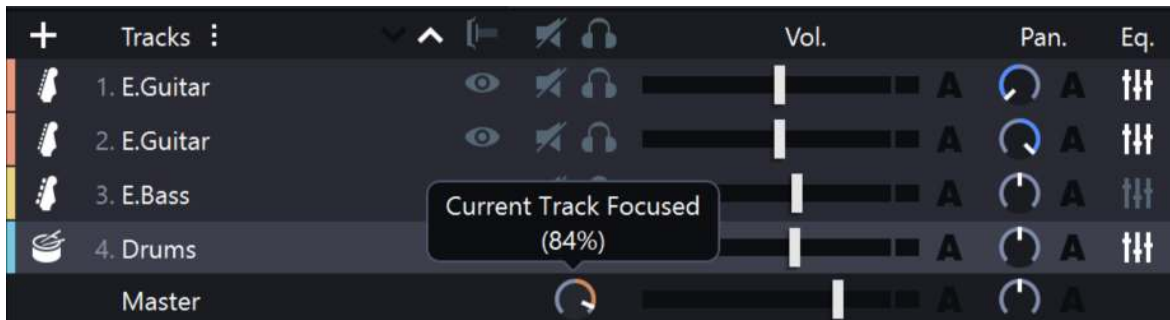
Drum mix

By clicking on the icon of the chosen drum set soundbank, a popup will allow you to adjust the volume / pan of each element of the set.



Focus / UnFocus current track

You can choose to focus or unfocus the current track using the button below the mute / solo buttons.

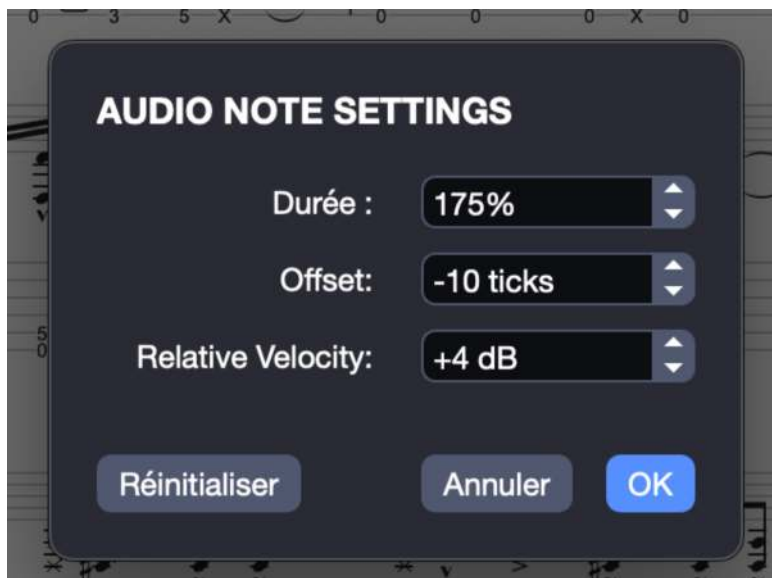


This option allows you to focus or unfocus the selected track compared to the other tracks in your score.

Audio note settings

It is now possible to apply a custom offset, duration or velocity to the note or on a selection.

You can find this option via the **Note > Audio Note Settings** menu.

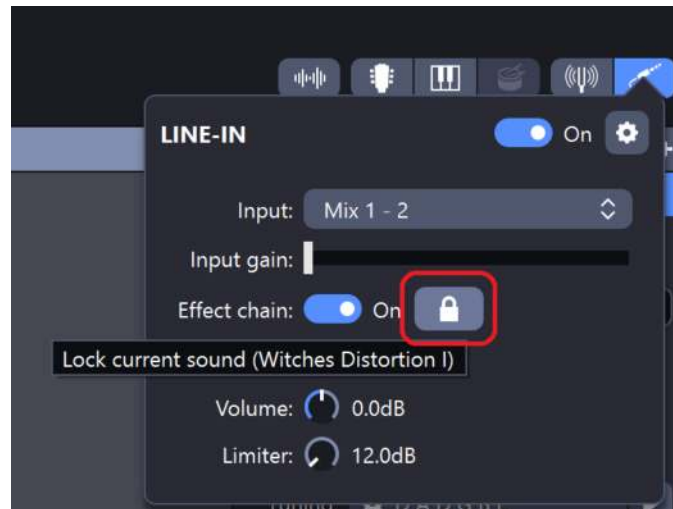


Each modification is applied to the theoretical value of the note without taking into account the other effects.

A quarter note corresponds to 480 ticks.

Locked sound on the Line In

By clicking on the lock icon in the Line In window, you can lock the current sound, to keep it even if you change track or file.



Piano fingerings

On a piano track, more precisely in case the track has the “stringed” option set to off at the bottom of the right panel in the “Track” tab, the proposed fingerings will be automatically adapted for the piano (1 2 3 4 5) in the fingering windows.



Piano pedal indications

The piano pedal indication is now available via the **Effects > Sustain pedal** menu.

It can be applied to a note or a selection.

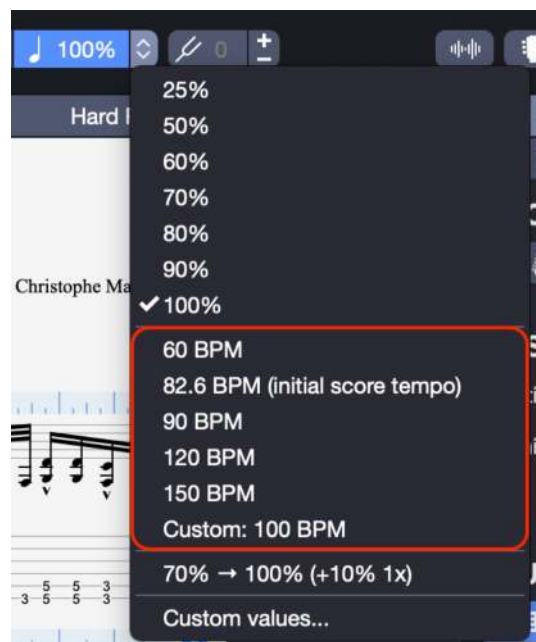


The release asterisk is automatically positioned after the end of the selection.

Fixed Tempo

The new fixed tempo option allows you to play the whole song at the same speed, even if tempo automations are present.

You can find this option in the relative tempo drop-down menu.



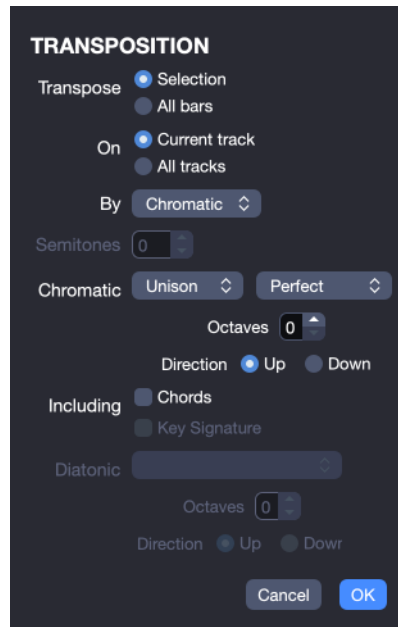
It is possible to customize the fixed tempo value via the “custom values” entry.

The fixed tempo is not available when an audio track is present.

Chord transposition and diatonic transposition

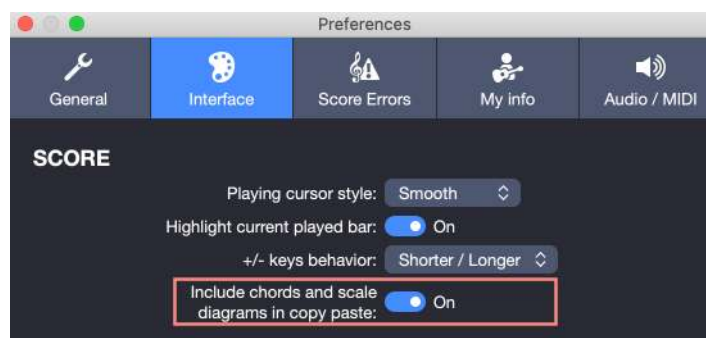
The chord transposition window has been greatly improved, and now allows you to transpose chords, and to choose between several types of transposition, including diatonic transposition.

You can access the transposition window from the **Tools > Transpose** menu.



Copy and paste improvement

- An option to paste default chord and scale diagrams when doing a simple paste is available in the Interface Preferences.



- Automations to track and master are now separated in the special paste dialog.

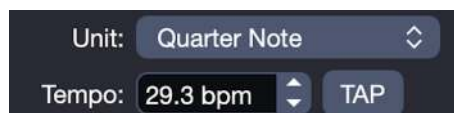
Filters for mySongBook files

Filters have been added to the mySongBook homepage to make it easier to find the songs you want.



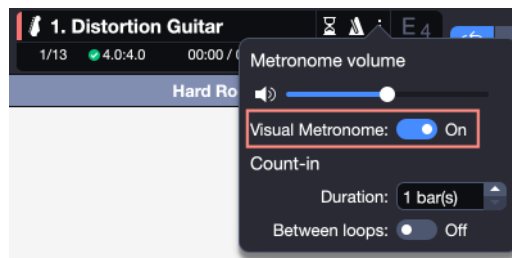
Tempo to the decimal point and below 30 bpm

In the tempo automations window, you can now choose a tempo with a decimal point, as well as tempos below 30 bpm.

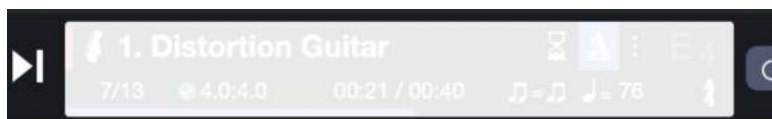


Visual metronome & visual countdown

It is now possible to activate the visual metronome in the metronome settings from the top panel. It can also be displayed during the countdown.



It appears as a flash on each beat in the top panel.

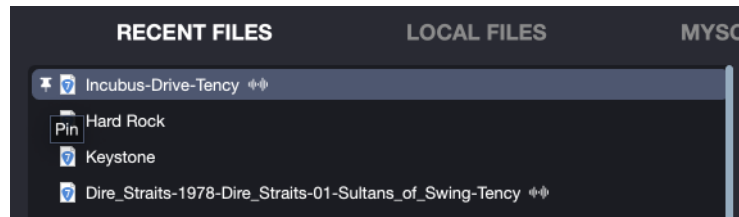


Visual metronome flash

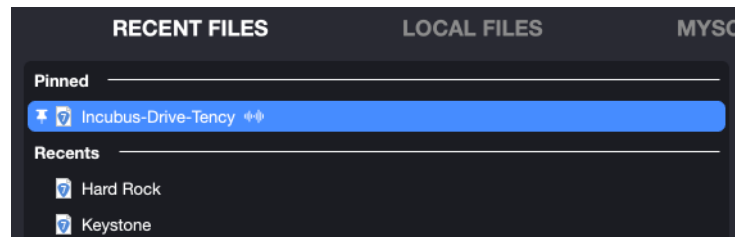
For a visual metronome only, simply set the metronome sound to o.

Pin files in recent files

On the homepage, the pins to the left of each recent file allow you to set the file as “pinned”.

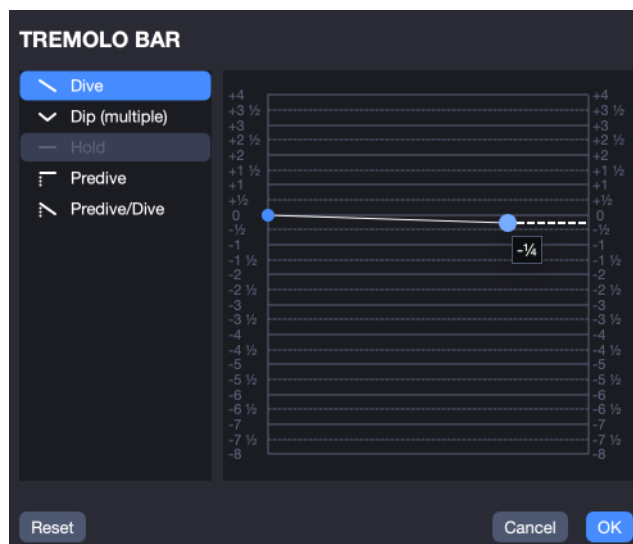


This will allow you to keep it in the top position until it is unpinned.



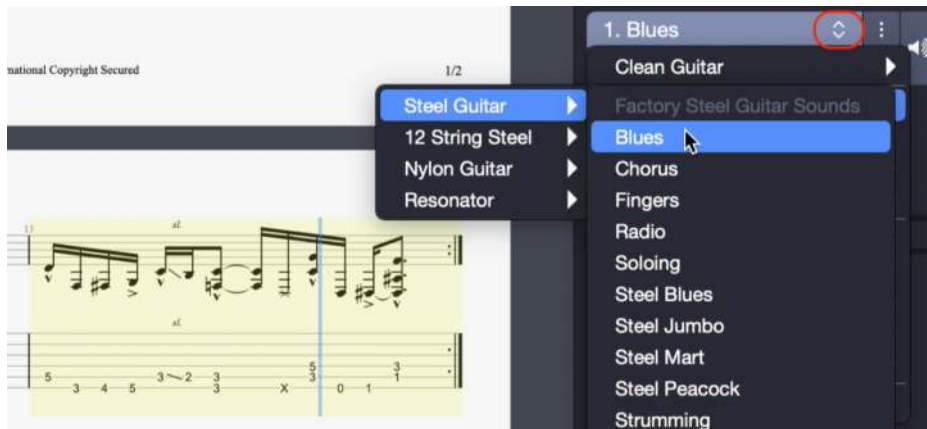
Quarter tone on tremolo bar

The vibrato bar can now be applied in quarter tones. You can find this option in the **Effects > Vibrato bar** menu.



Sound preview during playback

While your song is playing, you can hover your mouse over the different sounds available in Guitar Pro 8 to get a quick preview.

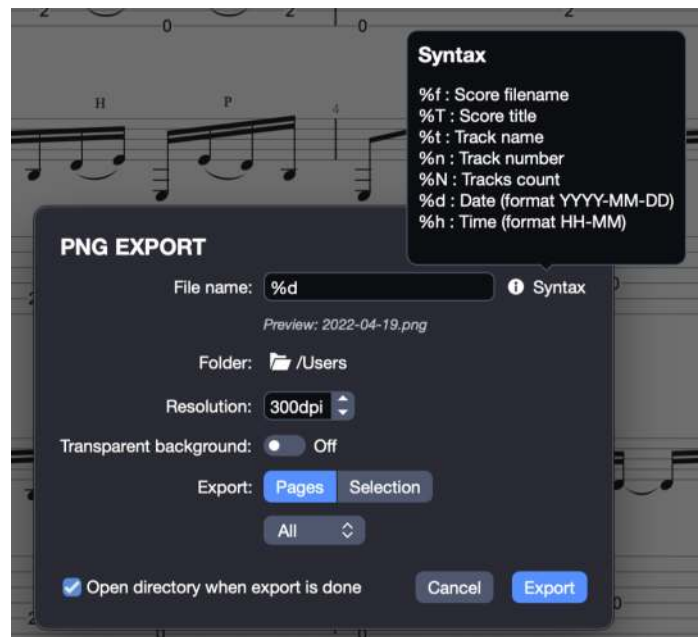


Improved PNG and PDF export

You can now configure your PNG and PDF exports.

Among these options, you can :

- set an automatic syntax for naming your files
- choose the resolution
- export only the selection
- export on a transparent background



Slash in standard and drum notation

Until now, slash notation was reserved for rhythmic notation and tablature. It is now available for standard notation and drums.

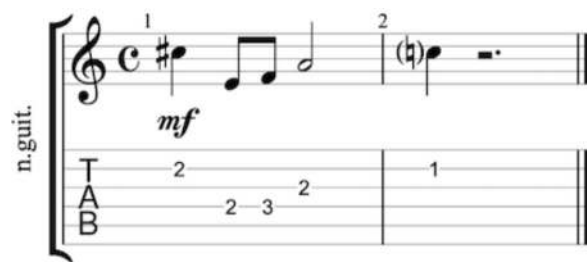


You can find this option from the **Note > Slash** menu or via the edition palette.

Courtesy accidentals

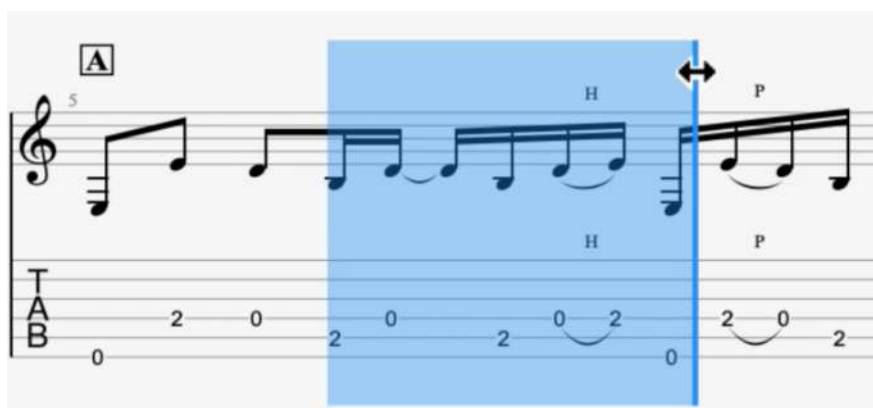
A precautionary accidental is an accidental that does not need to be indicated according to the rules of music theory, but reminds the reader that the note is altered.

You can find this option in the **Note > Alteration > Cautionary Accidental** menu.



Modifying the selection on the score

Once you have made a selection on the score, you can now resize it with the mouse by clicking on one side and stretching the selection.



Shortcuts modifying speed during playback

The + and - keyboard shortcuts allow you to change the playback speed while a score is playing in 5% steps, or in 5 bpm steps in the case of a fixed tempo.

Triple click

Triple-clicking on the score will allow you to select the entire current track.

Where to find music sheets?

Except for a few examples illustrating the Guitar Pro possibilities, Guitar Pro is not sold with a built-in free tabs catalog, and this for legal reasons. Though some mySongBook titles are now accessible for free since the Guitar Pro 8.1 version.

A quick internet research will allow you to find thousands of tabs compatible with Guitar Pro. Guitar Pro files are recognizable from their **GP** extension (8.x, 7.x versions), **GTP** (1.x and 2.x versions), **GP3** (3.x versions), **GP4** (4.x versions), **GP5** (5.x versions), and **GPX** (6.x versions).

Guitar Pro can open all of those Guitar Pro files, whichever version they were made with, from version 1 and higher.

To open a Guitar Pro file go to the **File > Open menu** or drag and drop the file into the Guitar Pro's window. You can also double-click on the file icon.

The last files you opened are accessible from the **File > Open recent...** menu.

Guitar Pro allows you to open the following file formats:

- Guitar Pro
- MIDI
- MusicXML
- TablEdit
- ASCII
- PowerTab

For More information consult the Import and export files chapter.

Arobas Music publishes **mySongBook** a high quality and legal tabs library, which you're invited to discover from the Guitar Pro website (<https://www.guitar-pro.com/c/18-music-scores-tabs>) . You'll find more information in the dedicated chapter.

Getting help

Resources

You will find many useful resources, FAQ, videos and technical specifications sheets available from our website (<https://www.guitar-pro.com/>) . Please check the Support (<https://support.guitar-pro.com>) section from the Guitar Pro website. Support is available from Guitar Pro in the **Help > Getting help...** menu (shortcut ).

We invite you to check this section prior to contact us, because you will likely find the answer or technical solution you are looking for.

Technical support

Before contacting technical support

Prior to contact technical support, please make sure to install the **last available version of Guitar Pro 8**. Consult the articles available from the Support section (<https://support.guitar-pro.com/hc/en-us>) of our website, more than likely you should be able to find the answers to your questions.

Go to the **Guitar Pro 8 > Check for updates** menu (macOS) or **Help > Check for updates** menu (Windows).

Contact technical support

If you did not find the answer to your question among the available resources, feel free to contact us and fill in the web form available from the Support (<https://support.guitar-pro.com/hc/en-us/requests/new>) section. We'll be happy to help. Please provide any useful information regarding your issue (steps to reproduce, operating system, audio configuration etc.).

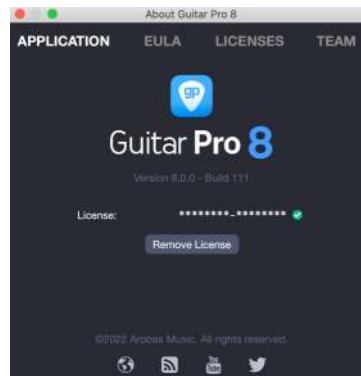
Getting information about your software

To get information about your software, use the **Guitar Pro 8 > About Guitar Pro 8** menu on macOS or **Help > About Guitar Pro 8** menu on Windows. This opens the About window, showing you some information about the software.

This window contains general information, the end user license agreement, the licenses of the libraries used in Guitar Pro and the name of the Guitar Pro team members.

This is where you can get the **version and build numbers**, our Support team might ask you these information.

You can also check your license validity here and remove your license if you want to enter an other one.



About dialog

Chapter 3

Navigating in Guitar Pro

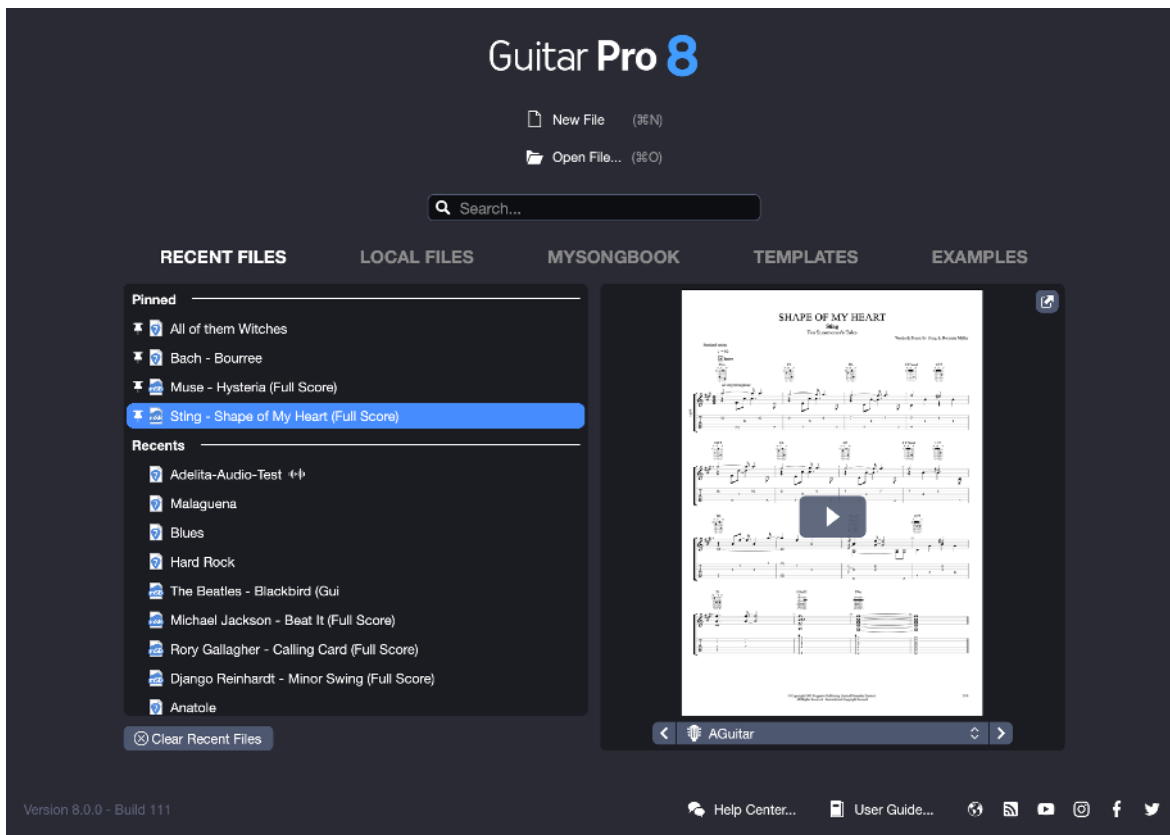
This chapter explains you how to navigate in Guitar Pro. You will learn information about the Guitar Pro main screen, the different panels available and how to use efficiently.



Aaron Burden (<https://unsplash.com/@aaronburden>)

The Guitar Pro Homepage

Let's discover the Guitar Pro Homepage.



Guitar Pro Homepage

This window allows you to quickly and easily access your files and the mySongBook catalog.

This Homepage can be accessed at any time once you have opened a file by selecting the Homepage icon  in the toolbar (see Main-screen).

Create and open a local file

Select **New File** (from the top of the window) to create a new file and start the edition.

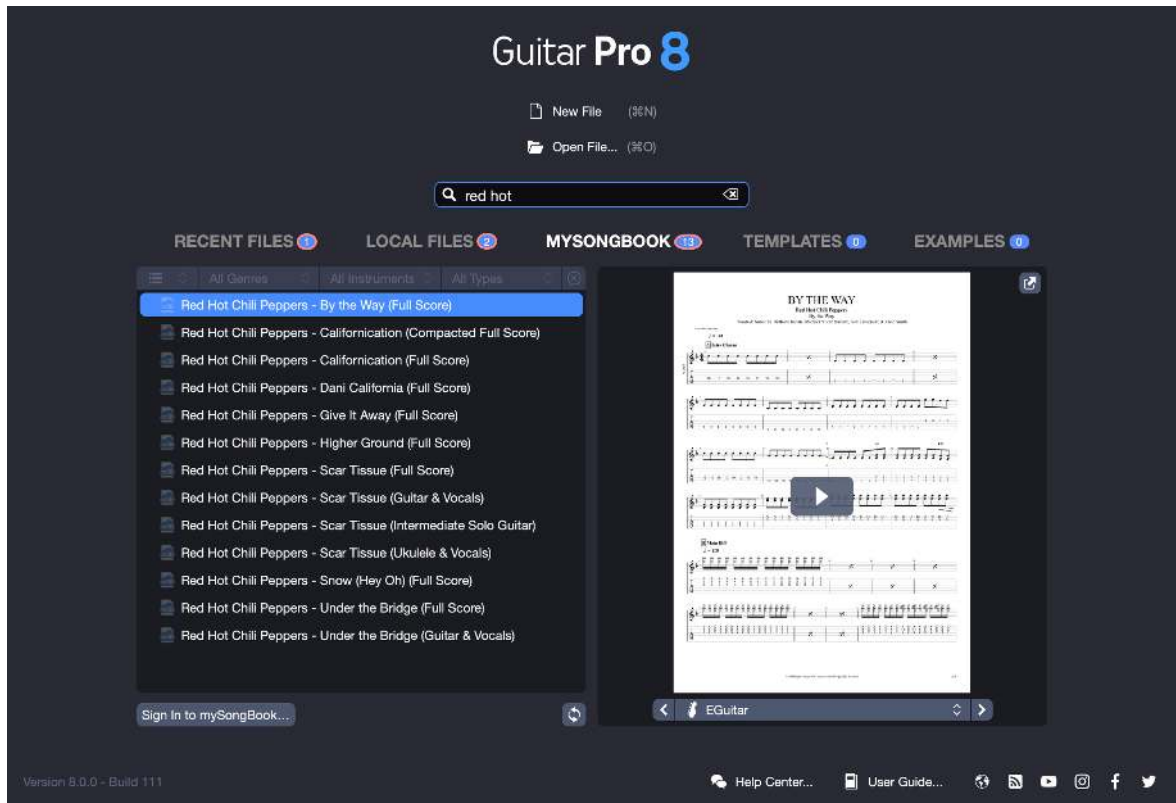
The **Open File** option allows you to browse your computer and open a previously saved file.

Search bar

Guitar Pro offers an advanced search tool that allows you to quickly find your Guitar Pro files.

Simply enter all or part of the file name in the search bar located under the *Open File* option.

Notice that the search becomes more refined as you enter the file name. The number of available results is displayed next to each category.



Search bar

This search is applied among the following categories that are accessible from the homepage:

- Recent files
- Local files
- mySongBook
- Templates
- Examples

1. Recent files

In this category you will find a list of the latest files that you recently opened with Guitar Pro. This can come in handy when you regularly consult the same file to work on it or edit it. The **Delete recent files** option allows you to empty this list. Note that you cannot delete a specific title.

2. Local files

From this category, you can browse the different folders of your computer and index one of them. So you can create your own files library and have it at your fingertips (or click.)

Select the **Choose a folder** option, and then browse the folders on your computer in which you have already placed files that you want to open in Guitar Pro. Once created, your list of files will be available in the **Local files** category.

You can **pin your recent files** to the top of the recent files list and access them more quickly. Simply **select the pin** that appears from the left of your file name on mouseover. Select the pin again to remove a title from the pinned files.

3. Access to mySongBook

We invite you to consult the mySongBook chapter if you are not familiar with the mySongBook offer yet.

This category allows you a direct access to the mySongBook library.

All the mySongBook titles from the current catalog will be listed here. This category is divided into three subsections:

- Free Tab of The Day
- Last Added
- All Tabs (including your purchases if any)

Please note that in order to access your purchases or use your mySongBook subscription you will need to sign in to your account first by selecting **Sign in to mySongBook..**

4. Templates

Different file templates are available by default in Guitar Pro. Of course, you have the possibility to create and save your own file templates depending on your preferences. This category will give you a quick access to your favorite templates.

5. Examples

23 example files with different musical styles are available in Guitar Pro. These files give you a good overview of the editing and rendering possibilities in Guitar Pro, the only limit being your creativity.

Files preview

A preview and pre-listening are now available from the Guitar Pro homepage for each track of each one of your files.

Direct access

The homepage also gives you a direct access to the Support section of our website, to this User Guide, but also to our different social networks.

Main screen

Let's discover the Guitar Pro User interface.



Guitar Pro main screen

Panels are divided as follow:

1. Tool bar
2. Tab bar
3. Edition palette
4. Workspace
5. Inspector
6. Global view

Interface panels

1/ Toolbar

Located at the top of your Guitar Pro window, the toolbar allows you to quickly access the **playing and view options**. It includes a direct access to the essential functions of the application. This bar has been developed to make Guitar Pro usable even without side panels and global view.



Tool bar

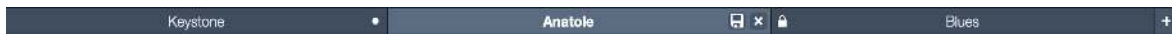
1. Home page access
2. Show/hide interface panels
3. Zoom
4. Display modes
5. Undo/redo modifications
6. Print
7. Navigation and playback
8. LCD
9. Loop and speed settings
10. Global tonality
11. Audio track
12. Instrument views
13. Guitar tuner
14. Line-in
15. Fretlight

“

The toolbar adapts its content to the available window width. Some buttons are hidden to gain space. No worries: these actions can be found in the application's menus anyway.

2/ Tab bar

Located right below the toolbar, the tab bar shows the active document as well as the other opened documents.



Tab bar

You can open as many files as you want, the limit being your computer's capacity. When opened documents count is too big for the available space, the tab bar shows scrolling buttons to navigate among all the documents.

Modified files are marked with a little circle on the right side.

Locked files are marked with a small lock on the left side. Clicking on this lock let you unlock the tab, if you know the password.

When moving the mouse over a tab, the buttons to **save** and **close** the file appear.



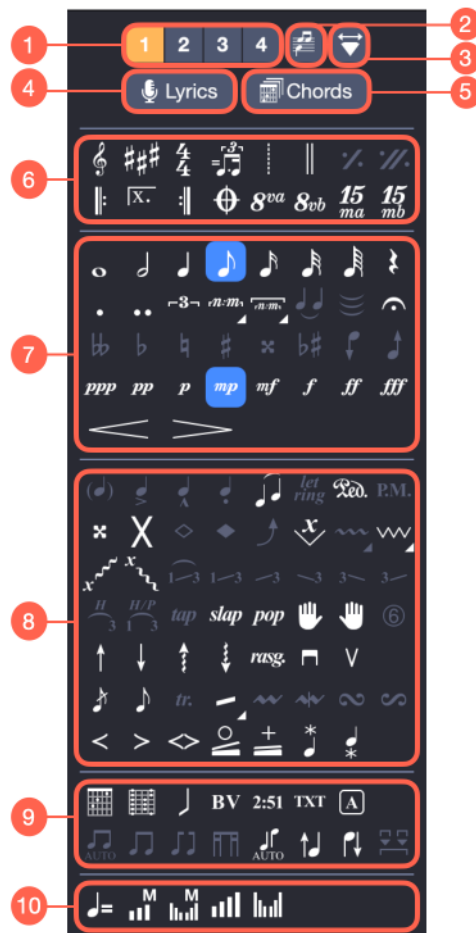
Tab for a modified file

Tabs also feature a contextual menu (right click on Windows, or  Click on macOS) that allows you to close all tabs or open the folder containing the file on your hard drive.



Contextual menu of a tab

3/ Edition palette



Palette

1. Currently edited voice
2. Multivoice
3. Design mode
4. Lyrics
5. Chords
6. Bar symbols
7. Note symbols
8. Effect symbols
9. Notation symbols
10. Automation symbols

Located on the left side of your window, the Edition palette gathers the main **edition tools** and contains all of the symbols you need to write a score, in standard as well as tablature notation, or in rhythmical notation (also called Slash notation). You just need to click on a button for the corresponding element or attribute to be affected to the notes you have selected.

For the symbols that need further configuration, a dialog window opens up allowing you to select the desired symbol.

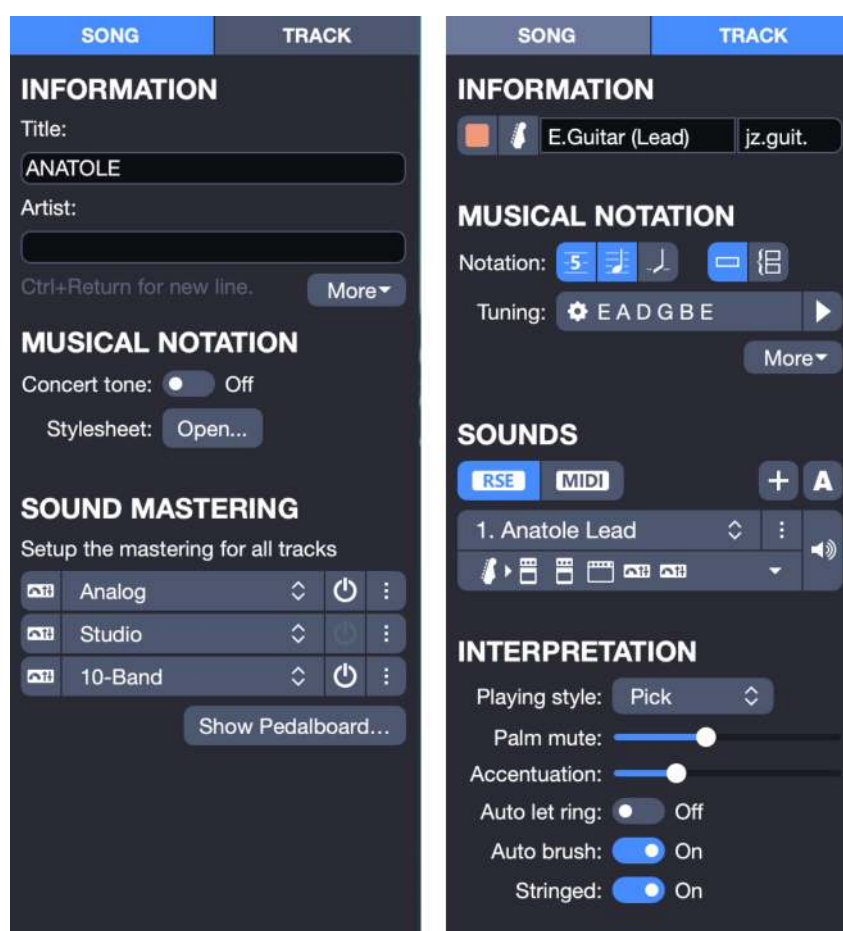
You will find an in-depth explanation of this panel in the Symbols part.

4/ Workspace

Located at the center of your window, the work area is simply where you write your tracks and work on your scores by adding notes to your composition.

5/ Inspector

Located on the right side of Guitar Pro window, it is splitted in 2 parts.



Song and Track inspectors

- **Song inspector:** Access to the song properties, set up your notation options and finalise your sound mastering settings.
- **Track inspector:** Access to the current track properties, notation and tuning options, sound and interpretation settings.

6/ Global view



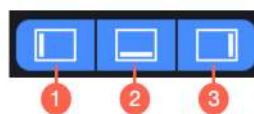
Global view

1. Add track
2. Tracks names
3. Move up/down tracks
4. Multitrack
5. Mute
6. Focus/Unfocus current track
7. Solo
8. Volumes
9. Volume automations
10. Panoramics
11. Pan automations
12. Equalizers
13. Global view

The Soundboard, along with the Global View, allows for an audio tuning of each track and a **synthetic view of the score being played**, in which you can click directly to access a bar. You can also select multiple tracks in the Global view (which is useful if you want to copy/paste easily many bars).

Screen layout

Apart from the workspace and the toolbar, Guitar Pro panels are all hidable to bring you a better visibility, particularly in playback mode. Select the display option at the top left of the main window to show or hide the panels. These commands are also available in the **View** menu.



Show/Hide Guitar Pro panels

1. Show/Hide edition palette
2. Show/Hide global view

3. Show/Hide inspector

If you choose to hide the global view, you can use the **Track** menu, LCD display (at the center of the toolbar), or keyboard shortcuts, to switch from one track to another.

You can also fill the whole screen by enabling full-screen display from the **View/Full Screen** menu ( on Windows or  on macOS).

Navigate in a score

Moving the cursor

Moving around in a score in Guitar Pro is extremely easy and you have several ways to do so. The cursor's position is always synchronised between the score and the global view.

By clicking on the score



Cursor in the score

Clicking on the score moves the edition cursor to the pointed position. You can even move in the score during the playback to restart from the pointed position without stopping the playback.

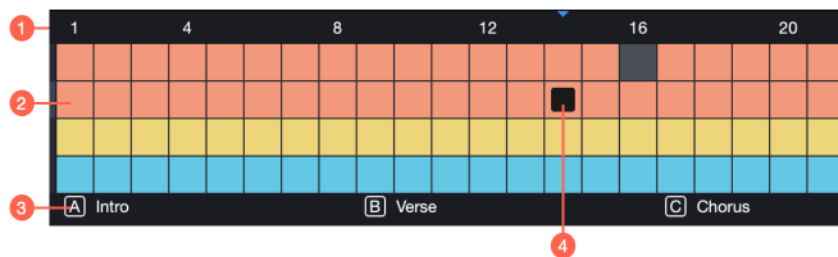
By using the keyboard

The many Shortcuts allow you to easily navigate around your score — from note to note, bar to bar, or track to track (see Keyboard shortcuts).

Here is a table showing the most used shortcuts to move the cursor.

Action	Shortcut
Previous beat	←
Previous line	↑
Next line	↓
Previous Staff	⏮
Next staff	⏭
Erase note	⌫

By clicking in the global view



Global view cursor

1. Bar numbers
2. Bars
3. Sections
4. Cursor

To place the cursor on a specific track, click on the track in the left part of the global view. The edition cursor gets placed on the first beat of the current bar in that track, or on the beat being played at the time.

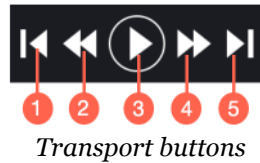
A click on the right part of the global view allows you to be more precise and choose both the track and the bar you want the cursor to go.

The right part also shows the track's section list. A click on the first bar of the section will bring the cursor to the beginning of the section.

“

If you're using a mouse with a wheel, press **Alt** while scrolling to navigate horizontally.

By clicking on transport buttons in the toolbar



The toolbar displays various transport buttons. From left to right, here are their functionalities:

1. Go to the first bar
2. Go to the previous bar
3. Launch/stop playback
4. Go to the next bar
5. Go to the last bar

Moreover, the button displaying the track name at the center of the toolbar will change the current track too. When you click on it, a menu pops up allowing you to choose an other track.

By using the Section menu

The section markers represent a useful mean to move between different sections of the score. Use the **Section menu** to find the list of the available sections in your score.

Scrolling the score

Scrolling in edition mode

Scrolling the score without moving the cursor is possible. Horizontal and vertical **scrolling bars** in the workspace will fit your needs for that purpose. Also, **mouse wheel** and **trackpad** will both scroll the score.

In the same way, it is also possible to scroll tracks and bars in the global view. Otherwise, this interface part is vertically resizable.

“

If you don't see the track you are currently working on in the global view, don't worry. As soon as you edit the score, the global view will automatically position to the currently edited track and bar.

Scrolling in playback mode

When Guitar Pro enters playback mode, the cursor automatically moves, and scrolling follows it to ensure its visibility. It is then still possible to manually scroll the score and the global view. They will stop to automatically follow the cursor, until you enable again this automatic system.

To re-enable automatic scrolling on the score, click on the button **Resume auto-scroll** at the top left corner of the workspace.

Score display

In order to use Guitar Pro in the best way, making most of the display options is important.

Display modes

Various display modes are available in Guitar Pro from the View menu or from the Display mode icon in the Toolbar.

- **Vertical Page mode:** Vertical scrolling of your pages.
- **Horizontal Page mode:** Horizontal scrolling of your pages.
- **Grid mode:** The number of horizontal pages adapts to your window size. Scrolling is vertical.
- **Parchment mode:** Removes the page breaks, for a more compact view of the score.
- **Vertical screen mode:** Make most of the full available window space. Bar layout is done automatically.
- **Horizontal screen mode:** Make most of the full available window space. Useful in multitrack view.

“

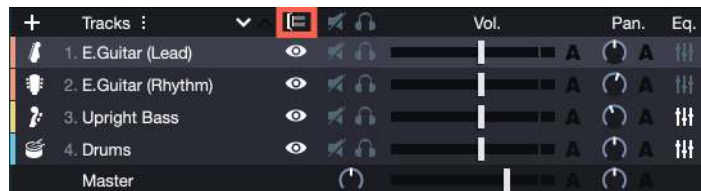
Use the **Page-Parchment** or **Page-Grid** mode if you want to work on the paper view.

Multitrack view

Guitar Pro allows you to either display one single track, all your tracks at the same time or even some of your tracks.

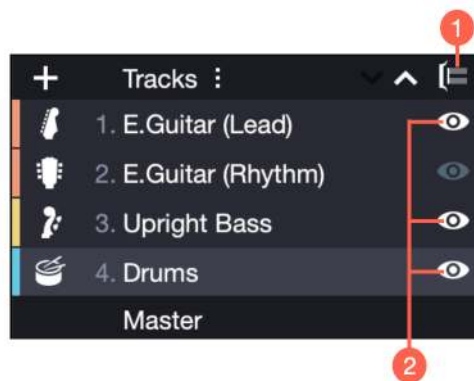
Activate the multitrack mode from the **View > Multitrack** menu (also available with **F3** keyboard shortcut). All your tracks will be displayed when the Multitrack is activated. Simply disable this option in order to display one single track.

The multitrack mode is also available from the *Global View*. Select the multitrack icon located above the visibility icons in the left part of the panel.



Multitrack shortcut

Each one of your track is accessible from the Global View located at the bottom of your window. It is also from the Global View that you have the possibility to hide or display some of your tracks when the Multitrack option is activated. To do so select the visibility icon as follow:



1. Enable/disable multitrack mode
2. Hide/show tracks individually

Shortcuts

A large part of Guitar Pro features is accessible via keyboard shortcuts. Some of them even have multiple dedicated shortcuts. These shortcuts are not customizable.

We invite you to memorize your favorite shortcuts in order to speed up your editing.

When the mouse is over buttons that have shortcuts, you will notice a tooltip indicating the shortcut equivalent to clicking on the button. Likewise, Guitar Pro menu items display their associated shortcut.

All the available shortcuts are listed in this user guide appendix from this page.

Chapter 4

Writing a score

This chapter details how to write a score in Guitar Pro. Among others you will learn how to edit your scores and which notions it involves, the structure of your song and how you can improve its presentation. The different symbols used in Guitar Pro and their functions are also developed in the following pages.



Lucas Alexander (<https://unsplash.com/@ucasalexander>)

Score structure

This section details the anatomy of a score in Guitar Pro. It develops how to create a new score from scratch. How to deal with notes, bars, voices, sections, tracks, etc... You will also learn how to set up the tuning of your choice in Guitar Pro.

Scores

In Guitar Pro, a score corresponds to a **Guitar Pro file**. Guitar Pro makes it possible to work on several files at the same time. Each file will appear as a tab in the tab bar. The tab bar is located below the toolbar and above the workspace.

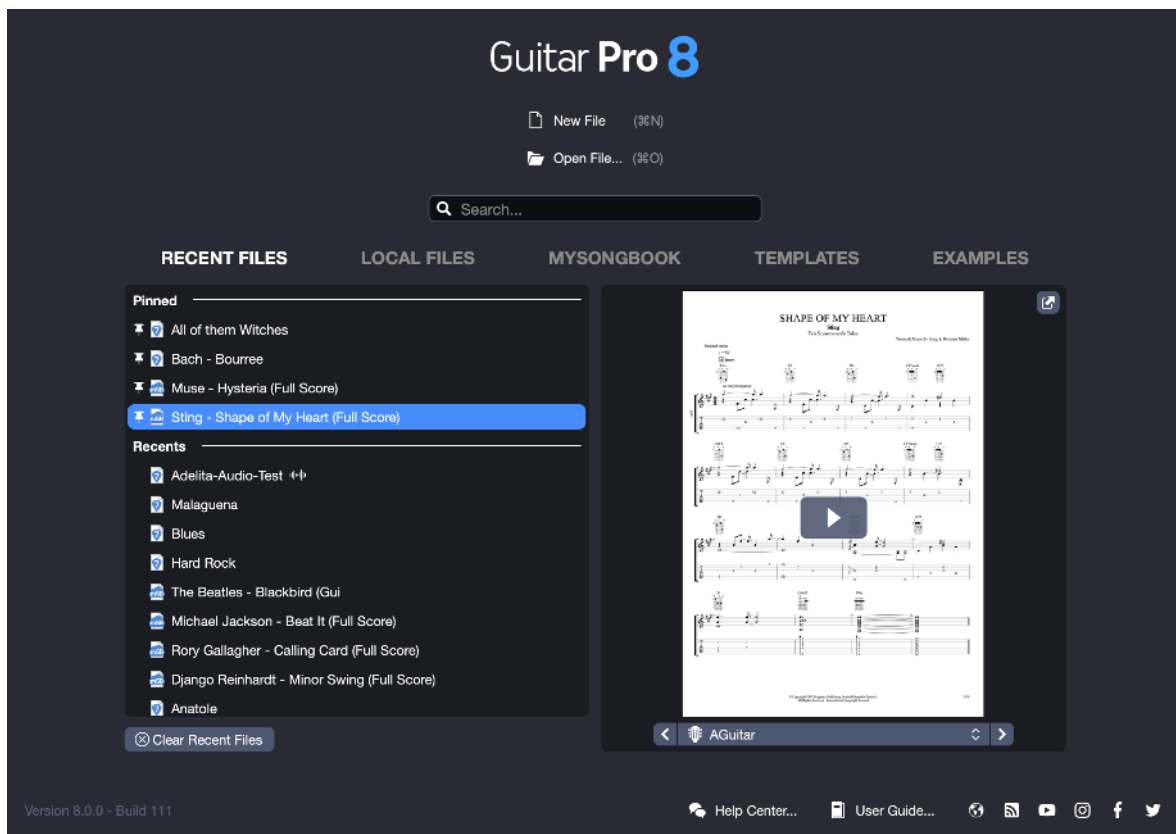
By default, Guitar Pro suggests creating a new score or going back to a work in progress. However, you can create a score at any time with the following steps.

“

You can choose to reopen the files of the previous session by activating the option **Open last session documents** from the Preferences window, in the **General** tab.

Creating a new score

Creating a score can be achieved from the **File** menu, the homepage, the tab bar, and also with the Ctrl+N shortcut on Windows and the ⌘N on macOS.



Guitar Pro homepage

“File > New” menu

This menu opens a blank new score, you then have the possibility to start your score from scratch. By default, the file is empty and Guitar Pro asks you to add a track by opening the *track creation wizard*. For more information consult the *Tracks* chapter.

This is equivalent to clicking on the **New** button on the welcome page.

“ The default template that is opened from the **File > New** menu can be customized in the *Preferences* window.

“File > New From Template” menu

This menu creates a new score from one of the available predefined templates.

This is equivalent to clicking on the **Templates** button on the welcome page.

Tab bar

The  button located at the right of the tab bar opens a small menu offering you to create or open a file. To create a new file, click on the **New** menu.

Song Information

You can access and set up the song information such as the title, artist name, etc... from the **Song inspector** located on the right of your Guitar Pro 8 window (see Navigate in Guitar Pro > Main Screen section).

From this section you will be able to set up or edit the following information related to your song:

- Title
- Artist
- Subtitle
- Album
- Words
- Music
- Copyright
- Transcriber
- Notice
- Instructions

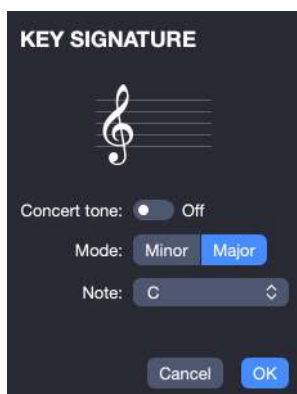
“

You can also click on one of these elements (title, artist, etc...) directly in your score to access the *Song Inspector* and edit the information.

Key signature

From the Edition panel, click on ### to open the Key signature window, or click directly on a key signature of the score.

Select the **key and the mode** (major or minor) of the score. If you do not know which one it is, you can leave the default value (C major), as it will not change the standard notation. Click OK to continue.



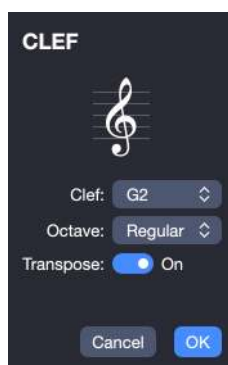
Key Signature Windows

The **concert tone** option makes it possible to apply the selected key signature to the concert tone instead of the tone of the track. The other tone (concert or transposed tone) will be calculated consequently. This notion is developed further down this page.

Clef

The instrument you select for the track will automatically set a G or F Clef, but you can also change it by clicking on ♩ in the edition palette, or by clicking directly on it on the score.

If the transpose button is activated the notes will be recalculated in order to sound the same way. If the transpose button is disabled the score won't be affected, but the notes won't be the same.

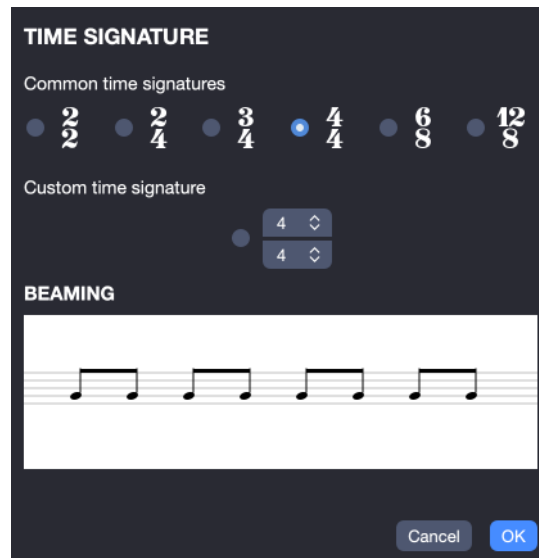


Clef window

Time signature

Click on $\frac{4}{4}$ in the edition palette or go to the **Bar > Time signature** menu to open the Time Signature window. You can also directly click on the key signature of the score.

Choose a signature for the score (it is set by default on 4/4). The time signature determines the **number of beats in each bar**. In that window you can also choose how to link the beams by default.



Time signature window

Concert tone

The concert tone is what a conductor uses. The notes displayed are **the ones you actually hear**. The transposing tone is what the musicians use; it is mostly used for wind instruments, and refers more to the position of their fingers than to the actual melody.

For instance, for someone playing a Bb clarinet the Bb will appear as a C — with every other note being correspondingly shifted, and the key signature as well: the Bb-tone signature will bear no accidentals, just like a C tone.

“

Access the concert tone button directly from the *Song Inspector*.

Instruments transposition

When a guitar is tuned with a non standard tuning (half tone below for example), it is easier to consider that the instrument kept its standard tuning and as a result keep your usual habits and marks. It is then necessary to transpose the standard notation, this one does not necessarily reflect the pitch of the note but instead the right tune based on the standard tuning. This is what the **transposition tonality** allows.

The setting up of a transposed guitar notation in your score depends on the application of the option *Capo and shifted tunings impact standard notation* available from the *System and Staves* tab of the *Stylesheet* window (**F7** shortcut).

Here are two scenarios:

When the option is checked

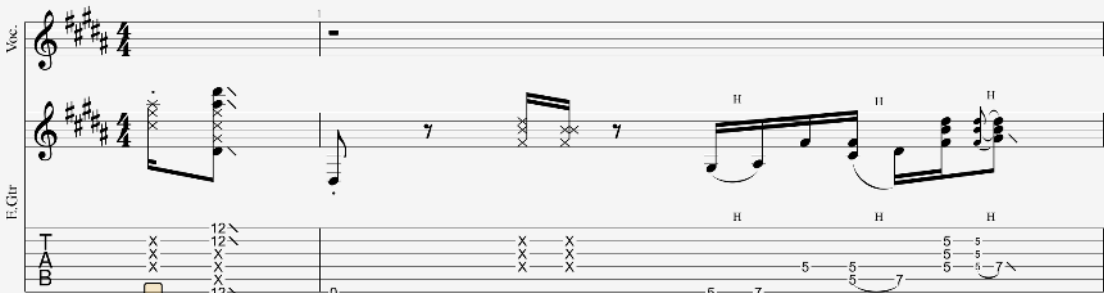
When this option is selected, the notation reflects the notes actually heard. The key signature will be identical for both the guitar track and for the vocal track.

The correct clef is selected (B, 5#), which will prevent accidental alterations on both tracks, but this choice is not recommended when we use the standard notation as a reference on the guitar track. Indeed we are more used to read and play the guitar in standard tuning, as a result we instinctually play a E by playing the opened E string on the guitar. In this situation a E will have to be played from the first fret of the opened E string which force us to transpose our playing compared to our reading habits. It is easier to display a transposed notation for your reading and so keep your usual reading habits.

E.Guitar I
Tune down 1/2 step
① = E $\flat$ ④ = D $\flat$
② = B $\sharp$ ⑤ = A $\sharp$
③ = G $\flat$ ⑥ = F $\sharp$

Slow Ballad $\text{♩} = 68$

A Intro



The score shows a guitar track (E.Guitar I) and a vocal track (Voc.). The guitar track is in E major (three sharps) and 4/4 time. The vocal track is in E major (three sharps) and 4/4 time. The guitar track shows a sequence of chords and notes, with a capo or tuning change indicated by a box on the first string. The vocal track shows a sequence of notes and rests.

The score when the option is checked

When the option is unchecked

Once this option selected a transposition will be automatically applied on the guitar track in order to compensate the modified tuning or the capodastre. The notation will no longer reflect the real pitch of the notes, but the reading is easier as we use a standard tuning.

E. Guitar I
Tune down 1/2 step
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

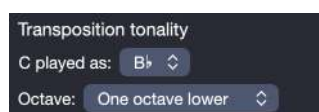
Slow Ballad ♩ = 68

A Intro

The score when the option is checked

The correct tonality is chosen (B, 5 #) for the vocal track, using the transposition settings on the guitar track we have now a correct key signature on each track, allowing us an easier reading and avoiding accidental alterations.

You can notice that the transposition has been modified in the Transposition tonality section of the track inspector.



Transposition tonality in the inspector

Transposing instruments

It is possible to set up a transposition tonality for each track from the **Transposition tonality** section of the track inspector.

This option allows you to automatically manage the displaying of transposing instruments such as trumpets, saxophones, etc. You just need to select (from the scrolling menu) which note will be heard for a written C in the score.

“

The concert tone has a direct impact on the transposition. The transposition is only valid when the concert tone is deactivated, otherwise the displayed notes are the interpreted notes.

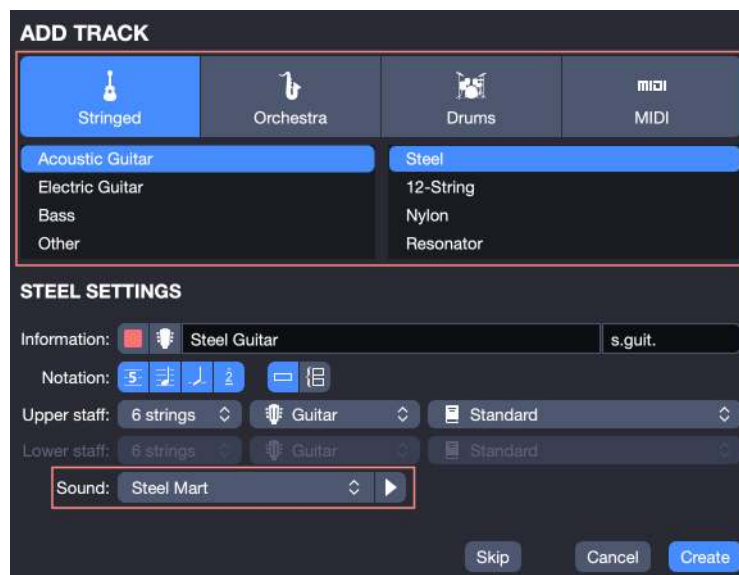
Tracks

A track in Guitar Pro is equivalent to an instrument participating in the score execution. Notes are written on a track. If your file does not have any track, you have to create one before being able to write notes.

Adding a new track

Guitar Pro can handle a virtually unlimited number of simultaneous tracks (Guitar Pro however, may experience slow and other unwanted behavior if the file is too bulky).

To add a new track, go to the **Track > Add** menu.



Track creation window

The instrument window pops up. This window allows you to configure your track settings. You will still be able to easily find and modify these settings from the track inspector (right panel), once the track is created.

1. Choose your **instrument type** between: stringed, orchestra, drums, MIDI.
2. Then select the **instrument** of your choice in the lower instrument division.
3. Set up the **information** related to your track: name, color, icon.
4. Select your **notation type** (standard, tablature, slash, numbered) and **staff type** (simple or grand staff).
5. Select or adapt your **tuning**.
6. Select the **sound** that you want to apply to your track. Note that you can listen to a preview of this sound by selecting the play button.
7. Once that you applied your settings, select Create and finalise the creation of your track. Your track appears now in Guitar Pro.

“ If you want to **save your settings** for the next time you use the same instrument when creating a new track, simply click on the *Save instrument settings* icon button from the bottom left of the window.

In Guitar Pro each tracks have the same number of bars in order to keep the musical coherence.

“ You can also create a track by double clicking the instrument of your choice from the Add Track window.

Removing a track

Two methods are available to delete a track. You can use the **Track > Delete** menu, or right-click on the track you want to delete from the global view, then select **Delete** from contextual menu.



Contextual menu of a track in the global view

Changing tracks order

The tracks order may not be suited to you. You can still change the tracks order as much as you need.

To move a track, place the cursor on this specific track and use the **Track > Move Up** menu or the **Track > Move Down** menu. You will find equivalent actions in the contextual menu of the track in the Global View. The Global View header also features two buttons to move up and down the current track .

Track properties

Track properties are accessible from the track inspector located on the right of your Guitar Pro window. This is your main entry point to customize your track.



Track inspector

This track inspector can be divided into four sections as follow:

- Track properties
- Musical notation
- Track sound
- Interpretation options

Track information

From this section you have the possibility to name your track, give it a short name, allocate a specific color and icon.

The color of your track will appear in the global view, located at the bottom of your Guitar Pro window. This color is also shown in the toolbar, it allows you to notice which track is currently edited.

The short name will appear at the beginning of your track within your score, if the option is enabled in the *stylesheet* from the **File > Stylesheet > Systems and Staves** menu. This will also be shown in the global view, if this view mode is selected.

Musical notation

Notation

Choose the type of notation you want to display: **standard**, **tablature**, **slash**, **numbered**. You can combine several notations.

Staves

You can choose between single staff or grand staff. If you already have notes on the track, you will have several options to split or merge the staves:

- Divide on C3, keep all on the notes on the first staff, or the second staff.
- Merge the two staves, keep the first staff or keep the second staff.

Tuning

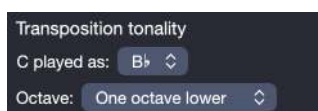
Change your tuning if necessary. Note that you can listen to a preview of your tuning by selecting the play button. The track's tuning is also the tuning on which the Guitar Pro tuner is set on. For more information consult the Tuning section.

Transposition

You can here access to the transposition options.

It is possible to set up a transposition tonality for each track from the **Transposition tonality** section of the track inspector.

This option allows you to automatically manage the displaying of transposing instruments such as trumpets, saxophones, etc. You just need to select (from the scrolling menu) which note will be heard for a written C in the score.



Transposition tonality in the inspector

Track sound settings

These settings and options are developed later in this guide, see the Track sound section. Just know this part allows you to modify the sound of your track. A track can contain multiple sounds because it can change sound during a score (for instance if the guitar player activates an effect pedal such as distortion at a specific time of the score).

Interpretation options

Select your playing style: Pick, Finger, Picking or Bass Slap.

Select your interpretation options: palm mute, accentuation, auto let ring, autobrush, stringed.

Palm mute

This technique consists in covering up your strings using the edge of your hand from your guitar bridge. The more you go up your neck, the stronger is the effect, until you obtain a totally muffled sound. Note that the Palm Mute is only available with certain playing styles.

Accentuation

This option automatically accentuates specific times in your bars.

Auto let ring

This option consists in letting resonate the strings independently of the duration of the note. A rest in your track will stop this effect for all the strings until a new note is played.

Auto Brush

The notes included in a same chord are played with a slight offset in order to simulate the strumming effect involved by the use of a guitar pick.

Stringed

The *Stringed* mode means that Guitar Pro considers your instrument as a stringed instrument, and so can ring several notes with the same pitch simultaneously. When this option is deactivated, the piano mode is activated by default.

Note that this *Stringed* mode affects your effects. The notes are sorted by string in *Stringed* mode, but they are distinguished by pitch for the other playing styles.

Using the *Stringed* mode, it is not possible to let your note ring if an other note of the same string is being played, while this option is possible when the Stringed mode is deactivated.

Bars

Managing bars

Bars addition

In Guitar Pro there will necessarily be at least one bar per track. Thus, any given bar “B” will bear the same tone and signature on track T1, T2, etc. Similarly, adding a repeat sign (to open or close a section) will necessarily affect every track at once. This guarantees the musical consistency of the score, and a satisfactory result when you play it.

On the other hand, you will have to precisely define each track. You won't be able to create a hundred-bar guitar track for instance, and a percussion track with only one bar playing in loops. You will have to reproduce the percussion bar on the 100 bars, either by using Copy and Paste, or by resorting to repeat symbols (see Bar symbols).

Just as well, using the **Bar > Insert Bar** menu and **Bar > Delete Bar** menu will cause a bar to be added or deleted on every track.

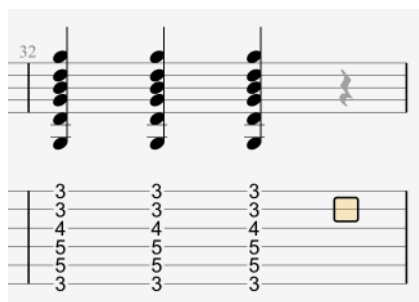
The **Bar > Insert Bar** menu will add a new bar *before* the current bar. The only way to add a bar *after* the current bar is to move to the right by using the right key of your keyboard.

Error management

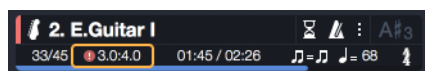
Guitar Pro automatically manages barlines. When you move the edition cursor to the right, it will automatically move to the next bar if the current bar is complete according to the time signature chosen (for example 4 beats for a 4/4 time signature, see the musical notation part). In case the bar is not complete yet, Guitar Pro creates a new beat whose duration is the same as that of the preceding beat.

Whenever a bar is incomplete or too long, Guitar Pro displays it in red, unless it is the bar you are currently editing.

The LCD shows you the actual duration of the current bar as well as its theoretical duration. Whenever you move your cursor over that information, a tooltip will let you know which voice is incomplete.



An incomplete bar



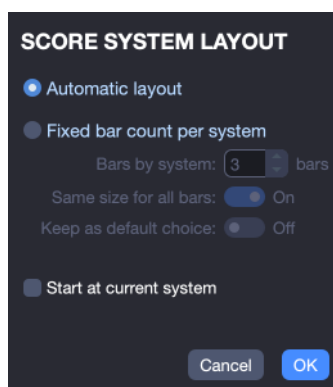
An incomplete bar as shown in the LCD

Systems organization

In *Page* or *Parchment* mode, it is possible to manually manage the number of bars per line. To do so, you must use the **Bar > Force break line** and **Bar > Prevent line break** menus.

The **Bar > System layout** lets you choose the default number of bars per system. It resets the line-breaks.

The *Start at current system* option tells the program how to apply the changes. If the option is checked the layout will be applied only to the bars that follow the current system. Otherwise the layout will be applied to the whole document.



System layout window

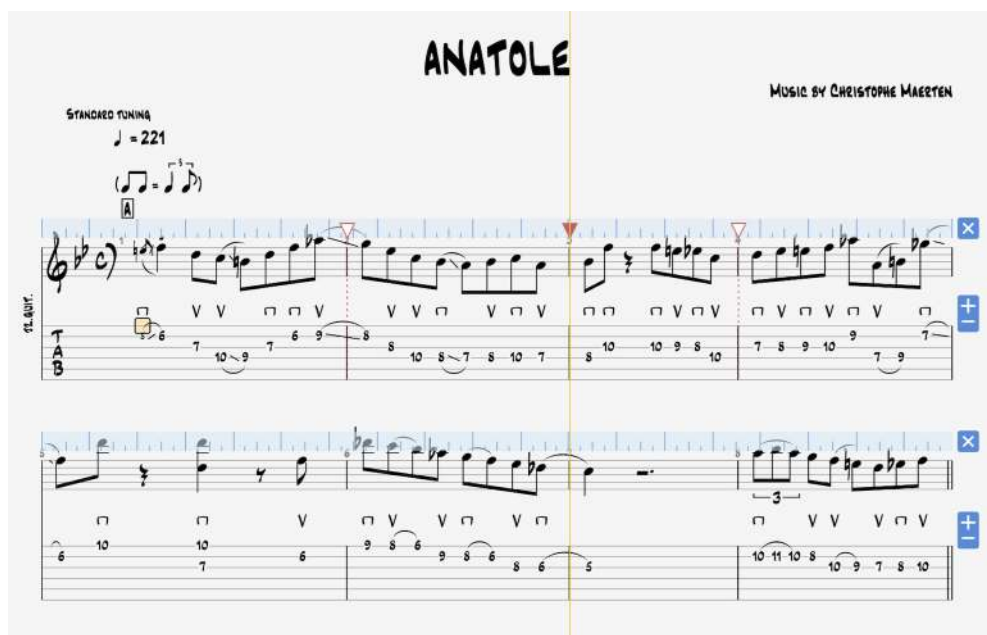
Design mode

Access the Design mode from the edition palette on the left of the window by clicking on , or from the **View** menu.

The design mode lets you change the sizes of bars inside a system, as well as the number of bars for each system.

Line-break functions only affect the active track or the multitrack view. It is possible to create a different arrangement of bars for each track, and an other for the multitrack view.

To justify the last bar of the score to the right, you may simply add a line-break to that last bar.



Design mode activated

Once the design mode activated, **use the triangles placed over the ruler to increase or reduce the bars size to match your needs**. Each beat can also be moved left or right.

Note that once an element has been dragged, its triangle will appear in red on the ruler.

It is now possible to automatically align the bars as they are moved. A **vertical yellow line is used as a reference line** to help you align your bars.

The + and - icons allow you to add or remove bars to your system.

The cross placed next to each last system (on the right) allows you to reset the beats and bars spacing.

Note that you can also reset the spacing of your bars from the **View** menu.

To justify the last bar of the score to the right, you can use the Force break Line option from the **Bars > Force break line** menu.

Sections

What is a section?

Sections are markers that allow you to easily go to any part of the score. They can be set as letters and/or names (Intro, Chorus, Verse, etc.).

The markers are tied to the bars and are therefore linked to the master track. Consequently, you cannot define sections for a single track only.

You'll find existing sections in the **Section** menu, in the global view and of course on the score.

Add a section

Add a section from the **Section > Edit** menu, click on the section icon  from the Edition Palette, or right click on the master track of the global view. If no section can be found at the cursor's bar, a section will then be added.

You can box the section's name by writing it between square brackets:

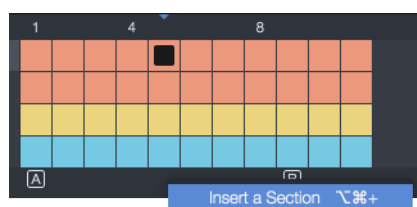
[My Section name] .

“

To copy and paste one or several sections you will have to use the Special paste feature available from the **Edit > Special paste** menu.

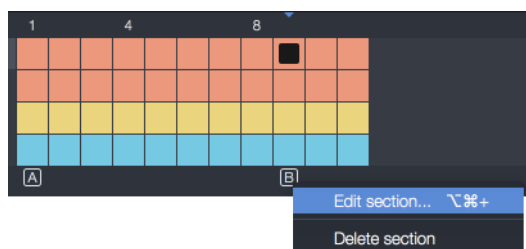
From the Global View

Add a section is also possible from the *Global View*. Right-click on the desired bar to open a contextual menu.



Add a section from the Global View

Similarly, a right-click on a section lets you modify it.



Modifying a section from the Global View

From the score

Modifying sections is made easy by clicking directly on them on the score.



Clicking on a section in the score

Navigating between sections

You can navigate between sections by using one of the following shortcut keys:

Action	Windows shortcut	macOS shortcut
Previous section	Ctrl+Alt+Left	⌘+⌥←
Next section	Ctrl+Alt+Right	⌘+⌥→

You can also go directly to a given section via the **Edit > Go to...** menu.

“

You can select a full section by double clicking on the related section in the global view.

Voices

What are voices?

Guitar Pro handles up to 4 voices per track. Your track is composed of a main voice (on which you write by default) to which is attached 3 other voices.

Voices allows to edit notes of different values on the same beat. Thus, multivoice edition allows you to edit different voices on the same staff: editing separately the bass voice, the melody and the rest of the chord while indicating different rhythms and velocities on each voice. A note can only be on one voice at a time.

For instance, let's examine the case of finger-picking. The first voice may contain notes played by the right-hand thumb (generally the lowest strings) and the second voice may contain the notes played by the other right-hand fingers (generally the highest strings).

Editing one or multiple voices

The **Edition > Voice** menu allows you to choose the voice mode: which voice to edit and enabling or not the multivoice mode. Theses options are also shown in the edition palette as follow **1 2 3 4**.

Each voice has been attributed its own color (yellow, green, pink and purple), which the edition cursor also takes its color from.

Notes from other voices are greyed-out, and not editable, unless the multivoice mode is activated.

Example : Edition on voice 1



Example : Edition on voice 2



Example : Multivoice edition



You have the possibility to enable or disable the “**Colorize fret numbers in tablature for voices 2, 3 and 4**” option from the:

- **File > Stylesheet > Notation** menu (Windows).
- **Guitar Pro 8 > Stylesheet > Notation** menu (macOS).

To improve your editing speed, we recommend using keyboard shortcuts. Here are the voice-related keyboard shortcuts.

Shortcut	Windows	macOS
Move cursor to a voice	Ctrl + <i>voice number</i>	⌘ <i>voice number</i>
Move note to a voice	Alt + <i>voice number</i>	⌥ <i>voice number</i>
Multivoice edition	Ctrl +M	⌘ M

Notes

You can write your notes either using the tablature or the standard notation. The slash notation is merely a representation of rhythm, and is therefore not designed for writing as such – but if you add a chord on the staff a slash will appear and you can then modify the rhythm.) Every note added into one kind of notation is instantaneously duplicated into the other.

The edition cursor is symbolized by a yellow, green, blue, or red square, depending on the voice it is on.

Whenever it is on a note, the corresponding note in the other notation appears in a grey square.

The **Tab** key ( on macOS) allows you to switch back and forth from tablature to standard notation. If you are using a piano Grand Staff, the same key switches from left-hand staff to right-hand staff.

Clicking on the score doesn't add any note, but it places your cursor where you want it to be. This is to prevent accidental modifications of the score when you just want to navigate over it.

Ways to capture notes into the score

In Guitar Pro, you can write notes by multiple ways. You may choose the one you're most comfortable with. The faster way would be using the keyboard.

Enter notes with the keyboard in the standard and tablature notation

Most of the capturing is done on the numerical pad:

- Move on the staff using the arrows 
- Use the numbers  to  to enter the notes.
- On the standard notation, we use the numbers  to  to choose the string on which the note will be placed. The  places the note in the most optimized way.
- On the tablature, these numbers are used to indicate the fret of the note. A delay is allowed to enter 2-digit numbers.
- Use  and  keys to change the duration of the note (these keys are customizable in the Preferences).
- Use the shortcut  on Windows or  on macOS to insert a beat.
- Use the shortcut  on Windows or  on macOS to delete notes.
- Insert a rest with the  key.



You may need to learn keyboard shortcuts to speed up your writing.

Enter notes with the mouse

If you prefer using the mouse, you can use the following tools:

- The Instrument Views.
- The note duration keys from the *Palette* let you change notes lengths.
- The **Note > Insert a beat** and **Note > Delete a beat** menus let you insert or delete notes.

Capturing notes with a MIDI instrument

The **Sound > MIDI Capture** menu allows you to use a MIDI instrument (keyboard, guitar, and any correctly configured MIDI controller...) to capture the score note by note.

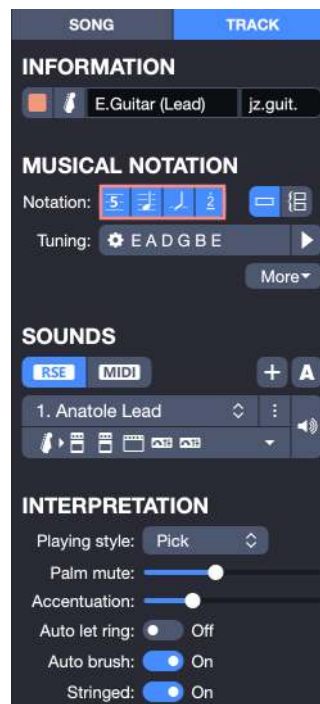
Please note it is not a real time capture though, the edition is made one beat at a time.

Go to the **Sound > Audio/MIDI settings** to set up your MIDI option (see Midi).

About the numbered notation or Jianpu

The numbered notation aka Jianpu is available since Guitar Pro 8.1.

As for the Standard, Tablature or Slash notation, **the Numbered notation can be selected from the Track Inspector** on the right side of your Guitar Pro window.



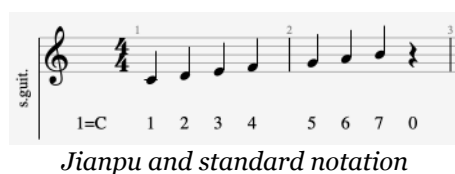
Jianpu access

This is the fourth notation available in Guitar Pro, and it can be used with all the instruments other than percussion.

This numerical notation represents notes in the form of numbers from 1 to 7, with 0 being used for rests. As for the slash notation, it displays only one note. The 1 represents the major key defined by the key signature.

For example here is the equivalence for a C score.

Numbers	Notes
1	C
2	D
3	E
4	F
5	G
6	A
7	B
0	Rest

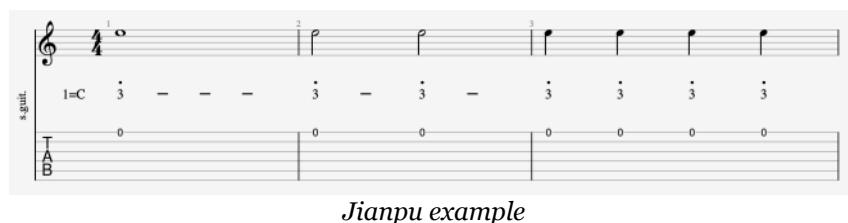


The armor is represented as 1=C (or 1=a in minor).

Notes value

The notes value is represented by **dashes** placed to the right of the numbers for durations **above quarter notes**.

Jianpu illustration	Note duration
1	quarter note
1 -	half note
1 - -	dotted half note
1 - - -	whole note
1 - - - -	dotted whole note



On the contrary, for durations **below quarter notes**, the figure is **underlined**.

Jianpu illustration

Note duration

1 underscore

eighth note

2 underscores

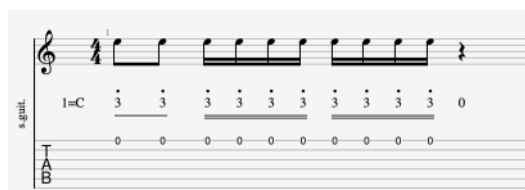
sixteenth note

3 underscores

thirty-second note

4 underscores

sixty-fourth note



Jianpu illustration

These underscores are grouped just like on other staves.

The same principle applies to rests (number 0).

Classic notation

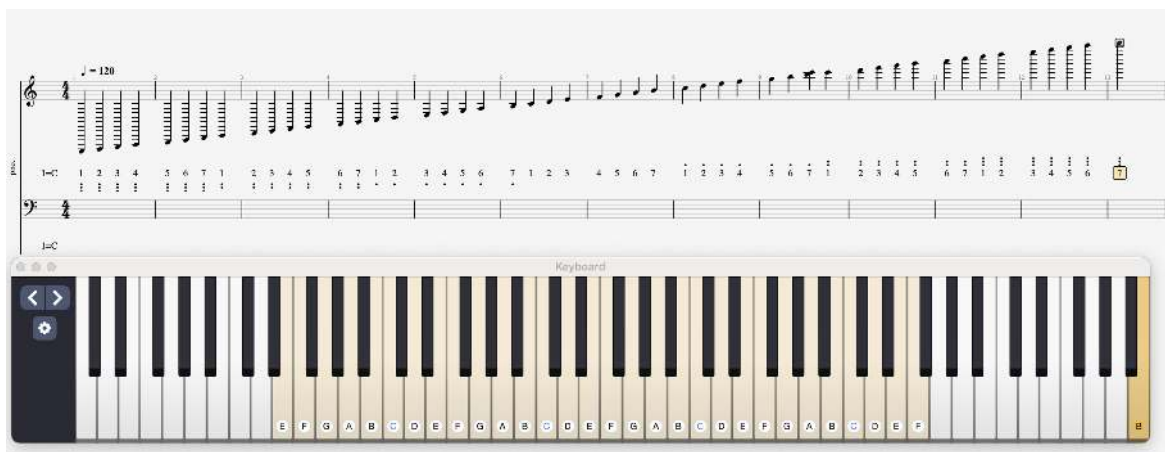
Jianpu

Note duration

o	1 - - -	whole note
♪	1 -	half note
♩	1	quarter note
♪	1 underscore	eight note
♫	2 underscores	sixteenth note
♬	3 underscores	thirty second note
♭	4 underscores	sixty fourth note

Octaves

To these numbers is added a number of **dots above** or **below** the numbers if they are placed in an other octave. The example below illustrates the 7 octaves of the keyboard.



Octaves illustration

Accidentals

The display of accidentals is slightly different from the standard notation. If the piece is in C Major, there is no accidental alteration in the key signature, so accidental alterations will be displayed in front of the numbers.

On the other hand, if the piece is for example in Eb Major, i.e. 3 flats in the key, E flat will simply be displayed as 1. However E natural will be displayed not as E natural but as E sharp.

Around the staff

At the moment only the following information is displayed around the staff.

- triplets
- slurs (merging slurs, HoPo and legatos)
- accents
- ornaments
- lyrics
- fingerings
- fermatas

Preview

Below is the final rendering of a score where only the numbered notation is displayed.

MOON OVER SHANGAI
François Sciortino

Music by François Sciortino

$\text{♩} = 56$
let ring throughout

s.guit. | 1=e $\frac{4}{4}$ 6 7 6 7 1 2 3 4 1 1 4 3 3 | 2 6 7 6 7 4 2 6 1 6 2 3 5 2 2 1 |

3 6 7 6 7 1 2 3 4 1 1 4 3 3 | 4 4 3 4 1 5 3 2 6 6 6 6 5 6 1 2 |

5 2 3 3 6 7 1 2 3 4 1 5 6 5 2 2 3 | 6 6 7 6 7 1 2 3 4 1 1 5 6 1 2 |

7 2 3 3 6 7 6 2 1 4 6 5 3 5 6 | 8 6 5 6 5 1 2 1 4 3 1 6 3 4 |

9 6 7 1 5 6 2 X 6 0 5 6 1 2 | 10 2 3 3 6 7 1 2 3 4 1 5 6 5 2 2 3 |

11 6 7 6 7 1 2 3 4 1 1 5 6 1 2 3 | 12 6 5 6 5 2 3 6 2 1 6 X 2 6 7 6 5 6 |

13 6 5 6 5 4 2 1 4 3 1 6 3 4 | 14 6 7 1 5 6 6 4 2 6 5 3 2 3 1 |

15 4 1 1 4 4 1 7 3 6 5 2 3 6 7 6 | 16 6 7 1 7 3 5 7 6 2 6 3 2 3 6 2 1 7 |

Numbered notation illustration

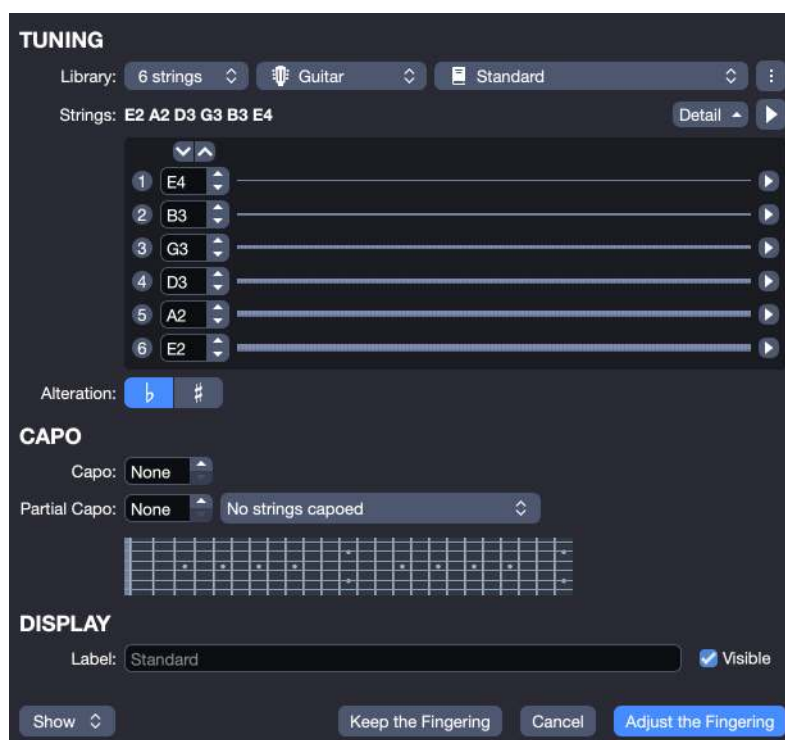
Tuning

Each track has a tuning (if the instrument is pitched). This tuning tells the pitch for each string. In Guitar Pro, even non-stringed instrument have a tuning, because you may want to show the tablature for this kind of instruments too.

The tuning, if non-standard (i.e. the classic E A D G B E), is displayed at the top of the score by default. This is adjustable in the *Stylesheet* of your file.

To modify the current track's tuning, either click on the tuning in the score, or click on the tuning in the track inspector. You can also listen to the tuning of the track with the play button.

The tuning window will then open, looking like this.



Tuning window

Choose your tuning among a wide tuning library, covering multiple stringed instruments: guitar, bass, banjo, shamisen, cello, contrabass, mandolin, ukulele, viola, violin. Instruments can have from 3 to 10 strings.

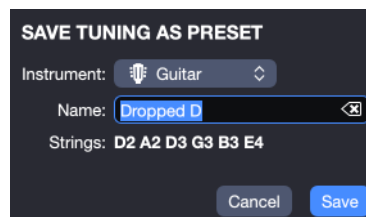
You may also create your own tuning by adjusting the strings individually, and choosing the preferred alteration.

If by modifying the strings the tuning is recognized among the library, it will be automatically selected.

User library

It is possible to save the current tuning into the user library. Click on the option button, and choose **Save as Tuning Preset...** in the menu.

Once a tuning exists in the user library, you may want to edit or delete it with the corresponding options in the same menu. Note that capo, partial capo and display labels won't be saved as part of the tuning preset.



Tuning save window

Capo

Adjust the capo and the partial capo for the track. Both capos may be used simultaneously. Notice that setting the partial capo before the capo, i.e. on a lower fret than the capo, make the partial capo useless.

“

The fret numbers for the capo and partial capo are absolute. The partial capo fret is not relative to the capo fret. The fretboard picture might help you.

Display label

While the tuning you've selected is a tuning from the library or not, you may want it to appear with an other name on the score. This text field allows you to choose a display-only name for the tuning. It won't change the tuning name in the library.

Validating the tuning change

Once you've selected a new tuning and/or a new capo, you have two ways to validate this new settings:

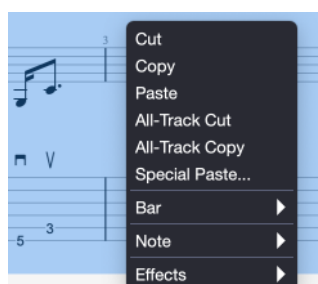
- **Keep the fingering:** no transposition will be done, fingering in the tablature will remain as it is.
- **Adjust the fingering:** fingering in the tablature will be adapted to keep the same pitches, but in the new tuning and with the new capo.

Score edition

Discover and learn the different tools and options that will help you edit your scores efficiently.

Copy, paste and cut

Access the cut, copy and paste options from the **Edit** menu or directly by right-clicking the score (⌘ Click on macOS).



Contextual menu in the score

Cut / Copy on a Single Track

The *single track copy* copies all the selected content. It is the basic and classic mode one's should expect of a copy. The *single track cut* works along the same way.

Since you are here cutting or copying from a single track (i.e., not in multiple selection), the function will not take the bars structure (time and key signatures, etc.) into account.

The function is multi-voice, however, and can work over several different tracks, even if the instruments are not compatible (e.g., guitar and piano). In the case of percussion tracks to a melodic instrument or vice versa, only the rhythm represented by rests will be preserved.

If you wish to copy a great number of bars, it may be useful to use a multiple selection in the *Global View* in order to get a better overview of the copied bars. Moreover, the Global View lets you extend the selection by moving the handles at the edges of the selection.

Action	Windows shortcut	Mac shortcut
Copy	Ctrl+C	⌘C
Cut	Ctrl+X	⌘X

Cut / Copy in multitrack Mode

Multitrack cut/copy takes the bars structure into account (time and key signatures, etc.), and will copy whole sections by extending the multiple selection to the bars included in them. Cutting implies taking the selected bars out of all of the tracks at once.

Action	Windows shortcut	Mac shortcut
Multitrack Copy	Ctrl+Shift+C	⌘⇧C
Multitrack Cut	Ctrl+Shift+X	⌘⇧X

Simple paste

Simple paste pastes the content of the clipboard onto the current selection, or by default before the selection.

In case the selection contains only one bar, other bars get added before the bar where the paste action was done; or the current bar gets completed with the content of the Clipboard. If you place your cursor on an empty bar, the paste function will first fill in the empty bars and then create other bars as needed.

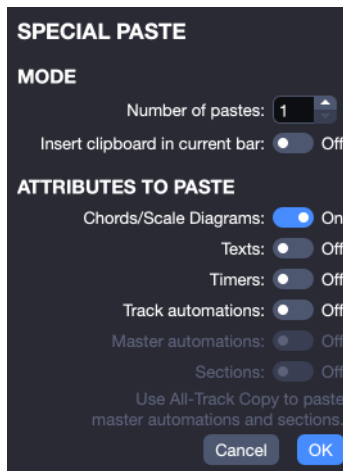
Note that you can include your chords and scales diagrams in the default simple paste, if the related option is selected in the Interface tab of the Guitar Pro preferences.

Action	Windows shortcut	Mac shortcut
Paste	Ctrl+V	⌘V

Special paste

The special paste window allows you to select the elements you want to paste.

Action	Windows shortcut	Mac shortcut
Special Paste	Ctrl+Shift+V	⌘⇧V



Special paste window

Select the number of pastes and whether you want to insert the content of the clipboard in the current bar.

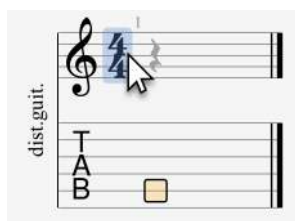
The following elements can be pasted from the special paste window:

- chords and scales diagrams
- texts
- timers
- track automations
- master track automations
- sections

Please note that you will need to use a All Track Copy to paste the master track automations and sections.

Click on the score elements

Guitar Pro allows you to edit some elements of the score by clicking on them.



Clickable element

Simply move the mouse over a given element, and this element will be highlighted in blue, confirming it can be clicked. After clicking, a dialog opens, and allows to edit this element.

The other ways to open this same dialog are the menus or the palette. Clicking on the score has exactly the same result, thus is an alternative way.

Here is the full list of elements editable on the score:

- Score information (title, artist, album, etc.)
- Tempo
- Track tuning
- Track capo
- Sections
- Swing feel
- Chords
- Free texts
- Bar clef
- Bar key signature
- Bar time signature
- Fermatas
- Directions (jump and target)
- Alternates endings
- Repeat close



Tempo can be edited on both the score header and the score automations.

Chord diagrams can be edited on both the score header (if the option is enabled) and on the score. In the first case, editing a diagram affects all occurrences of the chord on the score.

Manage selections in your track

In Guitar Pro, you have the possibility to **select several beats or bars using your mouse**. Your selection will then appear **in blue**.

Once your selection has been made, you can either play this selection in loop (if the loop option in the toolbar or the Sound menu is activated), edit this selection, or apply a setting.

This selection can be made directly from the current track in your score:



Selection from track

Or directly from the Global View:



Selection from Global View

Once your selection is displayed, you can place your cursor at the beginning or at the end of the selection (2 arrows appear on mouseover) to resize it.

“ the **cmd + A** keyboard shortcut allows you to make a **global selection** of the active track.

“ You can also **triple click** from any beat of your track or from the Global View to make a global selection of your track.

Automations

It is possible to apply a change of tempo, volume or pan anywhere you want in your track. These changes are also called **automations**.

The automations editor can be accessed from the **Edit > Automations > Edit Automations** menu, but also from the **F10** keyboard shortcut or even from the automations icons located in the edition palette. You have the possibility to either hide or display these changes in your track.



Automation-related symbols in the palette

It is also possible to edit a tempo automation by clicking directly on the automation in the score.

“

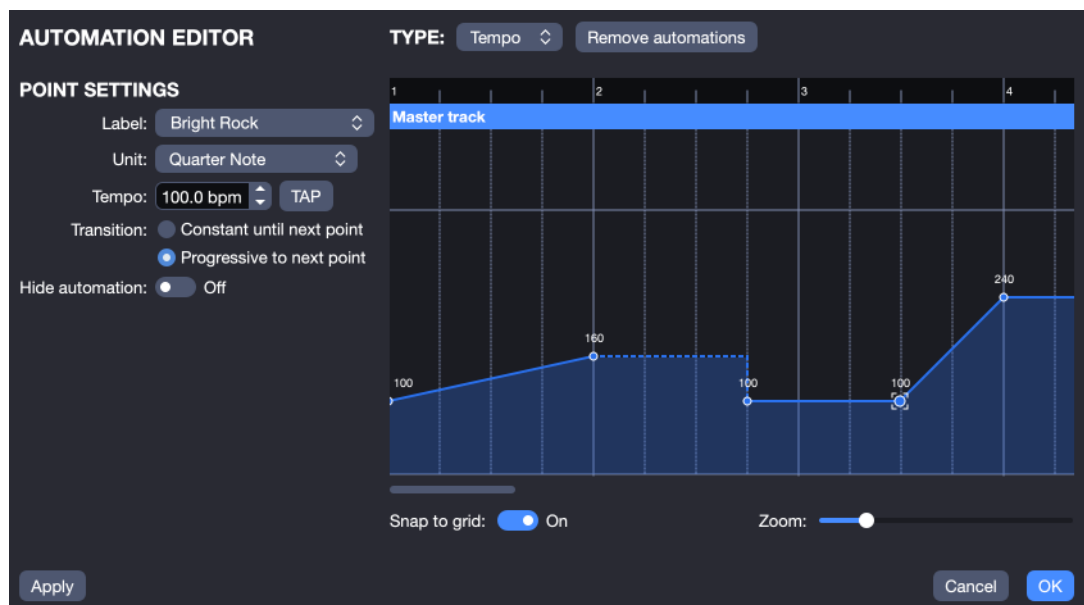
For sound modifications during playback, see the **Audio** chapter.

Automation types

The automation editor allows you to edit 3 types of automations:

- Tempo
- Volume
- Panomarc (pan)

Tempo

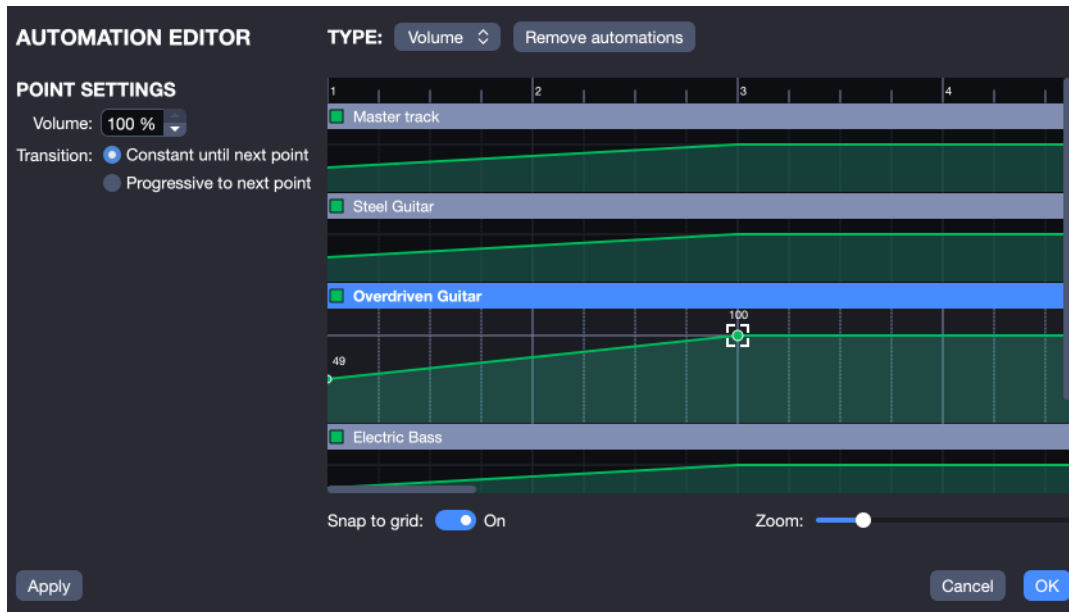


Automation editor window: tempo

You can make the tempo modify (increase, decrease) automatically during the playback. Each point may have a label, indicating the tempo on the score.

Tempo automations are applied to all tracks.

Volume



Automation editor window: volume

The volume automations can be set individually, or on the master track to affect all tracks simultaneously.

When enabled, a volume automation on a track is symbolized by the letter **A** in the *Global View* beside the slider .

“You can enable or disable the volume automation by selecting the **A** symbol in the *global view*.”

Pan



Automation editor window: pan

Pan corresponds to the placement of the sound in the stereo scope: more or less left or right.

The pan automations can be set individually, or on the master track to affect all tracks simultaneously.

When enabled, a pan automation on a track is shown in the *Global View* beside the knob .

How to use

When the window opens, a point is automatically added at the position if there is not any already.

Click in the graph to place **key points** indicating the changes. Points are automatically snapped to beats and bars. They **can be moved left/right (time frame) or up/down (value)** with the mouse or the keyboard.

Once selected a point can be deleted using the Delete key of your keyboard.

Transition between points can be either sudden or progressive. Set this transition in the left panel:

- **Constant until next point:** the value is constant until the next one, and changes suddenly.
- **Progressive to the next point:** the value increase/decrease progressively until the next value.

Note that you can remove all the automations at once using the **Remove Automations** button.

Assistants

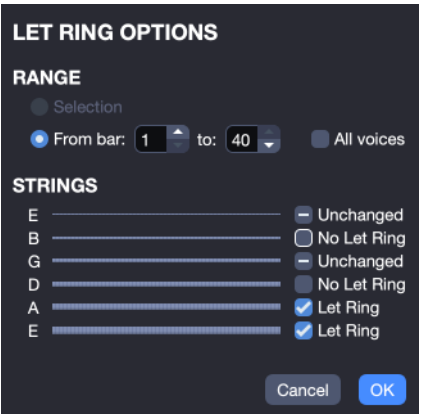
Guitar Pro includes many wizards to help you work faster when creating your scores. These wizards are available from the **Tools** menu.

Note-Related Wizards

Using the wizards can save you lots of time. For example, in one step you can let Guitar Pro know that you want the Let Ring function turned on for all of the notes on the four highest strings.

Let Ring Options

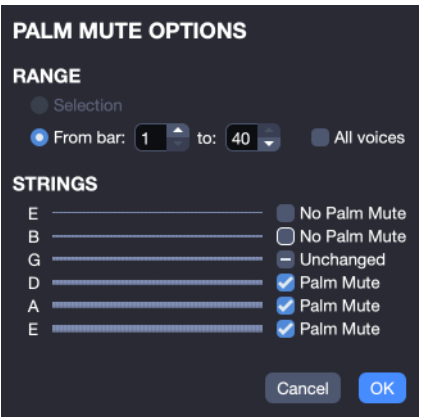
Sets the Let Ring attribute for each string over a selected range of bars or notes.



Let ring window

Palm Mute Options

Sets the Palm Mute attribute for each string over a selected range of bars or notes.



Palm mute window

Wizards for Organizing the Score

You can use these Wizards when you compose, after you have imported a track, or while you are capturing notes in standard, to get the best possible arrangement of the tablature.

Bar Arranger

Checks and arranges bars according to the durations of the notes.

Complete/Reduce Bars with Rests

Adds rests in bars that are empty or too short, and deletes the extra rests in bars that are too long.

Automatic Finger Positioning

Places the notes on tablature without changing the tune, so as to simplify the chord positions and movements of the hand.

Move/Copy/Swap Voices

Reorganises the voices over a multi-voice track.



Move/Copy/Swap voices window

Check Bar Duration

Checks the whole score to detect bars that do not have the required number of beats.

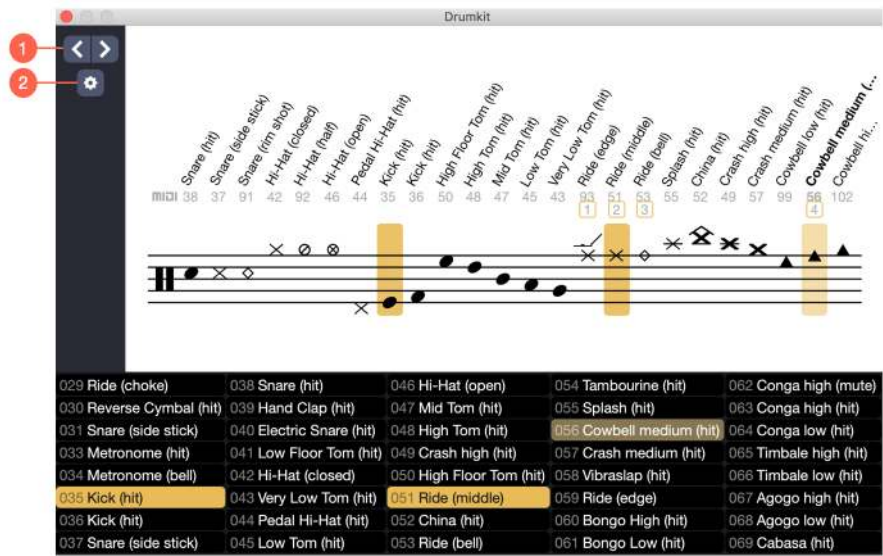
Drums and percussions

You can use the keyboard shortcuts to enter notes into a drums/percussion track. Each line can present several articulations (e.g., the charleston can be open, semi-open, or closed), and you can use the 1, 2, 3 keys from the numerical pad.

The tablature being also available for drums you have the possibility to edit your drum track directly from the tablature notation by typing the MIDI number related to your drums element.

Please refer to the MIDI and tablature correspondance table, right after. In MIDI mode, the percussion tracks are always attributed to channel 10.

But also and mainly you can use your *Instrument view* adapted for percussions. Make it visible from the **View > Show Drumkit View** menu (**Ctrl** + **F6** on Windows or **⌘** + **F6** on macOS when the current track is a percussions track).



Virtual drumkit

1. Move cursor left/right
2. Drumkit settings

You may select the element you want to add to your track directly from this window. At the top is a notation view, and at the bottom is the General MIDI list. The settings let you choose which view to display or hide.

“ You can choose which type of sticks are used to hit the drums, and the RSE will interpret the different types of strokes. Select this option from the *Track Inspector* located on the right of your Guitar Pro window.

MIDI and tablature correspondance

MIDI	Drumkit element
27	High Q
28	Slap
29	Scratch Push
30	Scratch Pull
31	Sticks
32	Square Click

MIDI	Drumkit element
33	Metronome Click
34	Metronome Bell
35	Bass Drum 2
36	Bass Drum 1
37	Side Stick/Rimshot
38	Snare Drum 1
39	Hand Clap
40	Snare Drum 2
41	Low Tom 2
42	Closed Hi-hat
43	Low Tom 1
44	Pedal Hi-hat
45	Mid Tom 2
46	Open Hi-hat
47	Mid Tom 1
48	High Tom 2
49	Crash Cymbal 1
50	High Tom 1
51	Ride Cymbal 1
52	Chinese Cymbal
53	Ride Bell
54	Tambourine
55	Splash Cymbal
56	Cowbell
57	Crash Cymbal 2
58	Vibra Slap
59	Ride Cymbal 2
60	High Bongo
61	Low Bongo
62	Mute High Conga
63	Open High Conga
64	Low Conga
65	High Timbale
66	Low Timbale
67	High Agogô
68	Low Agogô
69	Cabasa
70	Maracas
71	Short Whistle
72	Long Whistle

MIDI	Drumkit element
73	Short Güiro
74	Long Güiro
75	Claves
76	High Wood Block
77	Low Wood Block
78	Mute Cuíca
79	Open Cuíca
80	Mute Triangle
81	Open Triangle
82	Shaker
83	Jingle Bell
84	Bell Tree
85	Castinets
86	Mute Surdo
87	Open Surdo

Symbols

Guitar Pro allows you to insert all of the musical symbols into the score, and particularly those specific to the guitar. Most of these symbols are taken into account whenever the score is being played.

The following explanations are valid for both right-hand and left-handed people. Left handed players simply have to replace the term right hand by left hand when necessary.

Note that some symbols are illustrated with a small triangle at the bottom right of the icon. This indicates that you can right-click or long-click on this icon to access additional settings.

Bar-related symbols

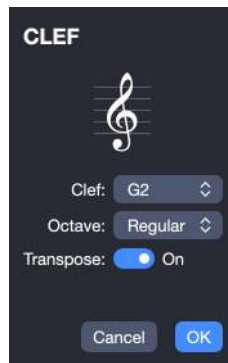


Bar-related symbols in the palette

Icon	Name	Quick description
	Clef	Change staff clef.
	Key Signature	Change staff key signature.
	Time Signature	Change staff time signature.
	Triplet Feel	Example: play ternary but write binary.
	Free time bars	Play freely in terms of rhythm and tempo.
	Double bar-lines	Important change in the score.
	Simple repeat sign	Repeat the bar preceding it.
	Double repeat sign	Repeat the two bars preceding it.
	Repeat open	Following bars shall be repeated.
	Repeat close	Repeat the bars from <i>repeat open</i> sign.
	Repetitions	What to play for each repetition.
	Directions	Advanced repetition managing.
	8va octave clef	Play 1 octave above what is written.
	8vb octave clef	Play 1 octave below what is written.
	15ma octave clef	Play 2 octaves above what is written.
	15mb octave clef	Play 2 octaves below what is written.

Clef

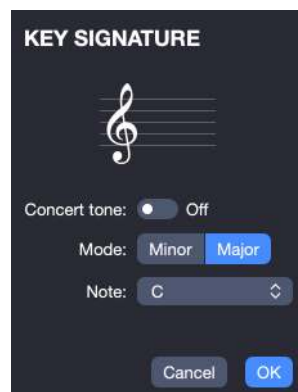
 The Clef is an indication, in standard notation, as to which notes correspond to the lines. Guitar Pro handles 4 types of Clef (G-, F-, C3-, and C4-Clef), as well as 4 types of octave clefs (8va, 15va, 8vb, 15vb). Whenever you change clefs, you can transpose the notes to keep the same pitch.



Clef editor

Key Signature

The key signature tells you which notes are meant to be altered by default — unless an accidental appears next to the note on the score. It thus indicates the tone in which the piece or passage is written. It is the same for every track, aside from transposing instruments when you are using the transposing tone mode (e.g., Bb clarinet) automatically managed by Guitar Pro.

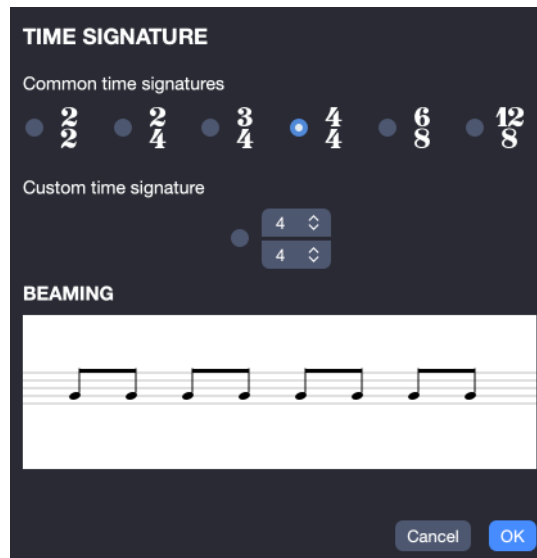


Key signature editor

Time Signature

$\frac{4}{4}$ The time signature indicates the durations of beats in the bars following that signature: the bottom digit corresponds to the number of divisions of the whole note, and the top one gives you the number of units in a bar (see Understanding Notation). Whenever a bar is complete according to the time signature, Guitar Pro will directly move on to the next bar if you add a note. Incomplete or overlooked bars will appear in red. If you have checked the Anacrusis option (**Bar** > **Anacrusis** menu), the first and last bars will not appear in red even when they are not completed.

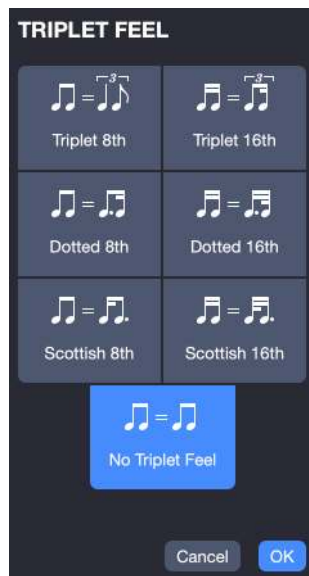
The concert tone option cancels all the tracks transpositions and reverts back to the standard tone.



Time signature editor

Triplet Feel

 Among others, the triplet feel means you play in a ternary way some bars that are written in binary mode for the sake of lightness of writing. Guitar Pro offers several motifs, the most common being the triplet feel 8th which lets you play a 4/4 signature in blues style for instance.



Triplet feel editor

Free time bars

 Free-time bars are bars that are played freely in terms of rhythm and tempo. The barlines then appear as dotted lines and the time signature is in parentheses.

Double bar-lines

|| A double bar-line indicates a change of parts, of signature, or any other major change in the score. Guitar Pro inserts them automatically at every change of signature. You can also add more bar-lines with the button here to the left whenever you consider a change in the score to be important enough.

Simple repeat sign

⌏ This symbol means that the bar is meant to repeat exactly the bar preceding it. This makes editing and reading lighter, and will not work on the first bar of a score.

Double repeat sign

⌏⌏ This symbol means that you are supposed to repeat exactly the two preceding bars. It will not work if placed on the first two bars of a score.

Repeat open

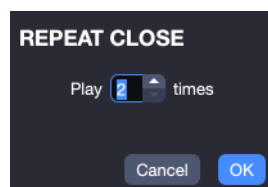
||: This symbol replaces an opening bar-line, and means that every bar that follows it will be played again a certain number of times, depending on the Repeat close sign (see below). Consult Repeats and Directions for more information.

Repeat close

:|| This symbol replaces a closing bar-line, and sends you back to the last Repeat open sign. A dialog window will open up for you to indicate the number of repeats you want.

Example: Bar order is 1 - 2 - 1 - 2 - 3.

Consult Repeats and Directions for more information.

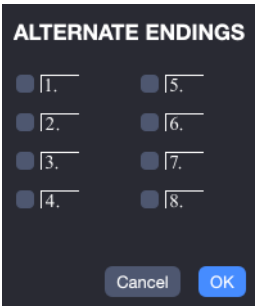


Repeat close window

Alternate endings

☞ This adds a repetition symbol at the beginning of the active bar. This tells you if the bar is meant to be played, depending on the number of times it has already been played. That symbol is used together with the repeat signs.

Example : Bar order is 1 - 2 - 1 - 3.

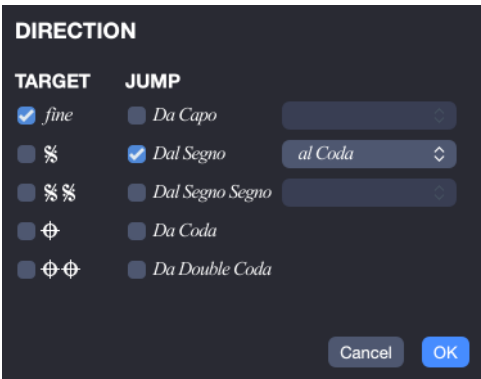


Alternate endings window

Consult Repeats and Directions for more information.

Directions

☞ This function will add the Coda, Double Coda, Segno, Segno Segno and Fine symbols, as well as 11 other different types of coda jumps.



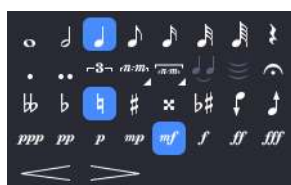
Directions editor

Consult Repeats and Directions for more information.

Octave clef

8^{va} 8^{vb} 15^{ma} 15^{mb} This little symbol means that you are to play the score an octave higher than what is actually written. If you click on that button the notes will be moved down one octave on the score, and a little 8va will be added. The other symbol 8vb means the opposite; and the two other buttons, 15va and 15vb extend it to two octaves.

Note-related symbols



Note related symbols in the palette

Icon	Icon Name	Quick description
♩	Whole note	Plays a whole note.
♪	Half note	Plays a half note.
♫	Quarter note	Plays a quarter note.
♬	8th note	Plays a 8th note.
♭♩	16th note	Plays a 16th note.
♭♭♩	32th note	Plays a 32th note.
♭♭♭♩	64th note	Plays a 64th note.
⏏	Rest	Add a rest.
.	Dot	Add a dot to the note.
..	Double-dot	Add a double-dot to the note.
⏏	Triolet	Set the note rhythm to be ternary.
⏏	Custom n-tuplet	Set the note rhythm to be a specific tuplet.
⏏	Nested tuplet	Create tuplets that can be nested inside an other tuplet.
⏏	Tie	Tie the note.
⏏	Multiple tie	Tie multiple notes.
⏏	Fermata	Add a fermata (multitrack).
♭♭	Double flat	Set the note accident to be a double flat.
♭	Flat	Set the note accident to be a flat.
♮	Natural	Set the note accident to be a natural.
♯	Sharp	Set the note accident to be a sharp.
×	Double sharp	Set the note accident to be a double double flat.
♭♯	Change accidental	Change the alteration while keeping the same note value.
♭	Shift one semitone down	Lower the note by a half-tone.

Icon	Name	Quick description
	Shift one semitone up	Raise the note by a half-tone.
<i>ppp</i>	Pianississimo	Plays very very softly the note.
<i>pp</i>	Pianissimo	Plays very softly the note.
<i>p</i>	Piano	Plays softly the note.
<i>mp</i>	Mezzo piano	Plays moderately softly the note.
<i>mf</i>	Mezzo forte	Plays moderately loudly the note.
<i>f</i>	Forte	Plays loudly the note.
<i>ff</i>	Fortissimo	Plays very loudly the note.
<i>fff</i>	Fortississimo	Plays very very loudly the note.
	Crescendo	Plays louder and louder.
	Decrescendo	Plays softer and softer.

Note duration

 A note duration can go from the whole note to the to the sixty-fourth note. This affects the beat on which the note is placed. If you wish to place on a same beat some notes that have different duration value, you can use the multi-voice editing mode.

Dotted and double-dotted notes

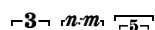
 You can also add dotted notes, double-dotted notes. The dot add to a note its half length. For instance, a dotted quarter does not lasts 1 beat but 1,5 beats. The double-point, for it's part, add to the note its 3/4 length.

Rest

 A rest is an interval of silence, marked by a symbol indicating the length of the pause. Each rest symbol and name corresponds with a particular note value for length, indicating how long the silence should last.

Rest symbol	Name (US)	Name (GB)	Equivalent
	Whole rest	Semibreve	
	Half rest	Minim	
	Quarter rest	Crotchet	
	Eighth rest	Quaver	
	Sixteenth rest	Semiquaver	
	Thirty-second rest	Demisemiquaver	
	Sixty-four rest	Hemidemisemiquaver	

Triplets, N-tuplets and polyrhythms



The triplets/n-tuplets are exceptional divisions of time. We call triplets, tuplets (or irrational/irregular rhythm, artificial/anormal division, groupings/gruppetto, ...) all the rhythms which consist in dividing the rhythm into a number of subdivisions different from those usually allowed by the time signature. N-tuplets are indicated by a number (sometimes two), indicating the fraction applied. The notes involved are then displayed grouped under a bracket.

There are two ways of using and editing triplets and n-tuplets in Guitar Pro.

You can either edit the notes in your score first, then make a selection with your mouse and use the triplet/n-tuplet buttons to apply your time divisions afterwards.

Or you can activate one of the triplet/n-tuplet buttons, before entering your notes. The editing of notes will be based on the activated option. For example if the triplet option is selected (appears in blue) the notes will be directly displayed in triplets throughout the editing as long as the option is activated.

: **Triplets**

A triplet is a group of three notes worth two notes of the same rhythm figure. The triplet is therefore the ternary division of a single note figure.



Triplet example

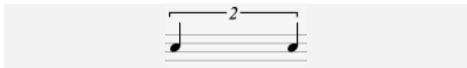
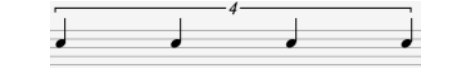
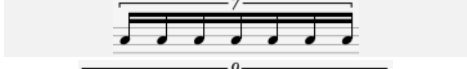
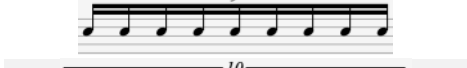
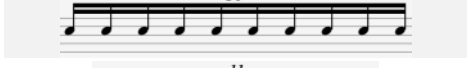
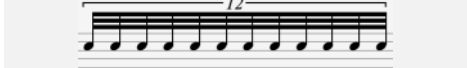
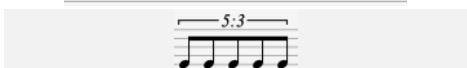
: **N-tuplets, Custom tuplets**

This option allows you to customize your n-tuplet.

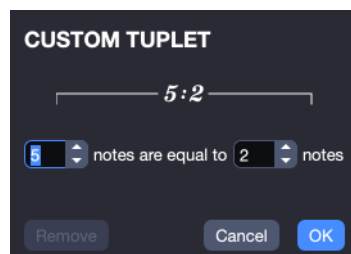
A left click on this icon activates the option (the icon appears in blue).

A right click allows you to access the drop-down menu and choose a number of divisions between 2 and 13 or set custom values via the n:m option.

Illustrations of the different divisions accessible from the n-tuplet option:

Number of divisions	Name	Illustration
2	Duplet	
4	Quadruplet	
5	Quintuplet	
6	Sextuplet	
7	Septuplet	
9	Nonuplet	
10	Decuplet	
11	Undecuplet	
12	Dodecuplet	
13	Tredecuplet	
n:m	Custom tuplet	

For custom tuplets, the n-tuplet is indicated with a ratio instead of a simple number. In this case, X notes count for a number of Y notes. The X and Y values are customizable.



Custom tuplet dialog

: Nested tuplets

Tuplets can be nested.

This means that tuplets can be included in larger tuplets, usually used to create complex rhythms.

The editing steps remains the same. As for the Custom tuplet icon previously described, the Nested tuplet option will be active if selected and displayed in blue. The pop-up menu and settings are accessible by right-clicking and are the same as for custom tuplets.

The difference is that the triplets edited from this option can be nested, integrated in a larger triplet.

We can differentiate between 2 types of triplets.

Inner (nested) triplets, that can be edited from the Nested triplet icon 

And outer triplets (that include the nested triplets) and can be edited from the Custom triplet icon previously described .

There is no difference whether you create the outer or inner triplet first.

The example below illustrates a triplet in the first bar compared to a nested triplet in the second bar:



In this nested triplet example, 3 quintuplets are nested inside a triplet.

The (inner) quintuplets have been edited from the Nested triplet icon .

The (outer) triplet was applied after selecting the 3 groups of notes using the mouse, then selecting the triplet option .

To summarize:

Symbol Name	Usage
	Triplets Edit triplets
	Custom n- triplets Edit custom triplets. Used as outer triplets for nested triplets
	Nested triplets Edit nested triplets. Used as inner triplets that are nested inside a larger triplet

Ties

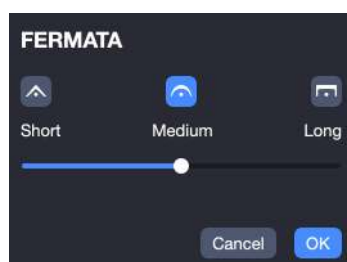
🎵 A tie links the note to the note preceding it. It lengthens the duration of that preceding note, therefore, by the duration of the tied note.

Multiple ties

≡ You can also tie an entire beat to the beat preceding it.

Fermata

⤿ The fermata is also known as a hold, or a pause; and what it means is that you are to pause on that particular beat, at the discretion of the conductor. It is therefore a multi-track symbol. A window opens up to let you choose the symbol and the duration of the pause by adjusting the tempo.



Fermata window

Accidentals

♭ ♮ ♯ × Those buttons let you add any of the 5 different types of accidentals (sharp, double sharp, flat, double flat, and natural) to a given note.

An accidental has effect only until the end of the bar in which it has been placed.

About **cautionary accidentals**:

Cautionary (or courtesy) accidentals, are used to remind the player that an accidental is in effect for a particular note. It reminds the musician of the correct pitch if the same note occurs in the following bar.



Cautionary accidentals example

In the above example, the accidentals are already mentioned in the Key Signature but reminded as cautionary accidentals.

You can go to the **Note > Accidentals > Cautionary accidentals** menu to apply or remove a cautionary accidental.

Changing the accidental

b# Allows to change the accidental without modifying the note's pitch. Also called enharmonic.

Note that you can also go to the **Note > Accidentals** menu to change the accidental.

Raising or lowering by a half-tone



You can raise with this button a note or an entire multiple selection by a half-tone. The next button allows to similarly lower a selection by a half-tone. This is a useful tool to transpose an entire track, when used with Edit > Select all.

Nuances

ppp pp p mp mf f ff fff The nuance (or note dynamic) defines the intensity with which a note is to be played. The buttons allow you to choose a dynamic for each note, from very faint to very strong. In order to get different dynamics on a same beat, please use different voices.

Crescendo/Decrescendo

< > This attributes to a beat or group of beats (via multiple selection) a progressive rise or fall of the volume. You must indicate a final nuance to ensure the effect is actually considered.

Effects-related symbols



Effects-related symbols in the palette

Icon	Name	Quick Description
	Ghost note	Plays a faint note.
	Accented note	Plays an loud note.
	Heavily accented note	Plays a very loud note.
	Staccato	Plays a staccato note, i.e. very brief note.
	Legato	Plays in a fluid way, without attacking the string.
	Let ring	Let ring the note beyond its theoretical time value.
	Sustain pedal	Reproduce the usage of a sustain pedal
	Palm mute	Muffle the note sound with the palm against the string.
	Ghost note	Muffle the note sound by releasing the left finger.
	Natural harmonic	Plays a note by merely touching upon the fret.
	Artificial harmonic	Plays an artificial harmonic (various types).
	Bend	Bends the string to change the note pitch)
	Fade-in	Raises the volume knob to not hear the pick attack on the string.
	Fade-out	Progressively lowers the volume knob after attacking the string.
	Volume swell	Combines a fade-in then a fade-out.
	Grace note before the beat	Plays a very short note before an other one.
	Grace note on the beat	Plays a very short note before an other one.
	Hammer On/Pull Off	Transition between 2 notes: attacks the first but not the second.
	Tremolo picking	Repeat as quickly as possible one or several notes.
	Upper mordent	Plays a fast beat between the note and its higher relative note.
	Lower mordent	Plays a fast beat between the note and its lower relative note.
	Turn	Plays a fast beat between the note and 4 notes around.
	Inverted turn	Same technique but begins with the lower note.
	Left-hand tapping	Hits a fret with a left finger, without attacking the string.
	Legato slide	Attacks a note, then slides to an other, without stroke.
	Shift slide	Attacks a note, then slides to an other, then attacks again.
	Slide in from below	Attacks a note by sliding from a fret below.
	Slide in from above	Attacks a note by sliding from a fret above.
	Slide out of	Attacks a note then slides to a fret below.

Icon	Name	Quick Description
	downwards	
	Slide out of upwards	Attacks a note then slides to a fret above.
	Tremolo bar	Modifies the note pitch with the tremolo bar.
	Trill	Plays a trill: quickly alternates 2 notes with HoPo.
	Slight left-hand vibrato	Plays a vibrato with left-hand (very small pitch variation).
	Wide left-hand vibrato	Plays a vibrato with left-hand (small pitch variation).
	Slight Tremolo bar vibrato	Plays a vibrato with the tremolo bar (very small pitch variation).
	Wide Tremolo bar vibrato	Plays a vibrato with the tremolo bar (small pitch variation).
	Closed wah-wah	Closes the wah-wah pedal.
	Opened wah-wah	Opens the wah-wah pedal.
	Arpeggio down	Plays an arpeggio from the lowest string to the highest one.
	Arpeggio up	Plays an arpeggio from the highest string to the lowest one.
	Brush down	Brushes strings from the lowest one to the highest one.
	Brush up	Brushes strings from the highest one to the lowest one.
	Rasgueado	Right-hand flamenco technique.
	Left-hand fingering	Indicates which left-hand finger to use.
	Right-hand fingering	Indicates which right-hand finger to use.
	String number	Indicates on the staff (not the tablature) which string to attack.
	Pickstroke down	Plays the note by attacking the string down with a pick.
	Pickstroke up	Plays the note by attacking the string up with a pick.
	Tapping	Plays the note with the tapping technique.
	Slap	Plays the note with the slapping technique (bass-related).
	Pop	Plays the note with the popping technique (bass-related).
	Golpe finger	Hits the guitar body with a finger.
	Golpe thumb	Hits the guitar body with the thumb.
	Pickscrap up	Goes up the guitar neck by scratching the pick on the strings.
	Pickscrap down	Goes down the guitar neck by scratching the pick on the strings.

Icon Name	Quick Description
X Dead slapped	Plays a percussive hit on the strings (bass technique).

Ghost note

♫ A ghost note is a faint note. The dynamic of a ghost note is automatically decreased. The note is displayed between round brackets on the tablature.

Accented note and Heavily accented notes

♫ ♯ Contrary to a ghost note, an accented note is played loudly. The dynamic of an accented note is automatically increased.

A heavily accented note follows the same principle as an accented note, except in a more pronounced manner.

Staccato

♫ A staccato indicates a very short note, independently of the note's duration on the score. The note is displayed with a dot below.

Legato

♫ The legato applies to several notes (one speaks of legato phrasing). It means that as many notes as possible are to be tied, so the way they are played is as fluid as possible. A slur is drawn to indicate the notes are played without separation (legato articulation).

Let ring

^{let}_{ring} The Let Ring option means that you let a note ring beyond its theoretical time value as indicated on the score. This is used a lot for arpeggios, for example.

The **Tools > Let ring options** menu allows to attribute a Let Ring to each string over a group of bars.

“

The *Automatic Let-ring* options is also available, in the track inspector. It is then applied to the whole track.

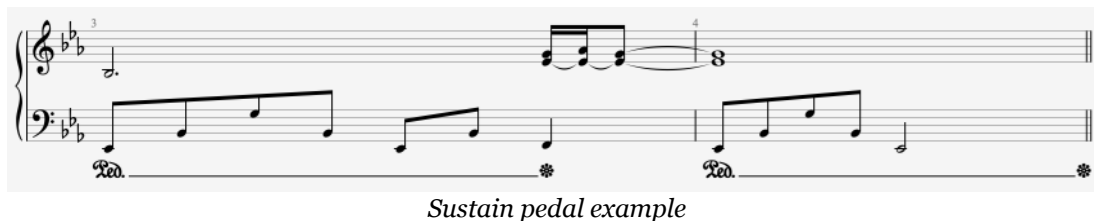
Sustain pedal

⌘ The Sustain Pedal option allows you to add a Ped. annotation to your track and emulate the usage of sustain pedal.

This option is similar to the Let Ring option, and tells a pianist when to press and release the sustain pedal

You can also access it from the **Effects > Sustain Pedal** menu.

The Ped. annotation indicates where to press the sustain pedal and the little asterisk when to release it.



Palm Mute

p.m. The palm mute effects consists in muffling the sound by lightly touching the strings near the bridge with the palm of your right hand (if you're right-handed person). The palm mute effect is represented by the 'PM' symbol above the tablature.

The intensity of the palm mute effect can be adjusted by way of the Palm mute slider in the track inspector.

Dead note

✖ A dead note is short and fainter than a normal note. These notes are used with the guitar to give a particular rhythmic effect.

To make notes be dead notes, you have to put the right hand palm (for a right-handed person) on the strings near the bridge, or else just put the left hand fingers (for a right-handed person) on the string without pressing it.

Natural harmonic

◇ The natural harmonic consists of playing the string open while you lightly touch it with the left hand (for a right-handed person) above a fret. The left hand finger has to be taken off at the same time that the right hand plays it. 5th, 7th and 12th frets harmonics are very commonly used, while the others are quite difficult to obtain.

Artificial harmonic

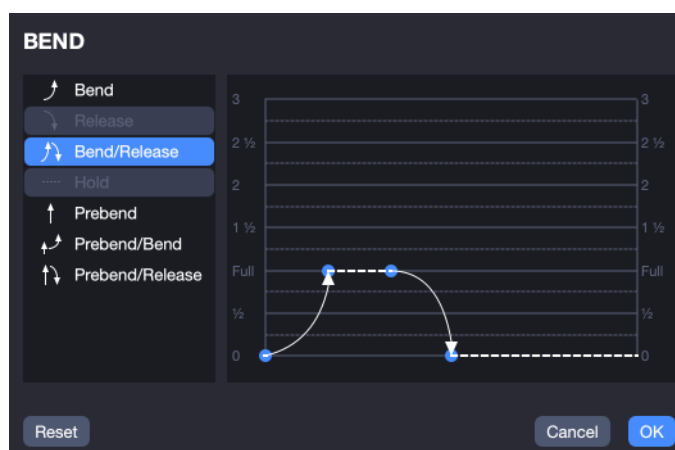
◆ Several types of harmonics are available:

- **A.H. - Artificial Harmonic:** For the artificial harmonic, the left hand finger presses the string like a normal note. It is the forefinger of the right hand that lightly touches the string several frets higher. The right hand has to play the note too, so it may be difficult.
- **T.H. - Tapped Harmonic:** The tapped harmonic is an artificial harmonic obtained by tapping quickly on the string several frets higher.
- **P.H. - Pinch Harmonic:** The pinch harmonic is produced with a pick, and consists in playing the string by letting the thumb that holds the pick lightly touch the string. This harmonic is best obtained with a distortion effect.
- **S.H. - Semi Harmonic:** The semi harmonic is similar the pinch harmonic, except you keep the natural resonance of the string in addition to the harmonic.

You can obtain those in Guitar Pro in two different ways (see Stylesheet).

Bend

↵ The bend effect consists of pushing the fretted string sideways with the left hand (for a right-handed person) to bend it, so the pitch of the note changes.



Bend window

The *Bend* window allows you to precisely set the type of the bend you want by adjusting its points. For sophisticated bends, you need to use ties in order to keep the score consistent in terms of audio playback.

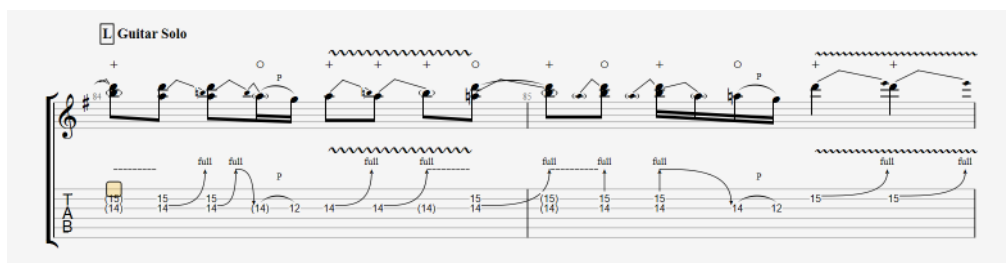
On the left side, the Bend, Bend/Release, ... buttons allow you to define the base type of the bend. This choice is also reflected by a different symbol on the tablature.

You can set the maximum level of the effect from a value of 1/4 to 3. The term 'Full' is equal to a whole tone. This also affects how it is displayed on tablature.

You can modify the curve by dragging its points with your cursor. Whenever two notes are tied, the bends extends to the entire duration. It is still possible to edit a bend on a tied note and place a hold on it, for instance, whose motif isn't there by default.

The Stylesheet allows you to display the bend in standard notation too.

Here's an example of what you can do:



Bend examples

Fade in (violin effect)

< This consists in using the volume knob on an electric guitar to raise the sound and not hear the attack of the pick on the note. It can also create the impression of a 'reversed track', particularly liked by guitarists.

Fade out

> This consists in turning the sound progressively off with the guitar's volume knob.

Volume swell

◁ This is a fade in leading directly into a fade out.

Grace-note before the beat

♪ A Grace note is an ornamentation that consists in a very short note played before an other one. In Guitar Pro, you can add a grace note for each string. However, it is not possible to set several grace notes on the same string. A grace note does not count for the bar duration and for the rhythm display.

Grace-note on the beat

♪ Same as a grace-note before the beat, except here it starts right on the beat — thus slightly delaying the following beat.

Hammer-On/Pull-Off

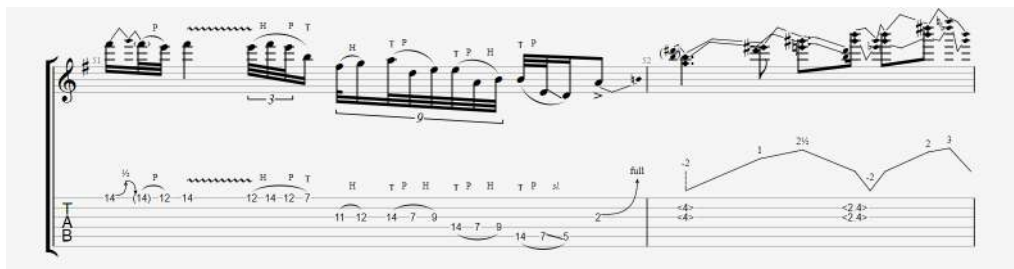
$\frac{H/P}{1 \quad 3}$ The hammer-on (HO) / pull-off (PO) is a transition between two notes played on the same string. The first note is played normally while the second one is not played by the right hand (for a right-handed person).

For a hammer-on, the second note is higher than the first one, and it is played by tapping the tip of your finger on the string, while keeping the finger corresponding to the first note on the fretboard.

In the case of a pull-off, the second note is lower than the first and is played by taking the finger off the first note.

Guitar Pro determines automatically which effect is being used, based on the notes' values. You can use the Stylesheet to customize the way the H/P will appear or not on the score.

It is common enough for a series of hammer-ons and pull-offs to be linked together over two notes to play them legato. A slur is drawn to indicate the notes are played without separation (legato articulation).



Legato phrasing example with HoPo

Tremolo Picking

The tremolo consists in repeating as quickly as possible one or several notes with the fingers as with the pick. You can right click this icon to select the note value.

Upper Mordent

⤿ An upper mordent is a melodic ornament in the form of a fast beat between the main (written) note and the higher note (relative to the key signature).

Lower Mordent

✎ A lower mordent is a melodic ornament in the form of a fast beat between the main (written) note and the lower note (relative to the key signature).

Turn

∞ The turn (in Italian ‘gruppetto,’ ‘little group’) is a melodic ornament in the form of a melodic line of four notes turning around the main note and revealing the two notes next to it — higher and lower. The turn starts with note that is immediately lower, then the main note, the higher note, and ends on the main note. Just as the mordent, the turn is relative to the tune’s general harmony, as set by the key signature.

Inverted turn

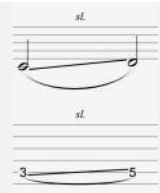
∞ The inverted turn starts with note that is immediately lower, then the main note, the higher note, and ends on the main note. Just as the mordent, the turn is relative to the tune’s general harmony, as set by the key signature.

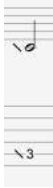
Left-Hand Tapping

$\overset{H}{\curvearrowright}_3$ This consists in hitting a fret with your left-hand finger with no previous attack on the note.

Slides

Sliding means playing a note by sliding your left-hand finger (if you’re right-handed) over the frets. Guitar Pro supports various kinds of slides:

Symbol Name	Rendering	Meaning
	Legato slide	 The first note is played, and then the finger slides to the second one, which is not played. A slur is drawn to indicate the notes are played without separation (legato articulation).
	Shift slide	 The first note is played, and then the finger slides to the second one, which is played.
	Slide in from below	 The note is played while coming from a lower (and undefined) fret.

Symbol Name	Rendering	Meaning
		The note is played while coming from a upper (and undefined) fret.
		The note is played, and then the finger slides to a lower (and undefined) fret.
		The note is played, and then the finger slides to a upper (and undefined) fret.

Tremolo Bar

 The tremolo bar is used on electric guitars to modify the pitch of all the notes (by rotating the bridge). The tremolo bar is operated with the right hand (for a right-handed person).

The way the Tremolo Bar window works is pretty much the same as the Bend window. Both of them can be adjusted to quarter tone.

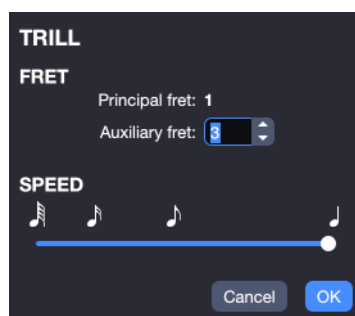


Tremolo bar window

Trill

tr. The trill effect consists of alternating quickly between two notes on the same string by a succession of hammer ons and pull offs. The Trill window allows you to choose the fret of the second note (the first one being indicated on the score), as well as the speed of the trill.

This notation lightens the score, because alternated notes are not displayed.



Trill window

Left-Hand Vibrato

~ ~ Left-Hand Vibrato consists in quickly moving the left-hand finger (for a right-handed person) on the string. The movement creates a variation in pitch.

The vibrato effect is represented by a little wave above the tablature, and lasts until the note ends. Guitar Pro features 2 vibrato amplitudes (slight and wide).

You can right-click this icon.

Wide Vibrato (Tremolo Bar)

∞ ∞ The wide vibrato is stronger than the simple vibrato, and is obtained by using the vibrato bar. This effect is applied to the whole chord.

The wide vibrato is displayed as a big wave above the tablature and ends as soon as a new note is played. Guitar Pro features 2 vibrato amplitudes (slight and wide).

You can right-click this icon.

Wah-wah

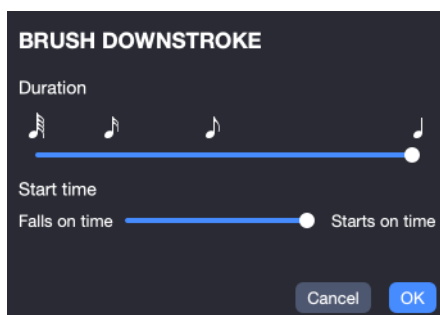
+ ○ The Wah-Wah is an effects pedal. Possible options are On/Off and Opened/Closed. The Wah-Wah will affect playback only if you're using the RSE and you have placed a Wah-Wah pedal in your effect chain. (See Sound settings).

Brush

↑ ↓ Brushing the strings means strumming the strings in an energetic manner. This is much used for rhythmic guitar accompaniments.

In the Brush window you can adjust the speed as well as the delay. The duration of a brush needs to be shorter than the beat itself, so every note has time to ring out before other notes get played.

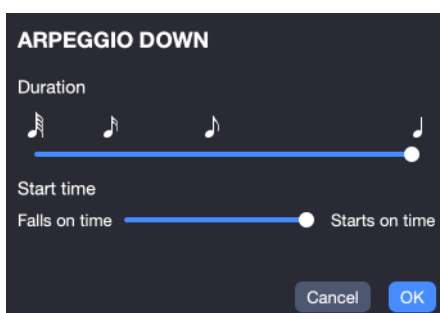
Auto-brush may be enabled/disabled in the track inspector. A brush is then applied to all track's chords.



Brush down window

Arpeggio

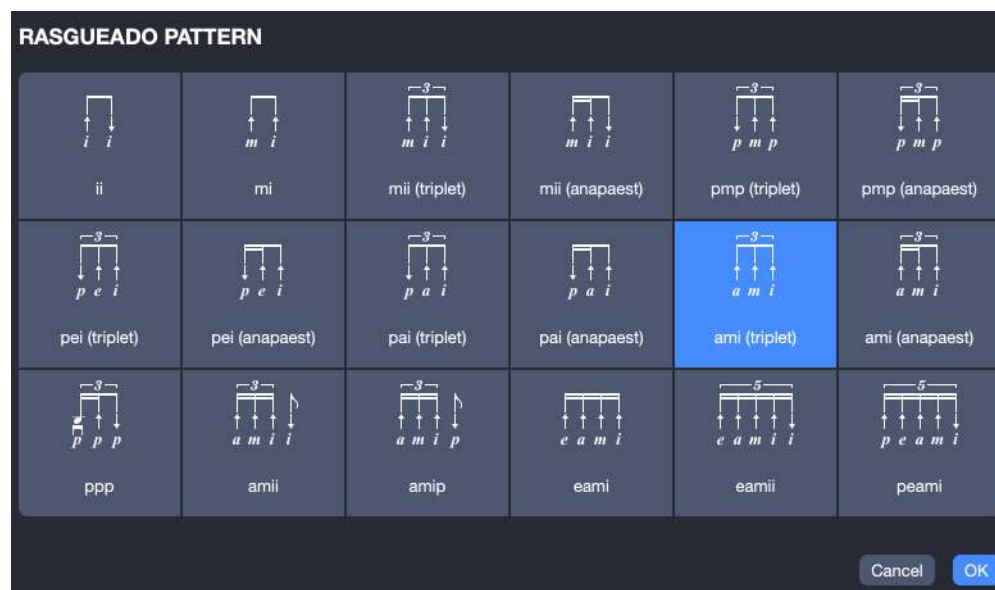
↑ ↓ The arpeggio consists in playing every note in a chord one by one. The Arpeggio window lets you adjust the speed as well as the delay in playing. An Arpeggio Down goes from the lowest to the highest-pitched string. An Arpeggio Up goes from the highest to the lowest-pitched string.



Arpeggio down window

Rasgueado

rasg. This is a much-used right-hand technique (if you're right-handed) in flamenco guitar. Guitar Pro offers 18 rasgueado motifs that are all interpreted by the audio engine. The score will indicate Rasgueado on the chords, as well as the chosen motif.



Rasqueado window

Left-Hand/Righ-Hand Fingerings

The fingering options can be personalised from the **File > Stylesheet > Notation** menu and will be different if you use a stringed instrument track or not.

The keyboard shortcuts for these fingerings are shown at the bottom of the left/right-hand fingering windows.

Please note that in order for these shortcuts to be active, you must make sure that you have previously opened and selected one of the fingering windows.



Fingerings windows

The active window is the one where the keyboard shortcuts are displayed (the left one in the above screenshot).

Left-Hand fingering for guitars and stringed tracks:

Left-hand fingering (for a right-handed person) indicates which fingers press on the strings on the fretboard. The letter ‘T’ is for the thumb, ‘o’ for the forefinger, ‘i’ for the middle finger, and so on. This can be changed in the Stylesheet.

It is displayed before the note in the standard notation, or under the tablature if there is no standard notation.



Left-hand fingering window for guitar



Right-hand fingering is adapted for a right-handed guitarist. For a left-handed guitarist, this corresponds to the left-hand.

Left-Hand fingering for piano and orchestra tracks:

Fingering for a piano or orchestra track is slightly different. Each finger of the hand is numbered from 1 to 5.



Left-Hand fingering for piano track

Right-Hand Fingering

Right-Hand fingering for guitars and stringed tracks:

👉 Right-hand fingering (for a right-handed person) indicates which fingers pluck the strings. The letter 'P' is for the thumb, 'i' for the forefinger, 'm' for the middle finger, and so on. This can also be changed from the Stylesheet.

It is displayed before the note in standard notation, or under the tablature if there is no standard notation.



Right-hand fingering window for guitar tracks

“

Left-hand fingering is adapted for a right-handed guitarist. For a left-handed guitarist, this corresponds to the right-hand.

Right-Hand fingering for piano and orchestra tracks:

Fingering for a piano or orchestra track is slightly different. Each finger of the hand is numbered from 1 to 5.



Right-hand fingering window for piano tracks

Display string number

- ⑥ For any given note, you can have displayed on the staff.

Pickstroke

▣ ∨ The pickstroke function lets you to set the direction for your pickstroke. A 'v' means that the movement is upward, from the highest to the lowest-pitched string.

Tapping

tap The tapping effect consists in playing a note by tapping the corresponding fret with a finger of the right hand or of the left hand (often both). The string is not played as it usually is.

The 'T' symbol is displayed above the tablature to indicate a tapping effect. In Guitar Pro, a tapping effect is set for the whole chord. This effect is interpreted by the Guitar Pro Audio engine.

Slap (bass)

slap The slapping effect consists in slapping the string with your right-hand thumb (for a right-handed person) while rotating your wrist to obtain a percussive sound. The slapping effect is often followed by a popping effect (see below). Slap-bass samples are part of the bass sound-banks for more realistic effect.

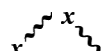
Pop (bass)

pop The popping effect consists in popping one of the two highest strings with amplitude with the right hand forefinger (for a right-handed person). The popping effect is often preceded by a slapping effect (see above).

Golpe finger/thumb

*  Golpe is a percussion technique involving fingers (thumb or other fingers) and applied to the guitar body.

Pickscrap out upwards/downwards

x  This techniques consist by going up or down your guitar neck scratching your strings with your guitar pick.

“

The *pickscrape* and *dead slapped* are not interpreted by Guitar Pro's audio engine. It is only there for notation sake.

Dead slapped

X Dead slapped is a bass guitar technique which consist in giving percussive hits on the guitar strings using your left hand (for right handed players).

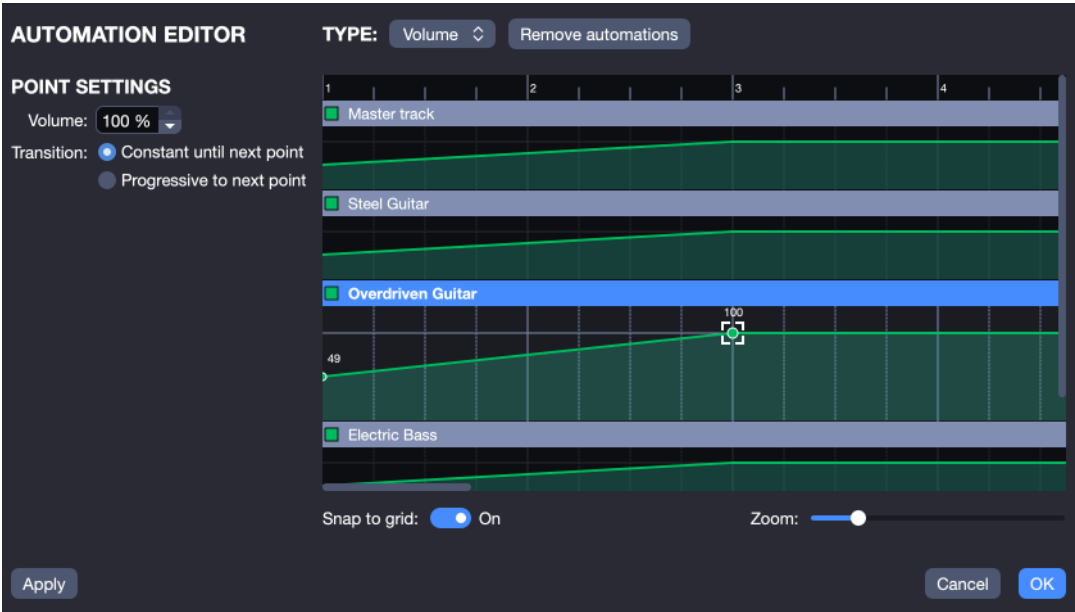
Automation-related symbols



Automation-related symbols in the palette

To understand how automations work, please see the Automations chapter.

Symbol Name	Description
 Tempo automation	Insert a tempo automation.
 Master track volume automation	Insert a volume automation on your master track.
 Master track pan automation	Insert a pan automation on your master track.
 Track volume automation	Insert a volume automation on a single track.
 Track pan automation	Insert a pan automation on a single track.



Volume automation dialog

Notation-related and design-related symbols



Notation-related symbols in the palette

Icon Name	Quick description
Chord	Adds a chord
Slash	Converts notes to Slash notation
BV Barre	Indicates that a barre must be done, and which type
2:51 Timer	Indicates time position in the score
TXT Text	Adds free text
Section	Adds a section
Prevent breakline	Prevents line break for bars
Force breakline	Forces line breaks for bars
Automatic stems orientation	Automatic stem orientation for selected notes
Invert stems orientation	Inverts the stem orientation for selected notes
Automatic beaming	Automatic beaming between notes
Force beaming	Forces beaming between notes
Break beaming	Breaks the beaming between notes
Break secondary beaming	Breaks the secondary beaming between notes
Force beaming group	Force same tuplets beaming groups

Chords

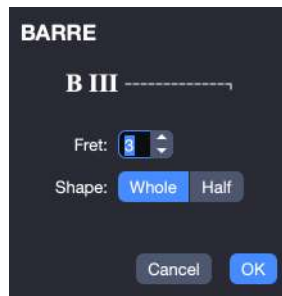
This button adds opens the chord window, to add a chord (see Chord diagrams).

Slashes

This allows to integrate slash notation into the tablature and standard notation (for all instruments): it converts the selected notes into slashes while keeping all information about the notes. Very useful to capture rhythmic motifs with transition notes. You can also display your track in slash notation only (see Track Properties).

Barre

BV Indicates above the staff is a *barre* or *half-barre* has to be played on a specific fret during a part of the score. This is commonly used in classical guitar, where you won't find tablatures.



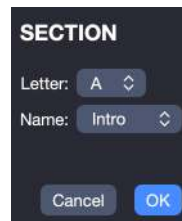
Barre window

Timer

2:51 At any given point, this tells you the number of minutes and seconds min:sec that have elapsed since the beginning of the score. Guitar Pro automatically computes this value. For repetitions, the displayed time is the value the first time this part is played.

Section

A Adds a section where the cursor is, or edit the section at the cursor, if any (see Sections).



Section window

Prevent/Force Line Break

  This is to prevent the next bar from shifting to the next line, or forcing it to do so.

Stems directions

 Stems directions may be modified with dedicated buttons in the *edition palette*.

Beams grouping

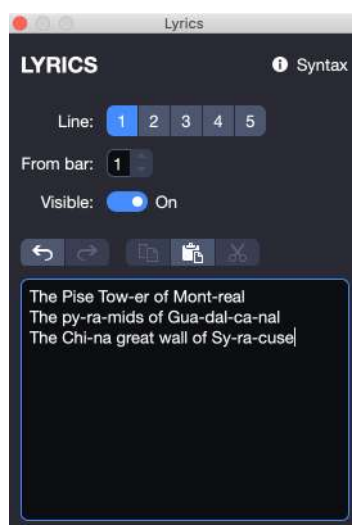
 Beams grouping may be modified with dedicated buttons in the *edition palette*.

Extras

This section develops how to write lyrics in your score. It details the notions of Repeats and Directions. It will also give you a good overview of the stylesheet menu.

Lyrics

Access the lyrics window from the **Track > Show lyrics editor** menu or directly from the lyrics icon located in the Edition Palette.



Lyrics editor window

Choosing a track

For the lyrics to appear on the score, you first need to select a track. The text will automatically get distributed over that track, following a specific syntax (see below).

As a general rule, lyrics will be attributed to a vocal track, i.e. the track with the song's melodic line. You can Nonetheless choose to place them on an instrumental track; but you will then have to check the syntax, as it is unlikely that the melody's rhythmical beats correspond to the syllables in the lyrics.

Note also that you can choose to not attribute the lyrics to any track, and write them on the Lyrics panel only for information. In that case, you just need to uncheck the "Display on Track" option below the white box.

Lines and first bar

You can type up to **5 lines of text**. The lines will be displayed one under the other on the selected track.

For each line, you can determine a **first bar** after which the lyrics will be distributed. This is to avoid having to type spaces in before the lyrics.

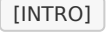
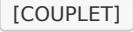
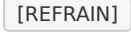
Writing lyrics

The capture area is where you can type in the lyrics properly speaking.

Guitar Pro automatically distributes **each syllable over a different beat**. The change of syllable occurs when a **space** or a **hyphen**  appears. You may thus use the hyphens to separate syllables in a word. If you do not wish Guitar Pro to separate two words. However, you can replace the space in between them with **plus**  symbol.

If you wish to leave a blank on a given beat, just add several hyphens or consecutive spaces.

The line breaks are considered as spaces. On the other hand, several line breaks constitute only one space. You can thus make your text more open without problems.

Parts of a text set in between brackets  will not appear on the score. You can thus utilize the brackets to add comments or indicate the headings of various parts (e.g. , , , ...).

You may uncheck *Visible* if you don't want the lyrics to be shown on your score.

Note that the lyrics can only be displayed on the first staff, it is not possible to display some lyrics on other staves.

Stylesheet

The *Stylesheet* allows you to customize the general outlook of your scores and give it a professional finish.

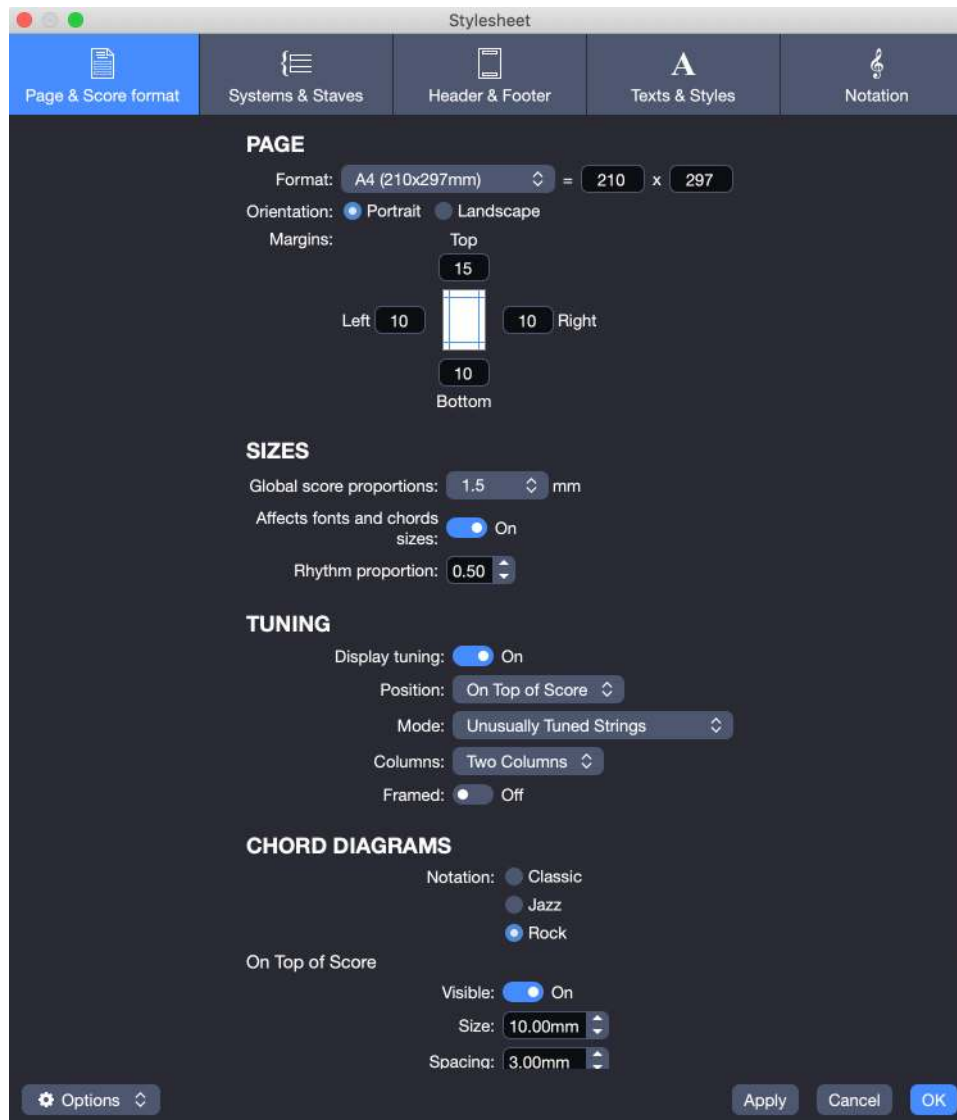
Access from the **File > Stylesheet** menu or the F7 shortcut.

The *Stylesheet* includes many settings and options. It is divided in 5 tabs that will be detailed deeper in the next pages.

- **Page & Score Format:** customize the page settings, the global spacing of notes, your tuning and chord diagrams preferences.
- **Systems & Staves:** customize the system layout and the symbols related to it (tuning, clefs, etc...).
- **Header & Footer:** change the font family and the font size, the placement of texts in relation to the properties of your score: author, title, etc. (see Creating a new score).
- **Texts & Styles:** change the font family and the sizes of the main texts in your score.
- **Notation:** customize the musical symbols and adjust the final rendering: visible or invisible H/P symbols, indications of fingering, hide/display dynamics...

Page & Score Format

Discover the *Page & Score Format* tab.

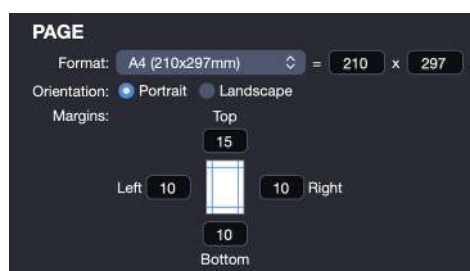


Page & Score Format tab

The *Page & Score* Format tab is divided between the following sections.

Page:

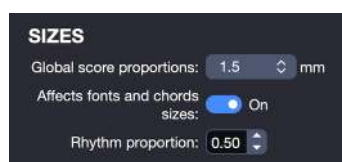
From this section you can set up the format of your page or select one of the twelve predefined formats. Choose the orientation of your file (portrait/landscape) and set up the margins.



Page section

Sizes:

Set up the global proportions of your score. Increase or decrease the rhythm proportion, adjust this value to the decimal point. Note that you can decide if these changes will affect the fonts and chords sizes or not.



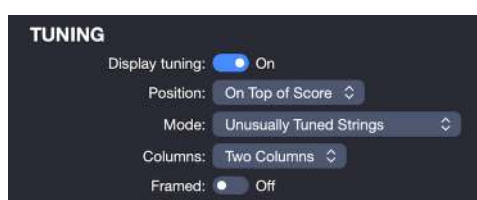
Sizes section

Tuning:

Choose to display or hide the tuning of your tracks. Set up its position, either at the *top of your score* or *before your track*.

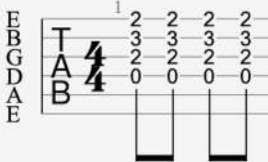
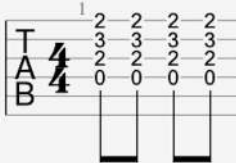
Select its mode:

Name only Name + notes *Unusually tuned strings (if applicable).

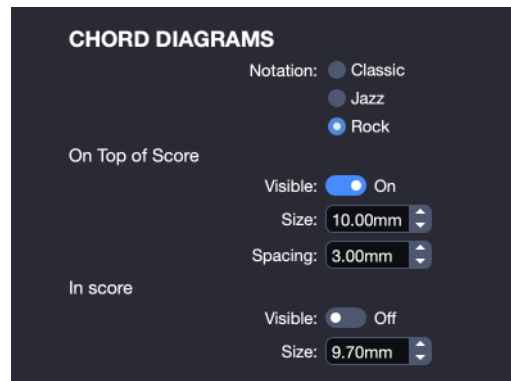


Tuning section

If you choose to display your tuning at the top of your score, you will have access to extra settings. You can divide the tuning in 2 columns or display it horizontally. Note that you can also frame your tuning. Below are a few examples of the different renderings.

Option	Rendering
Tuning before track	
Top of score: name only	
Top of score: name + notes (2 columns)	Standard tuning ① = E ④ = D ② = B ⑤ = A ③ = G ⑥ = E
Top of score: name + notes (horizontally)	Standard tuning ① = E ② = B ③ = G ④ = D ⑤ = A ⑥ = E
Unusually tuned strings	Dobro Open G ① = D ⑤ = B ⑥ = G
A framed tuning	Standard tuning ① = E ④ = D ② = B ⑤ = A ③ = G ⑥ = E

Chord diagrams:



Chord diagram section

Select your favorite notation for your chord diagrams:

*Classic Jazz *Rock*

You can either display or hide your chord diagrams. Display them at the top of your score, in your score (or both at the same time). This section also allows you to change the size of your chords, and adjust the spacing between chords. You can adjust these values to the decimal point.

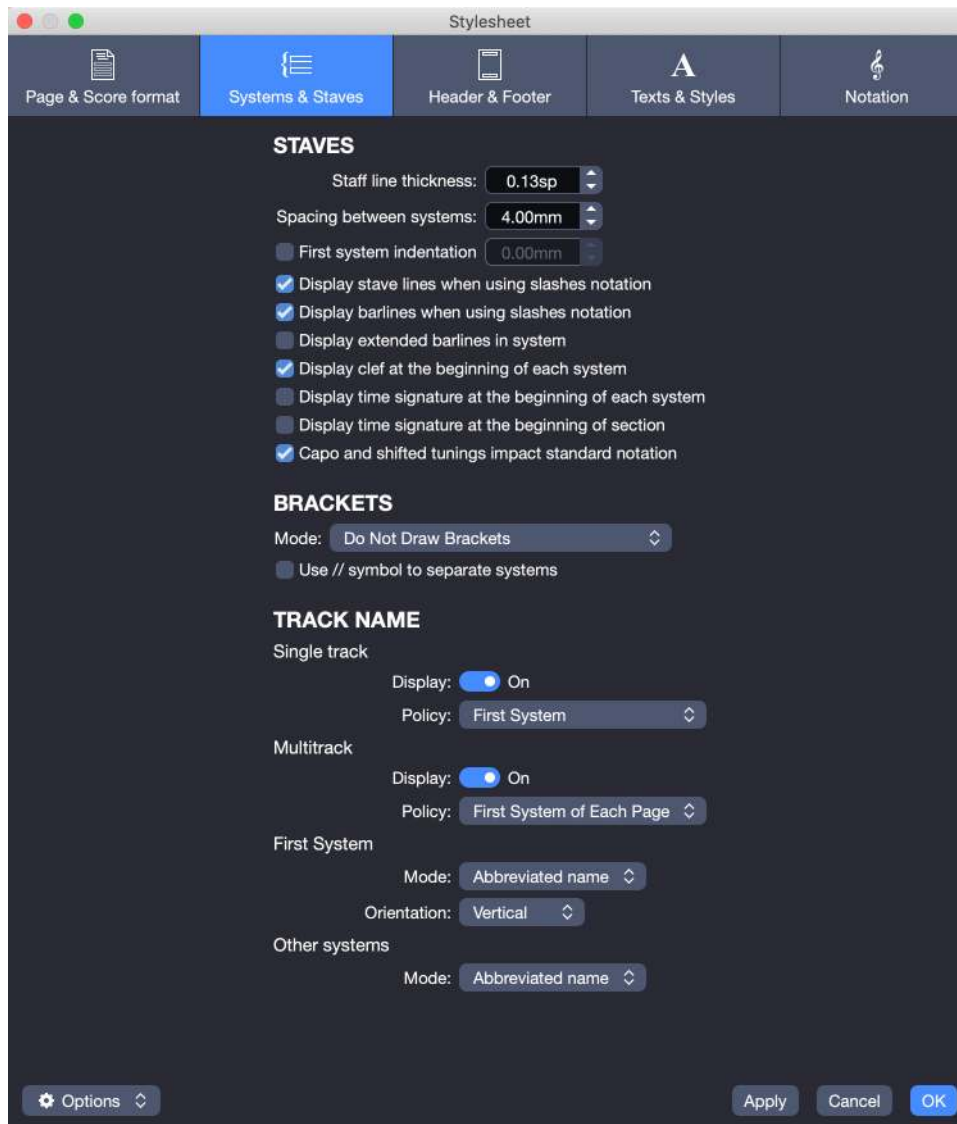
In the following example the chords are displayed both at the top of the score and in the score with a Jazz style.

A musical score for a piece titled "FUNKY HORN (Big Funk)" by Andy Ravaloson. The score is in G major (one sharp) and 4/4 time, with a tempo of 120 bpm. It features a guitar part with a treble clef and a bass part with a bass clef. Chord diagrams are shown above the staff for the guitar part and below the staff for the bass part. The chords are: C7(#9), C#7(#9), D7(#9), D#7(#9), E7(#9), F#7(#9), G7(#9), and A7. The diagrams are in a Jazz style, showing the notes on the fretboard with 'x' marks for natural harmonics. The score includes a "STANDARD TUNING" section with a tempo of 120 bpm.

Chord diagrams example

Systems & Staves

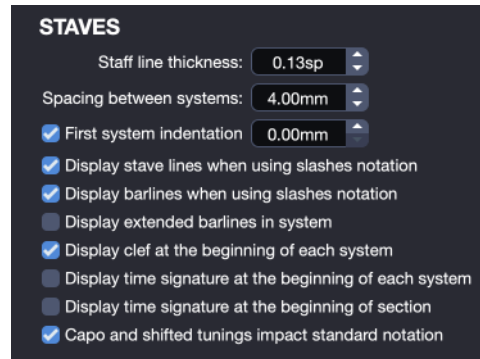
Discover the *System & Staves* tab.



Systems & Staves tab

The *Systems & Staves* tab is divided between the following sections.

Staves:



Staves section

Adjust the staff line thickness and the spacing between systems from this section.

Selecting or adjusting the next options will have the following impact in your score:

Adjust the first system indentation:

First system indentation example

Display stave lines when using slashes notation:

[illegible]

Display barlines when using slashes notation:

ANATOLE

MUSIC BY CHRISTOPHE MAERTEN

STANDARD TUNING
♩ = 220

(♩ ♪ = ♯♩)

A

1 2 3

Barlines in slash notation

Display extended barlines in system:

ANATOLE

MUSIC BY CHRISTOPHE MAERTEN

STANDARD TUNING
♩ = 220

Extended barlines example

Display clef at the beginning of each system:

ANATOLE

MUSIC BY CHRISTOPHE MAERTEN

STANDARD TUNING
♩ = 220

(♩ = ♭♩)

[A]

Clef at the beginning of each system example

Display time signature at the beginning of each system:

ANATOLE

MUSIC BY CHRISTOPHE MAERTEN

STANDARD TUNING
♩ = 221

(♩ = ♭♩)

[A]

Time signature at the beginning of each system example

Display time signature at the beginning of each section:

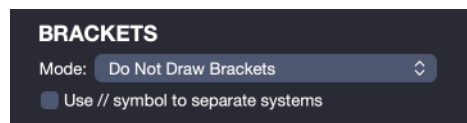
The image displays two musical score examples, labeled A and B, each starting with a circled time signature of 4/4. Example A consists of two staves of music. The first staff contains measures 8 through 12, and the second staff contains measures 13 through 16. Example B also consists of two staves. The first staff contains measures 17 through 20, and the second staff contains measures 21 through 24. Both examples feature standard musical notation with notes, rests, and fingerings, along with guitar-specific notation such as 'V' for vibrato and 'S' for slides.

Time signature at the beginning of each section example

Capo and shifted tunings impact standard notation:

See chapter: **Score > Instruments transposition.**

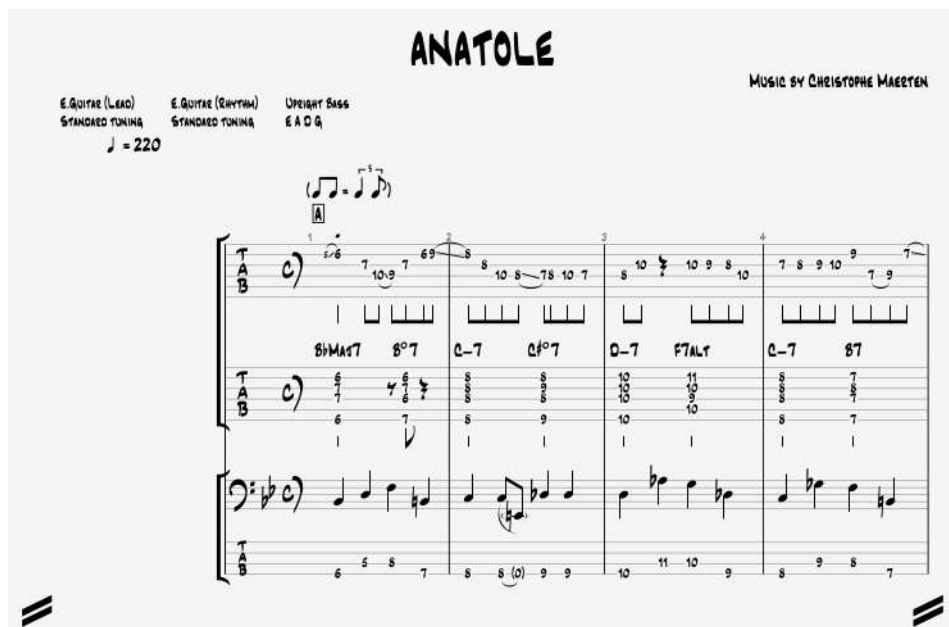
Brackets



Brackets section

Access 3 different modes for brackets:

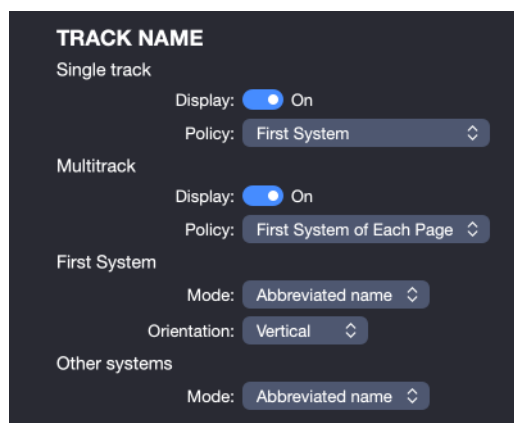
- Do not draw brackets
- Group tablature and standard notation
- Group similar instruments.



Example of brackets in Guitar Pro

Note that you can use the  symbol to separate systems as shown in the above picture.

Track name:



Track name section

From this section you have the possibility to either hide or display your track name:

- On the first system
- On the first system of each page
- On all systems.

Both in single track or multitrack mode.

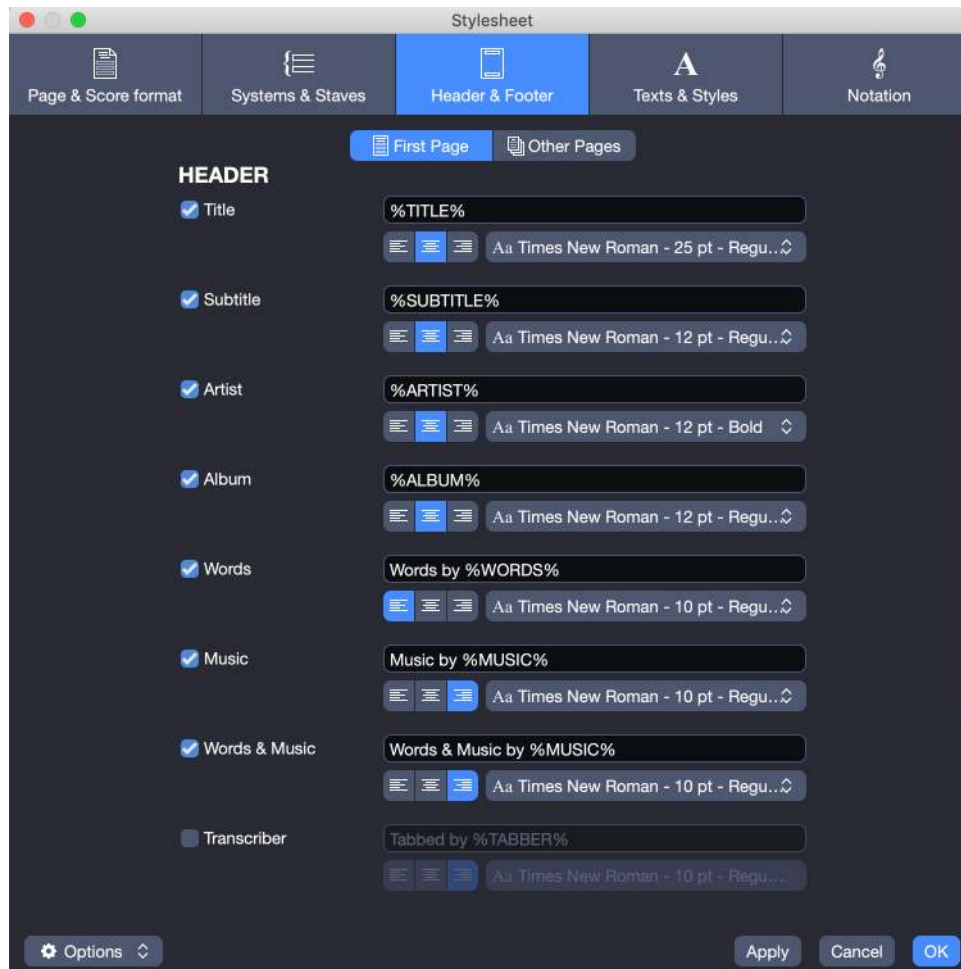
You can display either the full or the abbreviated name of your track, and choose its orientation (vertical or horizontal). In the example below the full track name is displayed on each system vertically. Note that you can edit the track name and the abbreviated name from the Track Inspector (see Main screen).

The screenshot displays the 'Anatole' software interface. At the top, a header bar includes navigation icons, a zoom level of 100%, and track information: '1. Bob Guitar 1', '2/33', '4.0:4.0', '00:01 / 00:35', and a tempo of 220.7. The main workspace is titled 'ANATOLE' and 'MUSIC BY CHRISTOPHE MAERTEN'. It features a musical score for 'Bob Guitar 1' in standard tuning (J = 221), showing a treble clef staff with a key signature of one flat and a 4/4 time signature. The score includes a guitar-specific notation with fret numbers (1-10) and a 'V' symbol for vibrato. A blue box highlights the track name 'Bob Guitar 1' in the track list on the left. On the right, a sidebar contains settings for 'SONG' and 'TRACK', including 'INFORMATION' (Bob Guitar 1, jz.guit.), 'MUSICAL NOTATION' (Notation, Tuning: E A D G B E, Transposition: C played as: C, Octave: One octave lower), 'SOUNDS' (1. Anatole Lead), and 'INTERPRETATION' (Playing style: Pick, Palm mute, Accentuation, Auto let ring: Off, Auto brush: On). At the bottom, a track list shows '1. Bob Guitar 1', '2. E.Guitar (Rhythm)', '3. Upright Bass', '4. Drums', and 'Master'. A piano roll at the bottom right shows a grid of notes for the first 24 measures.

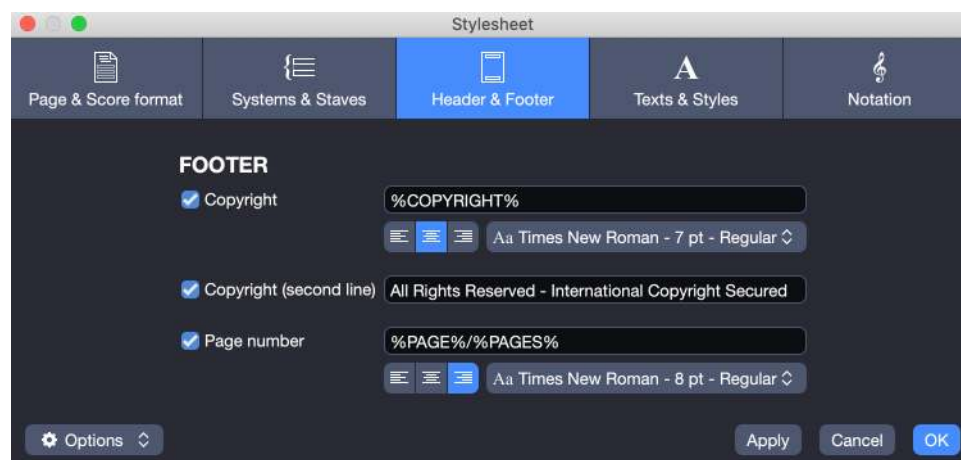
Track name example

Header & Footer

Discover the *Header & Footer* tab.



The header section



The footer section

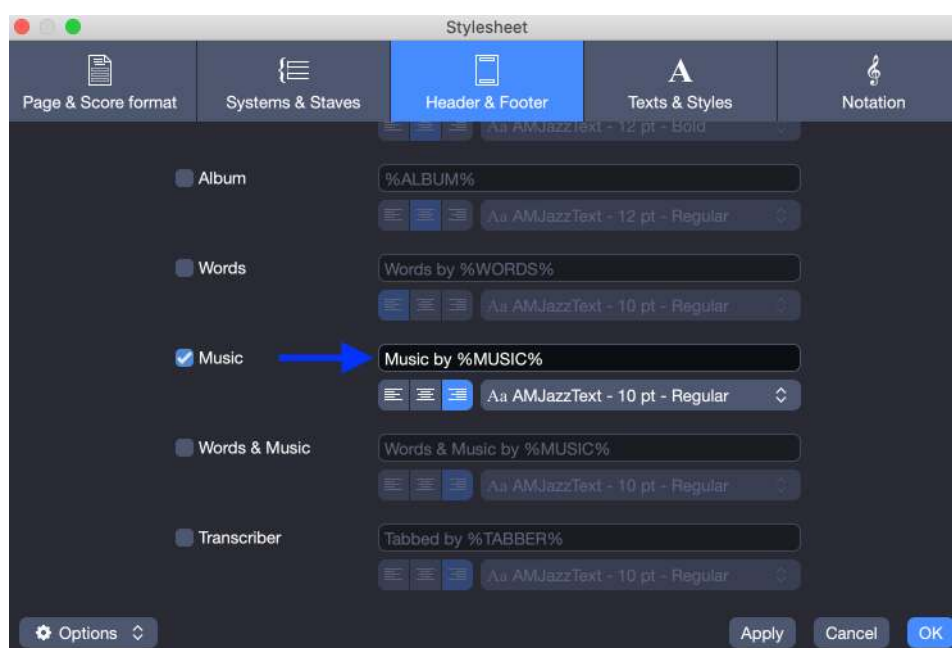
Guitar Pro provides a set of tokens (text beginning and ending with the % symbol) to setup the score information in the header and footer. Here is the full tokens list.

Token	Description
%TITLE%	Score title
%SUBTITLE%	Score subtitle
%ARTIST%	Score artist
%ALBUM%	Score album
%WORDS%	Score lyrics
%MUSIC%	Score music
%TABBER%	Score tabber
%COPYRIGHT%	Score copyright
%PAGE%	Current page number
%PAGES%	Pages count

Check or uncheck the entries that you want to use.

Update each box information depending on your preferences and usages.

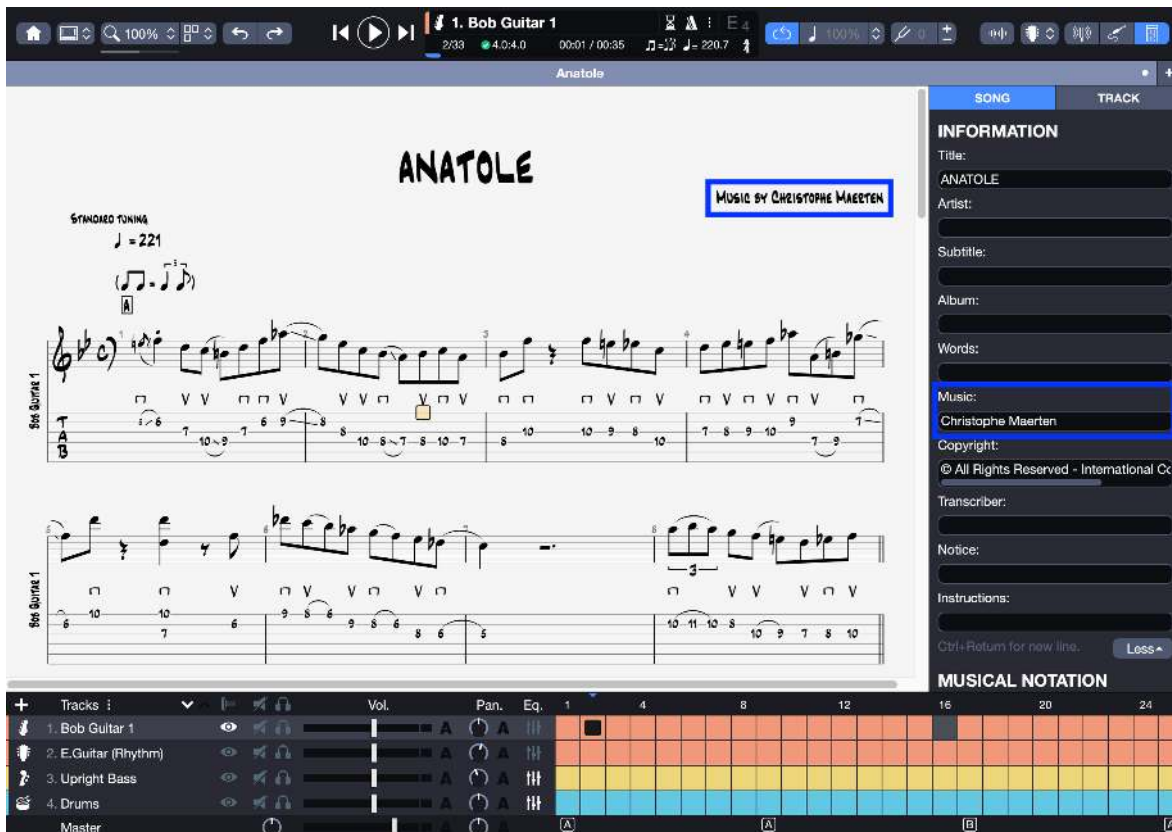
For example, if you check the **Music** box as shown in the picture below, the annotation you have written before the %MUSIC% token, here “Music by”, will be displayed in your score.



Header example

This information will be completed by the information you have mentioned in the *Music* field of the Song information of your score.

You can access and update the Song information such as the title, artist name, etc... from the Song inspector located on the right of your Guitar Pro 8 window (see Main screen).



Song information

Of course you can change the mention “Music by” for any other mention, “Composed by”, “Arrangement by”, etc...

This applies for any available entry listed in the Header & Footer tab of the Stylesheet (Copyright, etc...).

You can apply the font, size, style of your choice for each entry, but also choose its location in your score (align to the left/right, centered).

In the following example the “Phosphate” font has been applied to a centered title.



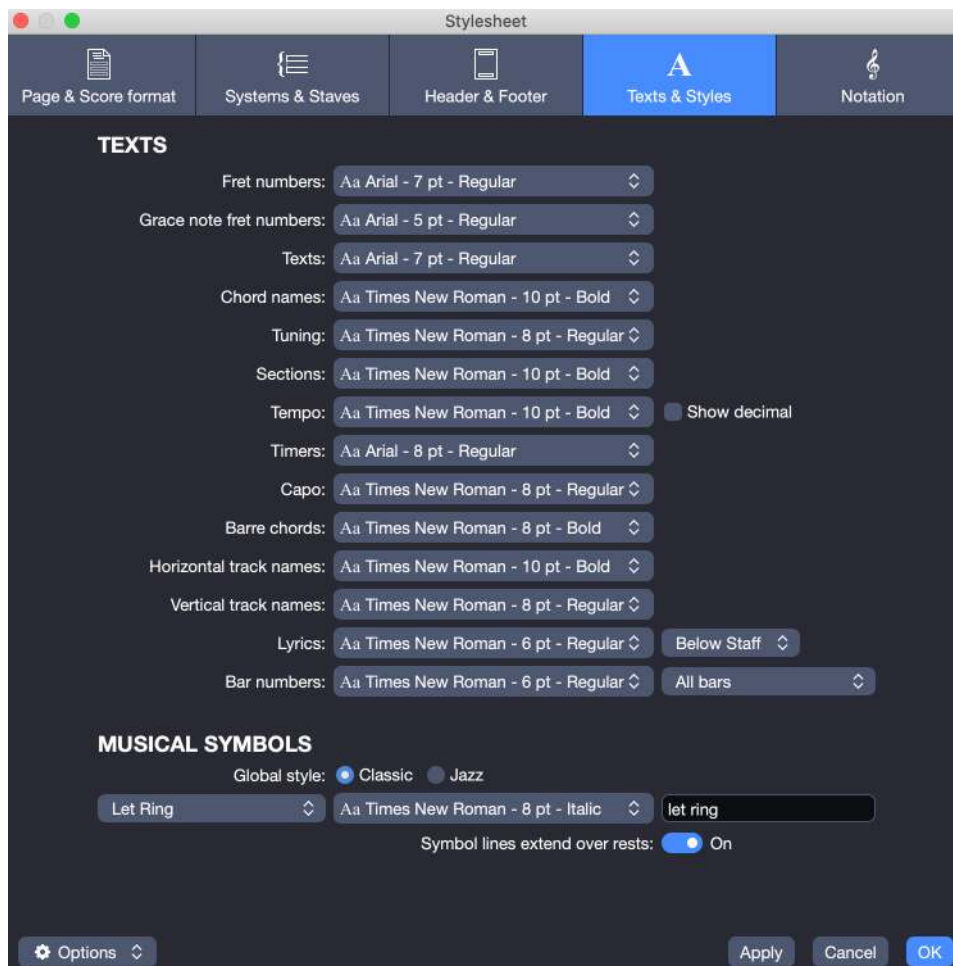
Set up title font example

Note that you can set some information for the first page and for other pages as well. Simply select *Other Pages* from the top of the Header and Footer window.



Texts & Styles

Discover the *Text & Styles* tab.



Texts & Styles tab

Texts section:

This tab allow you to customize certain elements appearing in your scores.

For each entry you have the possibility to apply a proper font, change its size and choose a style (regular, bold, italic). The fonts are the one installed and available on your operating system.

Note that you can display the decimal value of your tempo or not from this section.

In the following example the “Phosphate” font has been applied to the fret numbers.



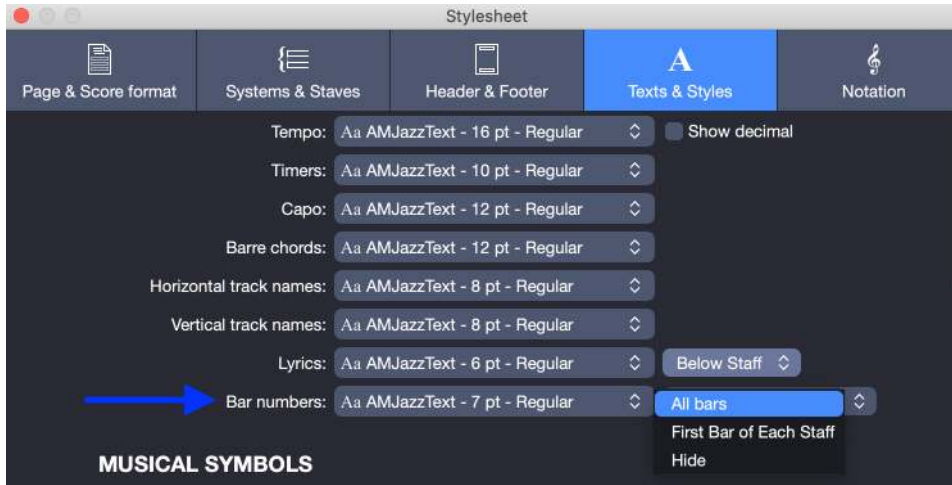
Set fret numbers font

Note that from the Texts & Styles tab you have the possibility to display your lyrics either below the staves, above the staves or even to hide them.



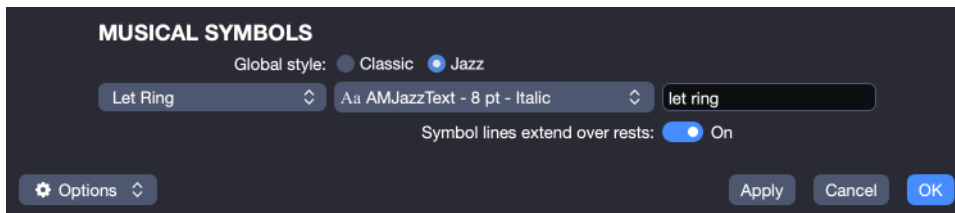
Set up lyrics location

You can also choose to display the bar numbers on all bars, on the first bar of each staff or even to hide them.



Bar numbers preferences

Musical symbols section:



Musical symbols options

Apply either a *Classic* or a *Jazz* global style to the musical symbols included in your score.

The image shows two musical staves for an E7(#9) chord progression. The top staff is labeled 'Jazz style' and the bottom staff is labeled 'Classic style'. Both staves show a sequence of chords and notes with corresponding fret numbers and techniques like 'V' (vibrato) and 'X' (bend). The Jazz style staff has a more complex arrangement of notes and techniques, while the Classic style staff is more straightforward.

Jazz style above vs Classic style below

As for the elements of the Texts section mentioned above, you have the possibility to update, change the font but also name some musical symbols of your score. Here is the list of the musical symbols you can customize:

- Let Ring
- Palm mute
- Slide
- Hammer-On
- Pull-Off
- Slap
- Pop
- Pick Scrape
- Rasguado
- Whammy Bar Indication

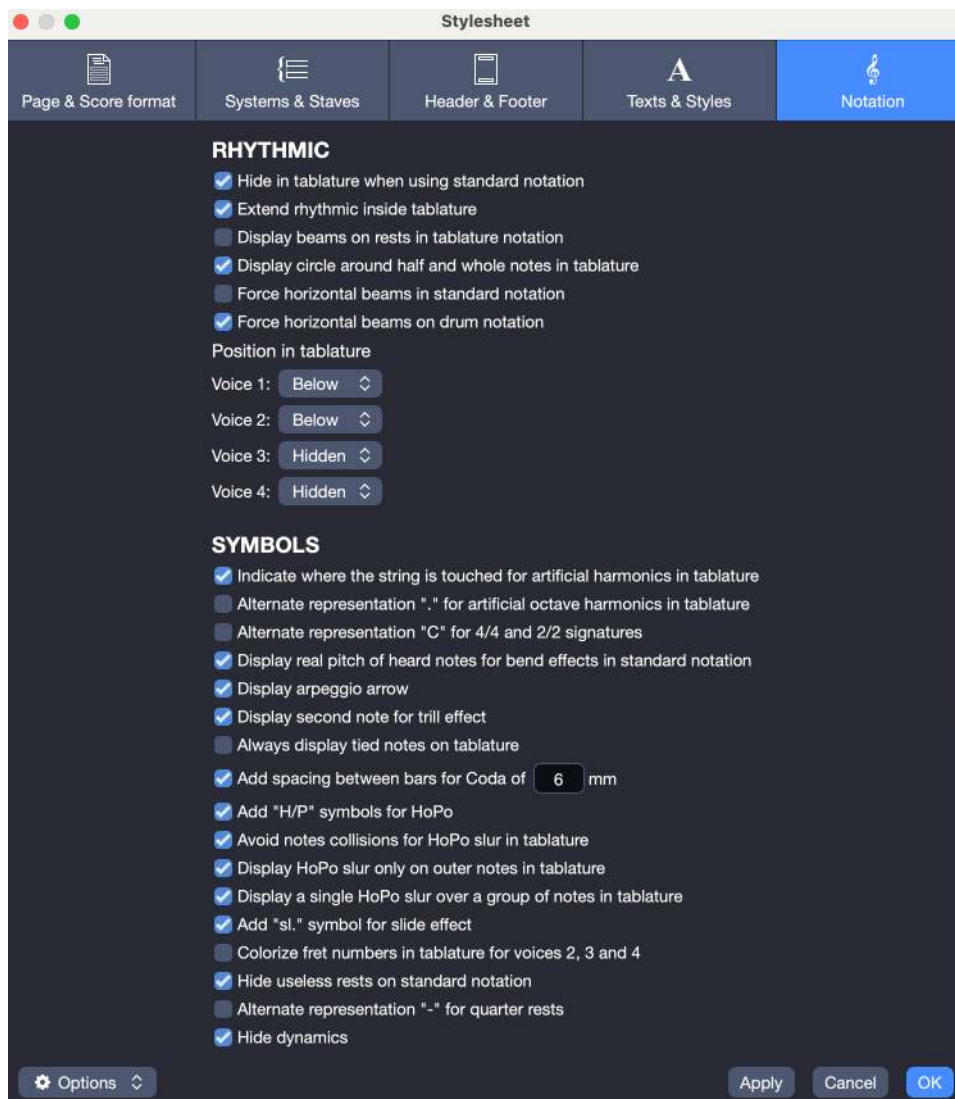
Finally, you have the possibility to extend symbol lines over rests or not, as illustrated below.

The image shows two musical staves illustrating the 'let ring' symbol. The left staff shows the 'let ring' symbol extended over a rest, and the right staff shows it not extended over a rest. The staves are labeled 'let ring' and 'let ring' respectively.

Symbol lines extend over rests option activated compared to deactivated

Notation

Discover the *Notation* tab.

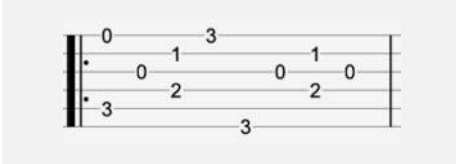
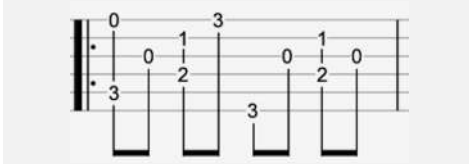
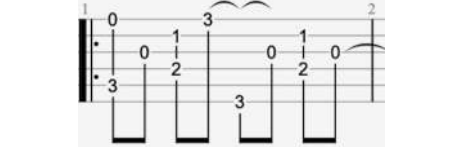
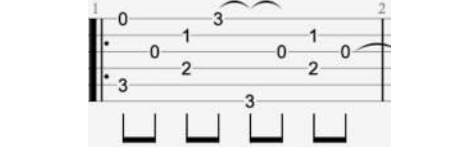
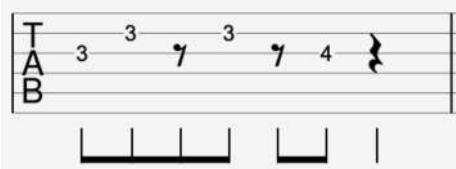
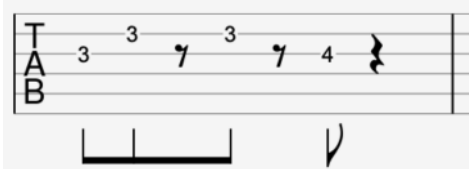
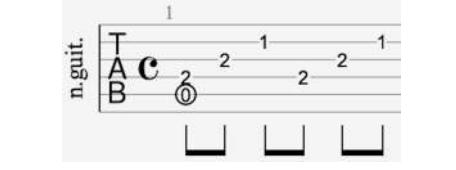
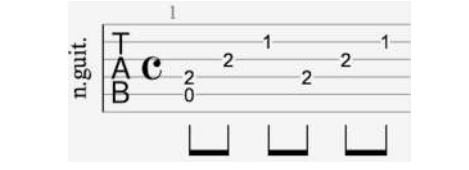
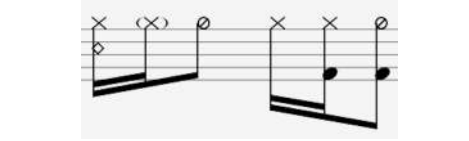


Notation tab

The *Notation* tab is divided between the following sections.

Rhythmic:

From this section you will have access to the following preferences all related to the rhythmic notation.

Option	Enabled	Disabled
Hide in tablature when using standard notation		
Extend rhythmic inside tablature		
Display beams on rests in tablature notation		
Display a circle around half and whole notes in tabalature		
Force horizontal beams in standard notation		
Force horizontal beams in drum notation		

Rhythmic position in tablature:

Choose the rhythmic position in the tablature for the 4 available voices, either *above*, *below*, or *hidden*.

In the following example of 3 different systems, the rhythmic is displayed above in voice 1, below in voice 2, and the third system shows you the result in multitrack mode.

The image displays three systems of guitar tablature, each with a 4/4 time signature. The first system shows rhythmic notation (accents, slurs, and a 'B II' marking) placed above the first voice (voice 1). The second system shows the same notation placed below the first voice (voice 2). The third system shows the result in multitrack mode, with the notation placed above the first voice (voice 1) and the second voice (voice 2) shown in green. The notation includes accents (i), slurs (m), and a 'B II' marking. The first system shows the notation above the first voice (voice 1). The second system shows the notation below the first voice (voice 2). The third system shows the result in multitrack mode, with the notation placed above the first voice (voice 1) and the second voice (voice 2) shown in green.

Rhythmic position in tablature example

Symbols:

SYMBOLS

- ☒ Indicate where the string is touched for artificial harmonics in tablature
- ☒ Alternate representation "." for artificial octave harmonics in tablature
- ☒ Alternate representation "C" for 4/4 and 2/2 signatures
- ☒ Display real pitch of heard notes for bend effects in standard notation
- ☒ Display arpeggio arrow
- ☒ Display second note for trill effect
- ☒ Always display tied notes on tablature
- ☒ Add spacing between bars for Coda of mm
- ☒ Add "H/P" symbols for HoPo
- ☒ Avoid notes collisions for HoPo slur in tablature
- ☒ Display HoPo slur only on outer notes in tablature
- ☒ Display a single HoPo slur over a group of notes in tablature
- ☒ Add "sl." symbol for slide effect
- ☒ Colorize fret numbers in tablature for voices 2, 3 and 4
- ☒ Hide useless rests on standard notation
- ☐ Alternate representation "-" for quarter rests
- ☒ Hide dynamics
- ☒ Display fret and string of single notes in slash notation
- ☒ Show tuplet bracket

Scale diagrams grid spacing:

Symbols section

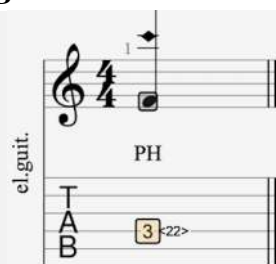
From this section you will have access to miscellaneous settings, all related to the different symbols and annotations displayed in your score.

Activate or deactivate each option depending on your preferences.

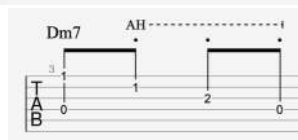
Option

Rendering

Indicate where the string is touched for artificial harmonics in tablature



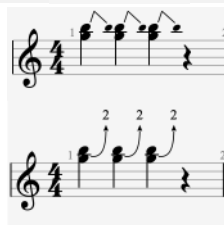
Alternate representation “.” for artificial octave harmonics in tablature



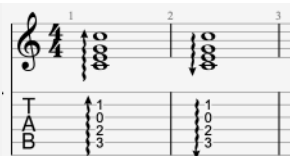
Alternate representation “C” for 4/4 and 2/2 signatures



Display real pitch of heard notes for bend effects in standard notation



Display arpeggio arrow



Display second note for trill effect



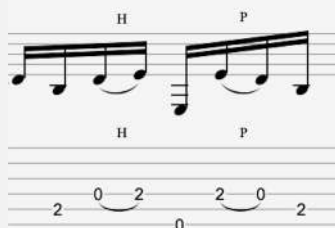
Always display tied notes on tablature



Add and adjust spacing between bars for Coda



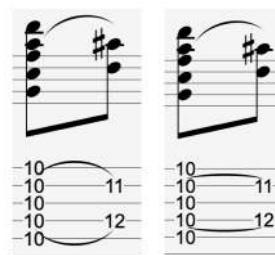
Add “H/P” symbols for HoPo



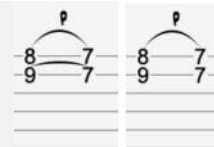
Option

Rendering

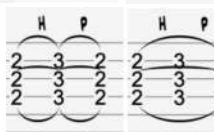
Avoid notes collisions for HoPo slurs in tablature (off/on)



Display HoPo slur only on outer notes in tablature (off/on)



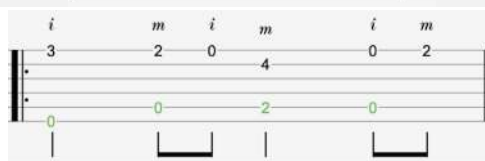
Display a single HoPo slur over a group of notes in tablature (off/on)



Add “sl.” symbol for slide effect



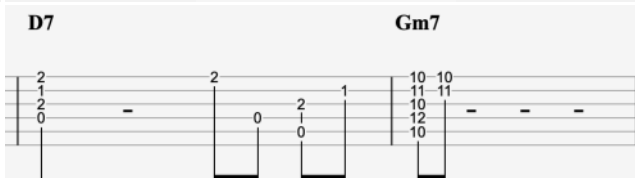
Colorize fret numbers in tablature for voices 2, 3 and 4



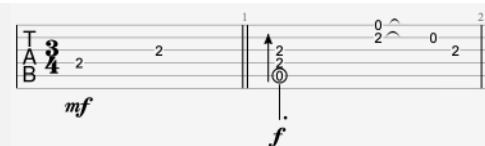
Hide useless rests on standard notation (disabled)



Alternate representation “-” for quarter rests (tab. only)



Hide dynamics (disabled)



Display fret and string of single notes in slash notation



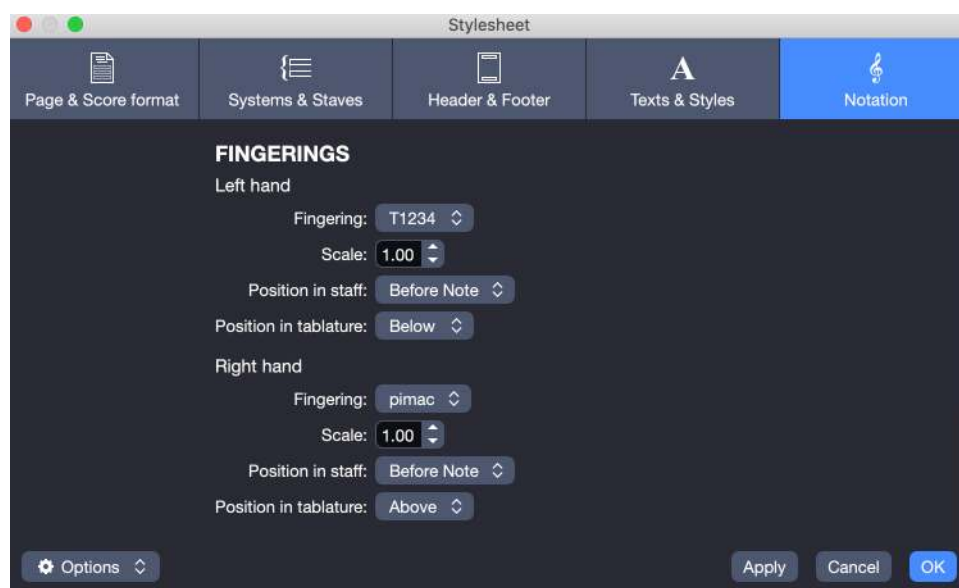
Show tuplet bracket



Scale diagrams:

Note that you can **adjust the grid spacing for scale diagrams** from this Symbols section.

Fingerings:



Fingering options

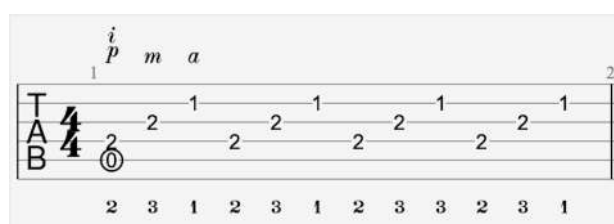
The fingerings settings allow you to choose the type of fingering for both hands depending on your language and preferences.

Left hand: T₁₂₃₄ or P₁₂₃₄ Right hand: pimac or pimax or pima^e or timao

Select the fingering **position in staff**: *above, before note, below.*

The fingering **position in tablature**: *above, below.*

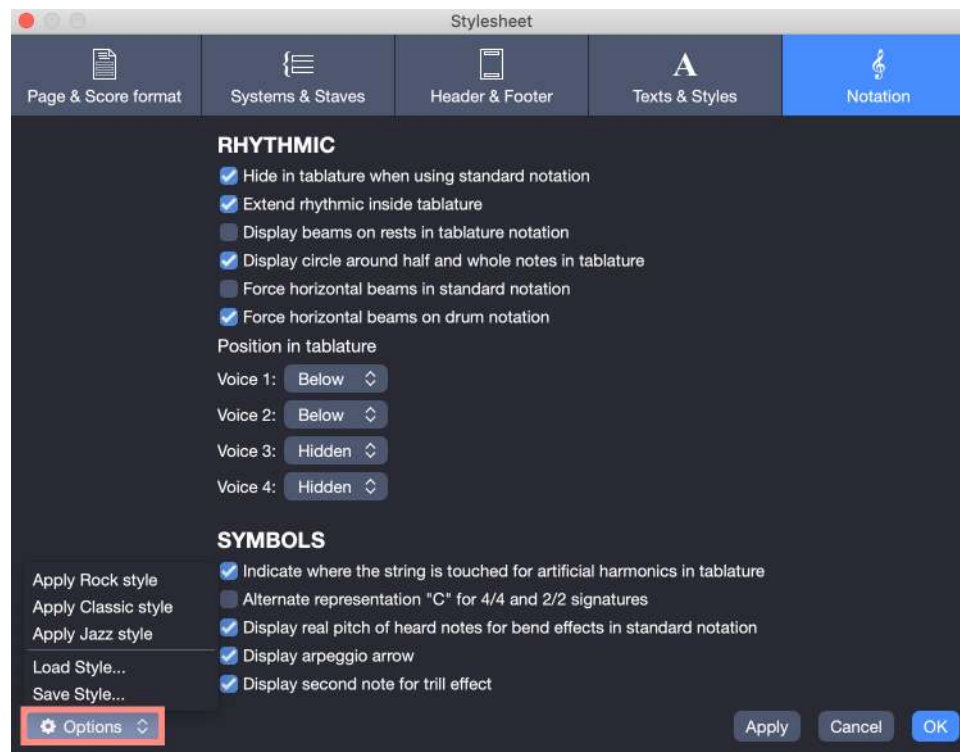
And adjust the **fingering scale**.



Fingering example (above and below)

Save your stylesheet

You have the possibility to save your own stylesheet from the **Options** tab located at the bottom left corner of the stylesheet window.



Stylesheet options tab

Select **Save style** then name your new style.

This could be really useful if you regularly use the same style options in your files.

You also have the possibility to define this style as the default style when you open or create a new document. To do so go to the following menu:

File > Preferences > General (Windows) Guitar Pro 8 > Preferences > General (macOS)

Select the **Force stylesheet** (when opening or creating a file) option and make sure to choose the right style.

“

From the **Options** tab located at the bottom left of the stylesheet window you also have the possibility to load a Rock, Jazz, Classic style or one of your previously saved styles.

Repeats and Directions

It's not easy to understand the notions of directions, repeats, alternate endings when you don't necessarily know how to read music.

Guitar Pro allows you to edit these repeats and directions symbols in your scores.

The main purpose of these symbols is to allow you to shorten the length of a score, by indicating the section or group of bars that must be repeated a certain number of times, or even ignored.

The gain is twofold: you have fewer bars to enter, but also fewer pages to print.

Guitar Pro's audio engine, like the performer of a song, must then unroll the score in order to play the bars in the right order.

Repeat signs

A repeat sign is a sign that indicates when a section should be repeated.

The **Repeat Open** and **Repeat Close** signs are illustrated by a double bar followed or preceded by 2 dots, they are accessible from the Edition palette via the following icons ||: || or from the **Bar** menu:



Repeat signs icons

When you want to repeat a specific group of bars, you have to delimit the group of bars to be repeated, and use these repeat signs as markers.

Place a Repeat open symbol in the first bar of the group to be repeated, and a Repeat close symbol in the last bar.

The number of passes is indicated above the Repeat close bar.

In the example below, a Repeat close symbol has been placed in bar B, and 3 repeats have been applied.



Repeats example

In this context, the playback sequence will be: bar A-B-A-B-A-B-C

When there are only two passes to repeat, the number of passes is not displayed.

Depending on the repeats and redirections that will follow in your score, it is not always necessary to apply a Repeat open to the first bar of your score.

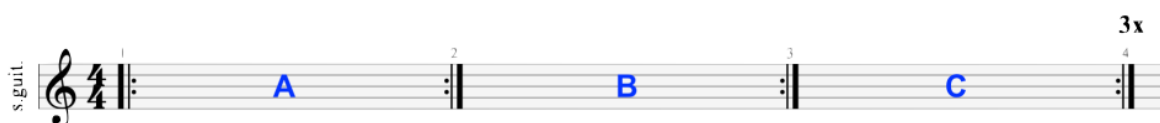
Nested repeats :the repeats can also be nested as illustrated in the sequence below:



Nested repeats example

Here the playback sequence will be: A-B-B-C-A-B-B-C-A-B-B-C

Please note that different Repeat close bars can lead back to the same Repeat open bar, as shown in the example below:



Multiple repeat close signs example

Playback sequence: A-A-B-A-A-B-C-A-A-B-A-A-B-C-A-A-B-A-A-B-C

As you can notice, the application of repeats within your bars can considerably modify the playback sequence of your score. You must therefore be careful to apply them correctly to obtain the desired final result.

Alternate endings

The Alternate ending icon  is accessible from the Edition palette:



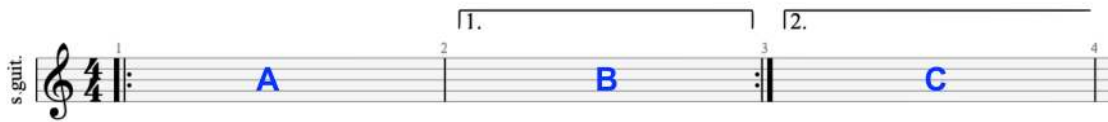
Alternate endings icon

Alternate endings are used to indicate within a repetition where a bar should be played (and ignored for unspecified passes).

For this purpose and depending on your selection, a number is placed above the bar concerned, which indicates when the bar should be played.

The number of passes is included between 1 and 8.

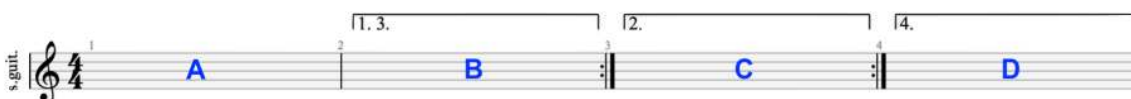
In the example below, bar B will only be played during the first pass, it will be ignored during the second. Bar C will be played during the second pass.



Alternate endings example

Here the playback sequence will be: A-B-A-C

In the next example, find out at which pass the bars should be played or ignored:



Alternate endings example 2

This sequence is divided into 4 pass:

First pass: A - B

Second pass: A - C (B is ignored)

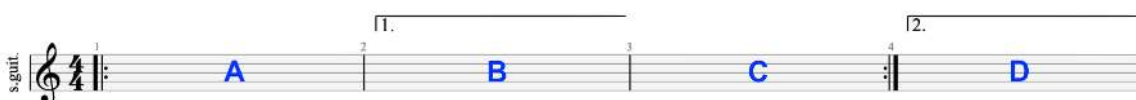
Third pass: A - B (C is ignored)

Fourth pass: A - D (B and C are ignored)

The complete reading sequence for this example will be: A-B-A-C-A-B-A-D

The alternate endings are implicitly extended.

That means that when a bar includes an alternate ending, the following bars are part of the same repeat pass.



Extended alternate endings example

In the above example, C will be played just after B on the first pass. The playback sequence will be: A-B-C-A-D

Directions

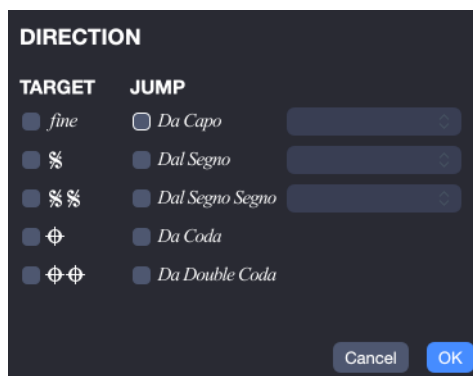
Directions settings are accessible from the **Bar** menu or from the Edition palette via the following icon  :



Directions icon

Directions allow to jump from one bar to another inside your score.

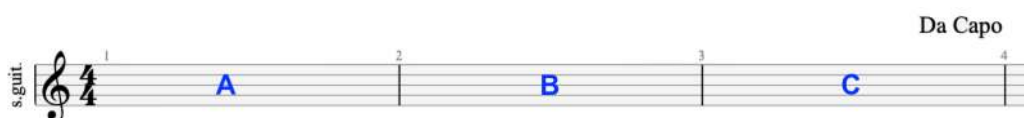
To do so, you have to place some **targets** and some **jump** information in your score.



Directions window

Da Capo

The Da Capo jump indicates that you have to return to the beginning of the score.



Da Capo example

Playback sequence: A-B-C-A-B-C

Note that when the score includes an anacrouse (pickup bar), the jump is made to the second bar, the first bar will be played just once.

Dal Segno

The **Dal Segno** jump, also called *Da Segno* or *D.S.*, refers to the bar with the Segno target symbolized by a crossed out S between two dots.

You should therefore ignore the Segno symbol on the first pass, and return to it as soon as you encounter the Dal Segno mention.

In the following example the Segno target has been placed over bar B and the Dal Segno jump over bar C.



Dal Segno example

The playback sequence is: A-B-C-B-C

Dal Segno Segno

Similar to the Dal Segno jump, the **Dal Segno Segno** jump refers to the bar with the **Segno Segno** target. The jump is made if a Segno jump has already been made or if there is no Segno jump.



Dal Segno Segno example

Playback sequence: A-B-C-B-C

Note that within a repeated section, the jump is made during the last pass.

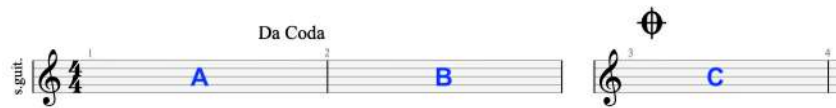
Da Coda

The **Coda** symbol indicates the final part of a song. This is the outro, as opposed to the introduction.

This section, of one or several bars, is detached from the rest of the score.

It is indicated to go to the **Coda** symbol with the **Da Coda** annotation (or Al Coda, To Coda)

The **Da Coda** jump therefore refers to the bar with the **Coda** symbol.



Da Coda example

Playback sequence: A-C

Bar B is ignored since the Da Coda annotation over bar A indicates to jump to bar C.

Note that within a repeated section, the jump is made during the first pass.

The Da Coda jump becomes active and must be interpreted only when it has been previously activated by a jump with the “Al Coda” instruction. If there is not any “Al Coda” instruction in the score, it will be automatically activated the last time it is encountered.

Da Double Coda

See Da Coda above.



Da Double Coda example

Playback sequence: A-C

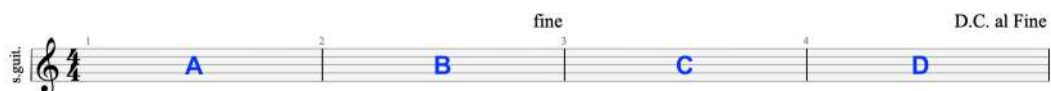
Fine

The **Fine** indicates the real ending of the score, and usually works in conjunction with Da Capo.



Fine settings

The stop is made if you have already made a jump.



Fine example

The playback sequence is: A-B-C-D-A-B

Miscellaneous

Segnos are generally used for backward jumps and Codas for forward jumps.

In the musical literature, we do not encounter a Segno or Coda sign without a Da Segno or Da Coda jump.

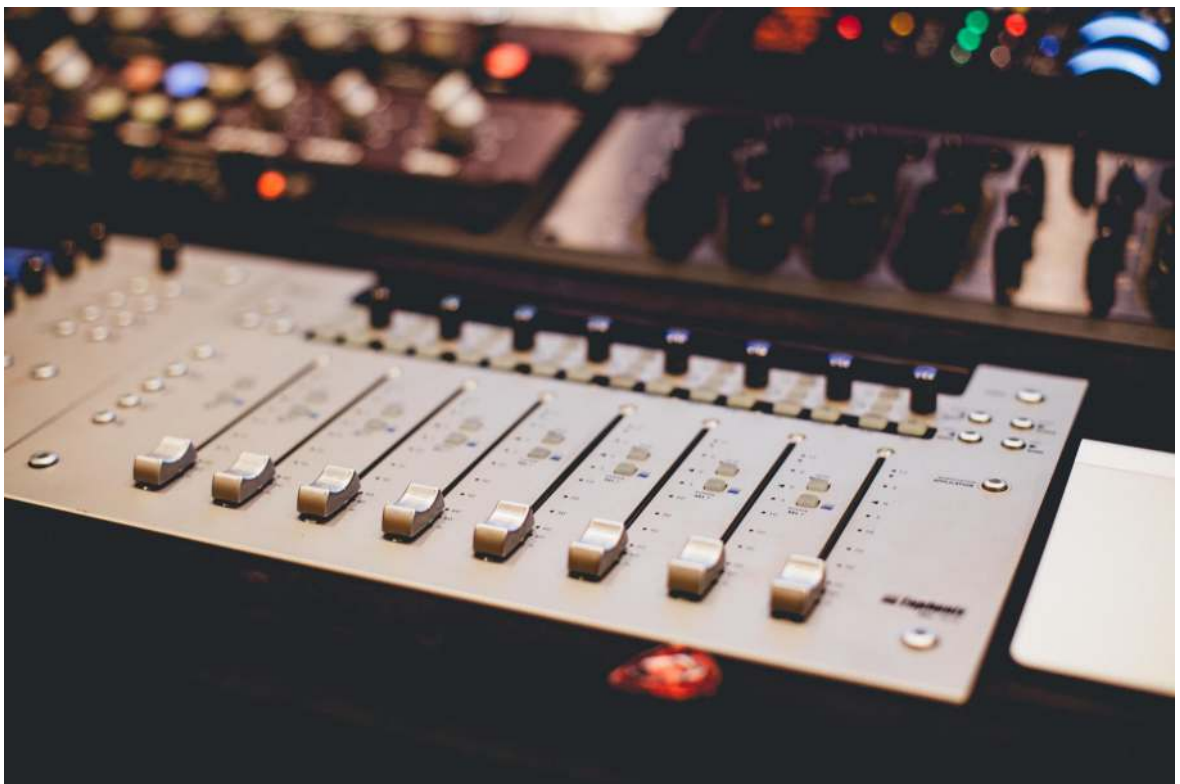
The use of “Al Fine / Al Coda / Al Double Coda” will force the interpretation of the Fine / Coda / Double Coda at the next pass. Without it, the last occurrence will be interpreted.

A multitude of examples and situations are possible, for more information we refer you to the music theory books. However, do not hesitate to contact our Support if necessary.

Chapter 5

Audio in Guitar Pro

Learning how to deal with audio settings is of course essential in Guitar Pro. From managing soundbanks to customize your scores, and the discovery of the new audio track feature, you'll learn everything you need to know regarding the audio configuration in Guitar Pro by consulting this next chapter.



Drew Patrick Miller (<https://unsplash.com/@drewpatrickmiller>)

Score playback

Guitar Pro has been designed to facilitate the learning of a score. Many playback options are available.

Launching Playback

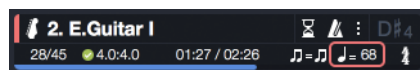
To start playing a score, you can use the playback options available from the **Sound** menu, but also the shortcut Space (space bar), or even the toolbar playback options. These same actions give you control over the playback.

The playback begins where the cursor is. If you only wish to play a specific part of a score, you simply need to select this specific section first using your mouse.

The playback button in the toolbar: 

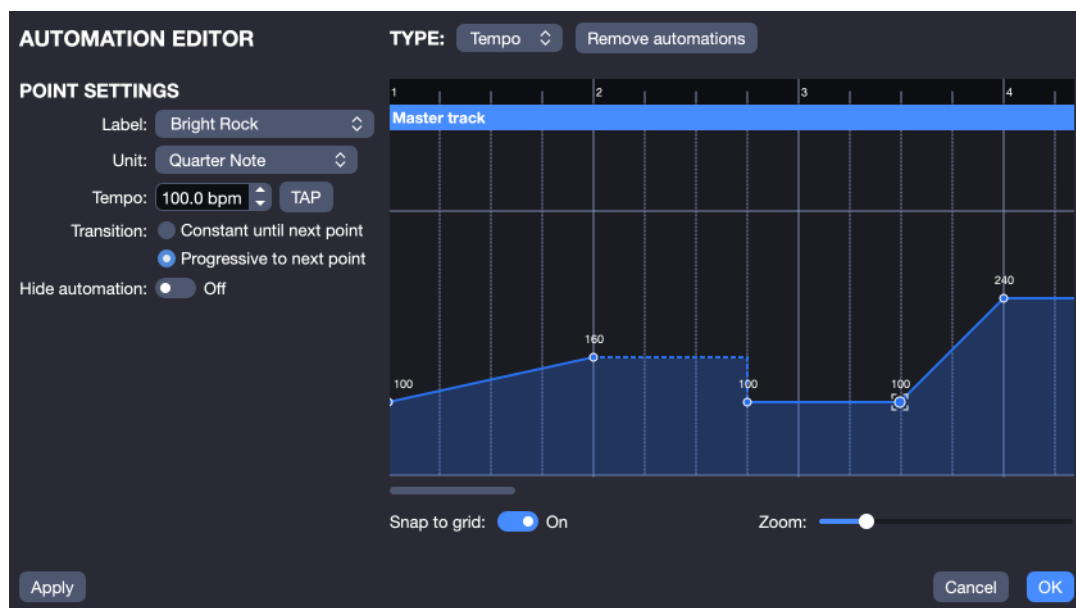
Tempo

The **Edit > Automations > Edit automations** menu opens the automation window and allows to define the initial tempo, from the same window you also have the possibility to program tempo changes.



Access to tempo settings

This window is also accessible from the toolbar located at the top of your window, by clicking on the tempo in the *LCD screen*. This is also where the actual current tempo is displayed during the playback.



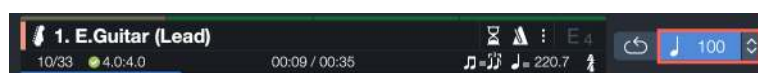
Tempo automation dialog

Note that you can also use **decimals** with your tempo (100.5 bpm for example).

Playback speed

Guitar Pro offers some extra playback and speed settings that can be really useful for practice and learning.

Access these options from the **Speed settings** icon located in the toolbar.



Relative speed access

Choose a predefined **coefficient speed**, a predefined **bpm tempo** or set up the **value of your choice**.

These options allow to speed up or slow down the playback **without modify your file**.

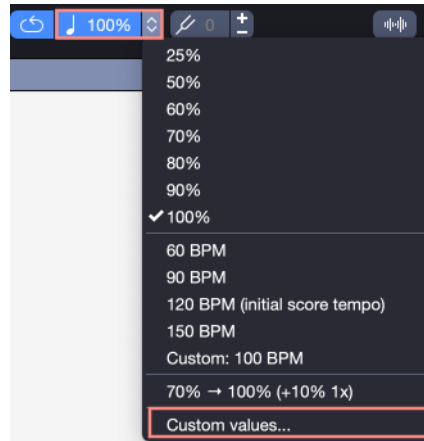
This feature will be **active as long as it appears in blue**. Simply select the same button to disable the applied settings and go back to the original tempo.

Relative speed

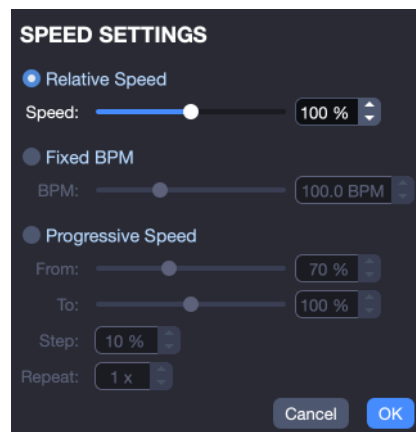
The **relative speed** option allows to assign a different speed coefficient to the current tempo.

Once you select the Speed settings icon, a list of 7 different coefficients is available by default.

This list goes from 25 to 100%, but this relative speed value is customisable between 10% to 300% from the Speed Settings window.



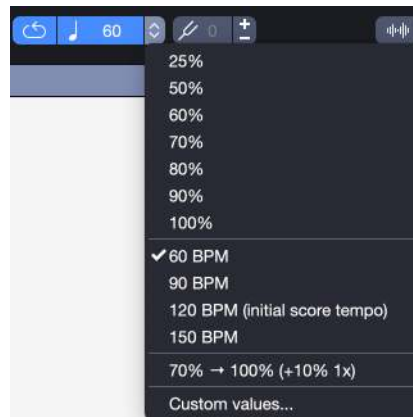
Speed settings access



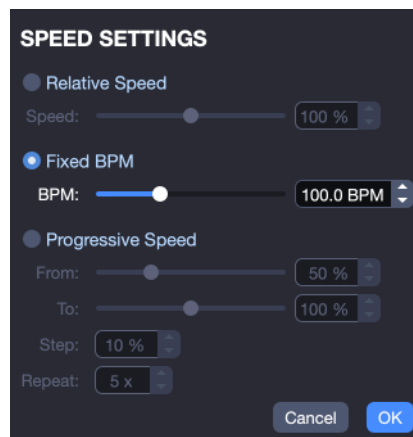
Relative speed settings

Fixed BPM

The fixed tempo option allows to play the whole score at the same speed, even if tempo automations are applied.



A list of 5 predefined bpm tempos (including the current tempo) is available by default. This **fixed bpm** value is also customisable between 10 to 300 bpm.



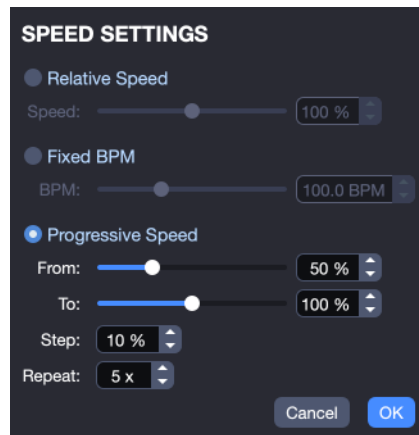
Fixed BPM

Please note that the fixed tempo option is not available when an audio track is included in your score.

Progressive speed

The **Progressive speed** (or Speed trainer) option allows to increase the overall speed of your score for each repeat.

Select the start and finish value (between 10 and 300 %), as well as the number repeats and step coefficient you want to apply.



Progressive speed settings

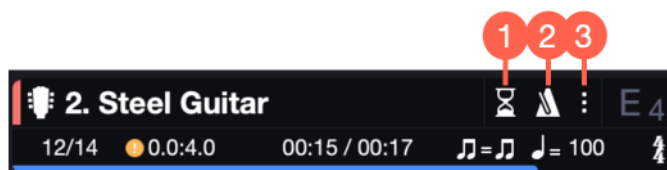
In order to loop a specific section of your score, you simply need to select this specific area with your mouse prior to launch the playback, and make sure the loop icon is activated from the Toolbar.

Visual Metronome and Count-in

You can activate the Metronome during playback from the **Sound > Metronome** menu.

The menu **Sound > Countdown** allows you to play a countdown of one or more bars before starting the playback. This allows you to get a good grip on your instrument before playing, but also to measure the tempo to start on the right rhythm.

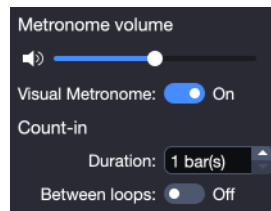
The metronome and the countdown can be easily activated/deactivated via the **LCD screen** located in the middle of the toolbar.



1. Turn count-in on/off
2. Turn metronome on/off
3. Settings

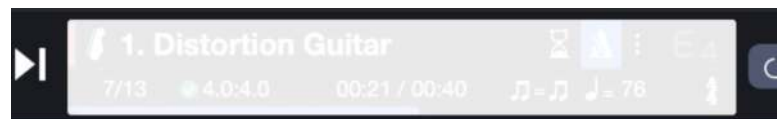
It is possible to **set the volume, the duration of the countdown** but also to **enable the countdown between loops** from the **Settings** icon.

It is now possible to activate the visual metronome from these settings.



Settings

It appears as a flash on each time of the upper panel and can also be displayed during the countdown.



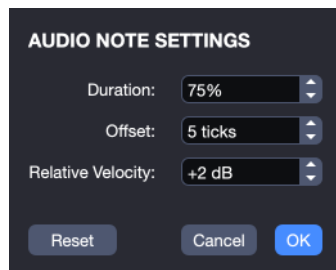
Visual metronome flash

For a visual metronome only, simply set the metronome volume to 0.

Audio note settings

Guitar Pro allows you to apply some audio settings that are specifically linked to a note or to a selection of notes in your score.

You can access the Audio note settings window from the **Note > Audio Note Settings** menu or the  keyboard shortcut.



Audio note settings

From this window you can change the **Duration**, the **Offset**, the **Relative velocity** of one or several notes previously selected in your score.

Duration

The duration of each note is defined by the value of the note you have edited (whole, half, quarter note, etc.). By default the pourcentage of each note is 100%. This option allows you to modify the duration of the selected note or group of notes, by decreasing or increasing it from 25 to 1200%.

Offset

This option allows you to offset the moment when the note or selection will be played, and either play it slightly before or after the reference beat.

Be aware that grace notes automatically follow the next note and do not have their own settings. Arpeggios cannot be modified either.

Relative velocity

Increase or decrease the relative velocity of your selection from this option. The default value is 0db. An increase/decrease of 1db to 15db will make your selection sound louder or softer than the other notes of your score.

The **Reset** button allows you to reset your selection to the default values.

Sound engine

Guitar Pro offers you the possibility to mix the *RSE sound* with the *MIDI sound*. That means that you can decide to play some of your tracks in RSE mode and the others in MIDI mode, and that for the same score.

The RSE and MIDI options can be activated or deactivated track by track, directly from the track inspector. To gain time, this can be achieved for all tracks at once from the:

- **Sound > Switch all tracks to MIDI** menu.
- **Sound > Switch all tracks to RSE** menu.

Depending on your hardware configuration, it might be necessary to adjust the **latency** in positive or negative, and therefore make sure it is well synchronized with the RSE. This setting can be configured from the **File > Preferences** menu (Windows) or **Guitar Pro 8 > Preferences** menu (macOS). In the Preferences window, select the **Audio/MIDI** tab.

Soundboard

The Soundboard is located in the left part of the *Global View*, at the bottom of the user interface. It allows you to set up the audio parameters of your track such as instrument, volume, panoramic, etc. These parameters correspond to the initial settings of the score, but you can add changes anywhere you want in your score.



A track in the soundboard

1. Track icon
2. Track name
3. Track visibility in multitrack mode
4. Mute track
5. Solo track
6. Track volume
7. Track volume automation
8. Track pan
9. Track pan automation
10. Track equalizer

Click on the automation buttons (7. and 9.) to enable or disable the track's volume and pan automations.



Solo and mute options

The soundboard includes for each track a *Solo* option  (symbolized by a headphone) and a *Mute* option  (symbolized by a crossed out speaker). This allows respectively to play one or several tracks in solo (without the other tracks) and to mute one or several tracks.

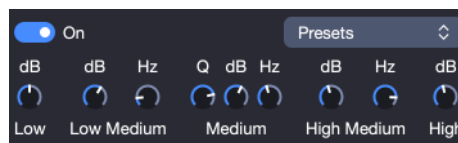
- If you want to listen to only one or two tracks, it is easier to apply the *Solo* mode for these tracks.
- On the other hand, if you do not want to hear only one or two tracks (to play them yourself for example), it is easier to use the *Mute* option.

The equalizer

The equalizer is directly accessible from the soundboard and allows you to set up your track as you want to, but also to charge predefined presets for each type of instrument. Once selected, your preset is directly applied to your track.



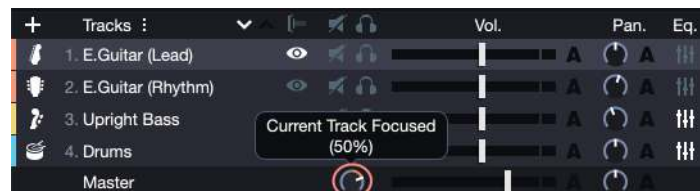
Track equalizer



Track equalizer

Focus/Unfocus Current Track

The Focus/unfocus current track option is located at the bottom of the Soundboard in the Master track, under the Mute/Solo buttons.



Access to the focus mode option

This option, as suggested by its name, allows you to **focus or unfocus the selected track compared to the other tracks in your score.**

The more you accentuate the focus, by turning the knob to the right, the more the selected track will be highlighted and the volume of the other tracks reduced.

The more you turn the knob to the left, the more the selected track will be set back from the other tracks in the score. The volume of the selected track will therefore be reduced.

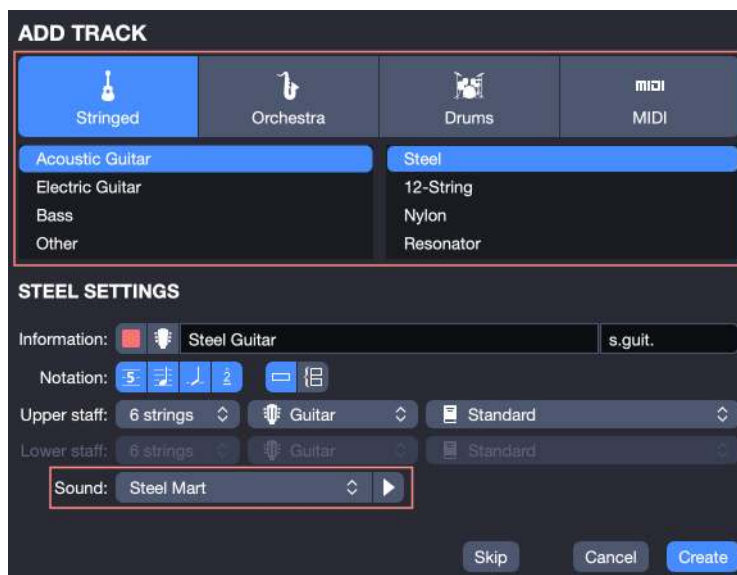
Track sound

Audio settings for a track has been totally revamped in Guitar Pro.

A *sound* is made of a *sound bank* (instrument) and of an *effect chain*. The *bank* allows to choose the raw ‘unplugged’ sound of an instrument. The *effect chain*, which is generally composed of a few effects pedals and one amplifier, is then applied to the bank, this combination generates a complete sound.

Setting sound at track creation

When you create your track, a wizard window pops up. This window allows you to choose an instrument template to which will be applied a default sound. From this window, you have the possibility to choose an other sound for your track.



Setting sound at track creation

Once your track created, you can find its sound options again from the track inspector.



Sound section from the Track Inspector

Setting sound in track inspector

One track can include **several different sounds** in order to allow sound automations (sound changes), and that from different location all over your track. For instance, a track may begin with a clean guitar sound, and then gets a distorted sound right in the middle of the score.

Header



Sounds header

1. Switch between RSE and MIDI sound engines
2. Add or duplicate a sound
3. Access to the automation window and set up the different sound changes (see below)

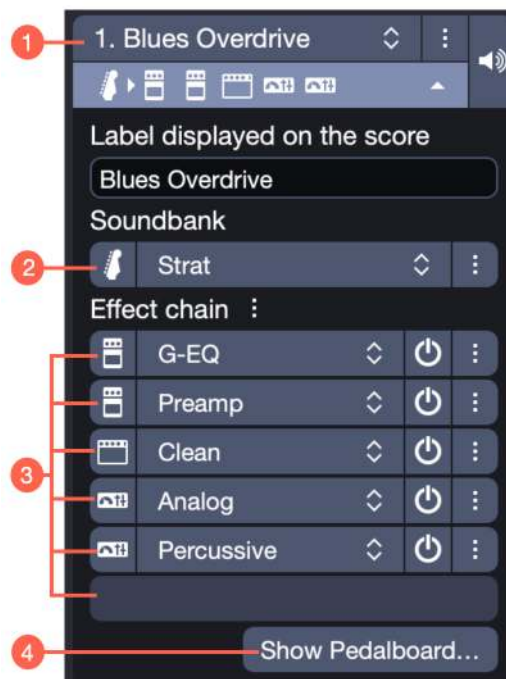
A single sound



A sound

1. Access to the **sound library**
2. Sound options (copy, paste, etc.)
3. Lock the sound (i.e. ignore all automations and keep using this sound)
4. Show/Hide sound details

When you click on the Show/Hide button, the sound details are shown.



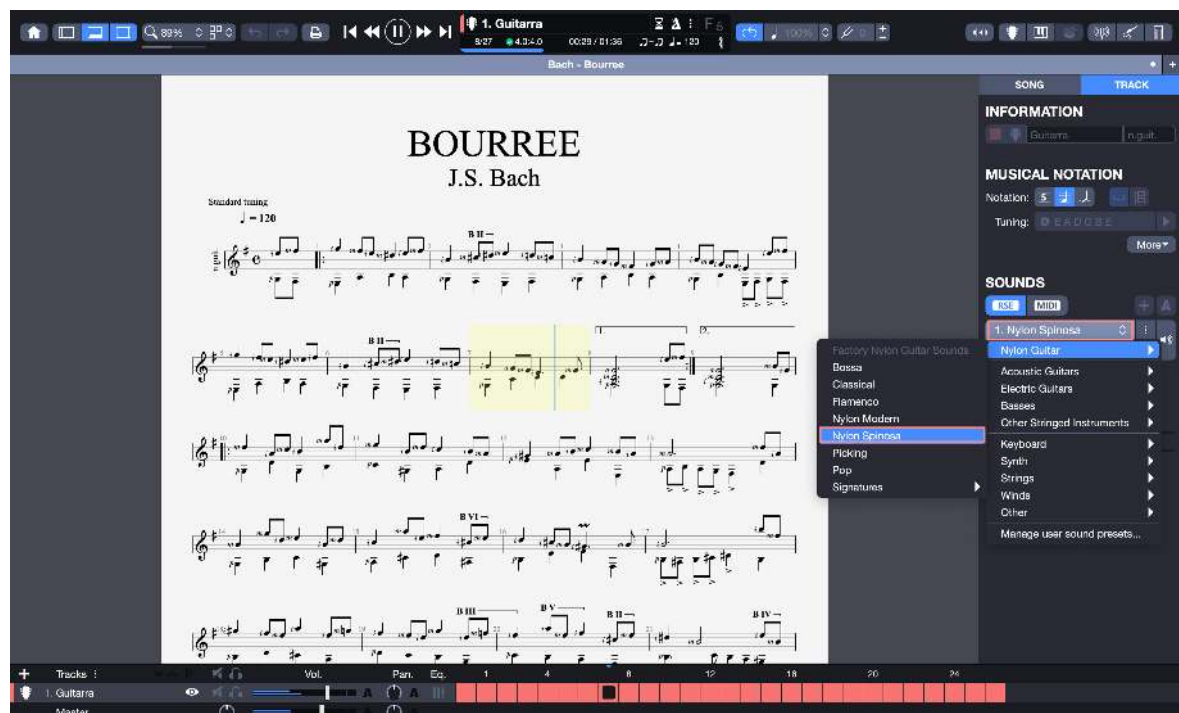
Details of a sound

1. Text displayed on the score where the sound changes
2. Soundbank
3. Effects applied to the soundbank
4. Pedalboard access

Choose a different sound

Select your sound name to choose a different sound among the hundreds of available sounds. Standard sounds for each category are listed in a first menu, but the **Signatures** sub-menu gives you access to hundreds of additional sounds, all inspired from the greatest standards of music.

Once the playback has started, you can review the list of available sounds and hear how each sound is rendered on mouseover while the playback continues. Simply select a sound to apply it to your track.



Preview of the Nylon Spinoso sound during playback

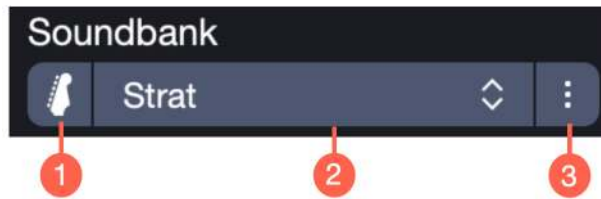
Label

The title is what will be displayed on your score if this sound is used for a sound change. By default this title is the same name as your sound, but it can be recommended to update it (f.i. 'w/disto' if you change your sound for a distortion sound).

Bank

By selecting your bank name, you have the possibility to choose an other bank for this sound.

By clicking on the bank icon (left from the name), you can configure this specific bank parameters (mono/stereo and mics).



Sound bank settings

1. Instrument settings
2. Instrument library
3. Bank options

Effect chain

A track has 6 different effect slots. Select an affected or empty slot to choose the effect you want to add.



Effect slot

1. Effect settings
2. Effect library
3. Effect bypass (on/off)
4. Effect options

You can set an effect to an other slot by using the **Move down/up** menu available by selecting the *Options* button at the right of your slot. You can finally copy/paste/delete an effect from this same *Options* button.

Guitar Pro's effects library contains amps, pedals and mastering DSP effects. See the exhaustive list in the appendix for more information.

When you choose an effect, or when you select the icon of this effect (left from the effect name), a setting window pops up allowing you to change the settings of this effect.



Effect settings

You can activate or deactivate each effect via the power button (bypass) located on the right.

Pedalboard

The Pedalboard is accessible from the **Show Pedalboard...** option located below the effects chain section in the Track and Song inspectors:



Pedalboard access

It is available for both the **current track** and for **Mastering**.

The pedalboard is a replica of the elements that appear in the effects chain section. This means that you can display and use up to 6 pedals/amps for the current track and up to 3 pedals/amps for the Mastering.

The pedalboard is specific to the sound applied in the inspector and will be different depending on the sound selected for your track.

A same track can have different sounds and therefore different pedalboards.

Discover the different options of the Pedalboard window in the illustration below:



Pedalboard window

1. Show pedalboard for Mastering or Current track
2. Change sound. For the current track only and if an other sound has been previously added to your track
3. Insert/Add pedal
4. Move selected pedal left or right
5. Copy selected pedal
6. Paste pedal from clipboard
7. Duplicate selected pedal
8. Delete selected pedal
9. Fit width
10. Show/Hide pedal browser
11. Change effect category
12. Zoom in/out (pedal browser)

Managing pedals and effects within the pedalboard

There are several ways to add or remove pedals/amps to your pedalboard:

- from the **effect chain** section in the Track or Song inspector
- from the **toolbar** of the pedalboard window using the add or remove pedals options
- by **dragging and dropping** an element from the pedal browser as shown below.



Pedal drag and drop

To delete a pedal, simply select the element you want to remove from the Pedalboard and drag it to the outside of the window or to the pedal browser.

You can also use the **delete** key of your keyboard once you have selected your pedal.

Right-clicking on one of the pedals opens the list of available pedals/amps and allows you to modify the selected item.

You can rearrange the pedals order in the pedalboard using your mouse.

Just as for the pedals displayed in the effects chain section, each element of the pedalboard is customizable.

You can adjust, set, and activate the various knobs, controls, on/off switches of each pedal to match your needs, just as you would with a physical pedal or amp.



Pedal settings

Furthermore, a list of **presets** is available for each item. Select the **Presets** option to access it.

Finally, please note that changes to the pedals and amps will be applied in **real time** and therefore can be heard during playback if it is in progress.

“

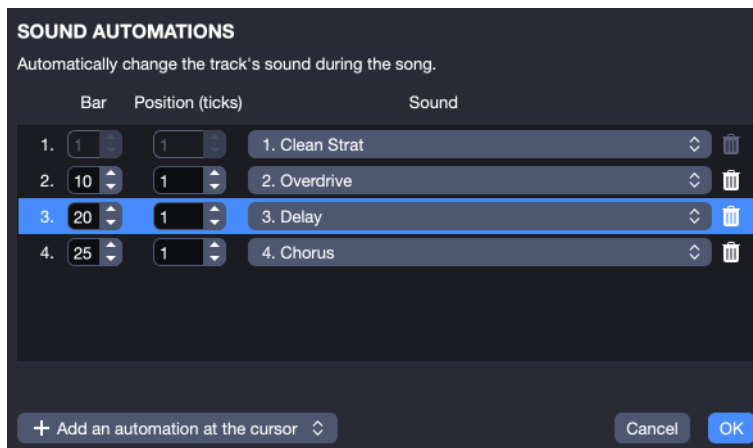
The Pedalboard is only available using RSE tracks. It is not available using MIDI. You can convert your tracks from the Sound menu if necessary.

Insert a sound change

Easily insert a sound change anywhere you want in your track.

First make sure you added an extra sound to your track (see Header section above)

Then open the sound automations window from the **Edit > Sound > Sounds automation** menu or use the **A** button from the track inspector.



Sound automations window

Select *Add an automation at the cursor* and select the sound you want to apply. If necessary update the position of your sound change.

You also have the possibility to change your sound from your cursor location by using the **Edit > Sounds > Sound-name. Sound-name** being one of the sounds that you will have previously created from the track inspector (*Sounds* section).

Force a sound

If you want to force the use of a sound on your track independently of the cursor position, you can use the **padlock/speaker** icon for this sound (from the track inspector, *Sound* section).

Sound presets

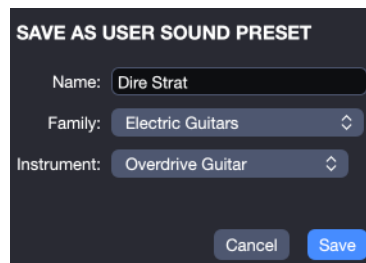
Saving a user sound preset

On the sound header, the *Options* button located right from the name, allows you to save your own sound preset via the **Save as user sound preset** menu.



Sound options menu

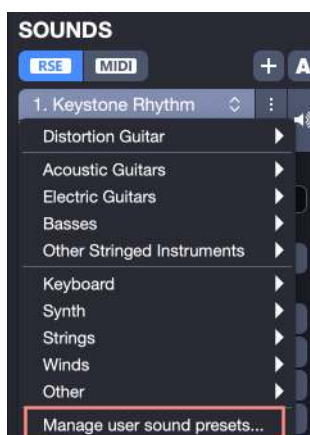
You just have then to name your sound, affect it a family and a type of instrument, so that you will be able to easily retrieve it from the track inspector. Your sound will be listed with the list of available sounds of each category.



Save a sound as user preset

Managing sound presets

Sound presets are actually files on your hard drive. To manage these presets, click on the Sound library button in the Sound header, and click on the **Manage user sound presets...** menu.



Opening the sound presets folder

A file explorer will then open in the correct folder. Sounds are classified by category, families and instruments.

OS Folder path

Windows %APPDATA%/Arobas Music/guitarpro7/My Sound Presets

macOS ~/Library/Application Support/Arobas Music/GuitarPro7/My Sound Presets



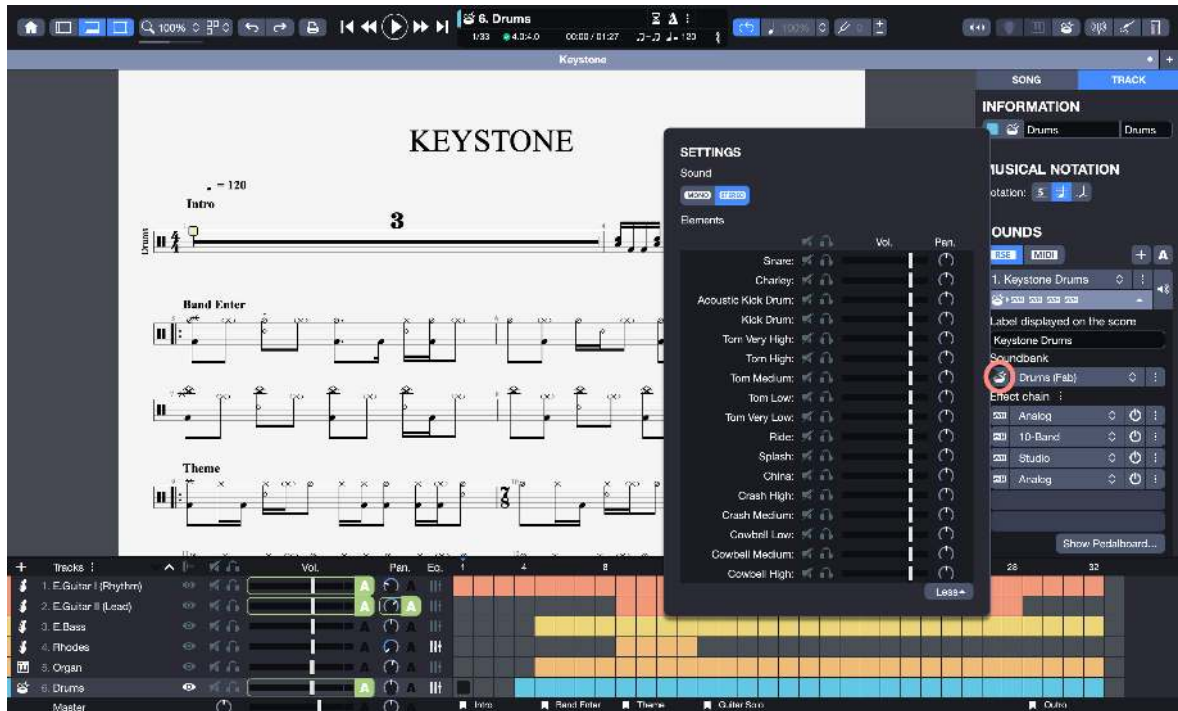
Sounds folder hierarchy

By default, folders are there, but empty because there is no user presets yet.

Modifying this folder will automatically affect Guitar Pro presets lists. You can delete files to delete presets, or copy-paste presets here from an other computer to access them in your own Guitar Pro.

Drum mix

Access the **Drum mix** window from the *Bank settings* icon of your drums track as shown below:



Access the Drums settings

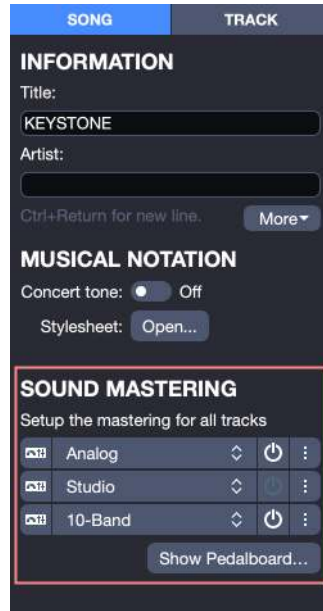
From this window you can:

- **isolate or mute** some elements of your drums track
- set the **volume or panoramic levels** of each element available in the list
- decide to play your drums track in **Mono or Stereo** mode.

Please note that these settings will only be accessible using a RSE track (not using a MIDI track).

Score sound

The output sound of a score depends of what is called the **mastering**. The mastering is the final treatment that is applied to the sound of the score. You can access these settings from the Score Inspector.



In Guitar Pro, the mastering is made of 3 effects applied one after each other.



Sound mastering

1. A compressor/limiter
2. A reverb
3. An equalizer
4. Pedalboard access

The 3 slots works similarly as the track effect slots. However, for the mastering, each slot's library is limited to the type of the slot.



Sound mastering

1. Effect settings
2. Effect library
3. Effect bypass (on/off)
4. Effect options

You can activate or deactivate each effect via the power button (bypass) located on the right.

MIDI

Definition

MIDI (short for Musical Instrument Digital Interface) is a technical standard that describes a communications protocol that allows a wide variety of electronic musical instruments, computers and other related music and audio devices to connect and communicate with one another. MIDI files carry information describing a score precisely: notes, rhythm, tempo, instruments, etc.

The quality of the sound you produce will depend on your equipment (soundcard, actual or virtual synthesizer) – and not on Guitar Pro as such, as the program will merely send information about pitch and duration to your equipment for it to transform that information into sound.

Similarly, the list of the instruments available in Guitar Pro is defined by the general MIDI norms, and is not extensible unless you use some specific equipment.

MIDI Output

Guitar Pro can use up to 4 simultaneous MIDI ports. You can assign a different MIDI device to each of those ports.

It is recommended to choose the best MIDI device for port 1, as this is set as the default one when a new track is created in Guitar Pro.

To apply a MIDI playback to your score, either go to the **Sound > Switch all tracks to Midi** menu or select the MIDI option for the selected track from the Track Inspector. This one will offer you the possibility to mix RSE tracks with MIDI tracks.



MIDI sound enable for the current track

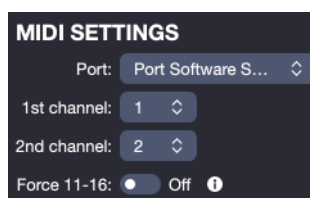
Eventually, you can force the MIDI mode for all tracks at the opening and creation of your score. To do so go to the Preferences, General Tab, and select the option **Force playback with MIDI**.



MIDI sound in the track inspector

Ports and Channels

In the Instrument panel you can choose which port and which channel(s) to use for each track.



MIDI channels settings in the inspector

By default Guitar Pro assigns 2 channels to every track in order to better the effects playback (the effects get played on a separate channel so as not to affect the notes that bear no effect). If two tracks are using the same channels on the same port (roll down the list to get the tracks' numbers), their audio properties (instrument, volume, pan) will be tied. It is therefore advisable to use only one channel per track if your score contains a great number of tracks.

By convention, the percussions tracks are always assigned to channel 10 (a MIDI norm). You may choose to activate the **force 11-16** option to make Guitar Pro use one MIDI channel for each string for a given track (which is useful if you have several different bends on a same beat).

“

It is possible to change these settings track by track by switching the track to MIDI. New options will appear in the Track Inspector, allowing you to change ports and channels.

MIDI Capture

The **Sound > MIDI Capture** menu allows you to use a MIDI instrument (keyboard, guitar, and any correctly configured MIDI controller...) to capture the score note by note.

Please note it is not a real time capture though, the edition is made one beat at a time.

Go to the **Sound > Audio/MIDI settings** to set up your MIDI option (see Midi).



MIDI preferences

From this menu you can select the MIDI device you want to use (and check its connection), adjust the sensitivity of the capture (delay to separate 2 notes) and change your preferences for channel detection and string assignment.

Line-in

Guitar Pro offers you the possibility to plug your guitar via an audio interface (soundcard) and hear you play in the software using by the occasion the effects models of your track via the numerous audio preset and available soundbanks.

You can play along songs in Guitar Pro, fully taking the role of the guitarist. For this, select the guitar track of your choice. Mute this guitar track from the *Mute* option available in the soundboard (left part of the global view). Once your guitar is plugged in and the Line In option activated, launch the playback: your score is playing but your guitar track remains silent. You have now to play this guitar track using your own guitar.

Your playing is immediately reproduce in Guitar Pro, in real time with no latency, using the predefined sound applied to your guitar track. If there is any sound change in your track, this one will be automatically applied depending on your cursor position.

Connections

You need to connect an audio interface to your computer. It may be an external device (connected with USB or Firewire), or an internal device (audio card plugged on PCI or PCI-e).

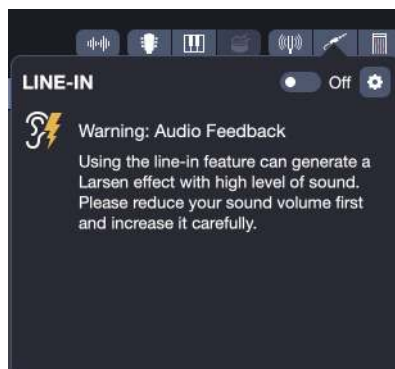
Connect your guitar to the audio interface, using a jack cable. You may need to read the audio interface manual to make the right settings.

Connect external speakers or headphones to the audio interface. You may also use your computer's speakers.



Line-in connections

Audio input configuration

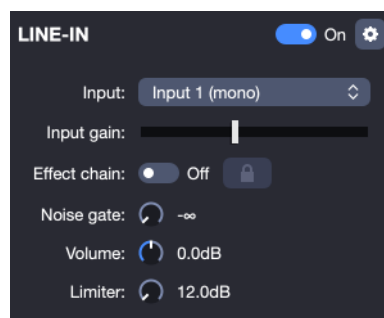


Line-in popup, OFF state

Select the Line In icon located on the right of your toolbar.

Click on the gear wheel to check that you well selected your soundcard has audio Input from the audio preferences (*Audio/MIDI* tab in the *Preferences* window).

“ You may hear a powerful feedback. Decrease the volume as suggested by the application.



Line-in popup, ON state

Carefully activate the option. Once the **Line In** is activated, you have to choose the right audio input for your soundcard (the one where you plugged your guitar).

You can then apply some specific settings:

- **Input gain:** allows to increase or decrease the output gain of your soundcard, and so allow you to adjust your sound rendering.
- **Effects chain:** allows to choose if you want to use the effects chain of your track or not. For example if you use an effects simulator instead of the Guitar Pro effects, it is preferable to disable it for tuning.

- **Noise Gate:** this setting allows to prevent background sound when your guitar is plugged in but you are not playing it. To set up this option, you have to slowly turn the potentiometer up, until you notice that the background sound disappeared (guitar plugged without playing).
- **Volume:** allows to adjust the output volume of the Line In instrument in the general mix.
- **Limiters:** allows to prevent the feedback effect by decreasing the volume of sounds exceeding a certain limit.

You can change the effect chain at any time from the track inspector. Keep in mind to turn off the Line In option after using it. If not, your computer sound might be affected (Guitar Pro keeps on treating audio signals coming from your guitar so you might still hear noise).

“

To make the best out of the Line In feature and for an optimal use, it is strongly recommended to use the same soundcard for both the audio input and the audio output.

Locked sound with the Line-In feature

You have the possibility to lock the sound and the effect chain applied with the Line-In feature. By doing so, your sound is kept if you change track, your file or even if you close your file.

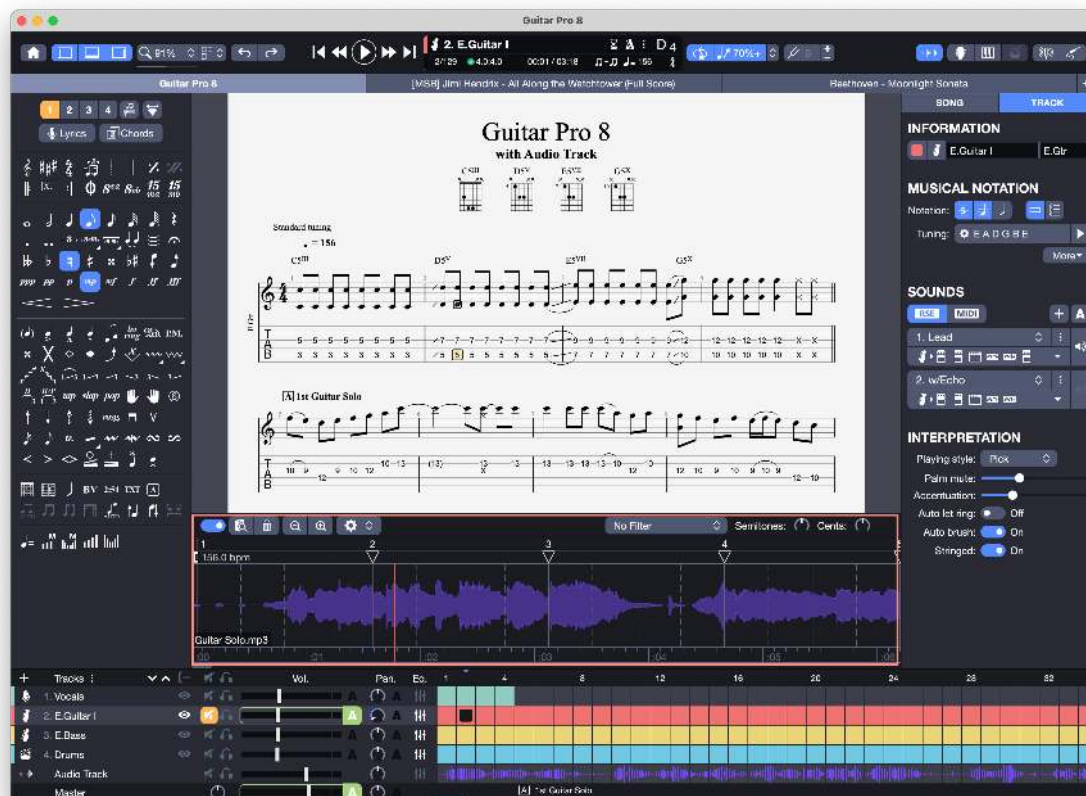
Select the Lock icon available from the Line-In window options (the lock appears in blue). Note that the Line-In icon in the toolbar also displays a lock when the lock option is enabled.

Select the lock again from the Line-In window options to disable the lock. Once unlocked, it is the effect chain of the current track that is applied.

Note that the lock remains active even if you uncheck the Effect Chain option or if you deactivate the Line-In (on/off). However, the lock is no longer active if you restart Guitar Pro.

Adding the Audio Track

The **Audio Track** feature allows you to import an audio file directly into Guitar Pro and integrate it into your file.



Once imported, the audio track can be used as a **support to help you transcribe your score** step by step in Guitar Pro.

But it is not the only interest of this feature. Indeed, the advantages are multiple, here are some examples.

- **Adding a vocal track.** In addition to the transcription help, you can use the audio track feature to **add a vocal track** to your score, and thus add a real voice to your file.
- **Backing track.** The audio track can be used as a backing track.
- **Mixing help.** Coupled with the focus/unfocus feature of the current track, the audio track proves to be a handy tool for mixing the audio of your Guitar Pro files.
- **Enhanced rendering.** Based on a real performance from an audio file, the audio track allows to humanize the playback in Guitar Pro even more, and thus making the whole rendering even more realistic.

- **Pedagogical use.** The audio track can be used to insert an audio commentary as part of a teaching file for example, and facilitate the instructions for the recipient of the file.

Foreword

The audio track appears listed from the global view and can be mixed as a regular track.



Just like the other tracks in your score, modifying or applying the following items will have an impact on the rendering of the audio track:

- the tempo
- the relative tonality
- the play in loop option
- the count-in
- the focus/unfocus current track feature
- master track volume and pan settings
- the different interpretations options like the fermata, the triplet feel, etc...
- the changes of the score structure. Example : anacrusis, change of time signature, etc...

Please note that since the audio track is displayed as an unfolded view, its playback will not be affected by the application of repeats and directions. Unlike your score, there will be no cursor jumps, the playback within the audio track will be linear.

The following actions will also have no impact on the audio track:

- the application of an effect
- volume and panning automations
- the fixed bpm tempo

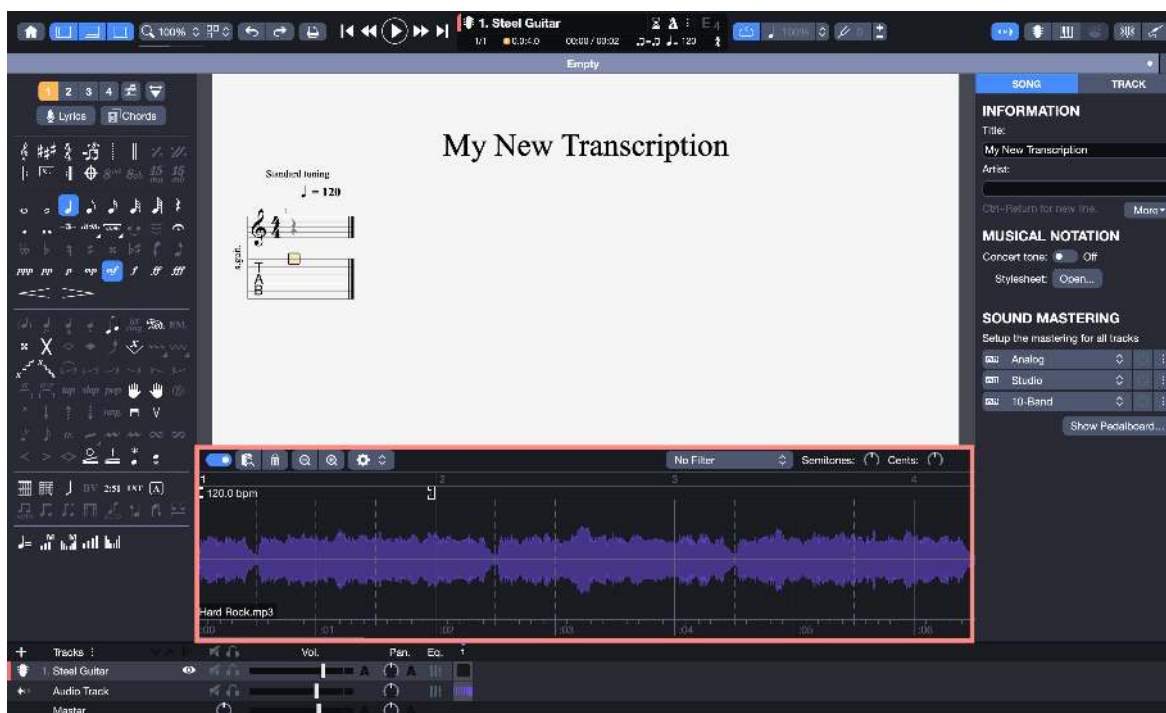
Finally, note that the audio track has its own settings independently of the score one:

- semitones and cents transposition
- audio filters
- zoom

Access

The audio track is accessible from the **View > Show Audio Track** menu or via the audio track icon  located in the toolbar.

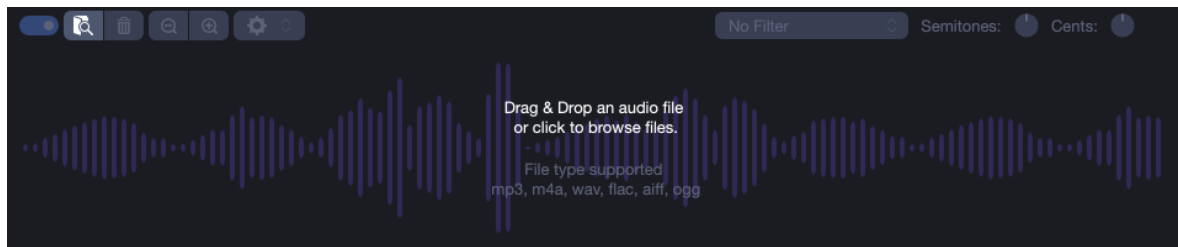
The audio track window appears below your score, between the work area and the Global View.



Audio track access

Import a file

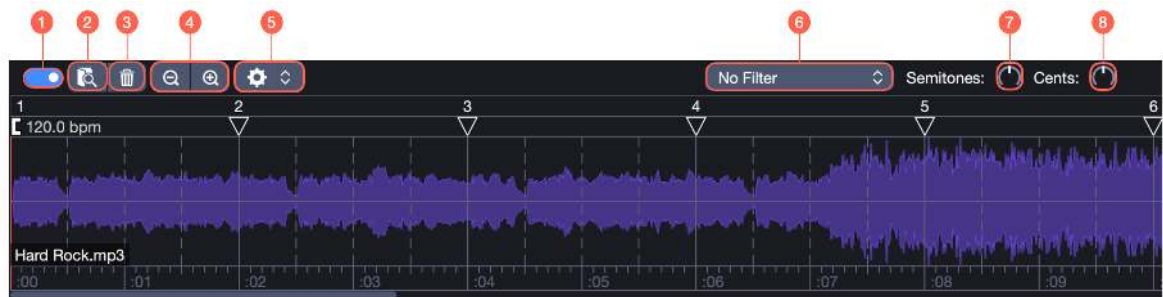
Drag and drop the audio file you wish to import into the audio track window or browse your computer to select a file. You can also add an audio file from the **Track > Add Audio File...** menu.



Import a file into the audio track window

Once your file is imported, the **waveform** of your file appears in the audio track window, indicating that your file has been correctly imported.

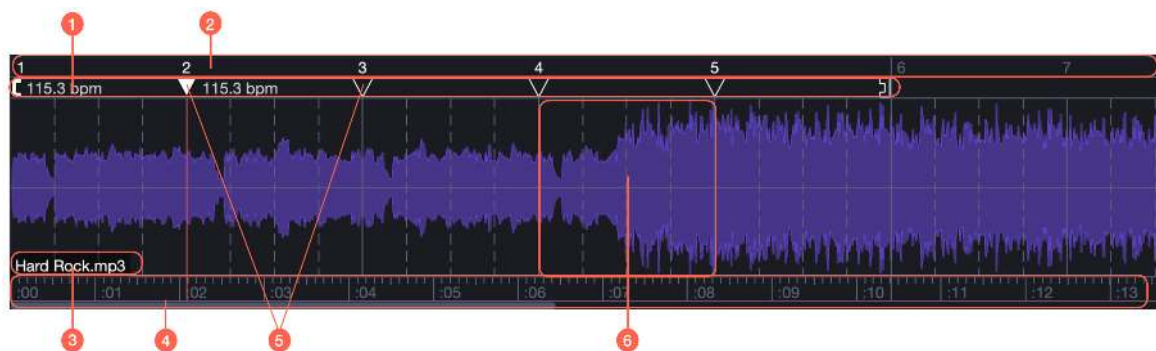
Following this import, new options are now available. The functions of these buttons are indicated on mouse-over.



Audio track options

1. Enable / Disable the audio track
2. Browse
3. Delete audio track
4. Zoom in / Zoom out
5. Perform tasks menu
6. Apply a filter
7. Semitones
8. Cents

Discover the different information and indications available in the window below.

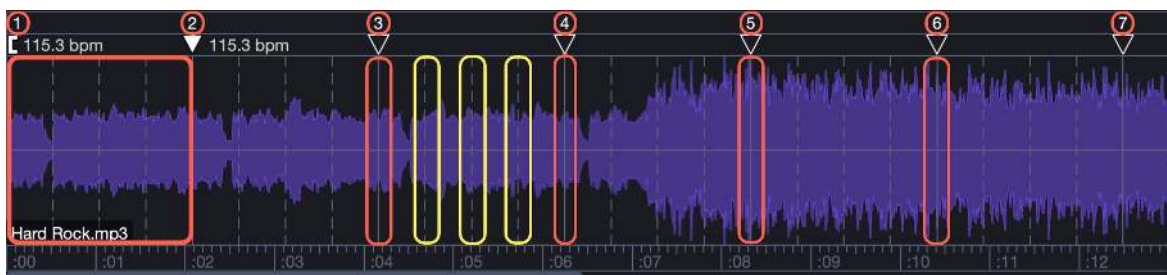


Audio track information

1. Tempo / Synchronization zone
2. Bars
3. Track name
4. Duration
5. Sync points
6. A block of one bar

Audio track grid

Superimposed on the waveform you will notice a grid. This grid corresponds to the bar structure of your song.



Structure of the audio track

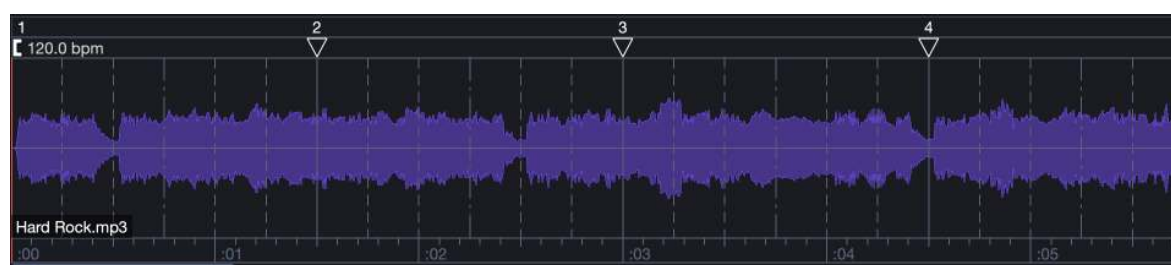
Inside this grid, a block corresponds to a bar and is composed of a full time line and several dotted lines (bar 1 in the above capture).

Each line symbolizes a beat.

The first full line (red in the above screenshot) corresponds to the first beat of the bar. The dotted lines (yellow) correspond to the other beats of the bar.

The number of each bar is indicated above each first beat of a bar.

Note that this grid will evolve and be different depending on your time signature. The example below shows the audio track with a 6/8 time signature.



Audio track for a 6/8 time signature

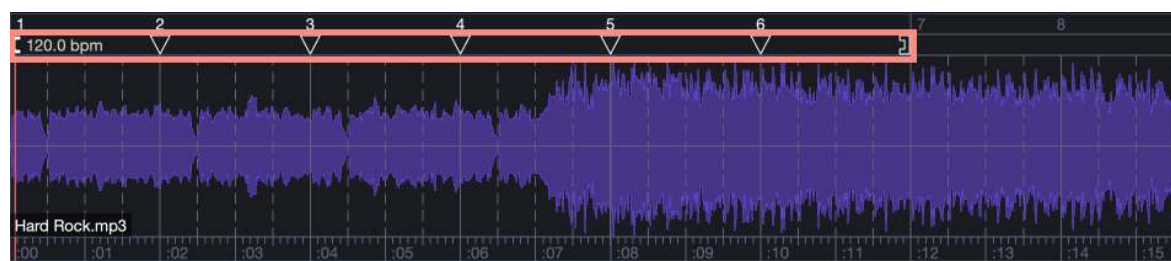
Notice that 6 bars and therefore 6 beats are now available for each bar.

Within the zone between the 2 brackets, each time bar can be selected to add a new synchronization point (developed later in this guide).

Note: it is possible to select several bars at once by selecting your bars from your score. The selection will be applied to the audio track.

Playback with the audio track

Once your audio track is displayed, the playback in Guitar Pro will be limited to the number of bars between these two brackets

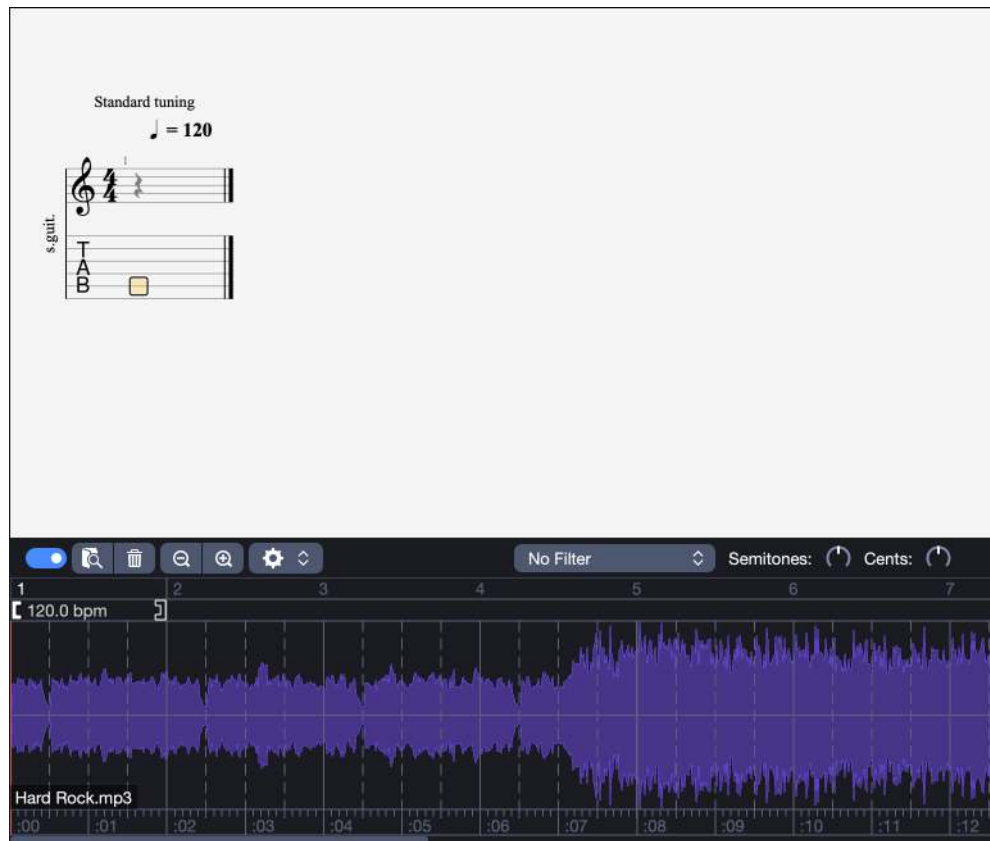


These two brackets represent the input and output points of your audio track.

This means that **the playback will be done exclusively between these two brackets.**

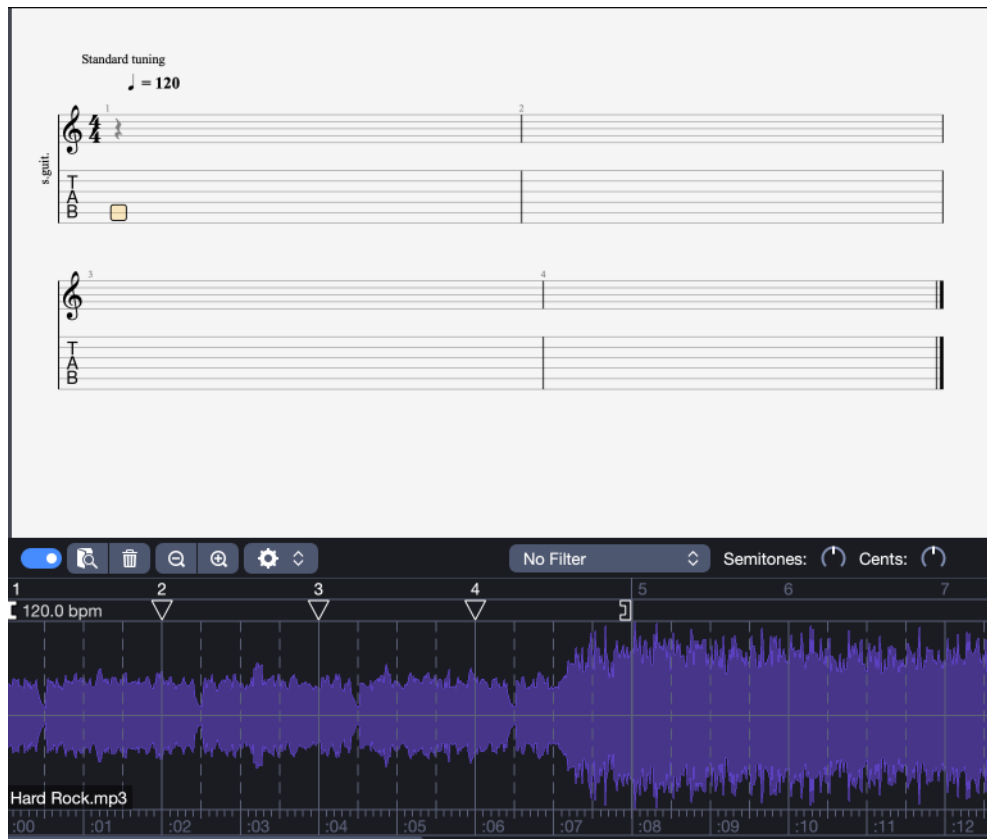
Adding one or more bars to your score (from your work area) will increase the interpreted bars and the area between the two brackets.

In the following example, an audio track has been imported into a blank project with only one bar. Without any action on your part, the playback will not go beyond the first bar.



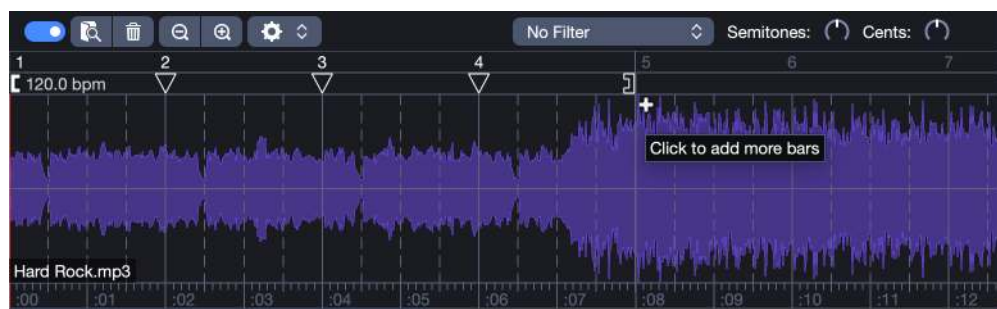
Imported audio track to blank project

If three bars are added to this same track, the zone in the audio track window is increased by the same number of bars. Playback will now be limited to the first four bars.



Imported audio track to blank project

Note: you can also add bars to your score (and therefore between the 2 brackets) by using the + icon located outside this zone.



Adding bars from the audio track

Of course **these 2 brackets are adjustable**. This allows you to adjust and synchronize your audio track to the actual beginning (and end) of your score.

Simply **select the bracket with your mouse and drag them to the right or to the left**.



In the example above, the whole section before the first bracket will not be interpreted.

Note that moving these brackets directly impact and change the grid of the audio track.

The purpose is to make a first correspondence between the score and the audio file, which will serve as a starting point for the synchronization step (see Adjust the padding and Manage sync points).

It is possible to launch the playback from any bar.

To do so, place your cursor in the bar or section bar. Your cursor will change to a speaker icon, **click and hold your selection to start playback**.

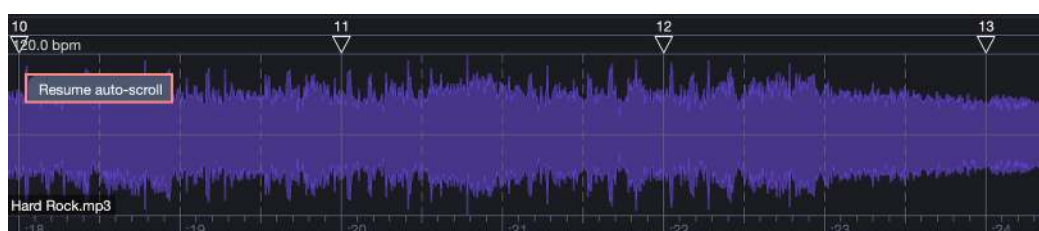
The playback will start from the selected bar (bar 3 in the example below).



Start playback from the audio track

Note that you can play your selection in a **loop** by **holding down the Shift key** on your keyboard.

Finally, please note that once the playback has started, if you move away from the playback cursor, you can instantly return to it by using the *Resume auto-scroll* option.



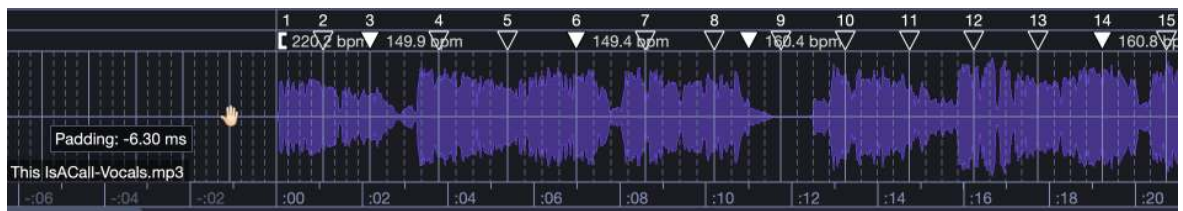
Auto-scroll

Adjust the padding

In order to make a first correspondence between the score and the audio file that will be used as a starting point for the synchronization process, you need to adjust the padding of the audio file.

Most of the time, the goal will be to try to make the beginning of the audio file coincide with the beginning of the score, but it is also possible to do it from any time of the file as long as it coincides with the same time of the score.

The main method to adjust the padding will be to move the waveform on the grid with the mouse while holding down the **Ctrl** (Windows) or **Cmd** (macOS) key. By doing so you'll be able to adjust the waveform to the grid.



Adjust the padding

Alternatively, you can also move the grid on the waveform using the first sync point .

The padding can be reset from the **Perform tasks menu** (geared wheel) or by right-clicking in the audio track.

Manage sync points

As mentioned earlier, the playback in the audio track window is limited to the number of bars between the  ...  brackets.

These 2 brackets represent your input and output sync points.

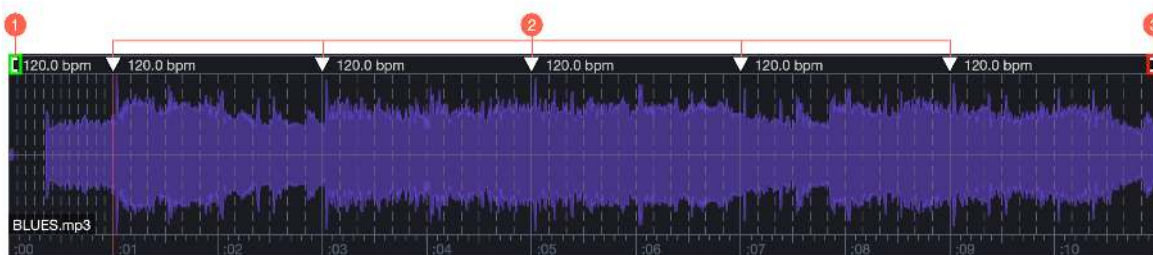
Moving the first bracket  allows you to adjust the start of the audio file.

Moving the last bracket  allows you to adjust the end of the audio file.

Moving these brackets will directly modify the grid of the audio track.

You can also adjust the padding as previously explained.

The purpose is to match the score and the audio file, and use the brackets as input and output sync points.



1. Input sync point
2. Intermediate sync points
3. Output sync point

The area between these two brackets symbolizes a first area, within which you can add other sync points.

These **sync points**, symbolized by a triangle, serve as anchor points and allow you to adjust the scrolling of the score to the audio stream.

Sync points are available by default for each bar (above the first beat of each bar), but without any action from you they won't be activated.

To **add a synchronization point**, simply **double-click a beat** in the audio track, the synchronization point will appear as a white triangle.

In the example below a sync point has been added (in yellow) to the third beat of the third bar.



Add a synchronization point to the audio track

To **remove these points**, you just have to **double-click a beat** again and the synchronization point disappears or is displayed deactivated in black for points at the beginning of a bar.

You can **modify these points** by **selecting them and moving them to the left or to the right**.

Note that by moving these dots, the tempo indicated for the selected time is adjusted (up or down).



Tempo changes inside the audio track

When you change the value of a point, it will remain the same until the next point is changed.

After deleting a point, the value of the previous point on the left takes over, and it is this value that is applied.

Sync points can be deleted from the **Perform tasks menu (gearing wheel)** or by **right-clicking** in the audio track.

So as the Padding can be reset from the same menu. This action will move the first synchronization point back to the beginning of the audio track.

We recommend two main methods for the synchronization process.

- Synchronize the start and end of the track first, then adjust the points between the start and the end.
- Or synchronize the points progressively from the first bar and then progress in the song step by step.

“

When you place your cursor on any beat in your score, the audio track cursor will be placed at the same point in the audio track. You can double-click in the audio track to add a synchronization point precisely on the selected beat.

Tempo automations management

By default, the tempo automations in your score will not automatically appear in your audio track window.

As soon as you add and modify sync points in the audio track, the tempo indications of your audio track will be the one applied instead of the tempo automations indicated in the score.

You have the possibility to import the tempo automations of the score into the audio track, which will overwrite the existing sync points or create new ones. To do so, use the “Create Sync Points from Score Tempo Automations” option accessible from the **Perform Tasks** menu.

On the other hand, it is also possible to import the sync points of the audio track into the score, and replace the tempo automations present in the score. To do so, use the “Create Score Tempo Automations from Sync Points” option accessible from the **Perform tasks** menu (gearing wheel) or using a **right-click** above the waveform.

“

If an audio track is displayed, the tempos information next to the sync points of the audio track will be those played by the score.

Audio settings

Once your audio track displayed, notice that a new track named *Audio Track* is now listed in the **Global View** at the bottom of your window.



Audio track settings from global view

As for any other track in your score, it is **from the Global View** that you can adjust or activate the :

- volume
- panning
- equalization
- solo mode
- mute mode

6 different filters can be applied to your audio track. These **filters allow you to isolate or eliminate certain frequencies** to better discern the instruments in your track.

You also have the possibility to change the pitch of your audio track to **semitones** and to adjust it to hundredths of a tone (**cents**).



Audio track filters

Export options and embedded files

Export options specific to the audio track are accessible from the Perform tasks menu.

The **Embedded Audio File** option allows you to export your Guitar Pro file including your audio track.

So when you open this export, the audio track window will appear directly in Guitar Pro.

Please note that by default your audio track will be automatically embedded into your file, simply make sure to uncheck the **embedded audio file** option if you do not wish to embed the audio track into your file.

The **Extract Audio File** option allows you to export the audio file in .MP3 format only.

Miscellaneous

- The following audio formats can be imported: mpeg / m4a / wav / flac / x-aiff / ogg
- A selection in your score will automatically make a selection in the audio track (but not the opposite)
- A selection of several bars is made from the duration bar in the audio track
- Sync points can only be added in the zone between the two brackets
- The audio track can be zoomed using your trackpad/mouse, the zoom options in the audio track window or the Perform tasks menu.

Chapter 6

Import and export files

Guitar Pro offers you the possibility to import and export a wide range of file formats. This chapter details what are the compatible formats and how to import/export these files in Guitar Pro. Print options are also developed in this chapter.



Michael Massen (<https://unsplash.com/@mgmaasen>)

File import

Guitar Pro lets you open files in different formats than specific Guitar Pro formats. Export options are available from the **File > Export** menu.

ASCII import

To import ASCII files go to the **File > Import > ASCII** menu.

```
E |-----|
B |-----|
G |-----|
D |-----2,---0-----0L-0-----0h-2-----2h-0-----|
A |-----2-----2-----0-----2-----|
E |-----0-----0-----0-----|
```

ASCII file example

Guitar Pro is able to analyze the ASCII text files to extract the musical information. It is possible to get a Guitar Pro score you can play, modify, or print from a symbolic score.

Guitar Pro imports notes, rhythm, effects and bar changes. The import is done on the active track. So it is possible to successively import several files corresponding to the different instruments.

The imported file can contain comments or misc. text. Guitar Pro is able to extract the tablature whatever the content of the file is.

The only rules to respect for the import to work are:

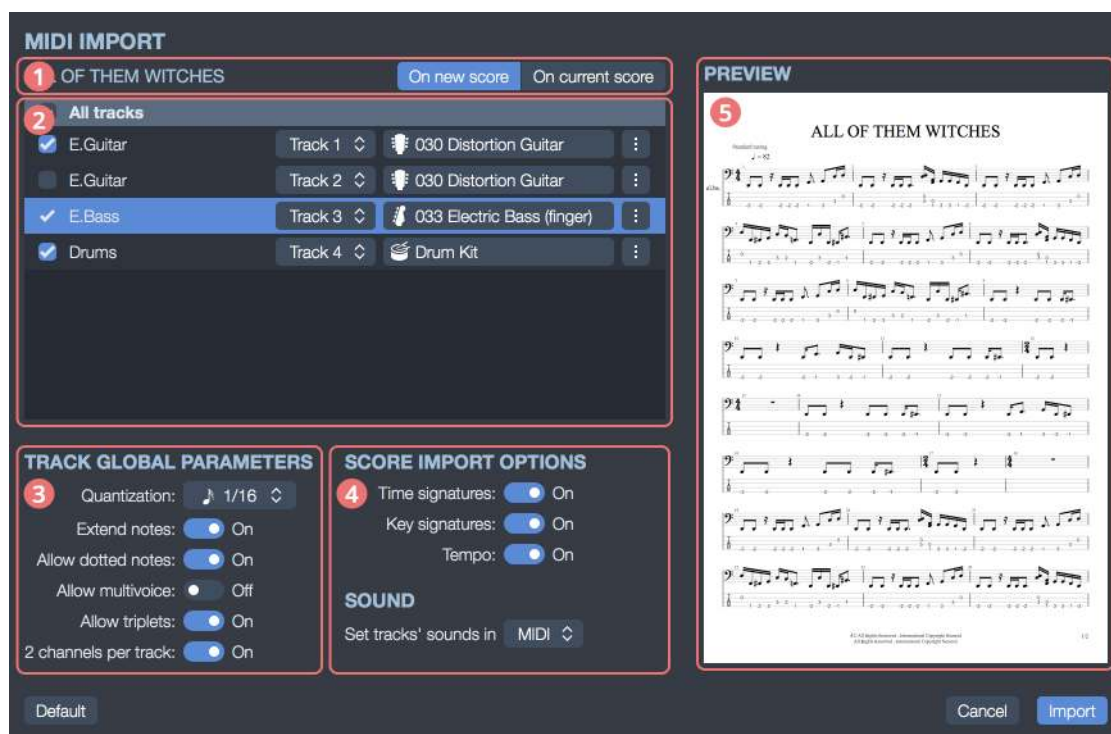
- Lines have to be represented by series of hyphens: `-`.
- Bar changes have to be indicated by a vertical bar on each of the strings: `|`.
- No empty line has can be present between two strings of a same line of tablature.
- Comments inside the tablature lines are prohibited.

Once an ASCII import is complete, it is often necessary to review the rhythm, so the bars be complete. The Check bar duration tool (**Tools** menu) can come in handy in that case.

If the score is played and the bars are not complete, the rhythm will be false, and the notes beyond the bar duration won't be played.

MIDI import

The **File > Import > MIDI** menu allows you to import a MIDI file into Guitar Pro. Guitar Pro supports MIDI formats from 0 to 1.



MIDI import window

1. Destination score
2. Track selection
3. Global parameters
4. Score options
5. Real-time preview

Destination score

This option allows you to choose to import your MIDI file either in a new file or in the current one. In the second case, the MIDI tracks will be added after the last track of your active file.

Track selection

You can choose which tracks to include and which tracks to exclude by checking or unchecking them.



1. If checked, track will be imported
2. Destination track
3. Instrument
4. Individual parameters

Destination track

Each track of the MIDI file can be associated to a new track of the final import.

By default, each MIDI track will be associated to a distinct track of the final import.

In the particular case where Guitar Pro detects a grand staff, the two MIDI tracks will be associated to the same track of the final import, but this can be modified manually to associate the second staff to an independent track.

If you select the same final track for several MIDI tracks, all the MIDI tracks will be merged and imported on the same track.

Track instrument

The instrument is determined by the 'Program change' information indicated in the MIDI file for each track. When this information is not in the file, the instrument will be a piano by default. By clicking on the button, you will open a window to choose the instrument which allow to select:

- The instrument (MIDI or RSE)
- The tuning
- The staff count
- The notations
- The color and icon of the track
- The sound

“

Sometimes, drum tracks are detected as piano tracks, or guitar tracks have a grand staff. This is because the MIDI source file does not contain the correct *program change* data.

To fix this, simply click the instrument to change the instrument or the staff count to force a simple or grand staff.

Track individual parameters

You can adjust individual score settings for each track, see the next part.

Global track parameters

You can set both global track parameters, that will be applied to all tracks, and individual track parameters.

Quantization

The **quantization** determines the rhythm accuracy of the imported notes.

For instance, if the quantization is based on the quarter note and the original rhythm was four eighth notes, these four eighth notes will become a quarter note chord based on the beat.

On the other hand, if the quantization is based on the sixteenth note and that the MIDI file includes real human playing, dealing with approximate rhythms, a too high quantization may alter the score precision by adding rhythms where it is not necessary. It is then necessary to adjust the file based on the original file and the desired result.

Set the minimum length of the imported notes. For MIDI file captured from live recording, it is recommended to choose a low quantization, as the duration will be approximate, on the other hand for an accurate but complex file, a high quantization will be recommended.

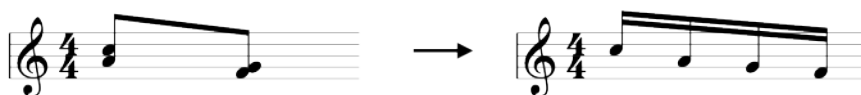
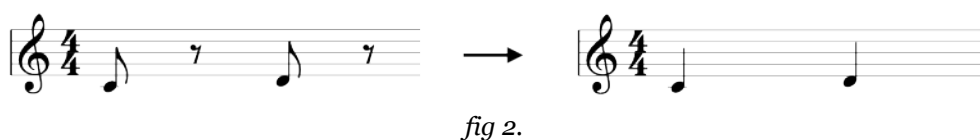


fig 1.

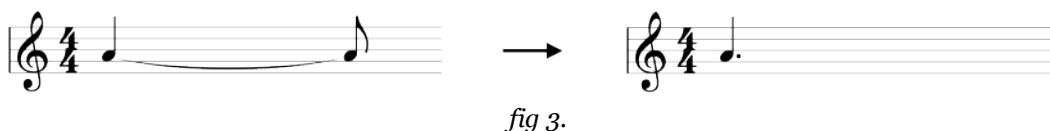
Increase the note value

If there is a silent between a note and the next one, this one will be increased in order to obtain a less complex and choppy rhythm.



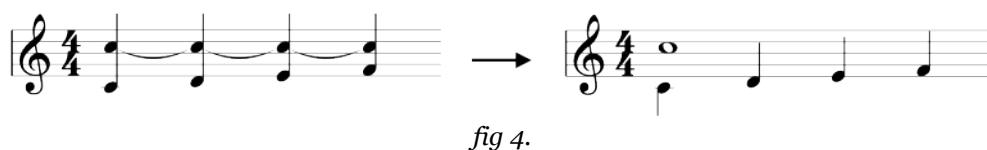
Import of dotted notes

Allows to transform tied notes in dotted notes if the general value of the note allows it.



Authorize multivoice

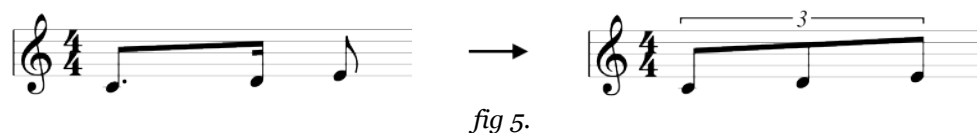
If some notes are overlapping on the duration, one of the note will be placed on an other voice for a better fluidity.



Authorize triplets

If a note length is close to a triplet length, then it will be considered as such.

If the MIDI file is live recorded, it is not advised to activate this option because with this duration the file is usually really approximate, so a note is often considered as a triplet even if it isn't one in the original song.



Two channels per track

The source file may have been recorded with 2 channels per track. Check this option if it is the case.

Score options

Several options are available to optimize the score depending on the MIDI file content.

Time signatures import

Imports the existing time signatures in the MIDI file.

If the option is not activated and 'New file' is selected, the time signature will be in major C by default.

Key signatures import

Imports the existing key signatures in the MIDI file.

If the option is not activated and 'New file' is selected, the key signature will be 4/4 by default and the notes will be divided according to this key signature.

Tempo import

Imports the existing tempos in the MIDI file.

If the option is not activated and 'New file' selected, the tempo will be 120bpm by default.

Set sound tracks in MIDI / RSE

Sets all tracks in MIDI or RSE sound.

Score preview

The score preview displays the currently selected track, and allows you to previsualize it before importing.

The score preview is automatically updated each time a parameter is modified.

MusicXML, PowerTab and TabEdit import

The **File > Import** menu allows you to import standard and compressed **MusicXML** files into Guitar Pro.

Created by Recordare®, MusicXML is a XML description of a music score. This is a universal exchange format that is now available in most music softwares programs.

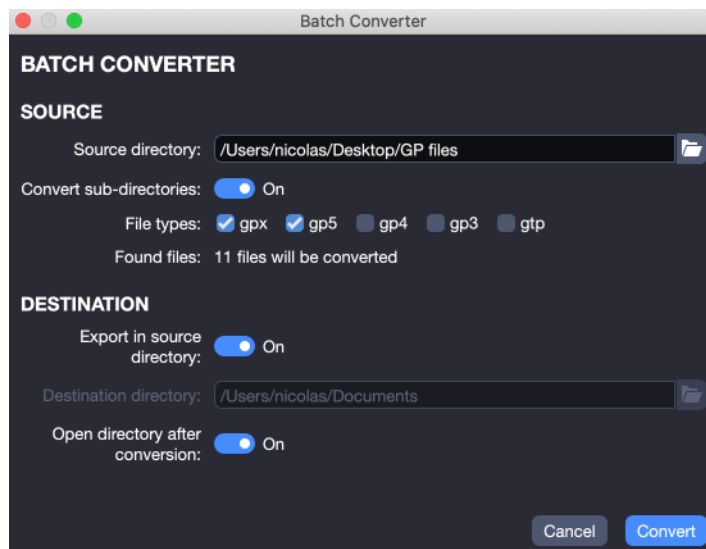
If you want to learn more about MusicXML we invite you to consult this link (<http://usermanuals.musicxml.com/MusicXML/MusicXML.htm>) .

You can import **PowerTab®** and **TabEdit®** formats from the same menu.

Batch converter

Guitar Pro includes a batch converter tool that allows you to convert all your former Guitar Pro files from Guitar Pro 1 to 6 (.gtp,.gp3,.gp4,.gp5,.gpx) into Guitar Pro 8 (.gp) format.

You can access it from the **File > Batch converter** menu and it appears as show below.



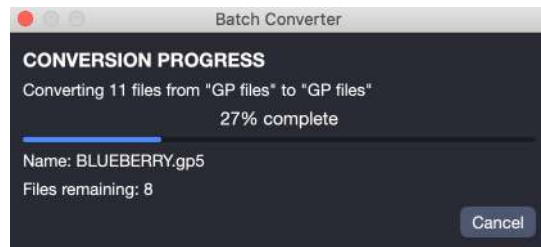
Batch converter window

Browse your computer from the **Source Directory** entry, and select the folder (and subfolders, if any) containing the files to convert.

Depending on the file types preference you applied (.gpx, .gp5, .gp4, .gp3, .gtp) Guitar Pro will announce how many files have been find from this location and will be converted.

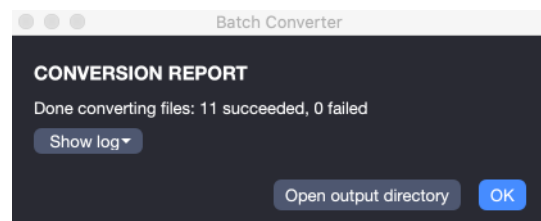
Select where do you want to export these files from the **Destination** section, either in the source directory or to an other location.

Make sure you applied the correct settings and select **Convert**.



Conversion in progress

A progress window appears and a conversion report is displayed at the end of the process.



Conversion report

Note that your original files are not deleted and are still accessible from the original location.

File export

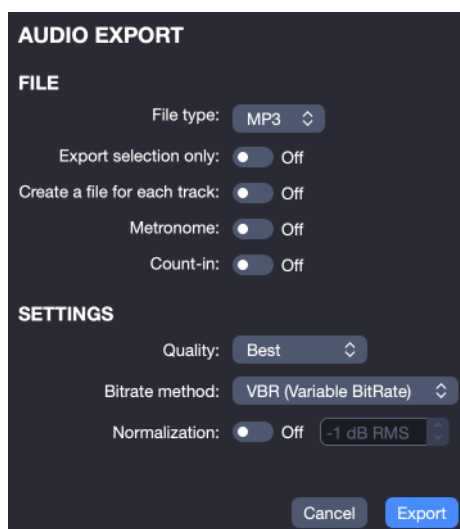
Guitar Pro let you save files in other formats, thus allowing to exploit them in other programs. Export options are in **File > Export**.

Audio exports

Guitar Pro allows you to export your Guitar Pro scores into the following audio formats: **MP3**, **WAV**, **OGG**, **FLAC** and **AIFF**. Export from the **File > Export > Audio** menu.

This will allow you to save an audio copy of your score, and for instance allow you to listen to it by use of any regular audio player, without Guitar Pro. If you want to export just a specific part of your score, simply make sure to do a multiple selection prior to your export and check *Export only selection*.

It is possible to export each track in a separate file, and to include or ignore metronome and countdown.



Audio export window

ASCII export

The **File > Export > ASCII Tab** menu lets you export the active track into ASCII format.

```

E |-----|
B |-----|
G |-----|
D |-----2 .-----0-----0L-0-----0h-2-----2h-0-----|
A |-----2-----2-----2-----0-----2-----|
E |-----0-----|

```

ASCII export example

An ASCII tablature is a simple text file, used to write tablatures for guitar, bass or drums. It uses only letters, numbers and basic ASCII symbols. Consequently, this format is very popular and widespread.

Symbol	Meaning
L	tied note
x	dead note
h	hammer on/pull off
b	bend
s	slide
~	vibrato
g	ghost note
>	accentuated note
t	trill
M	palm mute
.	staccato
P	popping (bass)
S	slapping (bass)
+	tapping
W	wide vibrato
<	fade in
w	whammy bar
=	tremolo picking
v	brush up
^	brush down
V	pick stroke up
n	pick stroke down

MIDI export

The **File > Export > MIDI** menu exports the score into a MIDI (format 1) file ().

To choose not to export a track, just mute it in the left part of the global view.

Guitar Pro allows you to use 2 channels for a single track to enhance the sound restitution. Some software does not support this functionality. So if you have a problem opening Guitar Pro exported MIDI files, use a single channel per track.

MusicXML export

The **File > Export > MusicXML** menu lets you export the score into MusicXML format.

Created by Recordare®, MusicXML is a XML description of a music score. This is a universal exchange format that is now available in most music softwares programs.

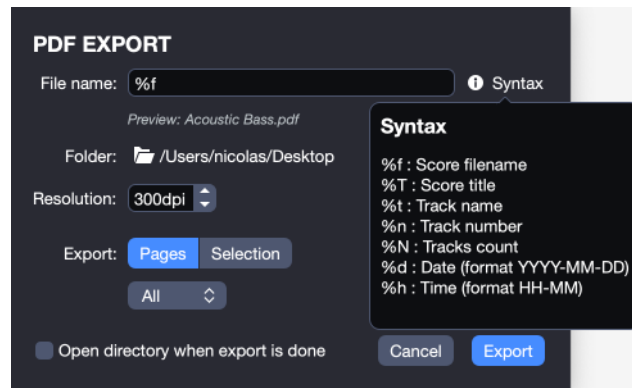
If you want to learn more about MusicXML we invite you to consult this link (<http://usermanuals.musicxml.com/MusicXML/MusicXML.htm>) .

PDF export

The **File > Export > PDF** menu allows you to export the entire score or just a selection into the Adobe® PDF® format, readable and printable by anybody who uses the free Adobe® Reader® software, or any other PDF reader.

The exported file contains vector paths, thus is suitable if you need a scalable picture.

The export will respect the View (Page or Screen) you selected from the View menu but also the layout options applied from the **File > Stylesheet > Page & Score format** menu.



PDF export window

From this export window you can:

- name your PDF file
- select the destination folder
- select the resolution of your PDF file
- export one page, a selection of pages or all the pages of your score (select Pages)
- export just a selection in your score. Selection that you previously made using your mouse (select Selection)

Once your settings and preferences are correct, simply select the **Export** option to confirm the export.

Note that you can decide to automatically open the directory when the export is done, or manually retrieve your file from the destination folder you selected.

“ Place your mouse over the “Information” Syntax bubble placed next to the File name entry, to display a list of tokens that will allow you to name your file automatically. A preview of the file name appears below the File name entry.

Token	Name	Function	Example
%T	Score title	name your exported file based on the score title	Anatole.png
%t	Track name	name your exported file based on the name of the current track	E.guitar.png
%n	Track number	name your exported file based on the number of the current track	3.png
%N	Tracks count	name your exported file based on the total number tracks	5.png
%d	Date	name your exported file based on the export date	2022-03-30.png

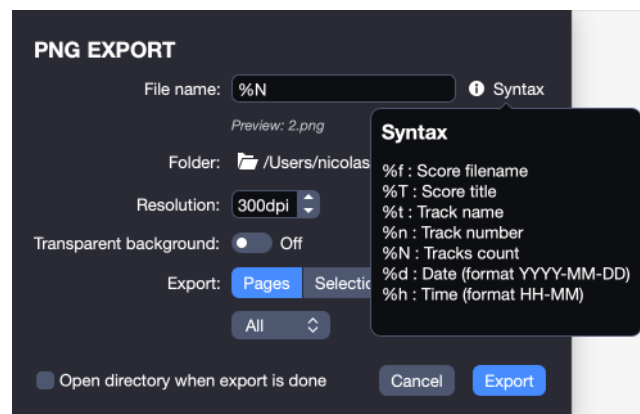
TokenName	Function	Example
%h	Time	name your exported file based on export hour 13-03.png

PNG export

The **File > Export > PNG** menu allows you to save the score in the form of a picture file. This function is handy if you plan to publish your creations on a web page, for example. The PNG format is adapted to computer screens.

The image you get from the export is exactly the same as the image you see in the Guitar Pro window.

The export window options are almost the same as those described above for the PDF export, so we invite you to **consult the previous section**.



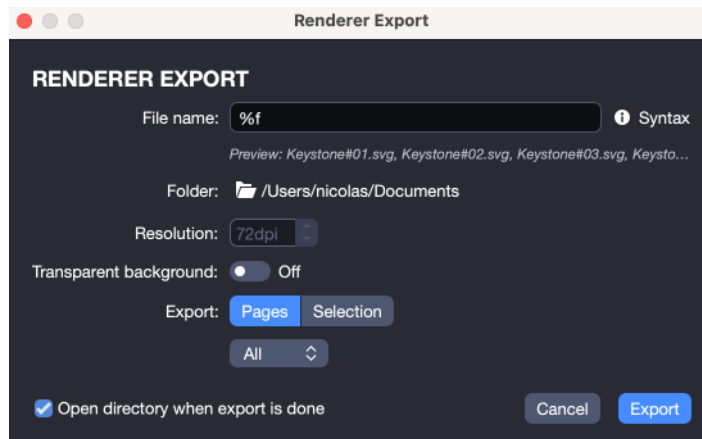
PNG export window

Please note that a **Transparent background** option is available for PNG export though. This can be useful if you want to include your export on a colored image or background.

SVG export

The **File > Export > SVG** menu allows you to export your file as a SVG file. The SVG (Scalable Vector Graphic) file format is a popular tool for displaying two-dimensional graphics and illustrations on websites. Also as a vector file, it can be scaled up or down without losing any of its resolution.

The export window options are almost the same as those previously described for the PDF export, we invite you to **consult the PDF export section** for more information.



SVG export window

Please note that a **Transparent background** option is also available for SVG exports. This can be useful if you want to include your export on a colored image or background.

Printing

Go to the **File** > **Print** menu to get a printout of your score ( on Windows,  on macOS). Printing is also possible from the toolbar if the Guitar Pro window is wide enough to display this button .

Print options depend on what your printer offers. Use the *Stylesheet* to customize fonts, page setup, margins, and all other page settings, accessible from the **File** > **Stylesheet** menu.

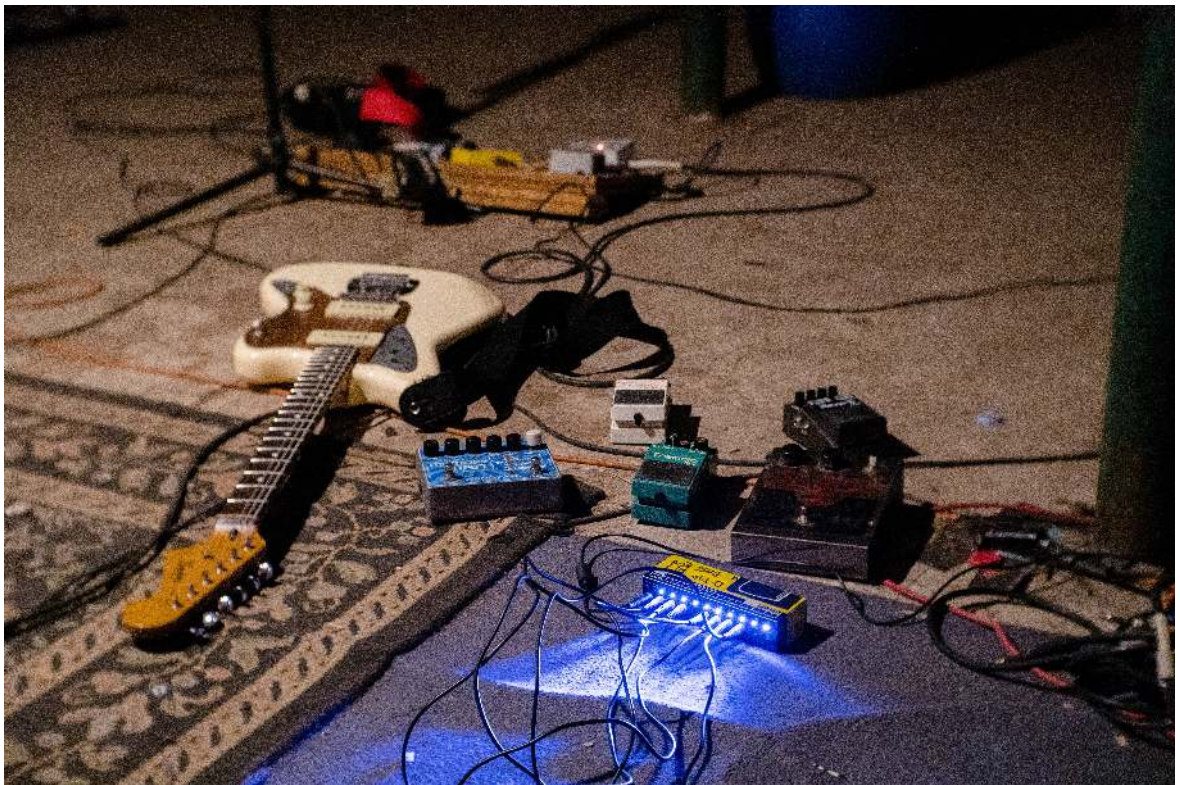


To get the best print result, please make sure to install the most recent driver available for your printer.

Chapter 7

Tools

Guitar Pro includes all the main guitarist tools to enhance your experience. The next chapter details how to use the chord diagrams generator, the scales tool and scales diagrams, the command palette, the tuner, but also the file protection options, the different instrument views and the Fretlight feature.



Bernie Almanzar (<https://unsplash.com/photos/cCyojGPS8eQ>)

Chord diagrams

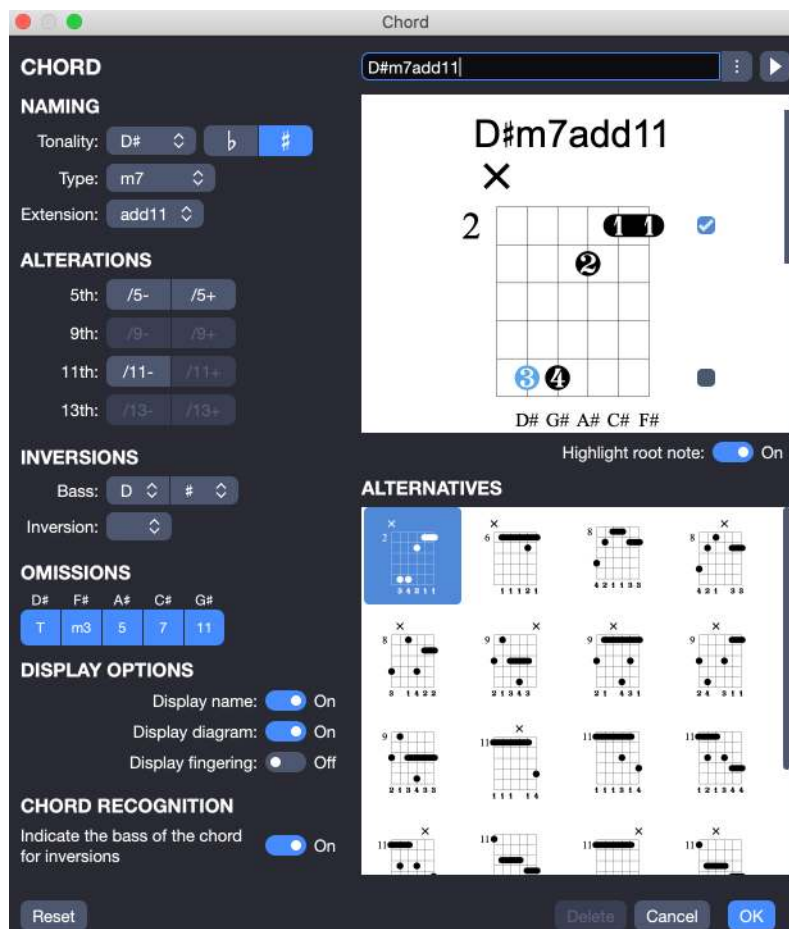
Diagram creation

The chord diagram generator not only allows you to make your tablature richer, it constitutes a genuine reference tool for guitarists, even independently of the tablature.

To open the chord diagram tool, go to the **Note > Chord** menu or use the A keyboard shortcut. You can also modify an existing chord by clicking on it in the score.

Just like every tool in Guitar Pro, the Chord Diagram Generator automatically adjusts to the tuning chosen for the active track. You may therefore generate chord diagrams even for exotic tuning modes — such as cannot usually be found in chord charts.

The chord diagram tool is composed of several areas, these one are interactives and it is important to know how they work in order to make the best out of the chord diagrams tool.



Chord building

Chord building

The first part allows to build the chord by its name. Thousands of possibilities are possible.

When you select a tonality among the available chord diagrams list, Guitar Pro displays the position of the hand for this specific chord.

A list of equivalent diagrams is available, select the button next to the suggested chord name to have access to other names.

You can define a chord inversion (in which the Bass note differs from the root), or simply specify which note you want for the Bass (on the lowest string).

From this window, you have the possibility to hide or display in your score, either the name, the diagram or the fingering for your chord.

Main diagram

Once your tonality selected, your main diagram appears, that means that he will be added to your score, and so as its name, its fingering, and theoretical construct.

The fingering is displayed in the circle of the note (1 for the index finger, 2 for the middle finger and so on..). It also appears below the chord diagram. To modify it, a simple right click over a finger position will let you to change the fingering.

The option *Highlight root note* allows to change the color of the root note on the diagram (it is not reflected on the score).

You can build a diagram by selecting this one directly:

- Select a fret to add or remove a note.
- Use the scrolling bar to change the root fret.
- Barre chords are automatically suggested by Guitar Pro.

You may change the default name suggested by Guitar Pro that will appear in your score. Three chord name formats are available: Classic, Jazz and Rock.



To keep the chord name as appearing in the field, you just have to write an apostrophe (') just before the chord name.

Just above the diagram, a circle symbolises a string played open (i.e. without pressing a fret), while a cross symbolises a string that is not played.

Diagram list

A list of possible diagrams for the chord is displayed in the main area, those are listed by difficulty order. Select one of this diagram to make it your main diagram.

To listen to the selected diagram, select the playback button available from the top right corner of your *Chord* window.

Miscellaneous

When you open the chord diagrams window, the notes related to the selected beat are automatically placed on the main diagram if no diagram was previously defined for this beat.

When the **Show Diagram** option is enabled, the notes of the main diagram are automatically added to your score if no note was previously defined for the selected beat. If not, only the chord diagram will be displayed over the beat.

Please note that as for the tablature, it is not possible to display left-handed chords in Guitar Pro. However a virtual left-handed guitar neck is accessible from the **View > Show Fretboard View** menu (select the geared wheel).

The Stylesheet allows to change the diagrams size and their position in your score. For further information, see the corresponding chapter.

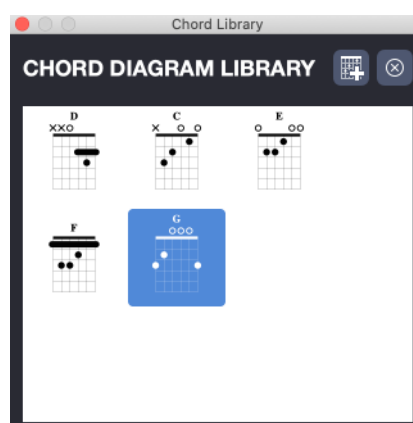
In short terms, the chord diagrams tool can have many functions:

- Adding chord diagrams to your tablature.
- Learning the different positions possible on the fretboard for a given chord.
- Knowing the name of a chord you found on your instrument, and learning other possible positions or fingering for that specific chord.
- Retrieve the positions of the standard chords with exotic tunings of your instrument.

Chord diagram library

When you create a chord diagram, it is added to the track's chord diagram library. You can access this library from the edition palette, by clicking on the *Chords* button. You can also create a chord by clicking on the + button in this window.

Chords that only the name is displayed on the score have their diagrams greyed-out.

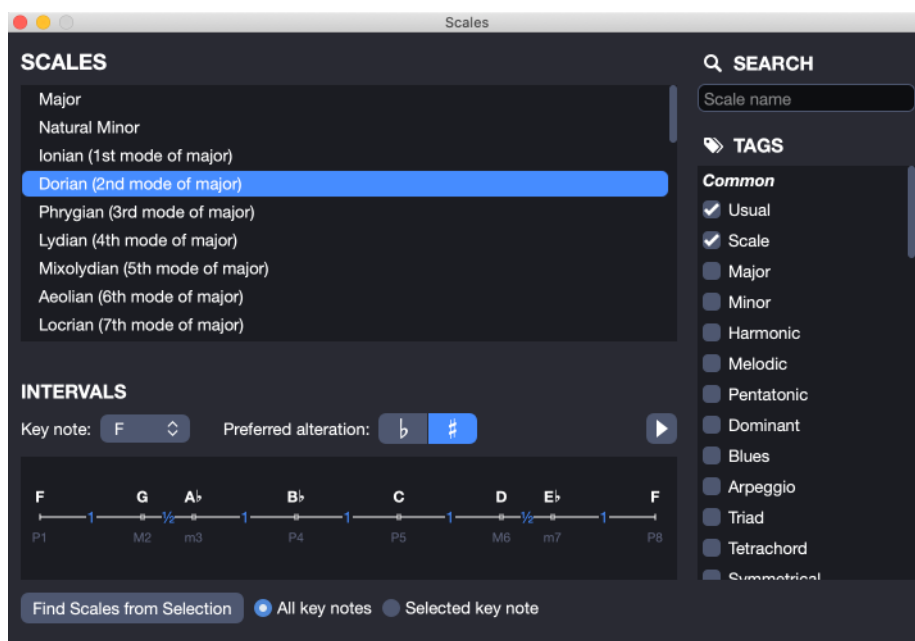


Track chords

Scales

The Scale Engine allows you to view and listen to a great number of scales in any tonality. It can also retrieve the scale used in a score.

To activate the scale engine go to the **Tools > Scales** menu.



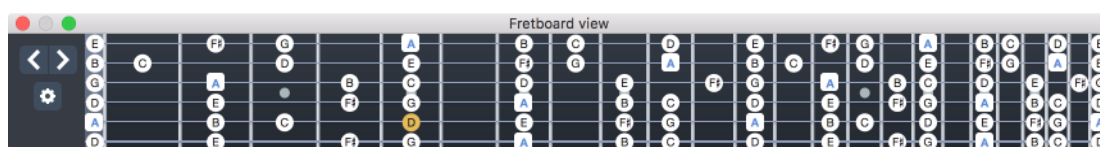
Scales library

Scales library

Guitar Pro proposes over **1000 different scales**. To find a scale, you may either check some Tags to filter your search, or use the search engine based on a key word. The scale will appear in the chosen tone.

Guitar Pro displays the notes on the scale. To listen to them, click on the play button. Guitar Pro also shows the way the scale is constructed, with an indication of intervals and semi-tones between notes.

Just like all of the other Guitar Pro tools, the way the notes are displayed on the fretboard is related to the tuning chosen for the active track.



Scale on the fretboard



Scale on the keyboard

Analysing the scale used in the score

Select the bars to analyze from your score, and click on *Find scales from selection*. Guitar Pro shows you a list of possible tones and scales, and indicates percentage statistics of their occurrences, in descending order.

If the scale search gives bad results, it may be because the score includes a change of tones. In that case, you need to find that change by ear, and limit your scale analysis to a range of bars with no tonal change.

Guitar Pro does not allow you to directly place a scale from the *Scale* tool on the tablature. However, by displaying the scale on the fretboard, it is then easy to click on it to place the notes on the tablature. You can also right-click to make the cursor move to the right after adding a note. The operation is then really quick.

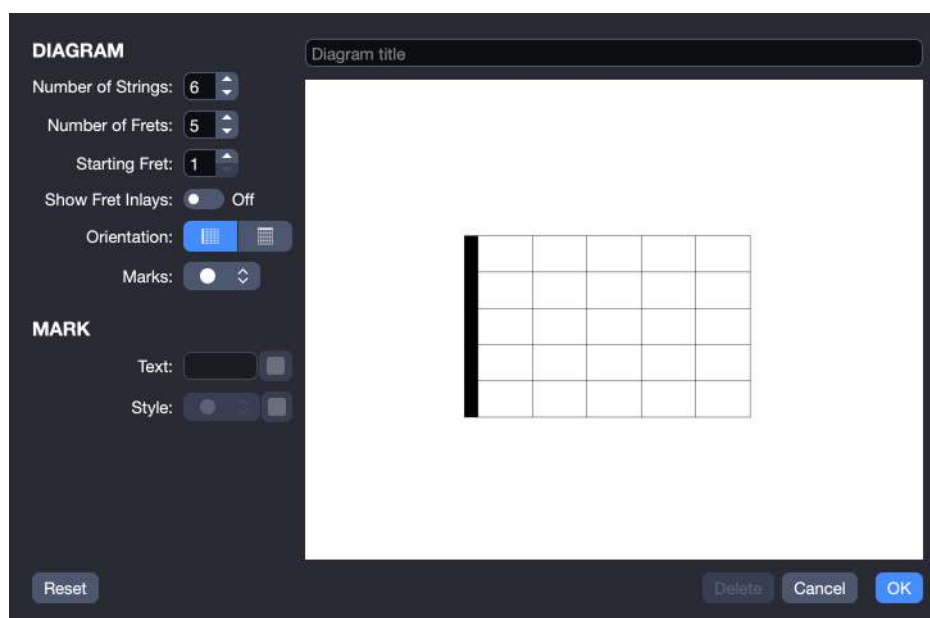
Scales diagrams

The **scale diagram** feature is accessible from the **Note > Scale diagram** menu, the  + **F** keyboard shortcut, or even from the scale diagram icon in the edition palette  .

It is possible to create a scale diagram from an empty beat or from a selection of notes in your track.

Edit a scale diagram

Let's discover the scale diagram window that has been open for an empty beat and is therefore empty of data.

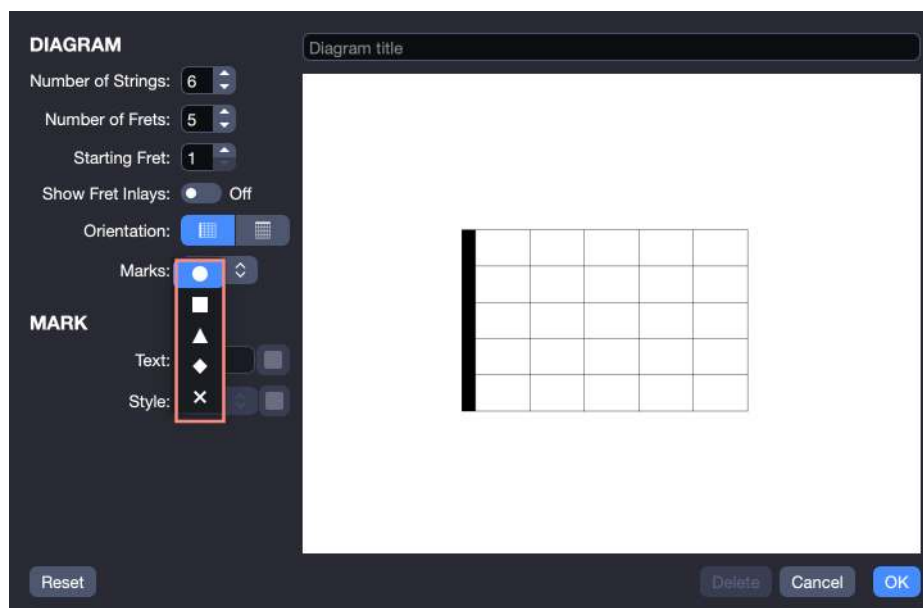


Empty scale diagram

From this window you have the possibility to:

- name your diagram
- select the number of strings (from 3 to 10 strings)
- select the number of frets (from 3 to 24 frets)
- select the starting fret. By default fret 1 from the top of the neck
- display or not the frets marks
- select the diagram orientation (horizontal or vertical)
- select the active symbol during editing

The selected symbol in the diagram section will be the one applied to your notes when editing your diagram.

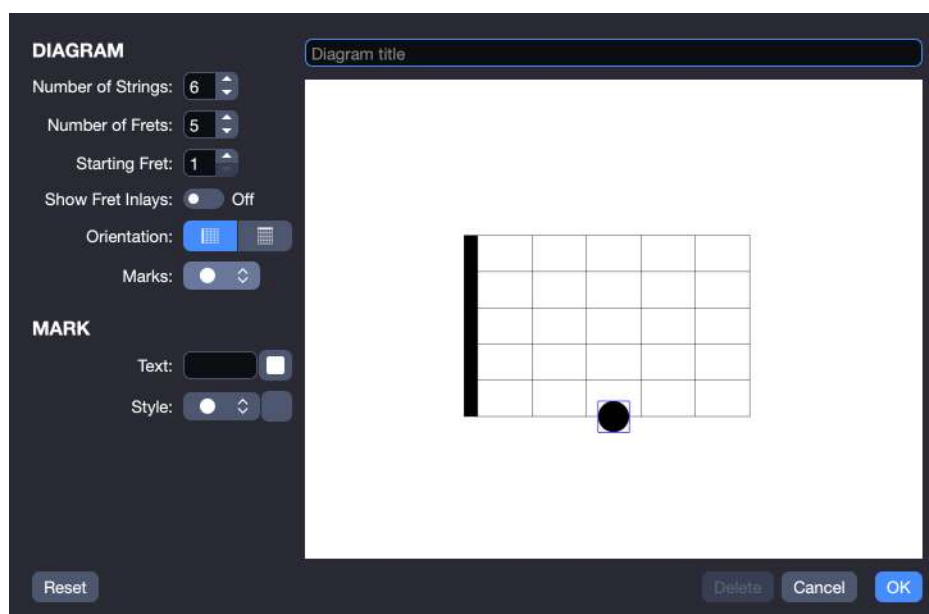


Symbols

However, please note that it is possible to modify and apply a different symbol for each note and to insert text within each element (note name, fingering,...) but also to modify the color of this text.

Add, delete, customize notes

Simply select one of the frets with your mouse to add the symbol applied from your settings in the diagram.



A click adds an element to the selected fret.

To remove an element, double-click on the note and the element will be removed from the diagram.

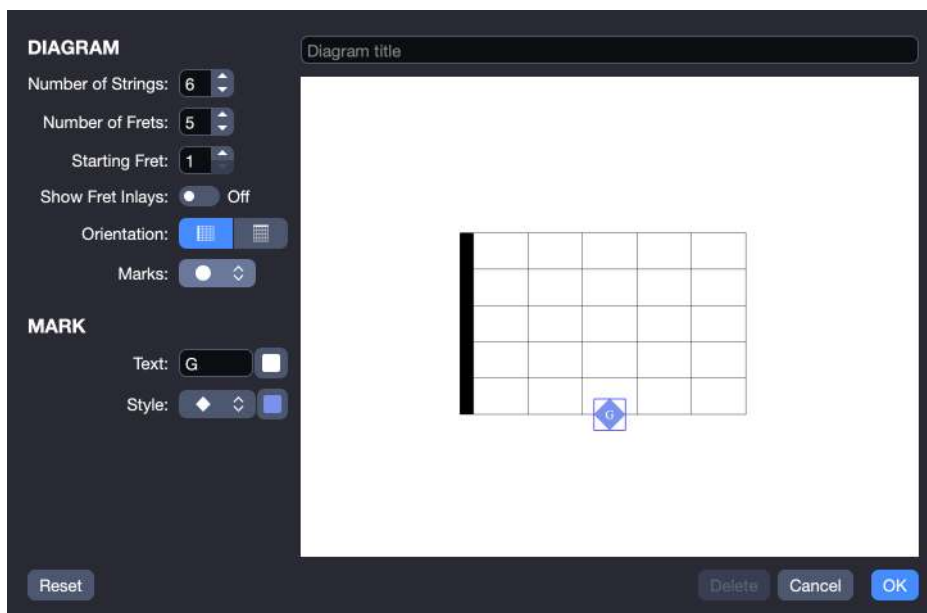
Note that the active note is surrounded by a square.

As mentioned earlier, each element can be customized independently of the symbol applied.

You can change:

- the symbol of the selected item
- the color of the selected item
- add text (3 characters) within the symbol
- change the color of the text.

To customize this item, make sure you have selected it, then change the item according to your needs as shown below.

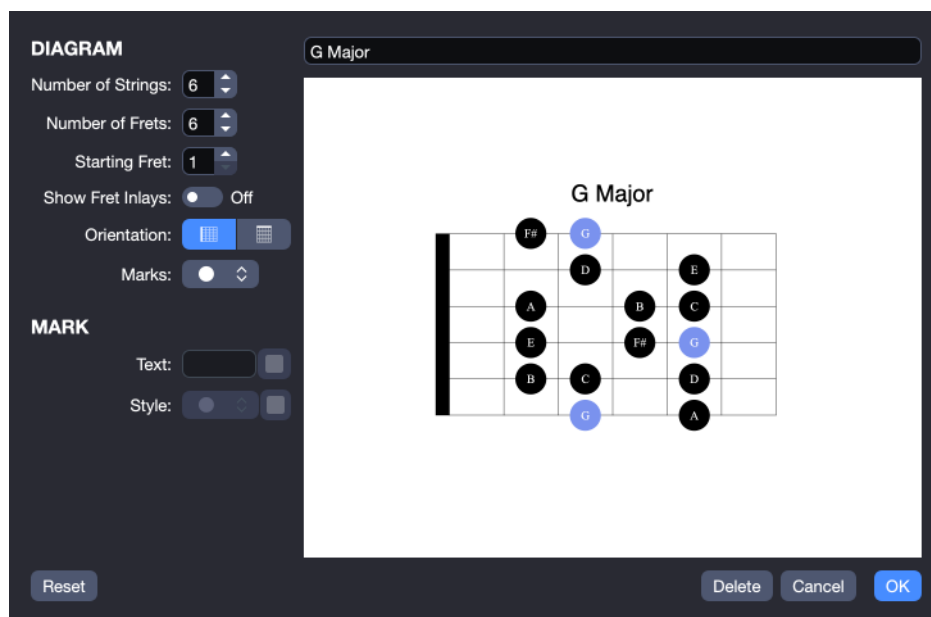


Customize an element

The customization of an element can be useful to highlight the tonic note of your scale or identify specific degrees, etc...

There is no limit. You can edit the elements you want within the limit of 24 frets and 10 strings.

You can therefore edit the scale diagram of your choice, such as the G Major scale shown below.



Scale diagram example

Once you have created your diagram you can select **OK** to add it to your track. Your diagram will be displayed above your staff, on the selected beat.

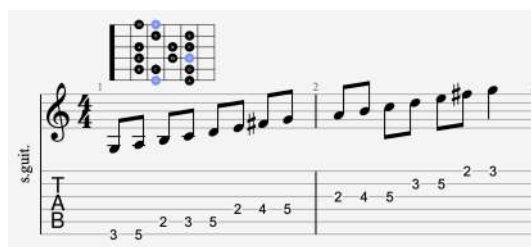


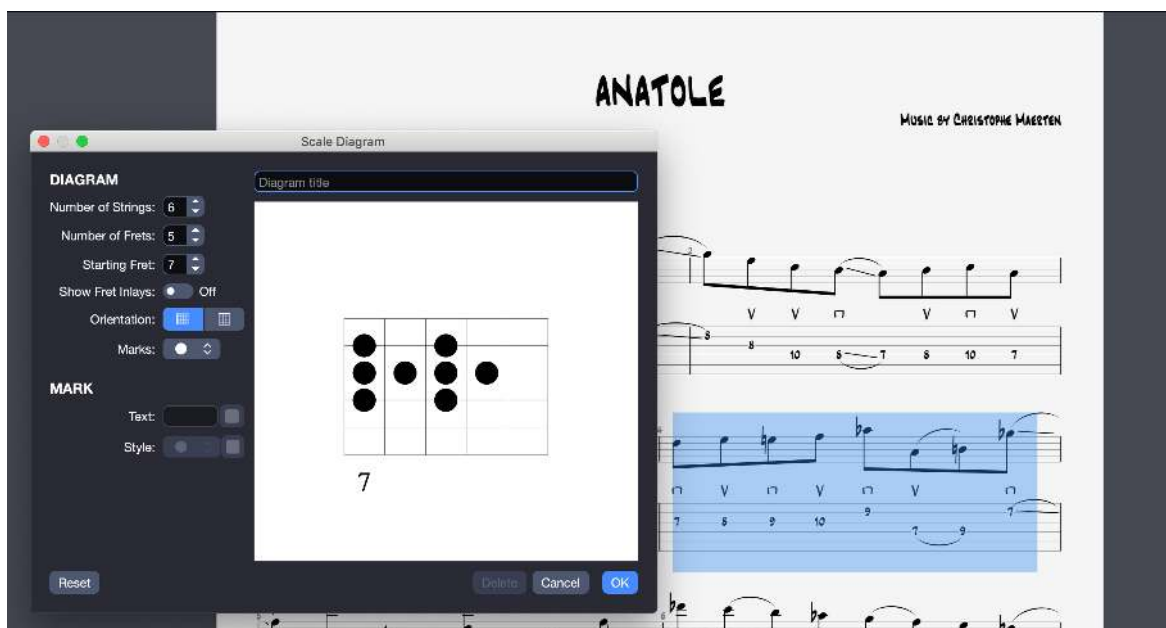
Diagram in the score

If you want to delete your diagram, simply click on the diagram in your score and select the **delete** option in the Scale Diagram window.

Finally, please note that you can use the **Reset** option in the Scale Diagram window to delete all the elements of your diagram and return to a blank diagram.

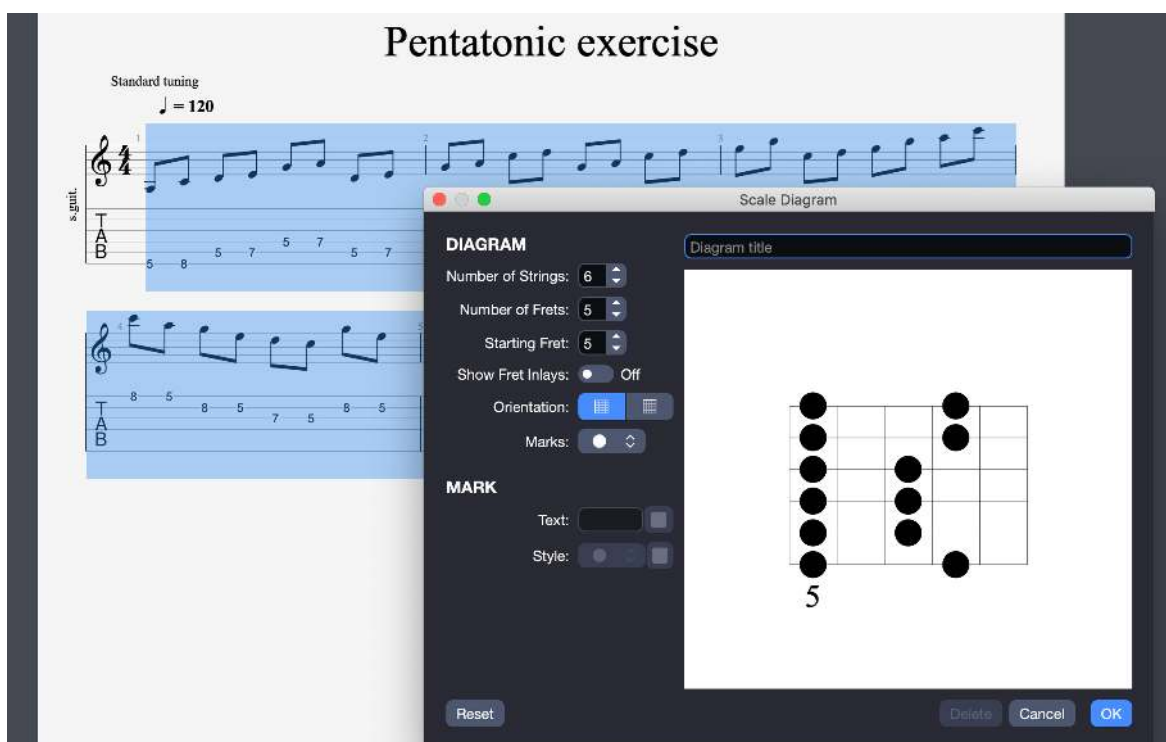
Edit a scale diagram from a selection

Editing remains the same. The only difference is that if you make a selection in your score before opening the scale diagram window, the selected notes will appear directly on the diagram.



Create a scale diagram from a selection

This can be very useful if you have already entered all or part of your scale in your score. It will be directly imported into your diagram, and all you have to do is customize it.



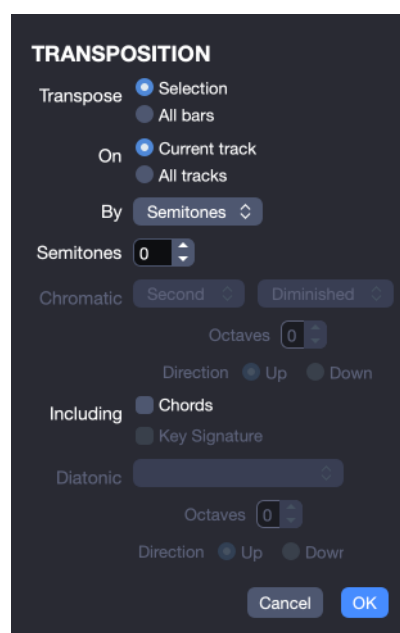
Create a scale diagram from a selection

Semitones, diatonic and chromatic transpositions

In addition to the tonality transposition options of the Track inspector, Guitar Pro comes with a transposition tool that you can access from the **Tools > Transpose** menu.

As a reminder, transposition is an operation consisting of moving a selection of notes up or down by a constant interval within a pitch.

Guitar Pro's transposition window appears as illustrated below.



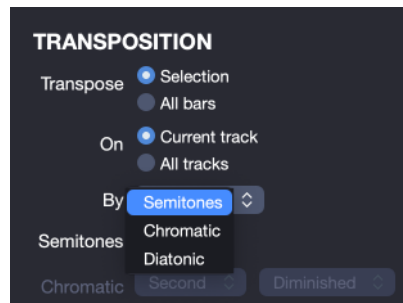
Transposition window

From this window you can select if you want to transpose a **selection** of notes, or **all the bars** in your track.

You can also decide whether to apply this transposition to the **current track** or to **all the tracks** in your score.

3 types of transposition are available:

- semitone transposition
- chromatic transposition
- diatonic transposition

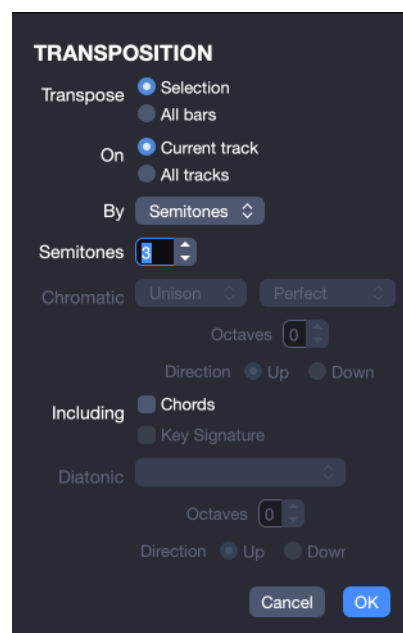


Transposition type

The transposition window options will be available depending on the type of transposition applied.

Semitones transposition

Simply select the number of semitones you want to apply to your transposition, then click OK. Your selection will be transposed by the number of semitones indicated.



Semitones transposition

Note that you also have the possibility to include your chord diagrams in your transposition or not.

The example below illustrates a bar transposed by 3 semitones and where the chord diagram has been transposed as well.

Original bar

3 semitones transposition

s.guit.

T
A
B

6 8 5 6 8 5 7 8

9 11 8 9 11 8 10 11

Transposition example

Chromatic transposition

The chromatic transposition allows you to transpose each note of the selection by a strict, predefined interval.

Select the interval number:

- unison
- second
- third
- fourth
- fifth
- sixth
- seventh

The interval quality (depends on the interval number applied) :

- minor
- major
- perfect
- diminished
- augmented

Specify whether you apply this transposition up or down, and if your transposition is applied beyond the current octave.

TRANSPPOSITION

Transpose ☒ Selection ☐ All bars

On ☒ Current track ☐ All tracks

By

Semitones

Chromatic

Octaves

Direction ☒ Up ☐ Down

Including ☐ Chords ☐ Key Signature

Diatonic

Octaves

Direction ☐ Up ☐ Down

Chromatic transposition

The example below shows the transposition of a minor third where the chord diagram has also been transposed.

Original bar: E $\flat$

transposition of a minor third including the chord diagram: G

1 2 3 4 1

6 8 5 6 8 5 7 8

4 1 3 0 2 4 1 2

Transposition example

Please note that it is possible to transpose the key signature as well with the chromatic transposition. Simply make sure you have selected the key signature box and apply the transposition to all the tracks.

The example below illustrates the transposition of an ascending minor third with the transposition of both the chord and the key signature.

The image displays a musical score for guitar with two measures. The first measure is labeled 'Original bar' and features a chord diagram for E-flat (6, 8, 5, 6, 8) and a melodic line starting on D4. The second measure is labeled 'Transposition of an ascending minor third including chord and key signature' and features a chord diagram for G (9, 12, 10, 12, 10) and a melodic line starting on F#4. The key signature changes from two flats (B-flat major/E-flat minor) to one sharp (F# major/G minor). The guitar tablature below the staff shows the fret numbers for each note: 6, 8, 5, 6, 8 for the first measure and 4, 1, 3, 0, 2, 4, 1, 2 for the second measure.

Key signature transposition

Diatonic transposition

Diatonic transposition is the translation of notes on the staff, by a defined intervals, without changing the key signature (and therefore the tonality).

The screenshot shows a 'TRANSPPOSITION' dialog box. It has several sections: 'Transpose' with radio buttons for 'Selection' (selected) and 'All bars'; 'On' with radio buttons for 'Current track' (selected) and 'All tracks'; 'By' with a dropdown menu set to 'Diatonic'; 'Semitones' with a numeric input set to 0; 'Chromatic' with two buttons 'Unison' and 'Perfect' (selected); 'Octaves' with a numeric input set to 0; 'Direction' with radio buttons for 'Up' (selected) and 'Down'; 'Including' with checkboxes for 'Chords' and 'Key Signature' (both checked); 'Diatonic' with a dropdown menu set to 'Third'; and another 'Octaves' with a numeric input set to 0. At the bottom, there are 'Cancel' and 'OK' buttons.

Diatonic transposition

Simply select the number of intervals you want to apply, the direction and if necessary the number of octaves.

The example below illustrates a diatonic transposition of 3 intervals upwards.

Original bar

Diatonic transposition of 3 intervals upwards

Diatonic transposition example

“ Please note that only the chord diagrams created via the chord creation options of the chord window (from the left side) will be transposed. If you have simply entered a chord name in the chord title field, the transposition will not be applied to the chord. If the diagram is not transposable, it will be deleted after the transposition and only the name will be displayed.

Instruments views

Instrument views in Guitar Pro are reproduction of a part of an instrument, and let you write notes by clicking on them.

To show the *instrument views*, use these 3 menus in the **View** menu:

- **View > Show fretboard view**
- **View > Show keyboard view**
- **View > Show drumkit view**

The keyboard shortcut is **Ctrl** + **F6** on Windows and **⌘** + **F6** on macOS. It reacts according to the type of the track you're on. Triggering this shortcut on a stringed instrument will show/hide the fretboard. Triggering this shortcut on a pitched instrument will show/hide the keyboard. On a percussion track, this shortcut is associated to the drumkit view.

You may also click on the instrument views icons on the right of the toolbar



Instrument views icons in toolbar

Guitar Pro features 3 instrument views: a **guitar fretboard**, a **keyboard** and a **drumkit** view.

- A track with a **pitched instrument** (fretted/stringed or not) can be displayed only on the **fretboard** and **keyboard** views: guitar, bass and others stringed instruments, pianos, synths, orchestral instruments, pitched percussions, etc.
- A track with a **non-pitched instrument** (i.e. purely percussive) can only show the **drumkit** view.

Fretboard and keyboard views can be displayed simultaneously, which allows you to see how to play the score on both instruments.

Shared features

Instrument views allows you to write notes with the mouse, by directly clicking on the notes. The **Previous** and **Next** buttons let you move in the score so you don't have to use your computer keyboard. A clic on an existing note will erase it.

Select the gear wheel located on the left of the instrument view window to access to options.

Various view options are available:

- **Show Beat:** to see only the notes on the selected beat.
- **Show Beat + Bar:** to see the notes of the selected beat and the notes of the active bar.
- **Show Beat + Next Beat:** to see the notes of the selected beat and the notes of the next beat.

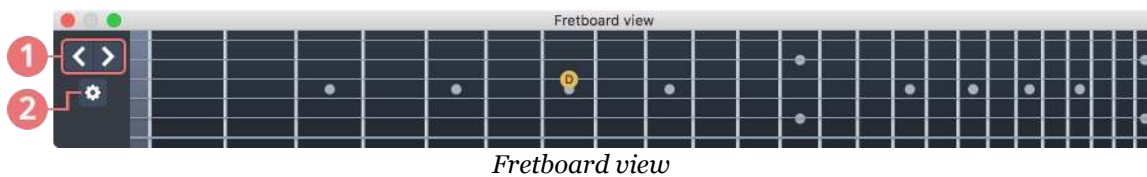
Fretboard and keyboard views

The fretboard view offers many features. It can be used to view the notes of the score, to enter notes, or to visualise a **scale**.

Moreover, the note pointed at by the mouse is displayed at 2 places (so you don't need to click on the fretboard):

- Under the mouse, by hovering the instrument. This is configurable via the options.
- In the left part (the number is the octave).

Fretboard view



1. Move the cursor left and right.
2. Settings

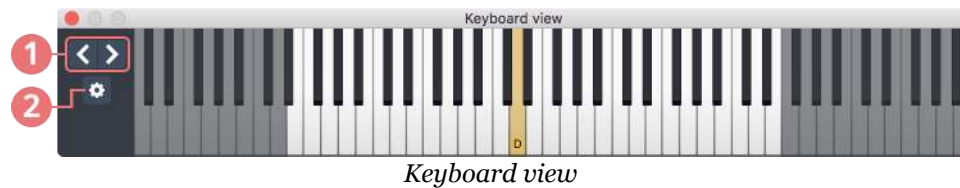
The fretboard automatically adjusts to the active track settings. The number of strings and the position of the capo are set by the track settings. If you change the active track, the fretboard will automatically update to reflect the new track.

To add a note on your score, simply select it from the guitar fretboard by clicking the fret and the string you want. To delete a note, just click on it.

“

By default, the view is suited for right-handed people. Left-handed mode is also available for the fretboard. Click on the settings button and enable the left-handed mode in the popup that opens.

Keyboard view



1. Move the cursor left and right.
2. Settings

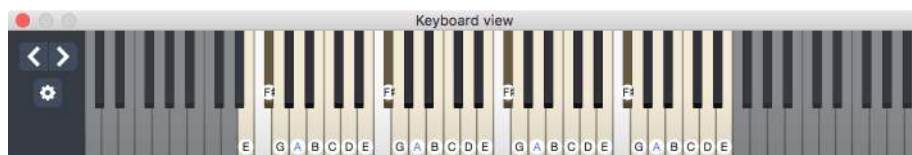
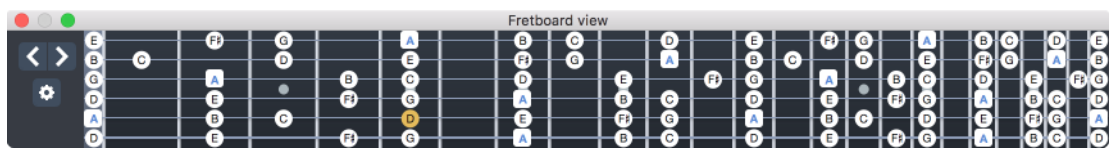
The keyboard view allows you to visualize the playable range of your current track. Unplayable notes, because too low or too high to be accessed by the instrument, are greyed-out and are not clickable.

To add a note on the score, just click on a key. To delete a note, click on that note.

“

It is possible to display both the fretboard and keyboard views at the same time.

Scales

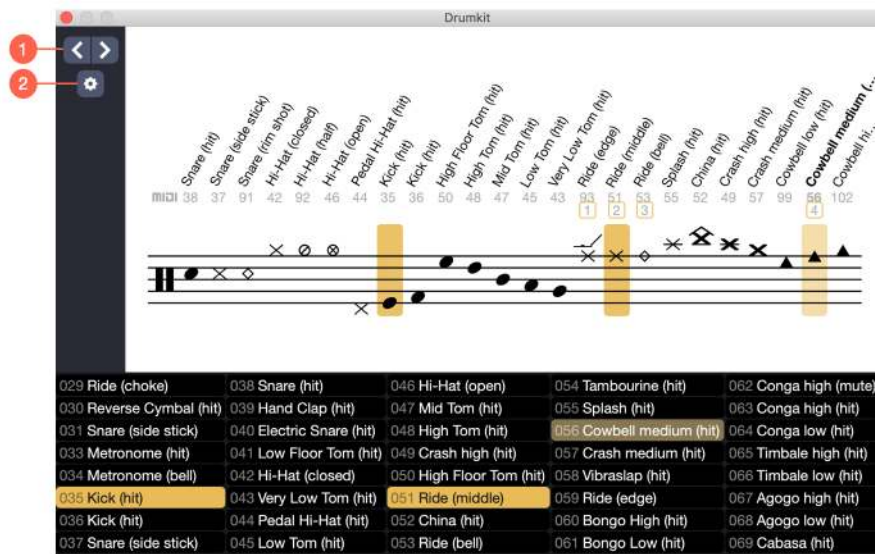


It is possible to show (or hide) a scale on the fretboard and keyboard views. Access directly to the scale tool window from your instrument view, by enabling the scale display, then by clicking on the button below to choose the scale.

You can still visualise your scale while entering your notes.

You may choose to highlight the root note or not. It will be shown as a square instead of a circle.

Drumkit view



Drumkit view

1. Move the cursor left and right.
2. Settings

The drumkit view window can be configured to show multiple views:

- **Staff view:** displays all the available drum elements for the current track.
- **MIDI view:** show MIDI elements.

Staff view

Select one of this element, Guitar Pro will show you which keyboard shortcut is dedicated for this element (numeric keypad), this will make your edition easier and faster. Available shortcuts depend on the staff line the cursor is on.

The note pointed at by the mouse is displayed. You don't need to click on the drumkit view element. This window shows you the name of the drums element pointed at but also its MIDI value.

MIDI view

The MIDI view allows you to visualize all the playable elements by the drumkit. Guitar Pro offers an extended elements palette compared to the standard General MIDI palette. To display only General MIDI elements, please select the option in the settings popup, accessible from the little gear icon.

Notes names

You have the possibility to choose how the notes names are displayed. Three options are available:

- Hide the name of the drumkit elements.
- Only display the element names under the mouse.
- Display all notes. Both the element names and the MIDI values will be displayed.



Changing the MIDI elements text size is possible from the settings popup.

Tuner

Guitar Pro comes with a built-in professional **polyphonic tuner** easily accessible from the toolbar . One single brush allows you to check your tuning for all your strings. The polyphonic tuner is in the lower part, while the monophonic one is in the upper part.

The tuner is set on the current track's tuning. The tuning notes are displayed from left to right, from bigger string to thinner string. Variations are calculated and displayed from their target value. The unit is the tone. The closer the red bar is to the center, the closer the string is to the target value. The bar becomes green when the string is in tune.

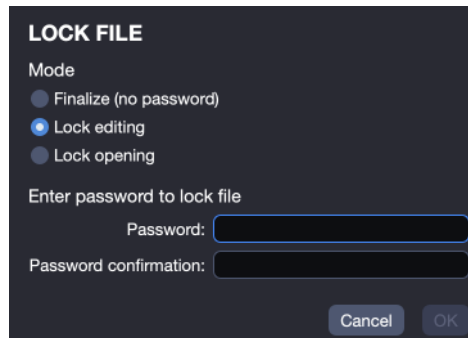


Polyphonic tuner popup

To be more precise, you may want to play only one note at a time: this note will be detected and displayed in the upper part. Also, by clicking on a specific note, you can select it to be displayed in the upper part.

File protection

Guitar Pro allows you to protect your file and decrease the possibilities to see it modified, what could be really useful if you want to protect your work or for instance share it with your students and prevent modifications, in case you are a teacher.



Locking/unlocking window

Go to the **File > Lock/Unlock** menu and access these protection options:

- **Finalize:** Finalize a file and prevent unwanted modifications. You simply have to unlock your file to be able to modify it again.
- **Lock editing:** prevent any modification. The file is protected by a password. This option is useful for teachers wishing to distribute their files and avoid modifications by students.
- **Lock opening:** Makes it impossible to open the file without the password. Useful for websites selling online lessons for instance.

“

Please make sure to note or save your password as you won't have any possibility to open your file if the password is lost. Also note that the password does not constitute an absolute guarantee that your file can not be opened by a person with dubious intentions. It is a soft protection which does not involve complex algorithms.

Fretlight



Guitar Pro is natively compatible with Fretlight (<https://fretlight.com/>) ® guitars. These guitars feature small LEDs that light up to show which frets you should put your fingers on.

Unlike previous Guitar Pro versions, it is no longer necessary to pay an extra fee to enjoy the capabilities offered by your Fretlight guitar with Guitar Pro.

“

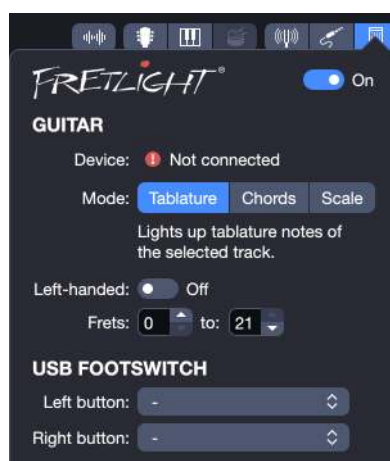
Fretlight Wireless is only available on Windows 10, macOS from 10.10 and with Bluetooth 4.0.

Enabling Fretlight

However, the Fretlight button is not visible by default in the toolbar. To make it visible, go to the **Interface** tab in the preferences window (**File > Preferences** menu on Windows, or **Guitar Pro 8 > Preferences** menu on macOS). Then check *Show Fretlight button*. It will then appear as follow from the toolbar .

Once enabled, you will notice that a new icon appeared in your toolbar at the top right corner. This button opens a popup, allowing you to configure what is displayed on your Fretlight guitar. Available options are the following.

Fretlight Settings



Fretlight settings popup

Enable / disable

The button at the top-right corner of the popup enables or disables the display on your Fretlight guitar. However, settings are saved for a later enabling.

Device

You may want to choose which device to link to Guitar Pro, among those plugged in USB or connected via Bluetooth to your computer.

Mode

This mode corresponds to what is actually displayed on your Fretlight guitar.

- **Tablature:** Only tablature notes will be lit up on the Fretlight guitar, depending on the cursor position.
- **Chords:** Only tablature chords will be lit be on the Fretlight guitar, depending if a chord is present at the cursor position.
- **Scale:** Only the notes from the selected scale in the Scale window will be lit up on the Fretlight guitar.

Left-handed

Check this option to tell to your Fretlight guitar to take into consideration that you are left-handed when lighting LEDs up.

Fret range

It is possible to restrain the display to a sub-part of the fretboard. Select the first and last fret between which you want LEDs to actually be lit up.

USB pedal buttons assignation

The Fretlight USB pedal allows you to control Guitar Pro without using the mouse. It becomes very hard to assign to these buttons actions that you often need to do, among what is available.

Fretlight Wireless Guitar

Guitar Pro is also compatible with Fretlight Wireless Guitars (<https://fretlight.com>) (Bluetooth). This feature is supported from macOS 10.10 and Windows 10 only, it will require at least Bluetooth 4.0.

Once activated your Fretlight guitar will automatically be detected by Guitar Pro after a short syncing time (about ten seconds) and then appear as **Connected** in the Fretlight preferences window.

If your Bluetooth guitar does not appear as connected:

- Make sure your computer meets the minimum requirements Windows 10 or macOS 10.10.
- Make sure your computer use at least Bluetooth 4.0 and that the Bluetooth option is enabled.
- Make sure that your Fretlight guitar is not already connected to an other peripheral or program.
- Reset the Fretlight guitar by pushing the black button located next to the mic USB entry.
- Press it until all the lights flash
- Then open Guitar Pro and one of your file, your Fretlight guitar should connect automatically.

Command Palette

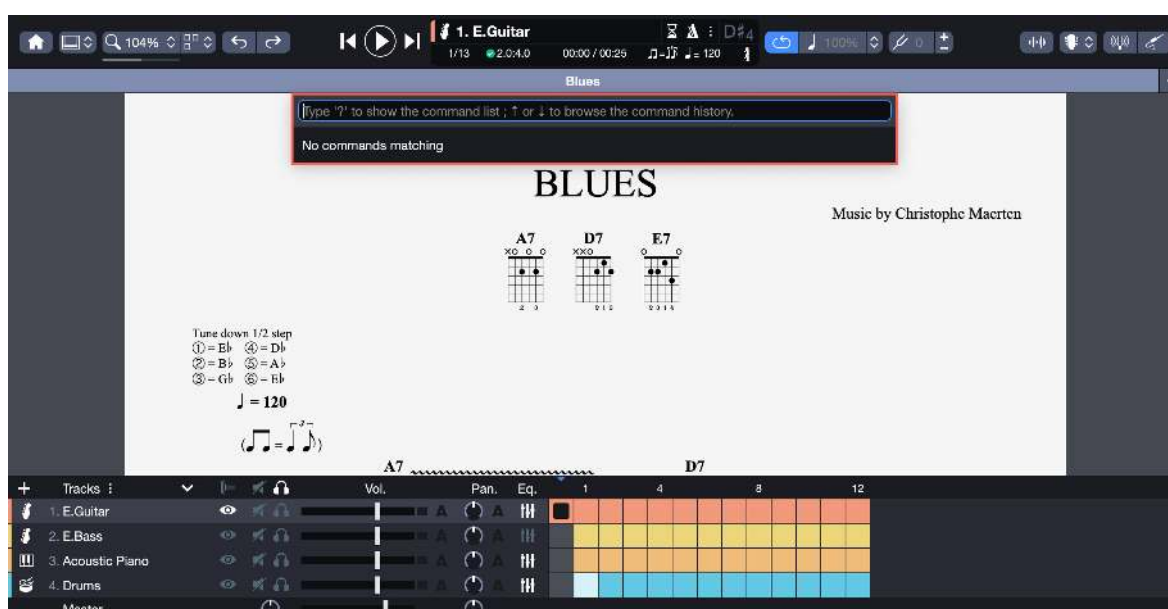
The **Command Palette** is a brand new tool that allows you to directly indicate what you want to edit or modify in your score, or which action you want to perform, using command lines.

Once you've learned how to use it, this tool will greatly improve your editing speed, and generally make the Guitar Pro usage easier.

Access

The Command Palette window is accessible from the **Tools > Show Command Palette** menu or using the `Ctrl+E` keyboard shortcut .

It appears at the top of your partition, under the open file tabs bar.

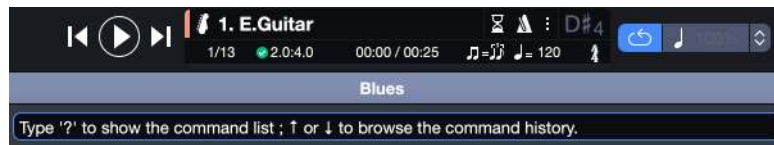


Command palette access

How does it work?

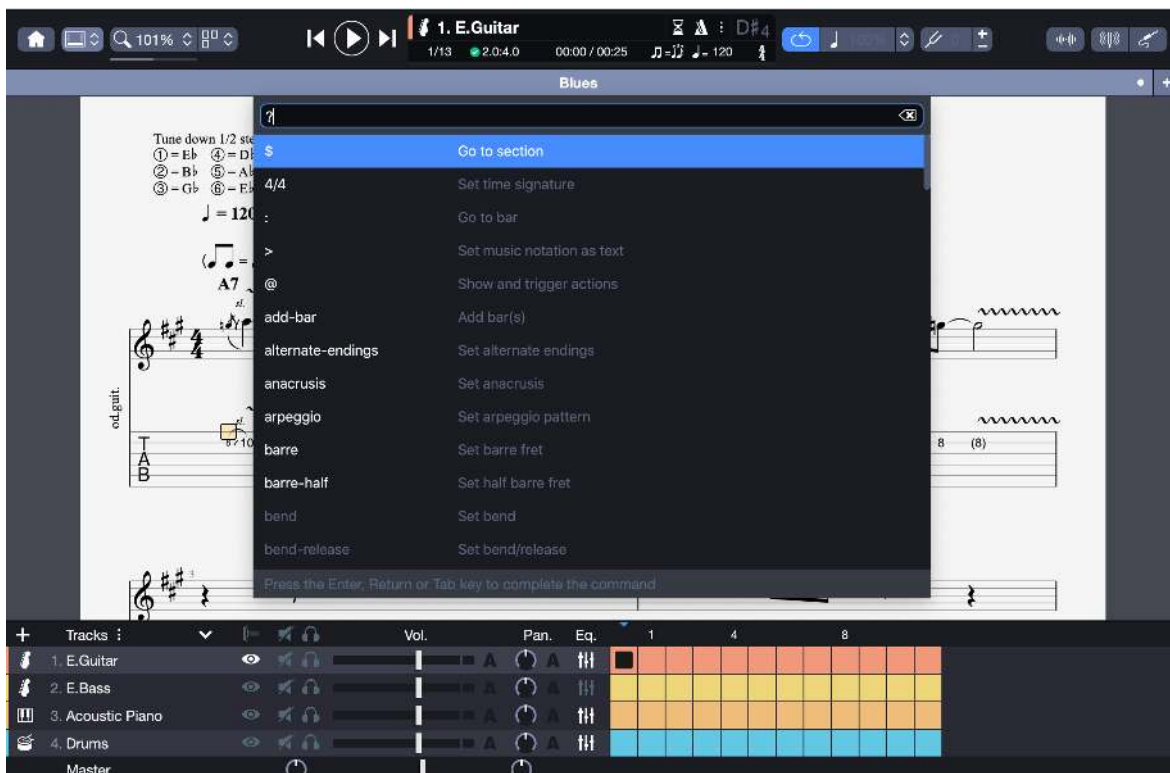
On opening, the command palette appears empty and you are invited to enter the action you wish to perform.

The sentence “**Type ? to show the commands list; up or down to browse the command history**” appears.



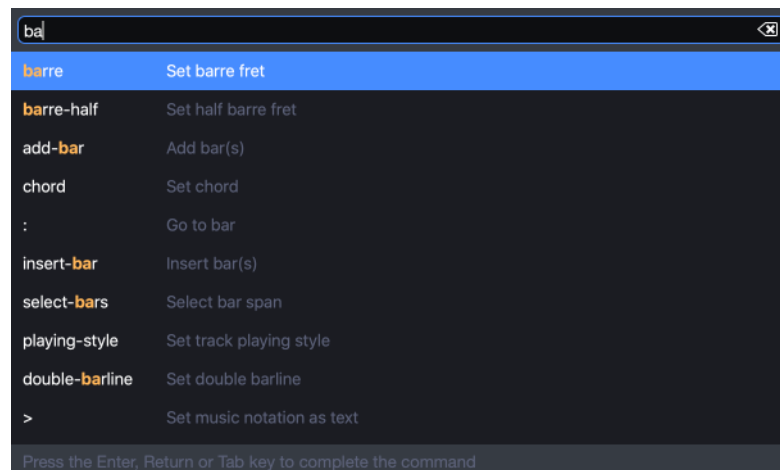
Command palette

At this point, you can either enter the prefix that will allow you to use your command (the list of prefixes is developed later in this guide) or type a **question mark** to display the list of available prefixes and commands.



Access command list

Note that you can also manually fill in all or part of the name of the searched item.



The list of prefixes related to your search will be refined, allowing you to directly access the relevant command (see **Smart researches and filters**).

The **Up** and **Down** arrows allow you to navigate through this list and review the different commands. This list is arranged in alphabetical order.

Note that some prefixes and their actions are grayed out while others are displayed in white.

The availability of these actions will depend on your selection in the score.

The list on the left shows all the **prefixes** to type in order to access a command, and the list on the right shows the description of the command.

A prefix gives you access to a command, this command will generate an action in Guitar Pro.

There are two types of commands.

The **quick commands** (that can be used immediately) and the **advanced commands** (that require to add a complement to be used).

These notions as well as the creation of commands with concrete examples are developed in the next paragraphs.

“ The prefixes and commands in the command palette will always be displayed in English, no matter what language is set in the preferences of Guitar Pro. However, an internal translation allows you to search for your prefixes based on your language if this one is available with Guitar Pro. For example, if you use Guitar Pro in French and enter the word *accord, **the chord**** prefix will be displayed, so as the options linked to this prefix.

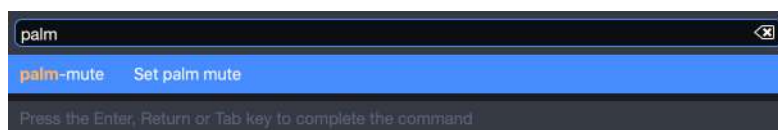
Quick Commands

Quick commands are commands that can be used directly. It is not necessary to specify an additional value or action for these commands.

This type of command is the equivalent of selecting or deselecting an icon in Guitar Pro that would have an immediate action.

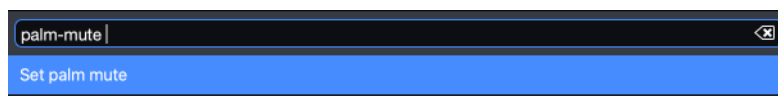
This is true when applying a Palm Mute for example.

Simply enter all or part of the name of the action you are looking for, here “palm” in the search field, and the **palm-mute** prefix will appear, allowing you to use the **Set palm mute** command.



Set Palm Mute from the command palette

Use the tab key, the enter key or click on the blue suggestion to **complete** the command.



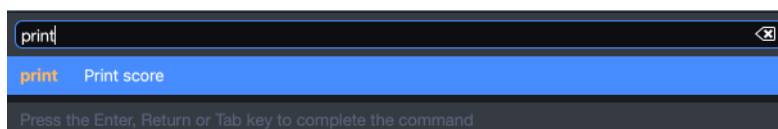
Set Palm Mute from the command palette

Apply the command with the Enter key or by clicking on the suggested action.

Note that if a Palm Mute is already applied to your selection, you will be asked if you want to remove it.

But these commands are not limited to editing.

For example, using the **Print Score** command via the **Print** prefix will be equivalent to clicking on the print icon.



Print score from the command palette

32 quick commands can be used from the command palette. They are listed at the end of this chapter.

Advanced commands

Unlike the quick commands described above, the advanced commands are used in conjunction with another value or require to specify their action.

They allow to perform more complex **actions** such as editing bends, adding bars, set pickstroke patterns, brush patterns, etc...

An advanced command consists of **a prefix and one or more options**, which are additional information to the original command.

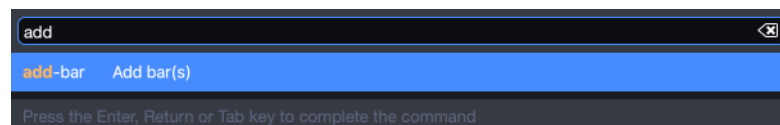
Depending on the command used, adding these additional options can be spread on different panels.

We will develop a few examples to illustrate these notions.

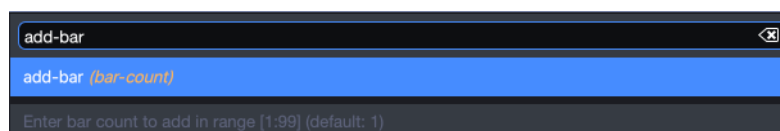
Add bars to your score

Once the command palette is open, enter the desired action in words: **add**.

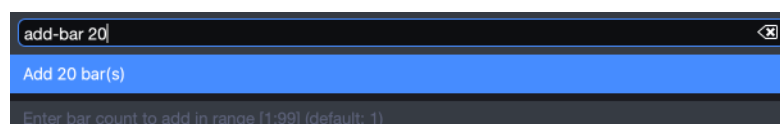
Make sure the prefix you are looking for appears in blue, then select the **add-bar** prefix with the tab key, the enter key or by clicking on it.



The *bar-count* mention appears in italics.



This means that you are prompted to specify the number of bars you want to add. Simply enter the number of bars you want, here 20.

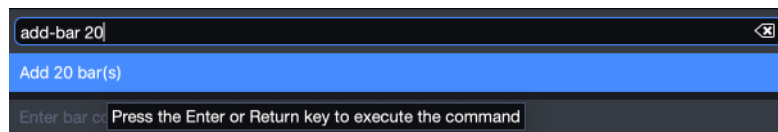


The **add-bar** prefix is completed with the number of bars indicated.

In this situation the **final command** is :

- Command = Prefix + Option
- Command = add-bar + (bar-count)
- Command = add-bar + 20
- Command = Add 20 bars

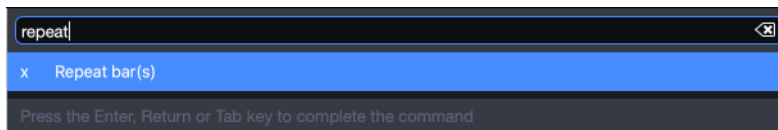
You can validate the command **Add 20 bar(s)** using the enter key or by clicking on it.



20 bars will be added to the score at once.

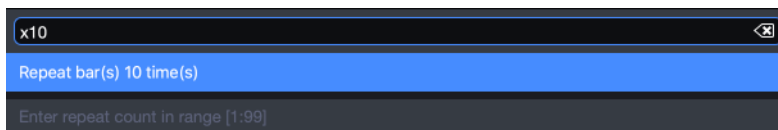
Repeat bars

On the same model, select the **repeat bar(s)** prefix.



Repeat bars from the command palette

You are invited to specify the number of bars you want to repeat.

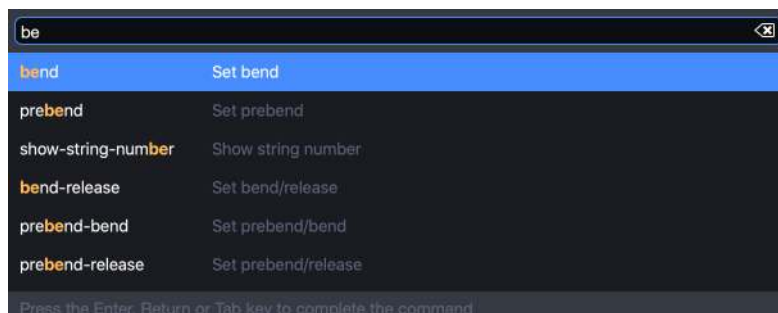


Repeat bars from the command palette

Specify the number of repetitions you want. Then validate the command **Repeat bar(s) 10 time(s)** using the enter key or by clicking on it. Your selection will be repeated 10 times.

Edit a bend from the command palette

Select the **bend** prefix.

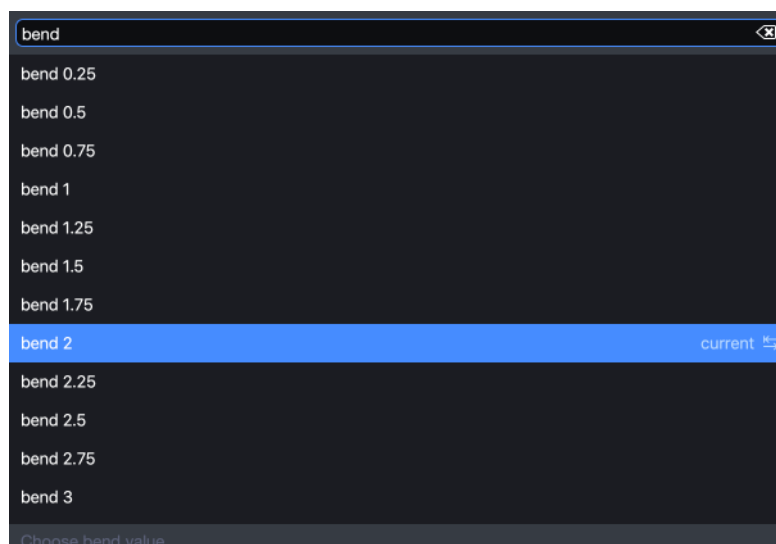


Set a bend from the command palette

You're invited to mention the bend value.

Several methods are available.

- Enter the bend value directly in words (e.g. bend 2) and then validate with the enter key.
- Click directly on the right value.
- Use the up and down arrows to scroll through the different values, then confirm with the enter key.



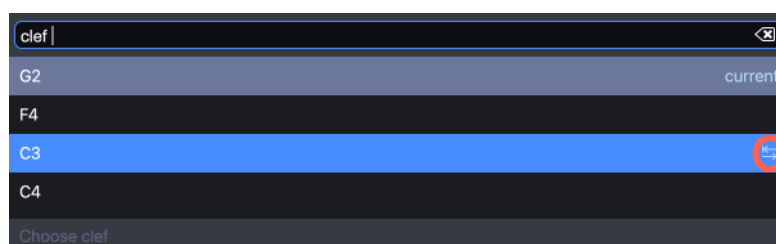
Set a bend from the command palette

The bend will be applied immediately after you validated the command.

Expand a command using the tab key

Once you have typed your prefix, and depending on the command you want to use, you will sometimes have the possibility to complete the command with other options that are not displayed in the first panel.

A small tab icon  will appear on one of the entries.

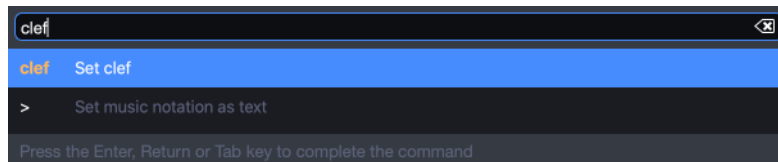


Tab icon indicating that the command can be expanded

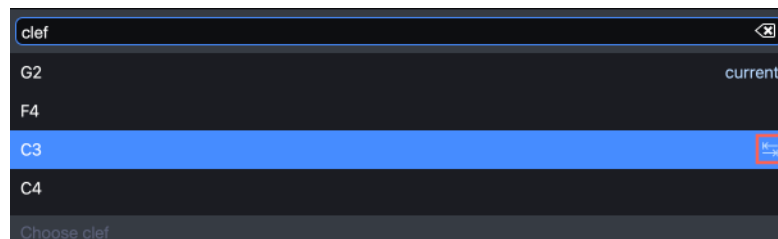
Use the **Tab**  key on your keyboard and access the next panel to complete the command, as shown in the following example.

Edit the clef from the command palette

Select the **Set clef** command using the **Clef** prefix

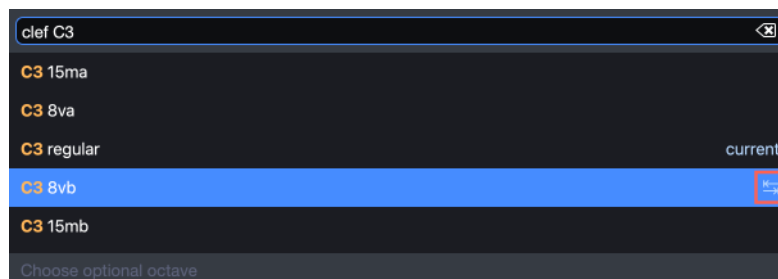


Different clef options are displayed, note that the current clef is indicated.

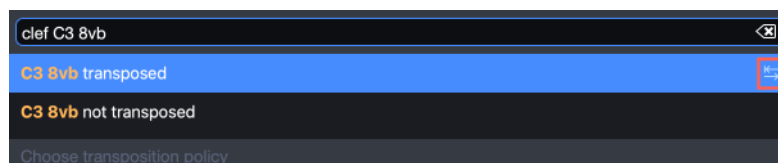


Note that the tab icon  is displayed informing you that the command can be completed.

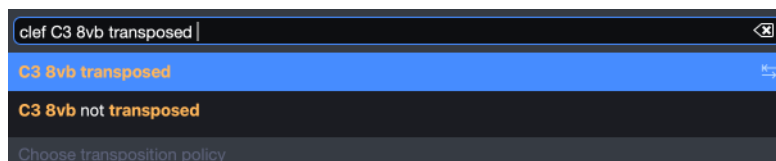
Use the tab key  to access the next options and expand your command.



Use the tab key again .



And so on until you obtain the right final command.



“

Although it is possible to validate your choices in the command palette by using the enter key, the tab key, or by selecting the command, we recommend to use the tab key  and so avoid to miss some additional options when available. The application of your command is done by using the enter key or by clicking on the final action.

Commands and patterns

Some advanced commands work in conjunction with the application of a pattern, i.e. a sequence that can be applied to your score.

Here is an example with the application of pickstrokes up/down from the command palette.

Add pickstrokes pattern

Once you have edited your notes, place your cursor in the first bar. Then open the command palette.



Pickstrokes pattern from the command palette

Search for or enter the **pickstroke** prefix and validate.

The **pickstroke** prefix is now completed by the mention *pattern* in italics, inviting you to fill in your pattern.

The indications on how to use the selected pattern always appear under the blue bar.



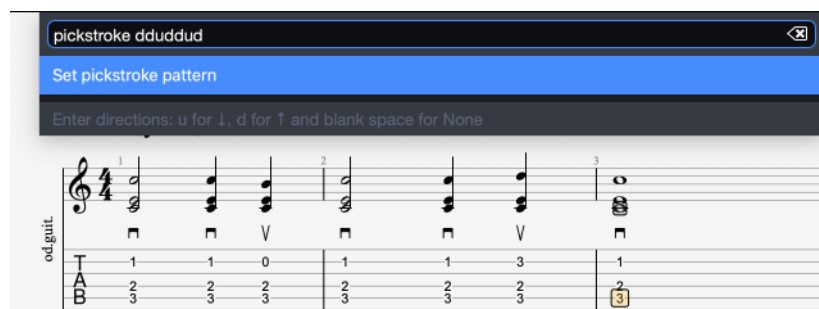
Pickstrokes pattern from the command palette

In this situation, entering a **d** is equivalent to a pickstroke downwards.

Entering a **u** is equivalent to a pickstroke upwards.

Using the **space bar** allows you to leave a blank space.

Enter these elements in the command palette, the beats are edited one after the other.

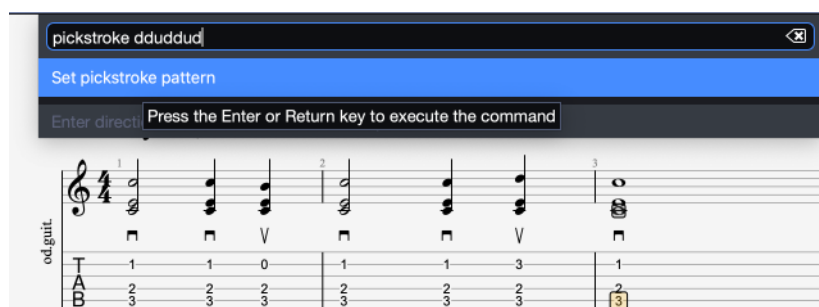


Pickstrokes pattern from the command palette

In the example above, the elements **dduuddud** have been mentioned.

That means, pickstroke down, down, up, down, down, up, down.

All you have to do is validate the **Set pickstroke pattern** command using the enter key or by clicking on it to apply it.



Pickstrokes pattern from the command palette

Apply a pattern to a selection

It is also possible to apply your pattern to a selection of several bars, or even to your entire track.

To do so, select the appropriate bars before opening the command palette, then edit your pattern as previously described.

Your pattern will be immediately indicated on your selection as illustrated below with the application of a brush pattern.

The screenshot shows a music software interface with a guitar track. At the top, a command palette is open with the text "brush ud" and a button "Set brush pattern". Below the button, it says "Enter directions: u for ↑, d for ↓ and blank space for None". The guitar track is displayed in standard tuning (♩ = 120) and 4/4 time. The track is divided into three systems of staves. The first system has two staves (treble and bass clef) and a TAB staff. The second system has two staves and a TAB staff. The third system has two staves and a TAB staff. The selection is highlighted in blue, covering the first two systems. The brush pattern "ud" is applied to the selection, indicated by the "ud" text in the command palette and the "Set brush pattern" button.

Applying a brush pattern to the selection

The **ud** pattern is applied to the whole selection and the brush up/down indications appear immediately at once. You just have to confirm the command using the enter key or by clicking on it.

Here is the list of commands that can be used with a pattern, and how to edit these patterns.

Prefix	Description	Pattern
arpeggio	Set arpeggio pattern	u = ↓ d = ↑ Space = none
brush	Set brush pattern	u = ↓ d = ↑ Space = none
golpe	Set golpe pattern	f = finger t = thumb Space = none
left hand	Set left hand pattern	0 1 2 3 4 T // - skip a note Espace skip a beat
picking	Set automatic picking pattern	Alternate (up/down) ou Economy (same direction)
pickstroke	Set pickstroke pattern	u = ↓ d = ↑ Space = none
right hand	Set right hand pattern	p i m a c // - skip a note Space skip a beat
slap pop pattern	Set slap/pop pattern	s = slap p = pop Space = none
wah	Set wah wah pattern	o = open c = closed Space = none

There are many possibilities to use commands that it would be complicated to detail them all in this guide.

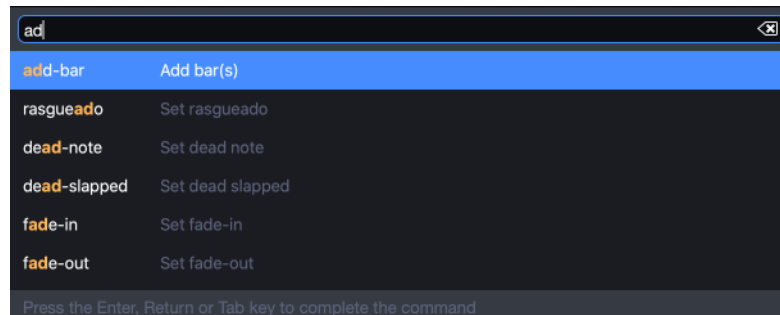
You will find the list of commands that can be used from the command palette later in this guide.

“

By default the command palette will automatically close after applying a command. However, you can keep it open between 2 editions by using the **Activate flow mode** command.

Smart researches and filters

The suggested results in the command palette will be based on the elements you have entered and will be refined as you edit them as illustrated below.



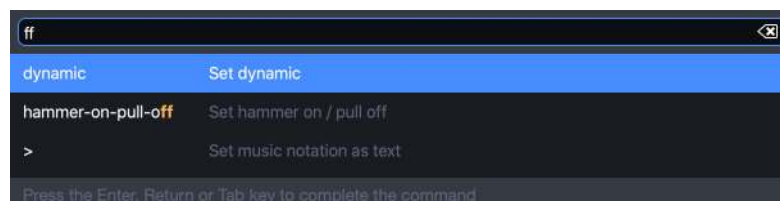
Search in the command palette

But it is not necessary to know the whole list of prefixes or to review them in order to obtain the expected action.

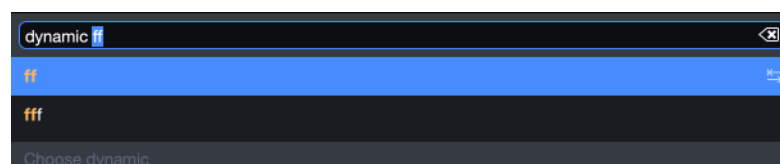
You can simply enter the wanted item and the different prefixes related to this item will be displayed, allowing you to access and execute the right command afterwards.

For example, if you want to apply a fortissimo dynamic to a selection, you can simply enter **ff** from the command palette.

The **dynamic** prefix will appear allowing you to access the **Set-dynamic** command.

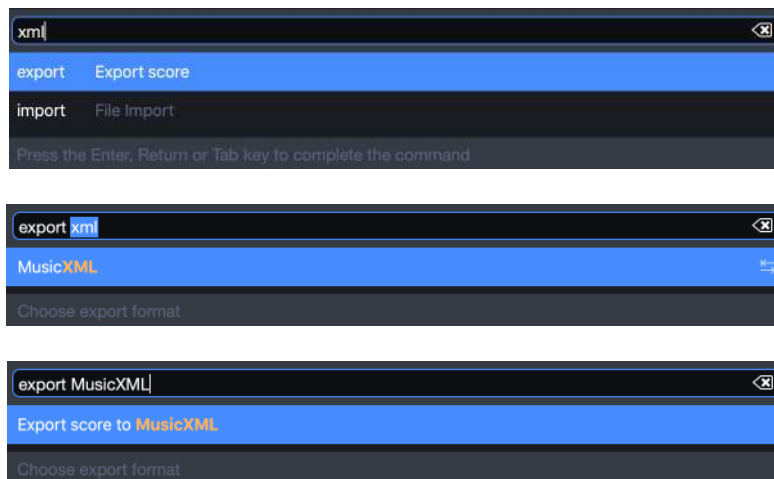


Confirm your choice.



Validate the command (click or enter key) to apply this dynamic to your selection.

Or based on the same idea, if you want to export your file in xml format, simply enter the word “xml”, the XML import and export prefixes will be suggested, then you just have to adjust and confirm your command.



Summary

Access from the **Tools > Command Palette** menu or Ctrl+E

? displays the available commands

the availability of a command depends on your selection

type all or part of the name of the action you are looking for. The related commands will be suggested

selecting a prefix allows you to access a command

the tab and enter keys, or a click on the suggested action allow you to complete a command

the application of a command is done by using the enter key or by clicking on the final action

quick commands are applied directly (prefix)

advanced commands require to specify the complementary action (prefix + option(s))

when creating a command, the tab icon indicates that the command can be completed

a description or some additional information appears when necessary (e.g.: pattern)

the command palette is displayed in English, but you can search for prefixes in your own language if this one is available in Guitar Pro.

Quick commands list

Prefix	Description
anacrusis	Set anacrusis
crescendo	Set crescendo hairpin
dead-note	Set dead note
dead-slapped	Set dead slapped
decrescendo	Set decrescendo hairpin
double-barline	Set double barline
double-simile	Set double simile
fade-in	Set fade-in
fade-out	Set fade-out
force-break-line	Force break line
force-tuplet-bracket	Force tuplet bracket
free-time	Set free time
hammer-on-pull-off	Set hammer on / pull off
left-hand-tapping	Set left hand tapping
legato	Set legato
let-ring	Set let ring
multirest	Activate multirest
multivoice	Activate multivoice
palm-mute	Set palm mute
pedal	Set sustain pedal
prevent-break-line	Prevent break line
print	Print score
repeat-close	Set repeat close
repeat-open	Set repeat open
rest	Set rest(s)
show-string-number	Show string number
simile	Set simile
tapping	Set tapping
tie-beat	Tie beat(s)
tie-note	Tie note(s)
timer	Set timer
volume-sweel	Set volume-swell

Advanced commands list

Prefix	Description
\$	Go to section
4/4	Set time signature
:	Go to bar
@	Show and trigger actions
add-bar	Add bar(s)
alternate-endings	Set alternate endings
arpeggio	Set arpeggio pattern
barre	Set barre fret
barre-half	Set half barre fret
bend	Set bend
bend-release	Set bend/release
brush	Set brush pattern
chord	Set chord
clef	Set clef
copy voice	Copy to an other voice
direction	Set direction target and jump
dynamic	Set dynamic
export	Export score
fermata	Set fermata
find-scale	Find-scale(s)
flow	Toggle flow mode
focus	Set current track focus percentage
free-text	Set free text
golpe	Set golpe pattern
hide-tempo-automation	Hide tempo automation
hold-bend	Hold bend
import	File import
insert-bars	Insert bar(s)
key-signature	Set key signature
left-hand-fingering	Set left hand fingering
lyrics	Set lyrics
master-pan	Add master pan automation
master-volume	Add master volume automation
move-voice	Move to an other voice
n:m	Set custom tuplet
octave-sign	Set octave shift (8va, 8vb, 15ma, 15mb)
ornament	Set ornament
pan	Add pan automation

Prefix	Description
picking-pattern	Set picking pattern on monophonic selection
pickstroke	Set pickstroke pattern
playing-style	Set track playing style
prebend	Set prebend
prebend-bend	Set prebend/bend
prebend-release	Set prebend/release
rasguado	Set rasguado
relative-speed	Set relative speed
relative-tonality	Set relative tonality
release-bend	Release bend
right-hand-fingering	Set right hand fingering
select-bars	Select bar span
select-section	Select-section
show-scale	Show scale on virtual fretboard
show-tempo automation	Show tempo automation
slap-pop	Set slap/pop pattern
stem-direction	Set stem orientation
swap-voices	Swap with an other voice
tempo	Add tempo automation
transpose	Transpose selection
tremolo-picking	Set tremolo picking
triplet-feel	Set triplet feel
unfocus	Set current track unfocus pourcentage
unset	Unset elements
view	Change view
voice	Change active voice
volume	Add volume automation
wah	Set wah-wah pattern
x	Repeat bar(s)
zoom	Zoom in/out

Expression Text

The **Expression Text** feature is a subdivision of the command palette and can be accessed from the **Tools > Expression Text** menu, the    keyboard shortcut, or even from the command palette typing  in the search field.



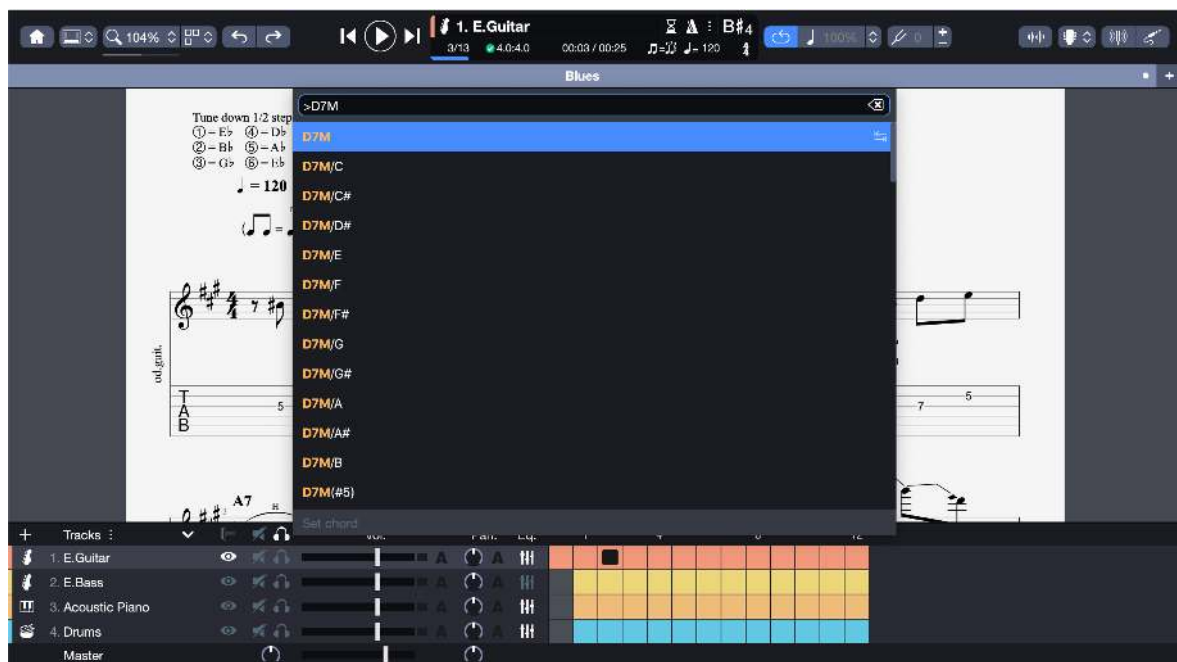
Expression text access

It works the same way as the command palette, except that it is no longer necessary to use a prefix.

The Expression Text window allows you to edit the following elements:

- Chords
- Dynamics
- Key signatures
- Octave signs
- Clefs
- Directions

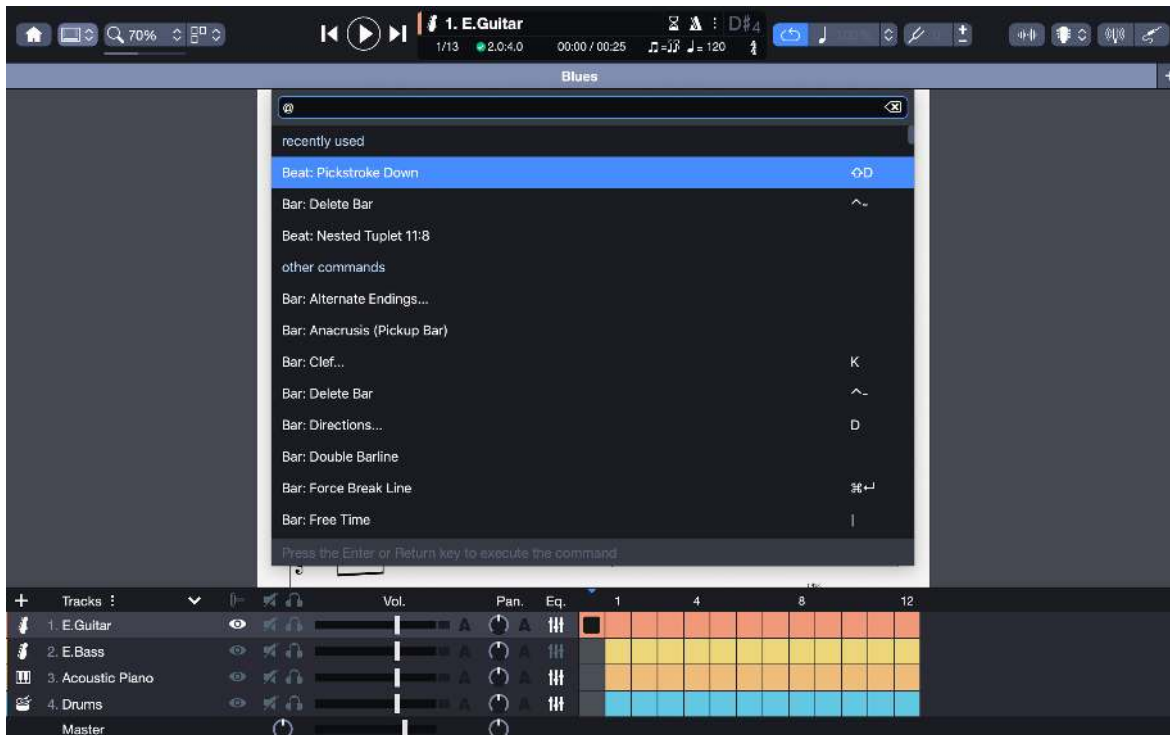
Enter the name of the item you want to add to your score (among the elements listed above) then validate your selection.



Expression text usage

Action List

Another subdivision of the command palette, the **Action List** is accessible from the **Tools > Action List** menu, the alt ⌘ E keyboard shortcut or even using the @ prefix in the command palette.



Action List access

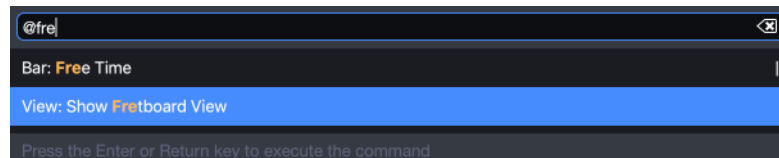
It works like an explorer and allows you to **navigate in the different menus and submenus of Guitar Pro**, which are usually accessible from the top of your Guitar Pro window (Windows) or your screen (macOS). These are the menus:

- File
- Edit
- Track
- Bar
- Note
- Effects
- Section
- Tools
- Sound
- View
- Window
- Help

The indicated items allow you to trigger the actions specific to each menu and sub-menu.

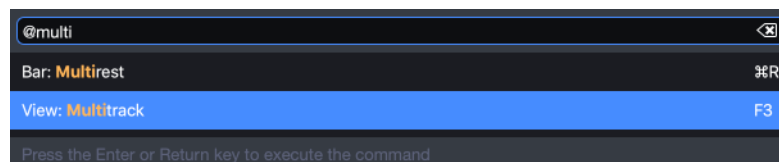
The action list works like a filter and will list all the results found according to what you have typed.

For example, in order to display the fretboard view that is usually accessible from the **View > Show Fretboard View** menu, simply enter a part of the name of the desired action, here **fretboard** and the corresponding menu will appear.



Display the fretboard view from the action list

An other example with the Multitrack feature.



Activate the multitrack from the action list

Chapter 8

mySongBook

Arobas Music developed and publishes its own official high quality scores library called mySongBook. Discover more information about mySongBook and learn how to use these tabs with Guitar Pro in this dedicated chapter.



Roberta Sorge (<https://unsplash.com/@robertina>)

What is mySongBook?

mySongBook (<https://www.guitar-pro.com/c/18-music-scores-tabs>) is the **official scores library** of Arobas Music. It is a qualitative and legal offer and it respects copyright by remuneration of the copyright holders via their official publishers.

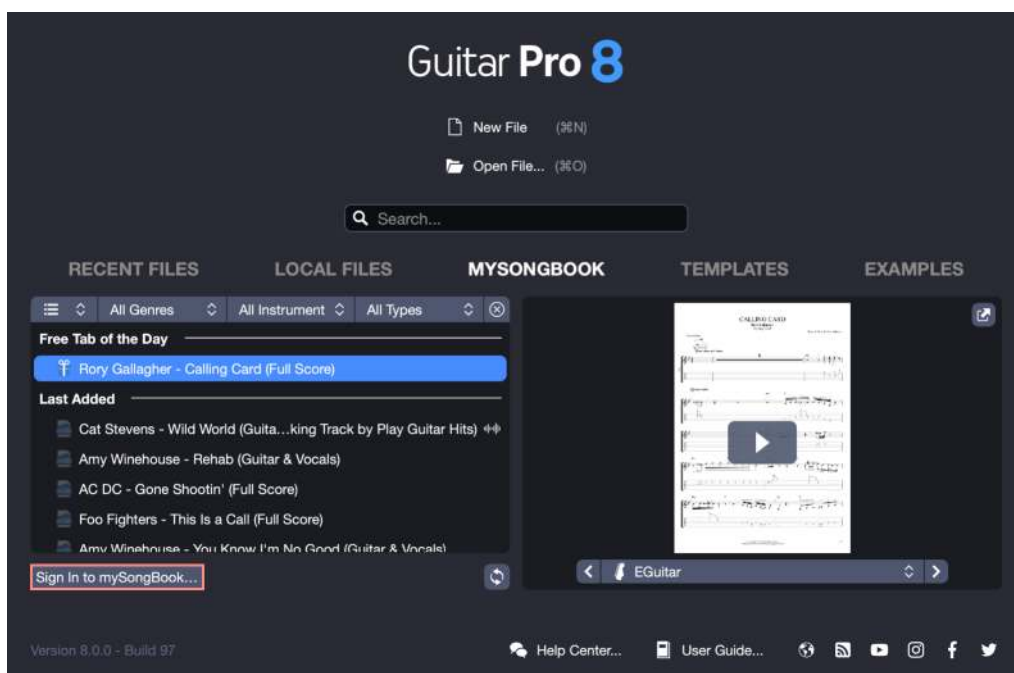
Thousands of scores **edited by professional musicians**, are available on mySongBook. You will find unpublished arrangements for guitar, bass or other stringed instruments, as well as complete and accurate scores respecting all the instruments included in the original pieces (guitar, bass, drums, keyboard and lyrics).

Our tabs audio settings are all made by professionals. Each tab is as faithful as possible to its original version. As a result, mySongBook is the best option to make the best out of Guitar Pro's **Line In** feature, as you can play with the same guitar sound than your favorite guitar players.

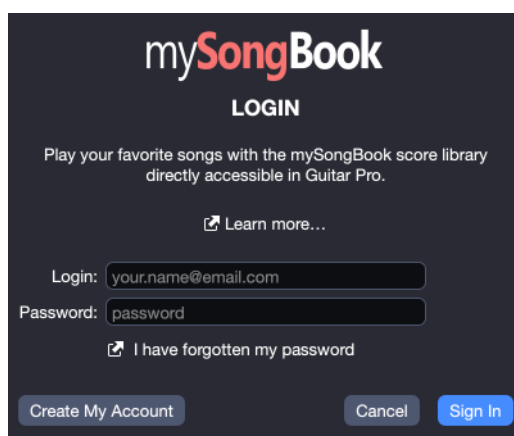
Access and manage mySongBook scores in Guitar Pro

Open Guitar Pro and select **mySongBook** from the Guitar Pro Home page.

Select **Sign in to mySongBook** then fill in both your email address and password to connect to your account.



mSB access from Guitar Pro



mySongBook login window

Note that if you do not have an account yet you can create one for free from the Guitar Pro (https://www.guitar-pro.com/login?create_account=1) website.

Simply select the title you want to open.



It will automatically open in Guitar Pro if you already purchased a mySongBook subscription or if you purchased the score using a credit.

If you did not purchase a subscription or some mySongBook credits yet, you will be invited to purchase a subscription or some credits in order to access the score.

mySongBook

To open this score, you must either be
subscribed to mySongBook or use 1
credit(s) to buy it.

You currently have 0 credit(s).

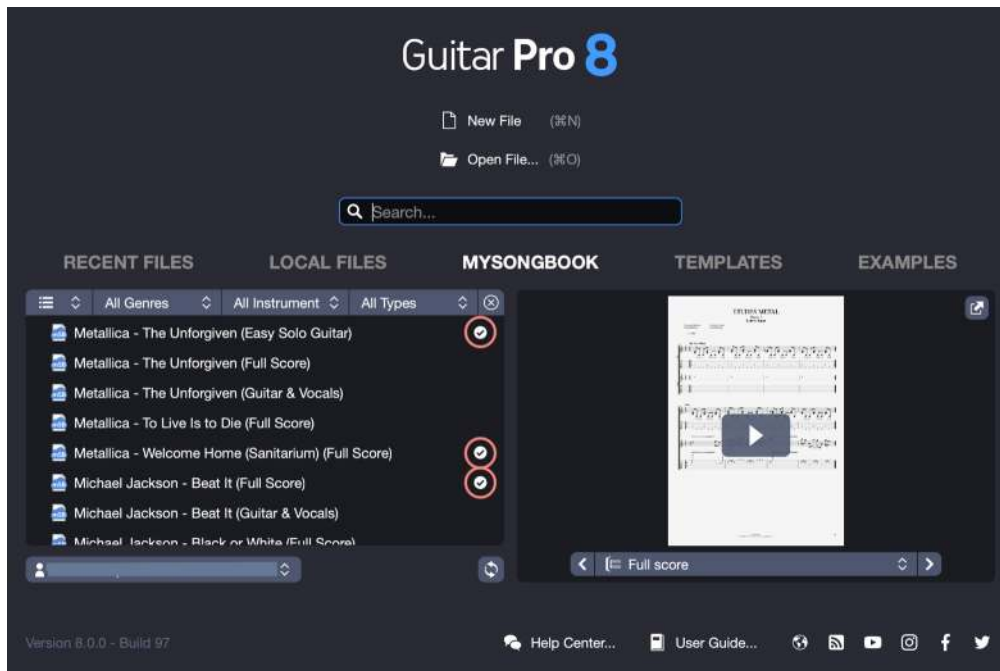
Subscribe to mySongBook to access all
the scores for the entire duration of your
subscription.

Use credits to get access to a score for
an unlimited time and to print it.

Cancel

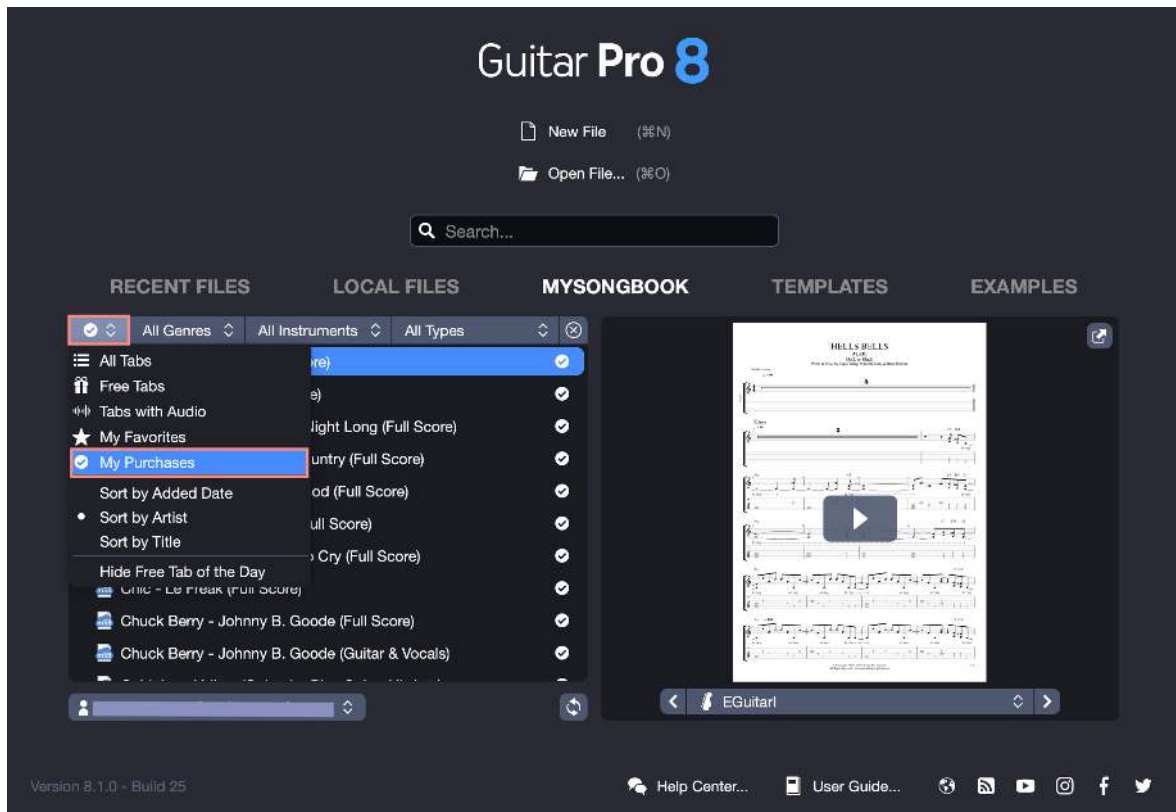
Subscribe or buy credits

You can browse the entire catalog from this window and access your purchases.



My purchases access

Titles you already purchased will appear with a small check mark to the right of the list and will be available from the **My Purchases** category.



My purchases access

Search for a title and filters usage

Use the search bar to search for a specific title or artist in the mySongBook library.

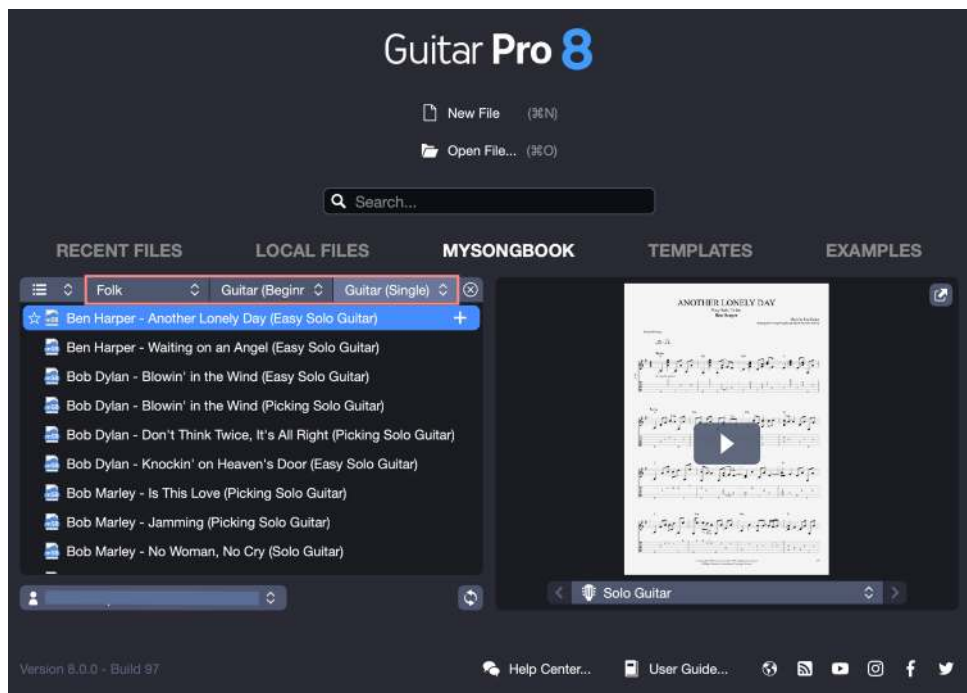


mySongBook search

Note that a preview is available for each track of each title available in the mySongBook catalog.

You can narrow down your research by applying some filters. Apply a specific **genre**, **instrument** or **score type** and combine these filters to match your research.

In the example below the *Folk* genre, has been combined with the *Guitar (beginner)* instrument and the *Guitar single* score type. The list of results will be updated based on these filters.



mySongBook filters example

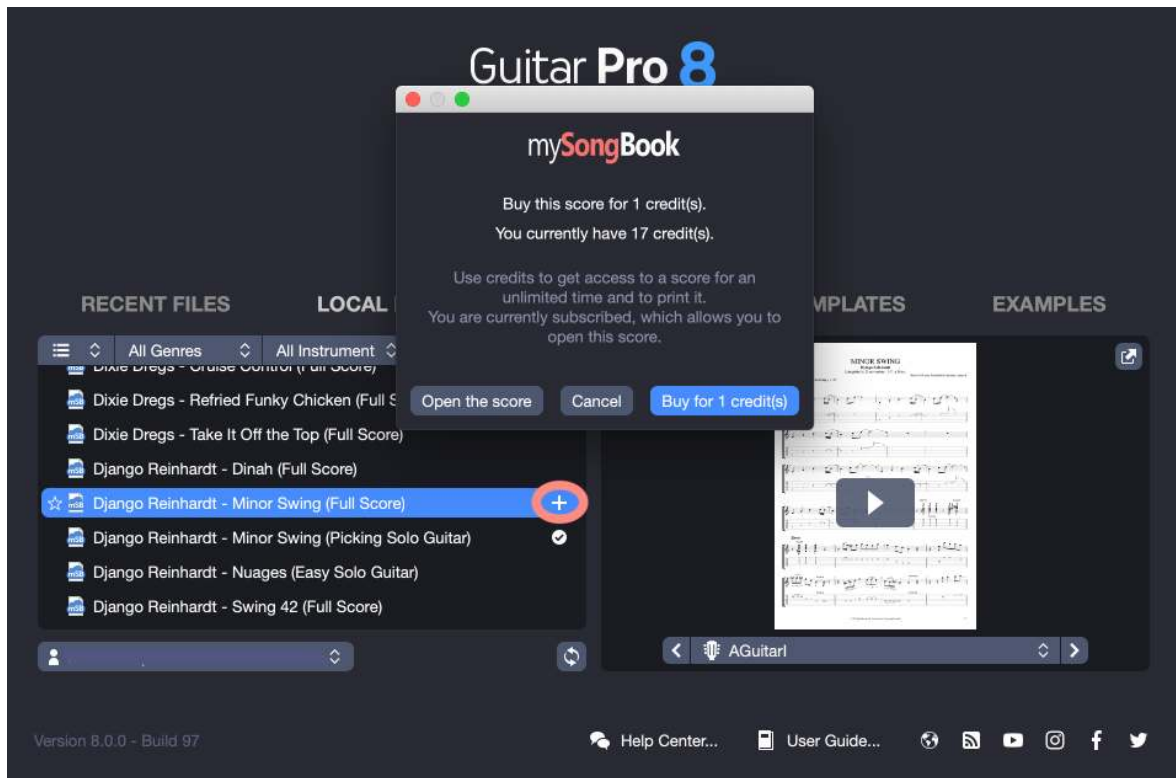
Here is the list of the different filters you can apply:

Genre	Instruments	Types
All genres	All instruments	All types
Rock	Guitar	Guitar Single
Pop	Guitar (Beginner Only)	Guitar Song Arrangement
Metal	Bass (Beginner Only)	Guitar & Vocals
Funk	Double Bass	Guitar w/ Other Instruments
Soul	Ukulele	Guitar Ensemble
Reggae	Ukulele (Beginner only)	Guitar Skills
Folk	Banjo	Bass (Single)
Blues	Mandolin	Ukulele (Single)
Country	Lute	Ukulele Song Arrangement
Jazz	Sitar	Ukulele & Vocals
Classical	Drums	Ukulele Ensemble

Genre	Instruments	Types
Flamenco	Keyboard	Banjo Skills
Bossa Nova	Harmonica	Instrumental
World Music	Saxophone	Full Score
Traditional		Full Score (1 Guitar Only)
		Full Score (2+ Guitars)
		Full Score (Compacted)
		Full Score (Playtrough Guitar)
		Play Guitar Hits

Purchase a mySongBook score using a credit

You can purchase any title using one of your credits as shown below. Select one of the available title and select the “+” sign, then choose “Buy for 1 credit(s)”.

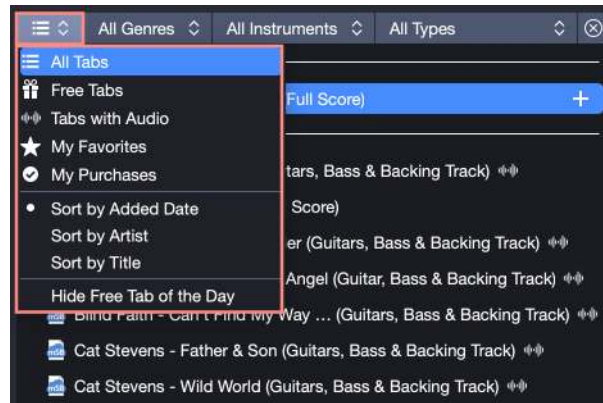


mySongBook purchase option

If you run out of credits you will be invited to top up your account. You can also buy mySongBook credits from guitar-pro.com (<https://www.guitar-pro.com/c/18-music-scores-tabs>) .

Manage categories and sorting preferences

This categories menu allows you to manage what you want to display in the mySongBook window and select your sorting preferences.



mySongBook categories

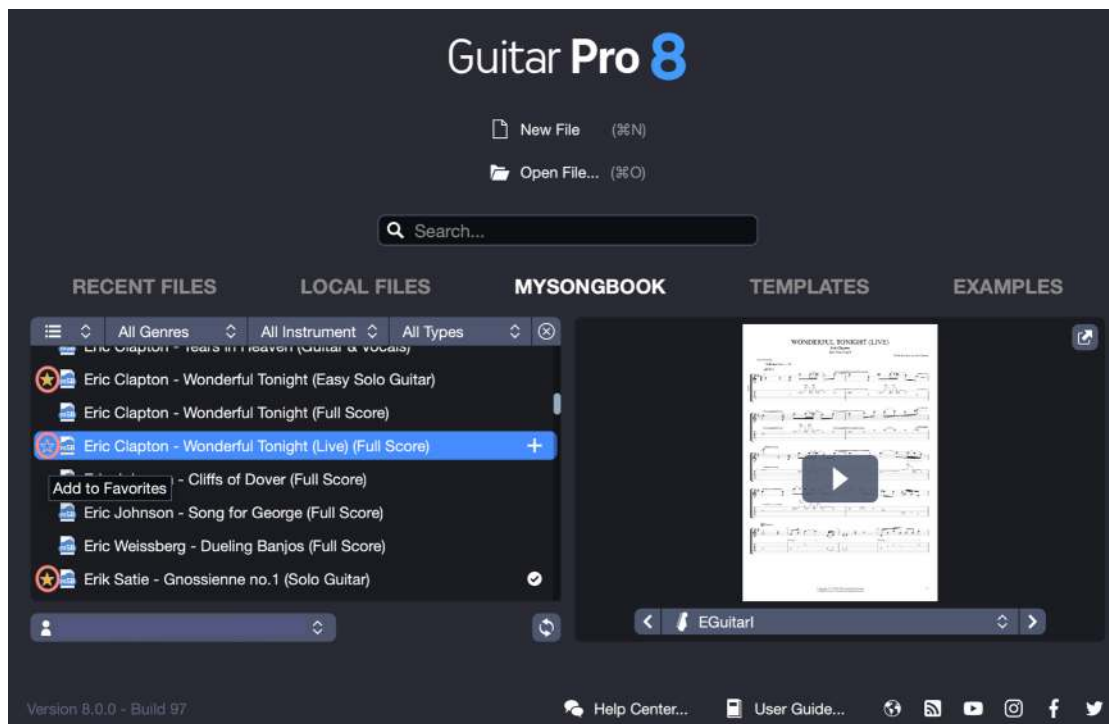
- All the tabs: display the entire tabs library
- Free Tabs: display mySongBook tabs that are available for free
- Tabs with audio: narrow down the list displaying only the scores that include an audio file
- My Favorites: display only the scores you marked as favorites
- My Purchases: display only the scores you purchased using credits
- Sort by Added Date
- Sort by Artist
- Sort by Title
- Hide Free Tab of the Day

“

By sorting by date added, you can easily access the latest mySongBook tabs that have been added recently. New titles are published every week.

Manage your favorites

You can manage your favorites mySongBook titles directly from Guitar Pro. Simply check or uncheck the little yellow star placed left to the score title as shown below.

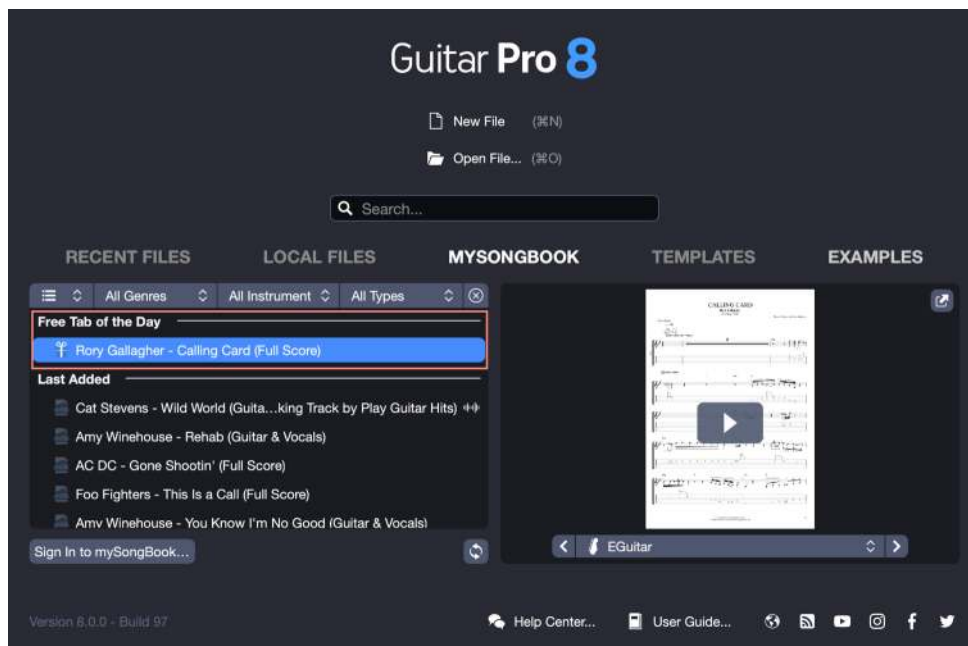


mySongBook favorites in Guitar Pro

The Free Tab of The Day

A *Free Tab of The Day* is available every day.

You can access it directly via the Guitar Pro Homepage, from the top of the **mySongBook** section.



Free Tab of the Day access

Note that you can also hide this Free Tab of the Day if you do not want it to be suggested each day



Hide Free Tab of the Day access

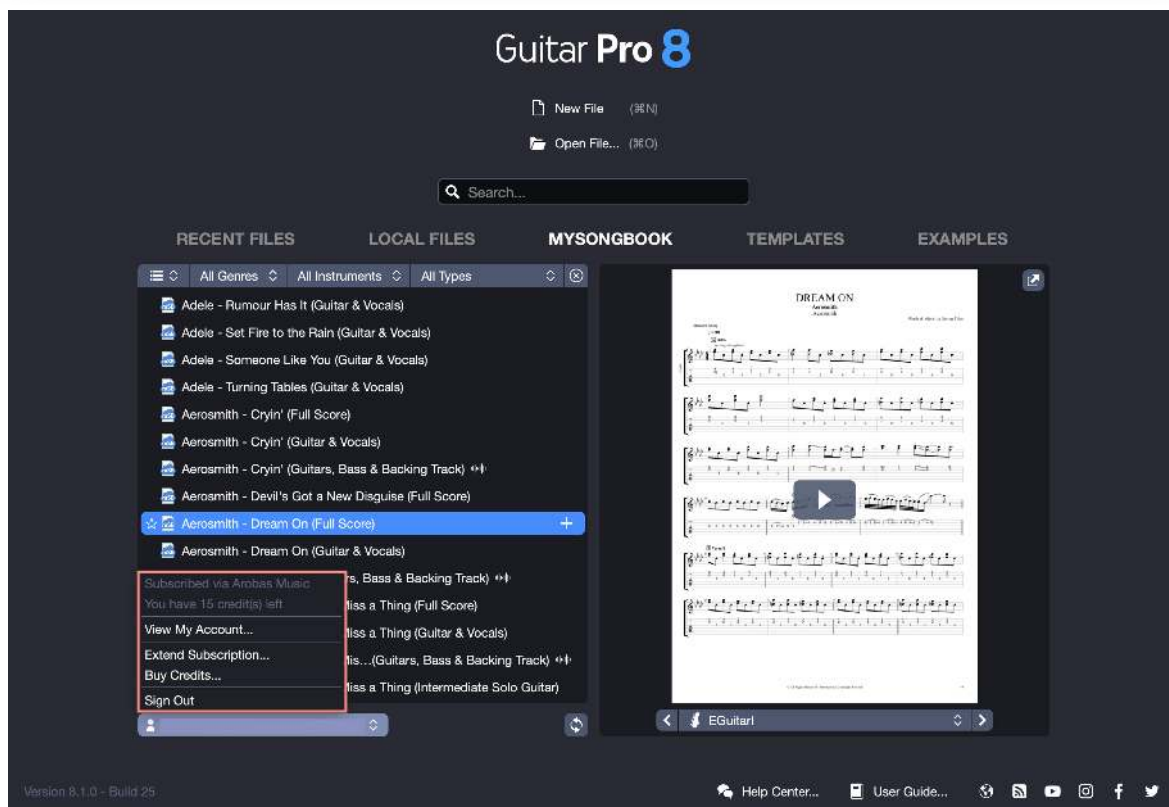
Credits and subscriptions

As mentioned above, you can access a different mySongBook score every day for free via the *Free Tab of The Day* (for a limited time).

To access the other available titles, you can either purchase a **subscription** and benefit from full access to the mySongBook catalog, or you can purchase **mySongBook** credits to acquire scores individually. These credits give you unlimited access to the purchased titles but also the possibility to print your mySongBook scores.

For more information and to obtain mySongBook credits or subscription, we invite you to visit guitar-pro.com (<https://www.guitar-pro.com/c/18-music-scores-tabs>).

“Note that in addition to a direct access to your mySongBook account and your current balance, you have the possibility to acquire credits and subscriptions by selecting your email address as shown below.



Chapter 9

Preferences

Familiarize yourself with the Guitar Pro preferences. These settings are important to master in order to make the best out of your Guitar Pro experience. The Guitar Pro preferences are divided into five panels. Learn more about each panel in this dedicated chapter.

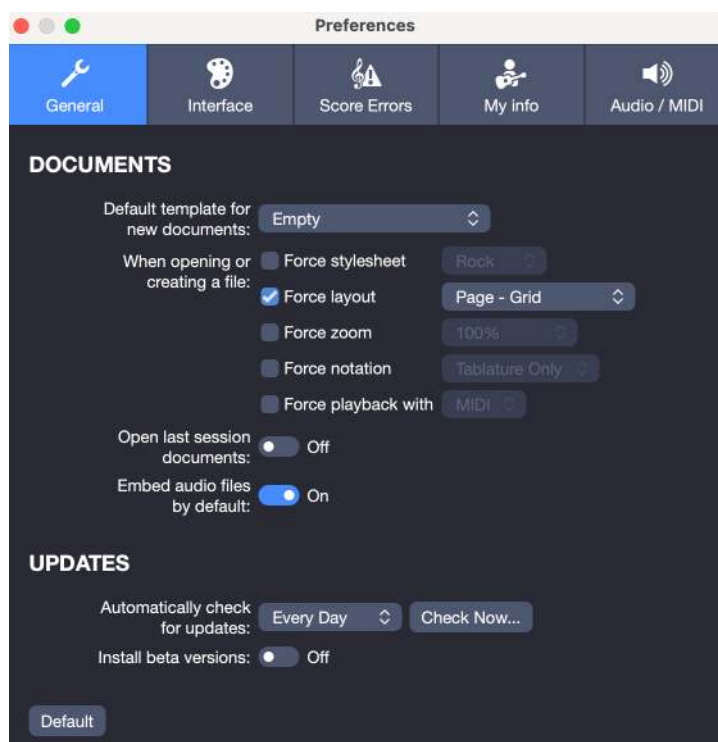


Lazar Mihajlovich (<https://unsplash.com/@lazarmihajlovich>)

General preferences

This is the main tab for configuring the general behavior of Guitar Pro.

These settings are directly modified when you change them, and don't require to validate (no need to click any OK button).



General preferences

Documents

Default template

When you create a new document in Guitar Pro, it is by default empty and the document does not contain any track. It is possible to change this behavior and automatically create pre-configured tracks when you create a new document. For example, the preset *Jazz Trio* will create a new file with already 3 tracks: a jazz guitar, an upright bass, and drums.

Force options

When a Guitar Pro file is created or opened, it already contains information about how it looks: stylesheet, pages layout, zoom, notation and playback engine. Guitar Pro uses this information to display and play the document. All these settings are editable individually, on a per-document basis.

However, you can override these document settings, without modifying the document. You may want to always force a 150% zoom, or always force MIDI playback when playing a document.

Open last session documents

If you have opened tabs when you close Guitar Pro, it is possible to automatically re-open them the next time you launch Guitar Pro.

Embed audio files by default

This option allows you to choose if your audio files will be embed by default in your score. You can access this setting from the Perform Tasks menu in the Audio file window.

Updates

Checking frequency

Guitar Pro automatically checks for updates regularly. By default, this check is made every week. You may want to modify the frequency, or even never check for updates.

However, updating Guitar Pro is strongly recommended, since each update brings bugfixes and new functionalities. Guitar Pro updates come often, about every couple of months or so.

Beta versions

From a software development point of view, there are 3 big steps for an app:

- **Alpha version:** this version stays private in the company. A list of corrections/modifications is established as a goal for the version.
- **Beta version:** when the Alpha version is stable enough, it becomes Beta and users are allowed to try it. However, this beta version may still contain bugs and issues. Beta-testers are then asked to inform developers of the found issues, to help them fix the app.
- **Release version:** when the Beta version is stable and all the issues in the list have been fixed, the version is publicly released and becomes the official version.

You may want to help our team to improve Guitar Pro by installing beta versions instead of using the release versions. If so, we are very grateful.

Be aware that beta versions are not 100% stable and may contain bugs, but these are quickly fixed if you tell us how to reproduce them. Contact us on the support (<https://support.guitar-pro.com/hc/en-us/requests/new>) and tell us about bugs and suggestions. A new beta update will then be provided to you and other beta-users.

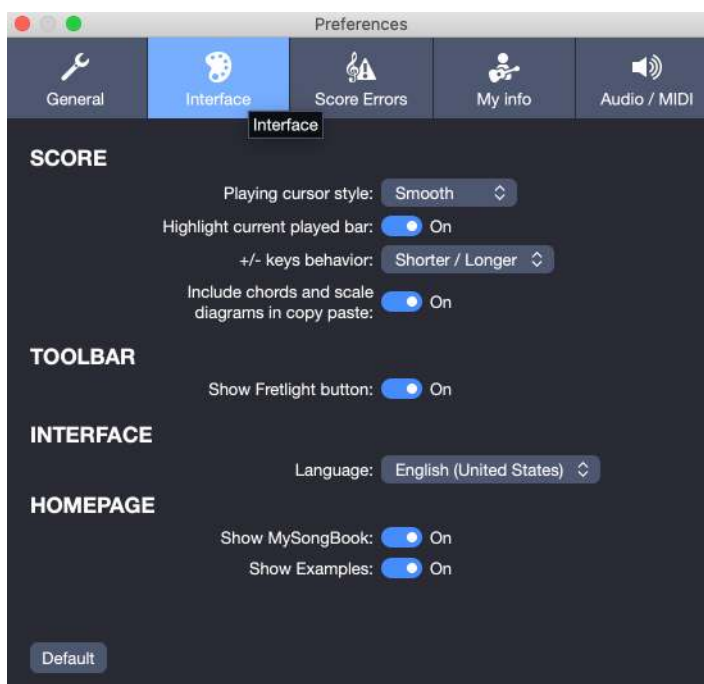
The advantage of using beta versions is to have bugfixes and new features before everyone else. The agreement is that you help us making Guitar Pro better by informing us about the issues.

Beta versions are **free** if you already own a Guitar Pro license. You can revert back to a regular release version at any moment by unchecking the option.

Interface preferences

This tabs allows you to configure the Guitar Pro's user interface.

These settings are directly modified when you change them, and don't require to validate (no need to click any OK button).



Interface preferences

Score

Playing cursor style

When Guitar Pro is playing the score, the cursor moves beat after beat in real time. Its behavior is editable:

- **None:** No cursor during playback
- **Smooth:** the cursor smoothly moves from beat to beat
- **Each note:** the cursor moves suddenly from beat to beat
- **Metronome:** the cursor only moves based on the metronome ticks

Highlight current played bar

When Guitar Pro is playing the score, the current playing bar is highlight in pale yellow. You may want to disable this highlighting.

Plus/minus keys behavior

The  and  keys are used to change the note duration. By default,  speed up the duration (e.g. a quarter note becomes a half note), and  speed down the duration.

Include chords and scale diagrams in copy paste

If this option is checked, your chord and scale diagrams will be automatically included during a simple copy and paste.

If the option is unchecked, you will have to use the Edit > Special Paste menu to copy and paste your diagrams.

Toolbar

Show Fretlight button

Guitar Pro is compatible with Fretlight® guitars. These are special guitars that show you how to play with small lights on the fretboard. See the dedicated chapter for more information.

By default, the Fretlight® button is not shown in the toolbar, since not everyone own a Fretlight® guitar. You may want to show this button, by checking the option.

Interface

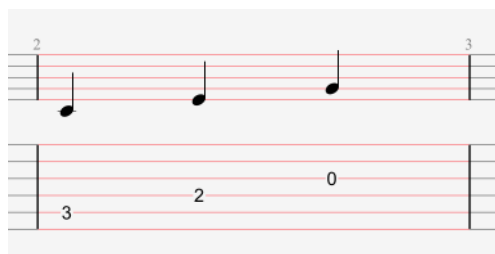
Guitar Pro is available in multiple languages. The modification is not immediate, you must restart the application after choosing an other language.

Homepage

You can remove the mySongBook and Examples entries from the Guitar Pro homepage from this section.

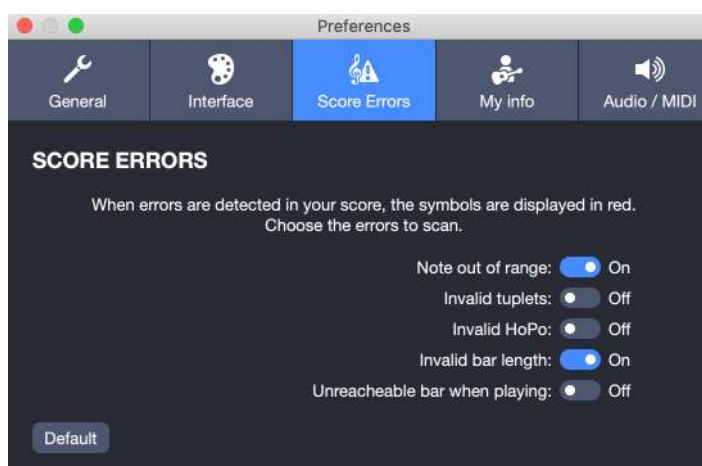
Score errors preferences

When you write a score, some errors may occur. Guitar Pro automatically detects this errors, a bit like a spelling check in a word processor. Errors are displayed in red.



An incomplete bar in the score

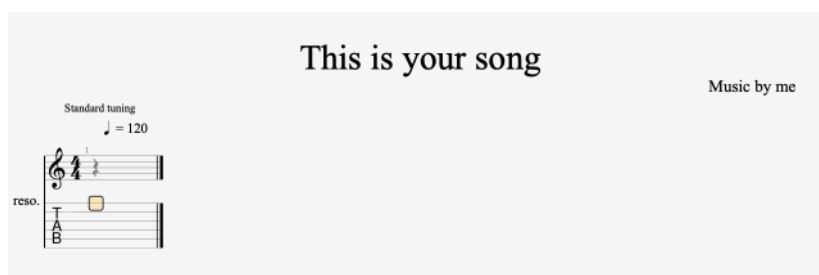
These settings are directly modified when you change them, and don't require to validate (no need to click any OK button).



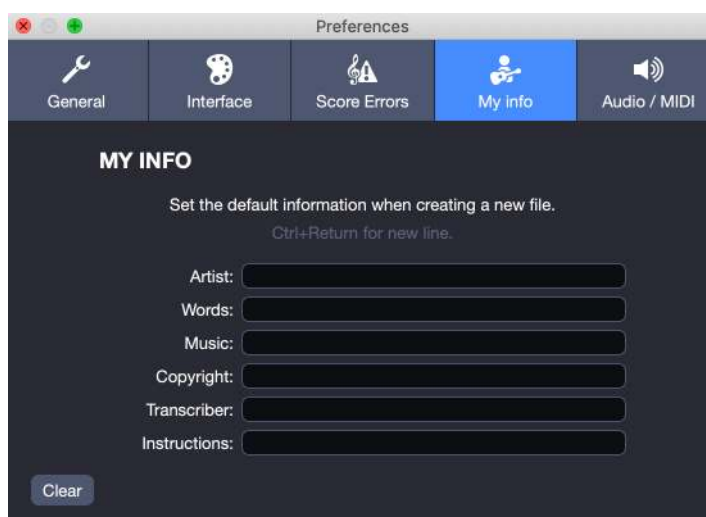
Error preferences

User information preferences

When creating a new file, the score information is empty: no author nor copyright information. You can write them in the preferences to get these fields automatically filled in every new file.



User info in a new file



Information preferences

These settings are directly modified when you change them, and don't require to validate (no need to click any OK button).

Audio preferences

This is the tab where you can configure audio and MIDI settings in Guitar Pro.

These settings are directly modified when you change them, and don't require to validate (no need to click any OK button).



Audio preferences

Audio

Device

Choose among the plugged devices. We strongly recommend using an ASIO device on Windows. The ASIO drivers are vital to use the Line-In functionality in Guitar Pro, and to get the best out of the application in general. On macOS, the CoreAudio drivers are used.

ASIO (Audio Stream Input/Output), developed by Steinberg, is a cross-platform, multi-channel audio transfer protocol that is being adopted by many of the manufacturers of audio/MIDI sequencing applications. It allows software to have access to the multi-channel capabilities of a wide range of powerful sound cards.

Audio output

Audio output corresponds to the output (e.g. speakers, headphones, etc.) where Guitar Pro will send the audio signal. It depends on what equipment is plugged to your computer.

Some equipment may have multiple outputs: select the one you want in the second combobox.

Check if your setup works by clicking on the *Check* button, to hear some sound.

Audio input

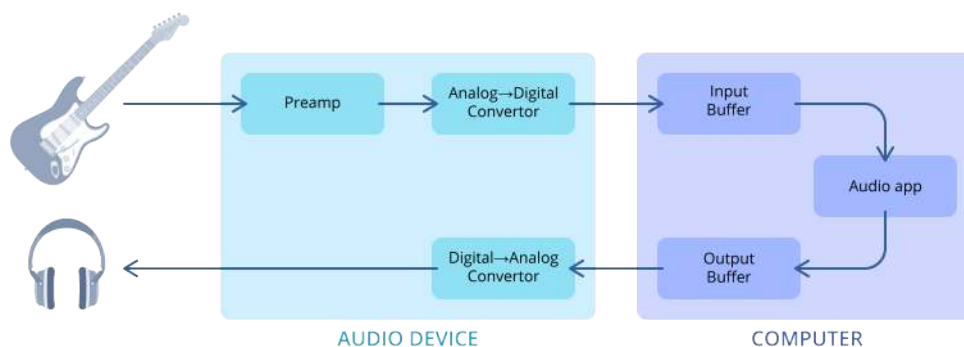
Audio input corresponds to the source of the audio for the Line-In: which input (e.g. microphone, guitar, etc.) to use. The possible audio inputs depend on which equipment is plugged to your computer.

The little bar on the right is a VU-meter. You can see if audio signal is actually detected in the selected input.

Buffer size

In the audio vocabulary, we say there is **latency** when there is a delay between the moment of the sound emission and the moment you receive it. This latency is due to multiple causes. Studies have shown our brain does not feel latency when sounds are delayed up to 10 ms. For greater values, we hear an undesired delay. This latency is particularly annoying when we try to play along or record a track, because we don't hear the sound immediately.

The audio signal is processed like the following scheme. Your audio device (sound card) receive and handles the audio signal. It converts an analog (i.e. a 'real' signal) into a digital signal (i.e. a 'virtual' signal). This step already adds a few ms to the latency, depending on your audio device. It then sends it at **44100Hz** to the audio application: 44100 samples per second.



Audio processing (simplified)

The audio application does not process the samples immediately because it would overload the computer's CPU. So we use a buffer: a small space (in the computer's memory) where we store the audio samples before processing them. A common buffer size is **512 samples**: the computer will process samples by groups of 512.

In theory, the smaller is the buffer size, the lower is the latency. However, working with small buffers can be demanding for your computer. When the audio buffer is too small, you get playback issues: clicks, pops and stutter.

On the other hand, if the buffer is too big, the application will wait too long to process it, and the listener will hear latency.

Choose then the appropriate buffer size to fit your needs.

“

Guitar Pro 8 needs to access your microphone in order to run properly. This access will be necessary for two features, the Tuner and the Line-In option. Be reassured of course nothing will be recorded without your knowledge. There is not any record feature in Guitar Pro 8, but this access is mandatory. Windows users please make sure that you have allowed Guitar Pro 8 to access your microphone from your Microphone Privacy Settings. More information about Windows Microphone Privacy Settings (<https://support.microsoft.com/en-us/help/4468232/windows-10-camera-microphone-and-privacy>).

MIDI Output

Guitar Pro allows you to use 4 MIDI ports at the same time. You can set a different MIDI device on each port.

You should choose the best MIDI device for the first port, since it is the default one when you create a track in Guitar Pro. The *Test* buttons play a sound sample on the selected device. If you hear no sound, the device may be unusable, or muted.

The **Latency** setting allows to synchronize the playback between the MIDI and RSE outputs when both are simultaneously used. If the MIDI output is in late, increase the MIDI latency, else increase the RSE latency. Note that the metronome always uses the MIDI output, so it can be used to set the appropriate latency.

MIDI Input

MIDI device

The MIDI Input allows you to capture notes with a MIDI instrument. The instrument must have a MIDI input driver installed in Windows, must be plugged and selected in the Device area.

Capture sensitivity

MIDI input is made note by note. The *Capture sensitivity* allows you to change the maximum delay between two notes of a same chord in milliseconds. When the duration between two played notes is more important than the sensitivity, the second note is placed on a new beat.

String affectation using channel detection

When using a MIDI keyboard, the MIDI notes don't have string and fret information. Guitar Pro is able to automatically assign string and fret information to MIDI notes when played, based on what is currently played, to optimize fingering on the fretboard.

You may own a MIDI guitar, able to send each string to a different channel. You may then decide to assign strings in a different way, depending on your MIDI guitar: *First channel for the highest string* or *First channel for the lowest string*.

Chapter 10

Appendix

You might find those useful. The Appendix section details all the available keyboard shortcuts, but it also summarizes the complete list of Signature Sounds and all the Effects used in Guitar Pro.



Kelly Sikkema (<https://unsplash.com/@kellysikkema>)

Signature sounds

Signature sounds have been inspired from famous guitar sounds. Here you will find some tables to help you reproduce your favorite guitar player's sound.

Clean electric Guitar

Preset	Song	Artist
18	18 & Life	Skid Row
Africa	Africa	Toto
Alabama	Sweet Home Alabama	Lynyrd Skynyrd
Always with Me	Always with Me Always with You	Joe Satriani
Android	Paranoid Android	Radiohead
Anywhere	I Don't Live Anywhere	Joe Bonamassa
As You Are	Come As You Are	Nirvana
Avenged		Avenged Sevenfold
B or W	Black or White	Michael Jackson
Bay	Sittin' on the Dock of the Bay	Otis Redding
Beautiful Day	Beautiful Day	U2
Bottle	Message in a Bottle	The Police
Breath	Every Breathe You Take	The Police
Breathless	Breathless	The Corrs
Carry On	Carry On Wayward Son	Kansas
Change	Wind of Change	Scorpions
Charming	This Charming Man	The Smiths
Communique	Communique	Dire Straits
Crazy Diamond	Shine on You Crazy Diamond	Pink Floyd
Creep	Creep	Radiohead
Crosstown	Crosstown Traffic	Jimi Hendrix
Crush	The Crush of Love	Joe Satriani
Dancing	Don't Stop Dancing	Creed
Daughter	Mama Talk to Your Daughter	Robben Ford
Delay Like Hell	Run Like Hell	Pink Floyd
Dime		Pantera (Dimebag Darrell)
Don't Cry	Don't Cry	Guns 'n Roses
Echoes	Echoes	Pink Floyd
Everlong	Everlong	Foo Fighters
Fluorescent	Fluorescent Adolescent	Arctic Monkeys
Fly	Learning to Fly	Tom Petty
Freak	Le Freak	Chic

Preset	Song	Artist
Free Ride	Free Ride	Edgar Winter Group
Free	I'm Free	The Rolling Stones
Gloria	Gloria	Them
Got the Blues	Still Got the Blues	Gary Moore
Help	Help!	The Beatles
Highway 61	Highway 61	Bob Dylan
Holding Company		Big Brother and the Holding Company
Jailhouse	Jailhouse Rock	Elvis Presley
Jamming Autowah	Jamming	Bob Marley
Joe	Hey Joe	Jimi Hendrix
Kiss	Kiss	Prince
Kryptonite	Kryptonite	3 Doors Down
Kung Wah	Kung Fu	Curtis Mayfield
Leppard		Def Leppard
Like Heaven	Just Like Heaven	The Cure
Loser	Loser	Beck
Love Thing	Love Thing	Joe Satriani
Mardy	Mardy Bum	Arctic Monkeys
Mars	The Kill	30 Seconds to Mars
Matters	Nothing Else Matters	Metallica
Mayer		John Mayer
Medicate Dream	Octavarium II Medicate (Awakening)	Dream Theater
Midnight Lee	After Midnight (Live)	Albert Lee
Midnight strat	After Midnight (Live)	Eric Clapton
Million Miles	A Million Miles Away	Rory Gallagher
Misery	Misery	Maroon 5
Money	Money	Pink Floyd
Moon	Walking on the Moon	The Police
Moonlight	Moonlight Shadow	Mike Oldfield
Mr Jones	Mr Jones	Counting Crows
Nervous	19th Nervous Breakdown	The Rolling Stones
Night	Still of the Night	Whitesnake
No Surprises	No Surprises	Radiohead
One	One	Metallica
Parisienne	Parisienne Walkways	Gary Moore
Parlour	Blueberry Old Time Picking Parlour	Marcel Dadi
Pieces	Pieces	Sum 41

Preset	Song	Artist
Preacher Man	Son of a Preacher Man	Dusty Springfield
Probably Lead	It's Probably Me	Eric Clapton
Purple	Purple Rain	Prince
Ramblin	Ramblin' Man	The allman Brothers
Refried Autowah	Refried Funky Chicken	Dixie Dregs
Refried Wah	Refried Funky Chicken	Dixie Dregs
Remains	The Song Remains the Same	Led Zeppelin
Roxanne	Roxanne	The Police
Running	Long Train Running	The Doobie Brothers
Sailor	Single Handed Sailor	Dire Straits
Sanatorium	Sanatorium	Metallica
Sensitive	Sensitive Kind	J.J. Cale
Sex Machine	Sex Machine	James Brown
Shelter	Gimme Shelter	The Rolling Stones
So Heavy	I Want You (She's So Heavy)	The Beatles
Stay Alive	Stayin' Alive	The Bee Gees
Stuck	Stuck with You	Huey Lewis and the News
Sultans	Sultans of Swing	Dire Straits
Summertime	Summertime	Big Brother and the Holding Company
Surrender	Tender Surrender	Steve Vai
Tissue	Scar Tissue	Red Hot Chili Peppers
Too Good	Ain't Too Good	Rory Gallagher
Travis		Merle Travis
Under Bridge	Under the Bridge	Red Hot Chili Peppers
Wall	The Wall	Pink Floyd
Wes		Wes Montgomery
Wing	Little Wing	Jimi Hendrix
Zombie	Zombie	The Cranberries

Overdrive Guitar

Preset	Song	Artist
69	Summer of 69	Bryan Adams
Bout Love	Ain't Talkin' Bout Love	Van Halen
Alabama	Sweet Home Alabama	Lynyrd Skynyrd
And Them	Us and Them	Pink Floyd
Anywhere	I Don't Live Anywhere	Joe Bonamassa
Apache	Apache	The Shadows

Preset	Song	Artist
Back in Anger	Don't Look Back in Anger	Oasis
Banquet	Banquet	Bloc Party
Betty	Black Betty	Ram Jam
Bottom	Fat Bottomed Girls	Queen
Breeze	Call Me the Breeze	J.J. Cale
Brother	The Brother	Robben Ford
Burn	Burn	Deep Purple
Business	Takin' Care of Business	Bachman Turner Overdrive
Can't Dance	I Can't Dance	Genesis
Charming	This Charming Man	The Smiths
Club Band	Sergeant Pepper's Lonely Hearts Club Band	The Beatles
Cocaine	Cocaine	Eric Clapton
Communication	Communication Breakdown	Led Zeppelin
Cries Mary	The Wind Cries Mary	Jimi Hendrix
Crosscut	Crosscut Saw	Albert King
Crossing Time	Double Crossing Time	Eric Clapton
Cruise	Cruise Control	Dixie Dregs
Damn Right	Damn Right I've Got the Blues	Buddy Guy
Don't Stop	Don't Stop	Fleewood Mac
Dream On	Dream On	Aerosmith
Edge		The Edge
Emotions	Emotions Wound Us So	Larry Carlton
F.B.I.	F.B.I.	The Shadows
Fluorescent	Fluorescent Adolescent	Arctic Monkeys
For Nothing	Money for Nothing	Dire Straits
Forever	Fuck Forever	Babyshambles
Franz		Franz Ferdinand
Give It Up	Don't Give It Up	Larry Carlton
Glass	Heart of Glass	Blondie
Goes Down	When the Sun Goes Down	Arctic Monkeys
Going Home	Going Home	Ten Years After
Goode	Johnny B. Goode	Chuck Berry
Highway	Highway to Hell	ACDC
Hip	What Is Hip?	
Hoochie	Rock and Roll	Hoochie Koo
Immigrant	Immigrant Song	Led Zeppelin
In Arms	Brothers in Arms	Dire Straits
In Time	Back in Time	Huey Lewis and the News

Preset	Song	Artist
Jack	The Jack	ACDC
Jessica	Jessica	The Allman Brothers
Kashmir	Kashmir	Led Zeppelin
Lithium	Lithium	Nirvana
Lotta	Whole Lotta Love	Led Zeppelin
Mars	The Kill	30 Seconds to Mars
Mayer		John Mayer
My Car	Drive My Car	The Beatles
Nation Army	Seven Nation Army	The White Stripes
Nice Guy	No More Mr Nice Guy	Alice Cooper
Of Love	The Power of Love	Huey Lewis and the News
On It	Stand on It	Jeff Beck
Outsider	The Outsider	A Perfect Circle
Pa Ti	Samba Pa Ti	Santana
Page		Jimmy Page
Pieces	Pieces	Sum 41
Pork Pie	Goodbye Pork Pie Hat	Jeff Beck
Pretender	The Pretender	Foo Fighters
Ramble	Ramble On	Led Zeppelin
Reaper	Don't Fear the Reaper	Blue Oyster Cult
Reelin	Reelin' in the Years	Steely Dan
Rory		Rory Gallagher
SRV Wing	Little Wing	Stevie Ray Vaughan
Sand	Castles Made of Sand	Jimi Hendrix
Sling Shot	Sling Shot	Jeff Beck
Smoke	Smoke on the Water	Deep Purple
Snake Boogie	Tube Snake Boogie	ZZ Top
So Heavy	I Want You (She's So Heavy)	The Beatles
Springfield	For What It's Worth	Buffalo Springfield
Sugar	Brown Sugar	The Rolling Stones
Sultans	Sultans of Swing	Dire Straits
Sunshine	Sunshine of Your Love	Cream
Surrender	Tender Surrender	Steve Vai
Sweet Dreams	Sweet Dreams	Marilyn Manson
T.N.T.	T.N.T.	ACDC
This Way	Walk This Way	Aerosmith
Thrill	The Thrill Is Gone	B.B. King
To Run	Born to Run	Bruce Springsteen
Today	Had to Cry Today	Eric Clapton

Preset	Song	Artist
Voodoo Wah	Voodoo Child	Jimi Hendrix
Who	Who Are You	The Who
Writer	Lady Writer	Dire Straits
Yell	Rebel Yell	Billy Idol
You Girls	No You Girls	Franz Ferdinand
Ziggy	Ziggy Stardust	David Bowie

Distortion Guitar

Preset	Song	Artist
As You Are	Come As You Are	Nirvana
Bad Horsie	Bad Horsie	Steve Vai
Bat	Bat Country	Avenged Sevenfold
Blink	All the Small Things	Blink 182
Bolero	Beck's Bolero	Jeff Beck
Chickenfoot		Joe Satriani
Creep	Creep	Radiohead
Creeping	Creeping Death	Metallica
Crosstown Fuzz	Crosstown Traffic	Jimi Hendrix
Crowley	Mister Crowley	Ozzy Osbourne
Crush Wah	The Crush of Love	Joe Satriani
Dover	Cliffs of Dover	Eric Johnson
EVH One	I'm the One	Van Halen
Empty Spaces	Empty Spaces	Pink Floyd
Engage		Killswitch Engage
Eruption	Eruption	Van Halen
For All		Metallica
Force	Rising Force	Yngwie Malmsteen
George		George Harrison
Get Ready	People Get Ready	Jeff Beck
Harlot	Beast and the Harlot	Avenged Sevenfold
Hills Autowah	Run to the Hills	Iron Maiden
Holy Wars	Holy Wars ... The Punishment Due	Megadeth
Hysteria	Hysteria	Def Leppard
Idiot	American Idiot	Green Day
Incubus		Incubus
John Henry	The Ballad of John Henry	Joe Bonamassa
Kickstart	Kickstart My Heart	Mötley Crüe
Kryptonite	Kryptonite	3 Doors Down

Preset	Song	Artist
Lead		Van Halen
Lead Bat	Bat Country	Avenged Sevenfold
Lead Gary		Gary Moore
Lead Godzilla	Godzilla	Blue Oyster Cult
Lead Hysteria	Hysteria	
Lead Luke		Toto
Lead Maiden		Iron Maiden
Lead Marty		Marty Friedman
Lead May Wah		Queen
Lead Money	Money	Pink Floyd
Lead Nightmare	Nightmare	Avenged Sevenfold
Lead Puppets	Master of Puppets	Metallica
Lead Razors	Octavarium V Razors Edge	Dream Theater
Lead It	Beat It	Van Halen
Lonely Heart	Owner of a Lonely Heart	Yes
Maiden		Iron Maiden
Motorcycle Club		Black Rebel Motorcycle Club
Nice	No More Mister Nice Guy	Alice Cooper
Nightmare	Nightmare	Avenged Sevenfold
No One Knows	No One Knows	Queens of the Stone Age
O'Mine	Sweet Child O'Mine	Guns 'n Roses
Orchid Octaver	Blue Orchid	The White Stripes
Paranoid Octave	Paranoid	Black Sabbath
Parisienne	Parisienne Walkways	Gary Moore
Park		Linkin Park
Personality	Cult of Personality	Living Colour
Psycho	Psychosocial	Slipknot
Puppets	Master of Puppets	Metallica
Purple	Purple Rain	Prince
Ride	Ride	The Vines
Rising Force	Rising Force	Yngwie Malmsteen
Rock You	We Will Rock You	Queen
Rough	Rough Boy	ZZ Top
Satch	Satch Boogie	Joe Satriani
Surfing Wah	Surfing with the Alien	Joe Satriani
Teen Spirit	Smells Like Teen Spirit	Nirvana
Two Rivers	Two Rivers	Jeff Beck
Walk	Walk	Pantera
Wall	The Wall	Pink Floyd
White Octave	Lazaretto	Jack White

Preset	Song	Artist
With the Flow	Go with the Flow	Queens of the Stone Age
Yankee	Yankee Rose	Steve Vai
Yell Lead	Rebel Yell	Billy Idol

Jazz Guitar

Preset	Song	Artist
Ford		Robben Ford
Pass		Joe Pass
Pat		Pat Metheny
Wes		Wes Montgomery

12-String Electric Guitar

Preset	Song	Artist
Tambourine	Mr Tambourine Man	Bob Dylan
Ticket	Ticket to Ride	The Beatles

Electric sitar

Preset	Song	Artist
Paint	Paint It Black	The Rolling Stones

Effects

Amps

Guitar Amps



Top30 : Combo (Vox AC30)



American Clean : Combo (Fender American)



American Tweed : Combo (Fender Tweed)



Eddie : Combo



Vintage : Stack (Marshall)



Stack : Stack (Marshall)



Recti : Stack



Modern : Stack



Overloud : Stack



Light : UK Light



Rotary : Speaker

Bass Amps



Stack : Classic (Ampeg)



Stack : Aural



Light

Pedals

Distortion



Blues : Overdrive



Preamp : Overdrive



Screamer : Overdrive



Jordan : Overdrive



B-Overdrive : Overdrive



Rat : Distortion



Grunge : Distortion



DistoPlus : Distortion



Classic : Distortion



Metal : Distortion



Machine : Fuzz



Fast : Fuzz



Pi : Fuzz Big Muff



Bender : Fuzz

Modulation



Ensemble : Chorus



String : Chorus



B-Chorus : Chorus



Mistress : Flanger



Jet : Flanger



90 : Phaser



Stone : Phaser

Tremolo/Vibrato



Vibe : Vibrato



Opto : Tremolo



Bias : Tremolo

Compressor



Sorr



Orange

Pitch



Octaver



Pitch Wham

Eq



GEq



BEq



Acoustic Eq



Volume

Wah



AutoWah



GWah



BWah



Jimi



Baby (Cry Baby)



Horse

Vintage

Mastering

Dynamics



Analog



Classic

Equalizers



10-Band



15-Band

Reverb



*Concert : Reverb
Hall*



*Theater : Reverb
Small Theater*



*Studio : Reverb
Room*



*Ambience : Reverb
Room*



Percussive: Plate



Spring

Digital Effects



*T-Delay : Delay
tape*



*D-Delay : Digital
delay*



*D-Chorus : Digital
chorus*



*D-Flanger : Digital
flanger*

Keyboard shortcuts

Action

Add Track	⌘⇧N / Ctrl+Shift+Ins
All-Track Copy	⌘⇧C / Ctrl+Shift+C
All-Track Cut	⌘⇧X / Ctrl+Shift+X
Arpeggio Down	⌘⇧D / Ctrl+Shift+D
Arpeggio Up	⌘⇧U / Ctrl+Shift+U
Artificial Harmonic	⌘Y / Ctrl+Alt+Y
Audio Note Settings	⌘F
Barre	⌘I / Shift+I
Barre de Vibrato	⌘W / Shift+W
Bend	B
Brush Down	⌘D / Ctrl+D
Brush Up	⌘U / Ctrl+U
Change Accidental	⌘8 / Ctrl+Alt+8
Check bar duration	F4
Chord	A
Close All Files	⌘⇧W / Ctrl+Shift+W
Close File	⌘W / Ctrl+W
Copy	⌘C / Ctrl+C
Copy Last Beat	C
Cut	⌘X / Ctrl+X
Dead Note	X
Decrease Note Duration	+ / =
Delete	⌘ / Ctrl+Shift+Del
Delete Bar	^- / Ctrl+Del
Delete Note	⌘ / Backspace
Delete the Beats	⌘- / Shift+Del
Delete Track	⌘R / Del
Design Mode	⌘⇧D / Ctrl+Alt+D
Directions	D
Dotting	. / ⌘. / Shift+.
Double Dotting	⌘. / ⌘ / Ctrl+. / Ctrl+
Double Flat	⌘7 / Ctrl+Alt+7
Double Sharp	⌘9 / Ctrl+Alt+9
Edit Automations	F10
Edit Section	⌘+ / Shift+Ins
Edit Voice 1	⌘1 / Ctrl+1
Edit Voice 2	⌘2 / Ctrl+2

Action

Edit Voice 3	⌘3 / Ctrl+3
Edit Voice 4	⌘4 / Ctrl+4
Exit full screen mode	Esc
Fade In	<
Fade Out	>
Fast Forward	⌘→ / Ctrl+Right
Fermata	F
Flat	⌘7 / Ctrl+7
Force Break Line	⌘↵ / Ctrl+Return
Forward	⌘→ / Alt+Right
Free Time	/ ⌘↑+L / Alt+Shift+L
Full Screen	F11
Ghost Note	O
Go To	⌘G / Ctrl+G
Grace note(s) before the beat	G
Grace note(s) on beat	⌘G / Ctrl+Alt+G
Hammer On / Pull Off	H
Heavily Accented Note	:
Increase Note Duration	- / _
Insert a Beat	^+ / Ctrl+Ins
Insert Bar	⌘+ / Ins
Key	K
Key signature	⌘K / Ctrl+K
Last Bar	⌘↵ / Ctrl+End
Left Hand Tapping	(/ ↑(/ (/ Shift+(
Left Hand Vibrato (Slight)	V
Legato	↑H / Shift+H
Legato Slide	S
Let Ring	i
Move Cursor To: Beginning Of Bar	⌘↶ / Home
Move Cursor To: First Bar	⌘↶ / Ctrl+Home
Move Cursor To: Last Bar	↵ / End
Move Cursor To: Next Beat	→ / Right
Move Cursor To: Next Line	↓ / Down
Move Cursor To: Next Staff	⇧ / Tab
Move Cursor To: Previous Beat	← / Left
Move Cursor To: Previous Line	↑ / Up
Move Cursor To: Previous Staff	⌘⇧ / Backtab / Shift+Tab
Move Down	⌘↓ / Alt+Down

Action

Move Note Down on Staff	⌘⇧↓ / Ctrl+Alt+Down
Move Note Up on Staff	⌘⇧↑ / Ctrl+Alt+Up
Move Up	⌘↑ / Alt+Up
Move Voice	⌘1 / Alt+4
Move Voice	⌘2 / Alt+2
Move Voice	⌘3 / Alt+3
Move Voice	⌘4 / Alt+1
Multirest	⌘R / Ctrl+R
Multitrack	F3
Multivoice edition	⌘M / Ctrl+M
Natural	⌘8 / Ctrl+8
Natural Harmonic	Y
New File	⌘N / Ctrl+N
Next Section	⌘⇧→ / Ctrl+Alt+Right
Next Tab	⌘→ / Ctrl+Tab
Next Track	⌘↓ / Ctrl+Down
Note accented	;
One semitone down	⌘⇧↓ / Alt+Shift+Down
One semitone up	⌘⇧↑ / Alt+Shift+Up
Open File	⌘O / Ctrl+O
Palm Mute On Beat	⇧P / Shift+P
Palm Mute On Note	P
Paste	⌘V / Ctrl+V
PickStroke Down	⇧D / Shift+D
PickStroke Up	⇧U / Shift+U
Play From The Beginning	⇧Space / Ctrl+Space
Play/Pause	Space
Preferences	⌘, / Ctrl+,
Prevent Break Line	& / ⇧& / Shift+&
Previous Section	⌘⇧← / Ctrl+Alt+Left
Previous Tab	⌘⇧⌵ / Ctrl+Shift+Tab / Ctrl+Backtab
Previous Track	⌘↑ / Ctrl+Up
Print	⌘P / Ctrl+P
Quit	⌘F4 / Alt+F4
Rasgueado	⇧R / Shift+R
Redo	⇧⌘Z / Ctrl+Y
Relative Speed	⌘F9 / Ctrl+F9
Repeat Close	l
Repeat One Bar	% / ⇧% / Shift+%

Action

Repeat Open	[/ ⌘[/ [/ Shift+[
Repeat two Bars	⌘% / ⌘⌘% / Ctrl+% / Ctrl+Shift+%
Rest	R
Rewind	⌘← / Ctrl+Left
Save	⌘S / Ctrl+S
Save As	⌘⇧S / Ctrl+Shift+S
Scale Diagram	⇧S
Score Stylesheet	F7
Select All	⌘A / Ctrl+A
Select Beat	⇧↑ / ⇧↓ / Shift+Up / Shift+Down
Selection Until First Bar	⇧⌘⌵ / Ctrl+Shift+Home
Selection Until First Beat	⇧⌵ / Shift+Home
Selection Until Last Beat	⇧⌵ / Shift+End
Selection Until Next Bar	⇧⌘→ / Ctrl+Shift+Right
Selection Until Next Beat	⇧→ / Shift+Right
Selection Until Previous Bar	⇧⌘← / Ctrl+Shift+Left
Selection Until Last Bar	⇧⌘⌵ / Ctrl+Shift+End
Selection Until Previous Beat	⇧← / Shift+Left
Sharp	⌘9 / Ctrl+9
Show Action List	⌘⇧E
Show Command Palette	⌘E
Show Expression Text	⇧⌘E
Show/Hide Global View	F8
Show/Hide Instrument View	⌘F6 / Ctrl+F6
Show/Hide Palette	F2
Show/Hide Song Inspector	F5
Show/Hide Track Inspector	F6
Slap	\$
Special Paste	⇧⌘V / Ctrl+Shift+V
Staccato	!
Step Backward	⌘← / Alt+Left
Tapping	)
Text	T
Tie Beat	⇧L / Shift+L
Tie Note	L
Time Signature	⌘T / Ctrl+T
Timer	@
Toggle Loop	F9
Tremolo Bar	⌘V / Ctrl+Alt+V

Action

Tremolo Picking (32th note)	" / ↑"
Trill	N
Triolet	/ / ↑/ / Shift+ /
Triplet Feel	⌘/ / ↑⌘/ Ctrl+ / Ctrl+Shift+ /
Type Note	⌘ / ← / Enter / Return
Undo	⌘Z / Ctrl+Z
Vibrato with tremolo bar (Slight)	W
Vibrato with tremolo bar (Wide)	⌘W / Ctrl+Alt+W
Volume Swell	⌘< / ⌘> Alt+< / Alt+>
Wah Close	⌘C / Ctrl+Alt+C
Wah Open	⌘O / Ctrl+Alt+O
Zoom In	⌘> / Ctrl++ / Ctrl+Shift++
Zoom Out	⌘< / Ctrl+-