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The note sheet is the format in which the songs are recorded down. The note sheet begins with an empty staff music paper consisting of graphs that have five lines and four spaces, each of which is a note. Songwriters who compose songs in standard musical notation use regular paper to create notes that can then be passed on to musicians who interpret notes for musical performance. Today, making your own notes easier than ever. With notation software such as finale, or free web service Noteflight, everyone can turn their musical ideas into professional music sheets. Use Noteflight to get started (see Resources). Noteflight is a free music note service that lets you write, print, and even save notes as music files to play. Noteflight has a clean, easy-to-use interface that allows even a beginner to create a song in notes. Since Noteflight allows you to listen to what you've written, you can experiment with different notes until you create something that sounds good, even if you're not familiar with the music. Create a Noteflight account and log in to start creating your own note. You can start writing your song immediately. At the top of the page on the toolbar, click the New Account button to create a blank sheet note document. Choose whether you want your note to be private or collaborative. Noteflight presents you with a clean music sheet in Key C with 4/4 signature time. Click the Name Change button at the top of the music sheet and enter the title of your song, then click Edit Composer and give your name. Make any changes required for your key signature or signature time on the Score menu either with Change The Signature Time or Change key signature command. Add notes and rests on your notes by clicking on the empty music staff. A note appears and you can drag and click where you want the note to appear. You can also use a floating palette to select different note durations. When you insert notes, Noteflight automatically re-formulates the notes to save the right number of strokes on the bar. To listen to what you've written at any given moment, go to the Play menu and choose the playback option you want. Print the notes when you're done composing your song. The result will be a professional score of your song composition. You can also use Noteflight to make an audio file of your composition. Noteflight allows you to assign the actual sounds of the instrument to the respective parts. Go to file and select Export to save the finished note as an MP3 or a file of a shuffle. This allows you to take an example of a record for Group. Apple's iPad appears everywhere. It is used by TV presenters, in stores and even on the flight deck of commercial aircraft. Everywhere. But have you ever thought you'd see a pill in classical music Cadogan Hall in London on April 25, composer Stephen Goss world premiere of his latest piano concerto with a special twist. For the first time, the concert participants were invited to bring a tablet to the show and watch special videos made to accompany the new orchestration. Unfortunately, except for us, almost no one did. As it turned out, the classical crowd is not ready for modern technology. That's not to say that the evening wasn't enjoyable, or that the interactive element was completely ignored, it just got attention in a different way than we expected. Classical concerts can be a frightening experience, especially for beginners. Stephen Gos's goal was to use the video both to engage audiences and to attract young people who use tablets every day. Classical concerts do not have the same degree of spectacle as the one given by J.K.; but given the right appeal, they can attract the main audience. The film scores complex musical works, but people listen, Goss told us, hoping that providing a visual connection with his music will open up the concert world in a whole new way and for a whole new audience. All present were able to download specially made videos on a tablet before the performance of the French pianist Emmanuel Despax, and for the first time in history, called to bring the device with him to the concert. The videos have been designed to visually improve music, convey mood, and to help the listener through the emotions and influences of the artwork. Although many concerts have huge video screenings over the orchestra, Goss dismissed the idea as it would upset the concert's balance. Encouraging the audience to use the tablet, no one was forced to join. You can start, stop, pause and rewind the video as much as you like, said Goss, before quipping, I don't care if people check their emails. Unfortunately, as high as his dreams were, getting people to bring a tablet proved to be a problem, and for those who did, uploading a video wasn't a one-click process. The video had to be uploaded from the website before the concert, and transferred to a tablet. Each video was then manually run and stopped at a certain time during the performance; there was no audio sync or anything like that. For those who are familiar with how classical music is built, recognizing the beginning of each movement would be relatively easy. For an idea that was supposed to encourage tablet users and newcomers to participate, none of them was particularly user-friendly. Cadogan Hall nests down an alley in London's Sloane Square, rubbing shoulders with Tiffany, Cartier, Hugo Boss, and a deeply hip bar nerd. Once inside, it's all high ceilings and stained glass - not very high-tech at all. Before you put show, show, already been singinging with traditionalists who were horrified by the idea of bright screens, email notifications, and the sound of Angry Birds ruining their concert. To get an idea of how much the reviled iPad (or smartphone, for that matter) is usually in this environment, one of the staff came up to me after I took my seat and said that not only did the tablets I was preparing for the show be indicated before the start, but it could not be used at any point as its bright screen could upset the audience. It was a misunderstanding that would soon clear up, but he stressed how difficult it would be for mobile technology to be accepted as a regular guest. Gosa's piano concerto was divided into four movements, Fanfare, Moto perpetuo, Adagio and Finale, and ran for a total of about 24 minutes. The music was distinctly cinematic, and the video increased the effect, with parts that visited Woody Allen's beautiful Manhattan opening scenes. For me, as someone who only occasionally attends classical concerts, it gave the new play some familiarity and immersed me much earlier than I expected. My enjoyment of the concert was enhanced by a tablet and I was busier than perhaps I would have been without a crutch video. My iPad sat on my lap, never got annoyed, and, importantly, did not stop me paying attention to the brilliance of the musicians. At the risk of sounding like a cliché, he brought the music to life, which for those who do not understand the subtle nuances of classical composition, is crucial. What's more, the interactive element will definitely get me there in the first place as I wouldn't have attended - or even known about it - if it didn't exist. But then again, while I may be part of a valuable tech audience, I'm definitely not 20-something. While I embraced the technical aspect of the concert, there just wasn't all that many other pills to see. We read this to be an interactive experience, said one couple, but because they don't own the pills, they weren't able to join. The father and his young daughter, sitting behind me during the performance, were in the same situation, but instead of being distracted by the light from the screen on my tablet, took the opportunity to watch some footage over my shoulder. The intermission proved to be the perfect time to play spot pills. Of the dozens of people who applied, only one person, who turned out to be one of the directors of Cadogan Hall, was holding one. She still processes the experience, but her initial reaction was that she didn't add much to the power of performance; though she saw his potential. At this point, another audience member joined the discussion, asking whether watching the video while listening to music was a limitation, and the eye of the mind would depend freely make their own associations. The conversation then switched to the concept of watching the video again later, and if they bring back the emotions of the music. It was then that I realized that of the half-dozen people I spoke to during the evening, only one actually watched the video during the concert. But not for lack of interest. People loved watching the video even without sound, and everyone I spoke to knew it was part of the performance, but didn't have the necessary equipment to participate. Fascinatingly, technology has become as much a talking point as music, almost like pyrotechnics at a rock concert; adding another dimension to the discussion. Also, it seems the innovative idea of using pills to encourage more people to participate may end up motivating those who weren't the target audience to go out and buy one. Goss saw the video project as an early step in expanding the classical audience and hoped that its uniqueness would help preserve the art, but his desire to attract a younger audience did not seem to work; the average age of visitors was well over 40 years. Also, seeing as only half a dozen people (myself included) used a tablet during a performance, he was not very successful in his quest to integrate music and technology. However, for this classic newcomer, Goss' tablet-driven, interactive classical concert has fulfilled its promise. I loved the visuals. As someone who feels as passionate about technology as many of my fellow attendees have done about music, Goss' transformation into an unintentional tablet ambassador has been intriguing. So did Goss achieve what he set out to do? Not really, but pioneers rarely do. However, over time, this kind of thing can catch on. This concert could push more composers to experiment with gadgets in the future that may see them become commonplace at concerts - something that needs to happen before newcomers start filling seats. There is a long way to go, but Stephen Goss may be a trailblazer. (Photo © By Clive Bard, video files for Emmanuel Despax concert © Orpheus Foundation) Editors' Recommendations classical music piano sheet music. classical music piano sheet music pdf. classical music piano sheet music for beginners. free classical piano sheet music for beginners. classical piano sheet music for intermediate. free classical piano sheet music pdf. classical piano sheet music for intermediate pdf. easy classical piano sheet music free pdf

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