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Sheet music is the format in which songs are recorded. The sheet music begins with blank paper from the music staff consisting of graphs that have five lines and four spaces, each representing a note. Songwriters who compose songs in a standard musical note use personnel paper to create sheet music, which can then be transferred to musicians interpreting the note for musical performance. Today, making your own sheet music easier than ever. With notation software like Finale or free Web service Noteflight, anyone can turn their music ideas into professional music sheets. Use Noteflight to get started (see Resources). Noteflight is a free web-based music logging service that lets you write, print, and even save sheet music 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 unfamiliar with the musical composition. Create a Noteflight account and sign in to start creating sheet music. You can start writing your song right away. At the top of the page, located on the tool, click New Score to create a blank document with a note. Choose whether you want your note private or shared. Noteflight presents you with a blank music sheet in key C with a 4/4 time signature. Click Edit Title at the top of the sheet music and type a name for the song, and then click Edit Composer and type your name. Make any changes necessary for your key signature or time signature on the Score menu with the Change Time or Change Key Signature command. Add notes and leftovers to your note by clicking on the empty music staff. A headhead appears, and you can drag and click where you want the note to appear. You can also use a floating palette to select different lengths of notes. As you place your notes, Noteflight automatically recasts your sheet music to keep the right number of beats on the bar. To listen to what you've written at any time, go to the Play menu and select the playback option you want. Print the sheet music when you're done composing the song. The result will be the professional result of your song composition. You can also use Noteflight to record an audio file of a composition. Noteflight allows you to assign actual instrument sounds to the appropriate parts. Go to File and select Export to save ready-made sheet music as an MP3 or wav file. This allows you to take an example of recording into your band. Apple's iPad pops up everywhere. It is used by television presenters, in shops and even on the flight deck of commercial aircraft. Everywhere. Did you ever think you'd see pills on classical music music Cadogan Hall in London on April 25, composer Stephen Goss world premiered his latest piano concerto with a special twist. For the first time, concertgoers were encouraged 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 turns out, classic audiences are not ready for modern technology. Classical concerts can be a daunting experience, especially for newcomers. Stephen Goss' goal was to use the video to both gain an audience and bring in younger people who use pills every day. Classical concerts do not have the same degree of spectacle as the one that Jay Z gave; but given the real appeal, I can attract a mainstream audience. Movie ratings are complex musical pieces, but people listen, Goss told us, hoping that providing a visual connection to his music will open up the concert world in a whole new way, and to a whole new audience. Everyone present was given the opportunity to download specially made videos on their tablet before a performance by French pianist Emmanuel Despax, and for the first time ever, encouraged to take the device with them to the concert. The videos are designed to visually enhance music, convey mood and help guide the listener through the emotions and influences of the work. While many concerts have huge video images above the orchestra, Goss rejected this idea, as it would upset the balance of the concert. Encouraging the audience to use the tablet, no one was forced to join in. You can run, stop, pause and rewind the video as much as you want, Goss said, before replying: I don't care at all if people check their email. Unfortunately, as sublime as his dreams were, get people to bring a tablet proved a challenge, and for those who did, downloading videos wasn't a one-click process. The videos had to be downloaded from the website before the concert and uploaded to a tablet. Then each video had to be started manually and stopped at certain times during performance; there was no audio synchronization or anything like that. For those familiar with the way classical music is constructed, recognizing the beginning of each movement would be relatively easy. For an idea meant to encourage tablet users and first-timer to attend, none of it was particularly user-friendly. Cadogan Hall nestles down a side street in London's Sloane Square, rubbing shoulders with Tiffany's, Cartier, Hugo Boss and deep hip bar The Botanist. Once inside, these are all high ceilings and stained glass windows – they are not high-tech at all. Putting on the show, Goss already had run-ins with traditionalists, who were horrified by the idea of bright screens, email notifications and the angry birds sound that ruined their concert. To get an idea of how much the iPad (or smartphone, for that matter) is usually in this environment, a staff member came up to me after I took my seat and said not only does the tablet I was preparing for the show have to be put off before kick-off, but it can't be used at any point because its bright screen can upset the audience. It was a misunderstanding that was soon cleared up, but he stressed how difficult it would be for mobile technology to be accepted as a regular. Goss' piano concerto was divided into four movements, Fanfare, Moto perpetuo, Adagio and Finale, and lasted about 24 minutes in total. The music was distinctly cinematic, and the video increased the effect, with parts that brought to mind Woody Allen's beautiful Manhattan opening scenes. For me, as someone who only occasionally comes to classical concerts, it gave the new piece some familiarity and immersed me far earlier than I expected. My enjoyment of the concert was increased by the use of tablets, and I was more engaged than I might have been without the crutch of the video. My iPad sat on my knee, never got annoying, and most importantly, it didn't stop me from paying attention to the glow of the musicians. At the risk of sounding like a cliché, it is to bring music to life, which for those who do not understand the finer nuances of classical composition, is crucial. What else, the interactive element certainly got me there too, because I wouldn't have attended - or even known about it - if it didn't exist. Then again, while I may be part of a valuable tech audience, I'm definitely not 20-something. Although I accepted the technological aspect of the concert, there just wasn't that many other pills to see. We read that this would be an interactive experience, said one couple, but since they did not own the tablet, they could not join. The father and his young daughter, who sat behind me during the performance, were in the same situation, but instead of being distracted by the light from the screen on my tablet, they took the opportunity to look at some footage over my shoulder. The break proved to be the perfect time to play spot tablets. Of the dozens of people who walked past just one person, who turned out to be one of cadogan hall's executives, she was holding one. It's still a process of experience, but her initial reaction was that it didn't add much to the power of performance: even though she saw its potential. At this point, another audience member joined the discussion, wondering if watching the video while listening to music was limiting, and the mind would be influenced instead of freely making his own associations. The conversation then later shifted to the concept of re-watching the video, and whether it would restore the emotion of the music. That's when I realized that of the half a dozen people I spoke to during the evening, only one actually watched videos during the concert. It wasn't for lack of interest. People enjoyed watching videos even without sound, and everyone I spoke to was aware that it was part of the performance, but they didn't own the necessary hardware that was required 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 subsequent debate. It also seems an innovative idea to use tablets to encourage more people to attend, it can 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 classical audiences and hoped his uniqueness would help keep art alive, but his desire to bring in younger audiences seems to have failed; the average age of the sponsor was well over 40 years. Also, since only half a dozen people (myself involved) used the tablet during performance, it was not very successful in its quest to integrate music and technology. For this classic novice, however, Goss's tablet-guided interactive classical concert fulfilled its promise. I really enjoyed the visuals. As someone who feels as passionately about technology as many of my fellow participants about music, Goss's transformation into an unintended tablet ambassador was intriguing. Did Goss accomplish what he set out to do? Not really, but pioneers rarely do. However, in time, this sort of thing could catch on. This concert could push more composers to experiment with gadgets in the future, which could see them become commonplace at concerts - something that must happen before newcomers start filling seats. We've got a long way to go, but Stephen Goss may turn out to be a trailblazer yet. (Photo © Clive Barda, video files for the Emmanuel Despax concert © Orpheus Foundation) Editor's recommendations