taneously. Ornamentation varies considerably with historical period and geographical location.

F⊧3	F‡3	G3	G#3	A⊧3	A\$3	A#3	B⊧3	B\$3	B♯3	C4	D%4
0	0	0	‡0	90	PO	jo	/0	ųo	#0		
53	54	55	56	56	57	58	58	59	60	60	60
56	56	57	57	58	58	58	59	59	59	60	61
D♭4	D\$4	C×4	Е⊮4	D#4	E♭4	Eţ4	D×4	F♭4	F‡4	F♯4	G4
1	1.		ho	1L	ha	ko		20	10	to	•
20	qo	хө	<i>w</i> o	ŧο	70	Ч	xo		1	fi -	
61	62	62	62	63	63	64	64	64	65	66	67
61	61	60	62	61	62	62	61	63	63	63	64
	Fi;3 53 56 Di-4 61 61	Fi3 Fi3 \$€ \$€ 53 54 56 56 D)4 Di4 \$\$\vee\$\$ 00 \$\$\vee\$\$ 00 \$\$\vee\$\$ 10 \$\$\$\vee\$\$ 00 \$\$\$\$ 61 62 61 61	Fi3 Fi3 G3 ≱e ≇e • 53 54 55 56 56 57 Di4 Di4 Cix4 Image: protein state s	Fi3 Fi3 G3 Gi3 ≱e ≇e o ‡o 53 54 55 56 56 56 57 57 D>4 Di4 Cix4 Eik4 io io io 61 62 62 62 61 61 60 62	Fi3 Fi3 G3 Gi3 Ab3 ≱e ≇e o #o ⊭e 53 54 55 56 56 56 56 57 57 58 D>4 Di4 Cix4 Els4 Di4 io io io io 61 62 62 62 63 61 61 60 62 61	Fi3 F#3 G3 G#3 Ab3 At3 ≇e #e *e #e #e 53 54 55 56 56 57 56 56 57 57 58 58 D>4 D#4 C#4 E#4 D#4 E#4 Image: block state s	Fi3 Fi3 G3 Gi3 Ai3 Ai3 Ai3 ≱e ≇e io io io io io 53 54 55 56 56 57 58 56 56 57 57 58 58 D>4 Di4 Cix4 Eib4 Di4 Eb4 Ei4 io io io io io io io 61 62 62 62 63 63 64 61 61 60 62 61 62 62	Fi3 Fi3 G3 Gi3 Ai3 Ai3 Ai3 Ai3 Ai3 Bi3 ≱e #e *e *e *e *e *e *e *e 53 54 55 56 56 57 58 58 56 56 57 58 58 59 Di4 Di4 Ci4 Eik4 Di4 Eik4 Di4 ¥o ¥o ¥o ¥o ¥o ×o 61 62 62 63 63 64 64 61 61 60 62 61 62 62 61	Fi3 Fi3 G3 Gi3 Ai3 Ai3 Ai3 Ai3 Ai3 Bi3 Bi3 $\downarrow o$ \downarrow	Fi3 Fi3 G3 Gi3 Ai3 Ai3 Ai3 Ai3 Ai3 Bi3 B	Fi3 Fi3 G3 Gi3 Ai3 Ai3 Ai3 Ai3 Bi3 Bi3 Bi3 Bi3 C4

Figure B.9: A collection of notes annotated above with their pitch names, and below with two integer representations. The first integer representation is called MIDI note number (MNN), and discussed in Sec. 2.1. The second integer representation is defined by Meredith (2006a) as morphetic pitch number (MPN).

According to Fallows (2001), '[t]empo and expression marks may be the most consistently ignored components of a musical score... partly because only the notes are objective facts, but also because musicians tend to look first at the music [notes], only later checking the markings to see whether they agree with initial impressions' (p. 271). Arguably, this observation might be applied to lyrics, to other aspects of dynamics, and to articulation, phrasing, and ornamentation. In an attempt to refine understanding, some researchers have been drawn to the more ambiguous elements of staff notation and their interpretation, such as *rubato* (Spiro, Gold, and Rink, 2008). On the other hand, it can be beneficial to focus on the minimal amount of information necessary for a listener who is familiar with a piece to recognise it as such. Knowing the ontime, pitch, duration, and staff of each note, for example, is considered an adequate starting point in Chapters 3-9.