

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

Pitch: ...F <sub>3</sub>	F <sub>3</sub>	F <sub>3</sub>	G <sub>3</sub>	G <sub>3</sub>	A <sub>3</sub>	A <sub>3</sub>	A <sub>3</sub>	B <sub>3</sub>	B <sub>3</sub>	B <sub>3</sub>	C <sub>4</sub>	D <sub>4</sub>
MNN: ...53	53	54	55	56	56	57	58	58	59	60	60	60 ...
MPN: ...56	56	56	57	57	58	58	58	59	59	59	60	61 ...

  

Pitch: ...C <sub>4</sub>	D <sub>4</sub>	D <sub>4</sub>	C <sub>4</sub>	E <sub>4</sub>	D <sub>4</sub>	E <sub>4</sub>	E <sub>4</sub>	D <sub>4</sub>	F <sub>4</sub>	F <sub>4</sub>	F <sub>4</sub>	G <sub>4</sub>
MNN: ...61	61	62	62	62	63	63	64	64	64	65	66	67 ...
MPN: ...60	61	61	60	62	61	62	62	61	63	63	63	64 ...

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.