

Note Equivalent To D

Enharmonic equivalence

below G (G?) indicate the same pitch. These written notes are enharmonic, or enharmonically equivalent. The choice of notation for a pitch can depend on

In music, two written notes have enharmonic equivalence if they produce the same pitch but are notated differently. Similarly, written intervals, chords, or key signatures are considered enharmonic if they represent identical pitches that are notated differently. The term derives from Latin *enharmonicus*, in turn from Late Latin *enarmonius*, from Ancient Greek *ἐναρμόνιος* (*enarmónios*), from *ἐν* ('in') and *ἁρμονία* ('harmony').

D (musical note)

D is a musical note a whole tone above C, and is known as Re within the fixed-Do solfege system. Its enharmonic equivalents are C (C-double sharp) and

D is a musical note a whole tone above C, and is known as Re within the fixed-Do solfege system. Its enharmonic equivalents are C (C-double sharp) and E (E-double flat). It is the third semitone of the solfège.

When calculated in equal temperament with a reference of A above middle C as 440 Hz, the frequency of middle D (D4) is approximately 293.665Hz. See [pitch](#) for a discussion of historical variations in frequency.

C (musical note)

between written and sounding or concert pitch. It has enharmonic equivalents of B? and D. In English the term Do is used interchangeably with C only in

C or Do is the first note of the C major scale, the third note of the A minor scale (the relative minor of C major), and the fourth note (G, A, B, C) of the Guidonian hand, commonly pitched around 261.63 Hz. The actual frequency has depended on historical pitch standards, and for transposing instruments a distinction is made between written and sounding or concert pitch. It has enharmonic equivalents of B? and D.

In English the term Do is used interchangeably with C only in the context of fixed Do solfège; in the movable Do system Do refers to the tonic of the prevailing key.

Dotted note

dotted note equivalent to the original note tied to a note of half the value – for example, a dotted half note is equivalent to a half note tied to a quarter

In Western musical notation, a dotted note is a note with a small dot written after it. In modern practice, the first dot increases the duration of the original note by half of its value. This makes a dotted note equivalent to the original note tied to a note of half the value – for example, a dotted half note is equivalent to a half note tied to a quarter note. Subsequent dots add progressively halved value, as shown in the example to the right.

The use of dotted notes dates back at least to the 10th century, but the exact amount of lengthening a dot provides in early music contexts may vary. Mensural notation uses a dot of division to clarify ambiguities about its context-dependent interpretation of rhythmic values, sometimes alongside the dot of augmentation as described above. In the gregorian chant editions of Solesmes, a dot is typically interpreted as a doubling of length (see also *Neume*).

Historical examples of music performance practices using unequal rhythms include notes inégales and swing. The precise performance of dotted rhythms can be a complex issue. Even in notation that employs dots, their performed values may be longer or shorter than the dot mathematically indicates, practices known as over-dotting or under-dotting.

Equivalent pulse code modulation noise

judgment is based on comparative tests. Note 2: Generally, 33.5 dBrnC $\pm$ 2.5 dB is considered the approximate equivalent PCM noise of a 7-bit PCM system. This

In telecommunications, equivalent pulse code modulation (PCM) noise is the amount of noise power on a frequency-division multiplexing (FDM) or wire communication channel necessary to approximate the same judgment of speech quality created by quantization noise in a PCM channel.

Note 1: The speech quality judgment is based on comparative tests.

Note 2: Generally, 33.5 dBrnC $\pm$ 2.5 dB is considered the approximate equivalent PCM noise of a 7-bit PCM system.

E (musical note)

E is the third note and the fifth semitone of the C major scale, and mi in fixed-do solfège. It has enharmonic equivalents of F? [(F-flat) which is by

E is the third note and the fifth semitone of the C major scale, and mi in fixed-do solfège. It has enharmonic equivalents of F? [(F-flat) which is by definition a diatonic semitone above E?] and D (D-double sharp), amongst others.

When calculated in equal temperament with a reference of A above middle C as 440 Hz, the frequency of Middle E (E4) is approximately 329.628 Hz. See pitch (music) for a discussion of historical variations in frequency.

List of Scottish Gaelic given names

Scottish Gaelic given names beside their English language equivalent. In some cases, the equivalent can be a cognate, in other cases it may be an Anglicised

This list of Scottish Gaelic given names shows Scottish Gaelic given names beside their English language equivalent. In some cases, the equivalent can be a cognate, in other cases it may be an Anglicised spelling derived from the Gaelic name, or in other cases it can be an etymologically unrelated name.

Flat (music)

temperament tuning, lowering a note's pitch by a semitone results in a note that is enharmonically equivalent to the adjacent named note. In this system, B? and

In music, flat means lower in pitch. It may either be used in a general sense to mean any lowering of pitch, or to specifically refer to lowering pitch by a semitone. A flat is the opposite of a sharp (?) which indicates a raised pitch in the same way.

The flat symbol (?) appears in key signatures to indicate which notes are flat throughout a section of music, and also in front of individual notes as an accidental, indicating that the note is flat until the next bar line.

Equivalence of categories

$\beta \colon d_2 \rightarrow d_1$. The categories C and D are equivalent; we can (for example) have F

In category theory, a branch of abstract mathematics, an equivalence of categories is a relation between two categories that establishes that these categories are "essentially the same". There are numerous examples of categorical equivalences from many areas of mathematics. Establishing an equivalence involves demonstrating strong similarities between the mathematical structures concerned. In some cases, these structures may appear to be unrelated at a superficial or intuitive level, making the notion fairly powerful: it creates the opportunity to "translate" theorems between different kinds of mathematical structures, knowing that the essential meaning of those theorems is preserved under the translation.

If a category is equivalent to the opposite (or dual) of another category then one speaks of a duality of categories, and says that the two categories are dually equivalent.

An equivalence of categories consists of a functor between the involved categories, which is required to have an "inverse" functor. However, in contrast to the situation common for isomorphisms in an algebraic setting, the composite of the functor and its "inverse" is not necessarily the identity mapping. Instead it is sufficient that each object be naturally isomorphic to its image under this composition. Thus one may describe the functors as being "inverse up to isomorphism". There is indeed a concept of isomorphism of categories where a strict form of inverse functor is required, but this is of much less practical use than equivalence.

Roentgen equivalent man

The roentgen equivalent man (rem) is a CGS unit of equivalent dose, effective dose, and committed dose, which are dose measures used to estimate potential

The roentgen equivalent man (rem) is a CGS unit of equivalent dose, effective dose, and committed dose, which are dose measures used to estimate potential health effects of low levels of ionizing radiation on the human body.

Quantities measured in rem are designed to represent the stochastic biological risk of ionizing radiation, which is primarily radiation-induced cancer. These quantities are derived from absorbed dose, which in the CGS system has the unit rad. There is no universally applicable conversion constant from rad to rem; the conversion depends on relative biological effectiveness (RBE).

The rem has been defined since 1976 as equal to 0.01 sievert, which is the more commonly used SI unit outside the United States. Earlier definitions going back to 1945 were derived from the roentgen unit, which was named after Wilhelm Röntgen, a German scientist who discovered X-rays. The unit name is misleading, since 1 roentgen actually deposits about 0.96 rem in soft biological tissue, when all weighting factors equal unity. Older units of rem following other definitions are up to 17% smaller than the modern rem.

Doses greater than 100 rem received over a short time period are likely to cause acute radiation syndrome (ARS), possibly leading to death within weeks if left untreated. Note that the quantities that are measured in rem were not designed to be correlated to ARS symptoms. The absorbed dose, measured in rad, is a better indicator of ARS.

A rem is a large dose of radiation, so the millirem (mrem), which is one thousandth of a rem, is often used for the dosages commonly encountered, such as the amount of radiation received from medical x-rays and background sources.

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