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The Topos of Music III: Gestures

Musical Multiverse Ontologies

Second Edition

Springer

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Preface to the Second Edition

Comprendre, c'est
attraper le geste
et pouvoir continuer
Jean Cavaillès [181, p. 186]

A major reason for a second edition of *The Topos of Music*—besides the simple fact that the first edition is now sold out—goes back to spring 2002, when I was completing its first edition, published in fall 2002. I was asked to give a talk in the MaMuX seminar of the IRCAM in Paris, to explain how I applied the mathematics of *The Topos of Music* to my free jazz improvisations.

While preparing my talk I realized that despite the presence of mathematical music theory the decisive generator of my instant compositions was the gestural deployment of formulas, the "action painting" of musical thoughts, not the abstract formulas in their static facticity. First and foremost this was a shocking insight in view of the forthcoming publication of the formulaic setup in *The Topos of Music*.

Fortunately, I knew from Hermann Hesse that "every end is a beginning"[1], which meant in my case that the end of a scientific development as traced in the book's first edition initiated the next step: a music theory of gestures. It goes without saying that this new phase would not destroy the previous research, but incorporate it as the stratum of facticity in an extended ontology of embodiment, where facts are the output of processes and their gestural generators.

In the sequel, I discovered that I was far from being the first scholar and artist to discover the crucial role of gestures in music. For instance, free jazz pianist Cecil Tayor, music philosopher Theodor Wiesengrund Adorno, or lateral thinker Paul Valéry had clearly stressed the dancing essence of art, an insight that I had embodied in my own pianist's art, but never understood on an intellectual level.

Of course, I could not be satisfied by the very existence of gesture philosophy or gestural practice, just as I could not accept traditional music and performance theory when I started my enterprise of mathematical music theory in 1978. The gesturally colored thoughts and actions needed a rigorous conceptualization in the same vein as my efforts before the first edition of *The Topos of Music*.

In 2002, I was in the privileged position to work in the multimedia division of Peter Stucki at the Institut für Informatik of the University of Zurich. I had excellent PhD students, and we could, with one of them, Stefan Müller, realize a first experimental software for the gestural representation of a pianist's hand, a work presented at the ICMC conference in 2003 [772].

This experimental preliminary work was then taken as a point of departure for a mathematical theory of musical gestures. I presented this theory in a course in spring 2005 at École normale supérieure in Paris, a course that was later in 2007 taken as the material basis of my French book *La vérité de beau dans la musique* [718]. The first publication of a formally more evolved mathematical theory of musical gestures was

[1] Actually, he says that "Jeder Anfang ist ein Ende," but the reverse is immediate.

written with co-author Moreno Andreatta in 2007 [720]. This date could be called the birthday of a valid mathematical theory of musical gestures.

Until the publication of this second edition of *The Topos of Music*, several important conceptual extensions of the mathematical theory of musical gestures, models of musical gestural processes, as well as a number of theorems have been published. The decade from date of birth to the presence proved that the mathematical theory of musical gestures is an important added value to the theory described in the first edition of *The Topos of Music*.

We can however not state that this theory of gestures is in a complete state, quite the opposite is true: The coming years will reveal important news of theoretical as well as practical nature. So why did we make the decision to publish the present state of the art? The first argument is that the present state is rich enough to define concrete new directions, be it in music theory, such as harmony or counterpoint, be it in performance theory, or be it in the understanding of embodiment in the making of music. The second argument is that the present material, roughly 500 pages of new material, is ample enough to present a book's stature. And the third and very important argument is that we would like to communicate the state of the art in the spirit of Cavaillès: *Understanding is catching the gesture and being able to continue.* The co-authors of the gesture theory part, René Guitart, Jocelyn Ho, Alex Lubet, Maria Mannone, Matt Rahaim, and Florian Thalmann, are a wonderful confirmation of this philosophy. So let us continue!

Here is a summary of the new material and its authorship. Whenever I don't mention the author, it is my own contribution, all others are mentioned explicitly.

Until Part XIV, nearly everything is as in the book's first edition, refer to the preface of that edition (also included in this edition) for detailed summaries. The only new content—besides errata corrections—is Chapter 45 in Part XI, which is a shortened version of a paper [110] on a statistical analysis of Chopin's Prélude op. 28, No. 4, written with Jan Beran, Robert Goswitz, and Patrizio Mazzola.

Gesture theory starts with Part XV: Gesture Philosophy for Music. Chapter 57 gives an overview of philosophical aspects of gestures, including works by Jean-Claude Schmitt, Vilém Flusser, Michel Guérin, Adam Kendon, David McNeill, Juhani Pallasmaa, André Chastel, Émile Benveniste, Marie-Dominique Popelard, and Anthony Wall. In Chapter 58, we discuss the presemiotic approch to gestures in the French perspective of Maurice Merleau-Ponty, Gilles Deleuze, Jean Cavaillès, Charles Alunni, and Gilles Châtelet. Paul Valéry is also referenced in Section 59.4.

Chapter 59 deals with gestural aspects in cognitive science. After a review of Embodied AI and anthropology, Alex Lubet in Section 59.5 introduces us to gestural disability studies, focusing on two famous disabled pianists: Horace Parlan and Oscar Peterson (in his last years). Then in Section 59.6 Lubet reflects on perception of musical gesture as being inherently synaesthetic.

Chapter 60 concludes this part with a review of musical models of gesturality as proposed by Wolfgang Graeser, Theodor W. Adorno, Neil P. McAngus Todd, David Lewin, Robert Hatten, Marcelo Wanderley, Claude Cadoz, and Marc Leman.

Part XVI introduces the mathematics of gestures. Chapter 61 presents the mathematical concept of a gesture in a topological space and states the Diamond Conjecture, which deals with a hypothetical big space that unites algebraic and topological categories. Chapter 62 extends the theory from gestures in topological spaces to gestures in topological categories and introduces functorial gestures, i.e., functors on topological categories with values in the category of gestures, similar to functorial compositions in the previous theory.

Chapter 63 presents a generalized singular homology, where cubes are replaced by general hypergestures. Hypergesture homology applies to a gestural model of counterpoint and to a gestural refinement of performance stemma theory.

Chapter 64 presents—similar to Chapter 63—Stokes' Theorem for hypergestures. This theorem applies to problems in gestural modulation theory.

Chapters 65 and 66 discuss categories of local and global compositions, processes/networks, and gestures, together with their functorial relationships. This triple typology composition/process/gesture corresponds to the ontological dimension of embodiment with its three coordinates facts/processes/gestures.

In Sections 67.1–67.7 of Chapter 67, René Guitart develops a fascinating and demanding mathematical model of mathematical creativity, where thought is viewed as an algebra of gestures.

In Section 61.14, we, Maria Mannone and Guerino Mazzola, present a group-theoretical model of Georg Wilhelm Friedrich Hegel's initial discourse in his *Wissenschaft der Logik*, a model that applies to the Yoneda concept of creativity [726, Chapter 19.2]. We illustrate the method with an experimental composition by Mannone. This discussion extends over Sections 67.8–67.15 and completes Chapter 67.

Part XVII deals with concept architectures and software for musical gesture theory. Chapter 68 explains the denotator formalism for gestures over topological categories. Chapter 69 is a summary of the Java-based RUBATO® Composer software [739], written to sketch the framework of Chapters 70–74, where Florian Thalmann presents his gesture-oriented software component, the BigBang rubette. This discourse again follows the coordinates of the dimension of embodiment: facts, processes, gestures, which in this situation specify to: visualization and sonification of denotators (Chapter 71), BigBang's operation graph (Chapter 72), and gestural interaction and gesturalization (Chapter 73). In the final Chapter 74 of this part, Thalmann discusses musical examples.

Part XVIII is entitled *The Multiverse Perspective* because it opens up the relationship of gesture theory with string theory in theoretical physics. After a critical review of Hermann Hesse's *Glasperlenspiel* with regard to its gestural deficiencies, we, Mazzola and Mannone, develop the Euler-Lagrange formalism of world-sheets for musical gestures. This theory extends to functorial global gestures over global topological categories.

Part XIX is dedicated to applications of gesture theory to a number of musical themes.

Chapter 79 deals with singular gesture homology being applied to counterpoint.

Chapter 80 introduces a gestural restatement of modulation theory, applying in particular Stokes' Theorem for hypergestures.

Chapter 81 applies gesture theory to a gestural performance stemma theory.

Chapter 82 is written by Jocelyn Ho as a creative presentation of composition and analysis as embodied gestures in an inter-corporeal world. She presents two compositions, Toru Takemitsu's *Rain Tree Sketch II* and her own composition *Sheng* for piano, smartphones, and fixed playback.

Chapter 83 is Mannone's analysis and classification of a conductor's movements from the viewpoint of gesture theory.

Chapter 84 is a review of gestural aspects that were developed in *Flow, Gesture, and Spaces in Free Jazz* [721].

Chapter 85 is written by Matt Rahaim and presents the gestural approach to understanding Hindustani music in its vocal gesturality.

Chapter 86 is a first approach, written by Mannone, to a future theory of vocal gestures. The short addendum was written by Mazzola.

The Appendix has been enriched by additional complements on mathematics (Chapter J) plus complements on physics (Chapter K).

The Leitfaden III has been added to the original Leitfaden I & II for the gestural chapters.

The ToM_CD has been updated, containing now the present book's pdf ToposOfMusic.pdf. However the original CD is no longer added to the book, instead the ToM_CD can be downloaded from

`www.encyclospace.org/special/ToM_CD.zip`.

Concerning the division of the now very large book into parts, this is the split:

- Volume I: *Theory*, Prefaces and Table of Contents, Parts I to VII
- Volume II: *Performance*, Parts VIII to XIV
- Volume III: *Gestures*, Parts XV to XIX
- Volume IV: *Roots*, Appendices

My sincere acknowledgments go to my co-authors and to Springer's Ronan Nugent and Frank Holzwarth as well as to Birkhäuser's Thomas Hempfling.

Minneapolis, October 2017 Guerino Mazzola

Preface

Man kann
einen jeden Begriff,
einen jeden Titel,
darunter viele Erkenntnisse gehören,
einen logischen Ort nennen.
Immanuel Kant [519, p. B 324]

This book's title subject, *The Topos of Music*, has been chosen to communicate a double message: First, the Greek word "topos" ($\tau\acute{o}\pi o\varsigma$ = location, site) alludes to the logical and transcendental location of the concept of music in the sense of Aristotle's [40, 1154] and Kant's [519, p. B 324] topic. This view deals with the question of *where music is situated **as** a concept*—and hence with the underlying ontological problem: *What is the type of being and existence of music?* The second message is a more technical understanding insofar as the system of musical signs can be associated with the mathematical theory of *topoi*, which realizes a powerful synthesis of geometric and logical theories. It laid the foundation of a thorough geometrization of logic and has been successful in central issues of algebraic geometry (Grothendieck, Deligne), independence proofs and intuitionistic logic (Cohen, Lawvere, Kripke).

But this second message is intimately entwined with the first since the present concept framework of the musical sign system is technically based on topos theory, so the topos of music receives its topos-theoretic foundation. In this perspective, the double message of the book's title in fact condenses to a unified intention: to unite philosophical insight with mathematical explicitness.

According to Birkhäuser's initial plan in 1996, this book was first conceived as an English translation of my former book *Geometrie der Töne* [682], since the German original had suffered from its restricted access to the international public. However, the scientific progress since 1989, when it was written, has been considerable in theory and technology. We have known new subjects, such as the denotator concept framework, performance theory, and new software platforms for composition, analysis, and performance, such as RUBATO® or OpenMusic. Modeling concepts via the denotator approach in fact results from an intense collaboration of mathematicians and computer scientists in the object-oriented programming paradigm and supported by several international research grants.

Also, the scientific acceptance of mathematical music theory has grown since its beginnings in the late 1970s. As the first acceptance of mathematical music theory was testified to by von Karajan's legendary Ostersymposium "Musik und Mathematik" in 1984 in Salzburg [383], so is the significantly improved present status of acceptance testified to by the Fourth Diderot Forum on Mathematics and Music [711] in Paris, Vienna, and Lisbon 1999, which was organized by the European Mathematical Society. The corresponding extension of collaborative efforts in particular entail the inclusion of works by other research groups in this book, such as the “American Set Theory”, the Swedish school of performance research at Stockholm’s KTH, or the research on computer-aided composition at the IRCAM in Paris.

Therefore, as a result of these revised conditions, *The Topos of Music* appears as a vastly extended English update of the original work. The extension is visibly traced in the following parts which are new with respect to [682]: Part II exposes the theory of denotators and forms, part V introduces the topological theories of rhythms and motives, part VIII introduces the structure theory of performance, part IX deals with the expressive semantics of performance in the language of performance operators and stemmata (genealogical trees of successively refined performance), part X is devoted to the description of the RUBATO® software platform for representation, analysis, composition, and performance, part XI presents a statistical analysis of musical analysis, part XII concludes the subject of performance with an inverse performance theory, in fact a first formalization of the problem of music criticism.

This does however not mean that the other parts are just translations of the German text. Considerable progress has been made in most fields, except the last part XIV which reproduces the status quo in [682]. In particular, the local and global theories have been thoroughly functorialized and thereby introduce an ontological depth and variability of concepts, techniques, and results, which by far transcend the semiotically naive geometric approach in [682]. The present theory is as different from the traditional geometric conceptualization as is Grothendieck’s topos theoretic algebraic geometry from classical algebraic geometry in the spirit of Segre, van der Waerden, or Zariski.

Beyond this topos-theoretic generalization, the denotator language also introduces a fairly exceptional technique of circular concept constructions. This more precisely is rooted in Finsler’s pioneering work in foundations of set theory [322], a thread which has been rediscovered in modern theoretical computer sciences [5]. The present state of denotator theory rightly could be termed a Galois theory of concepts in the sense that circular definitions of concepts play the role of conceptual equations (corresponding to algebraic equations in algebraic Galois theory), the solutions of which are concepts instead of algebraic numbers.

Accordingly, the mathematical apparatus has been vastly extended, not only in the field of topos theory and its intuitionistic logic, but also with regard to general and algebraic topology, ordinary and partial differential equations, Pólya theory, statistics, multiaffine algebra and functorial algebraic geometry. It is mandatory that these technicalities had to be placed in a more elaborate semiotic perspective. However, this book does not cover the full range of music semiotics, for which the reader is referred to [703]. Of course, such an extension on the technical level has consequences for the readability of the theory. In view of the present volume of over 1300 pages, we could however not even make the attempt to approach a non-technical presentation. This subject is left to subsequent efforts. The critical reader may put the question whether music is really that complex. The answer is yes, and the reason is straightforward: We cannot pretend that Bach, Haydn, Mozart, or Beethoven, just to name some of the most prominent composers, are outstanding geniuses and have elaborated masterworks of eternal value, without trying to understand such singular creations with adequate tools, and this means: of adequate depth and power. After all, understanding God’s ‘composition’, the material universe, cannot be approached without the most sophisticated tools as they have been elaborated in physics, chemistry, and molecular biology.

So who is recommended to read this book? A first category of readers is evidently the working scientist in the fields of mathematical music theory, the soft- and hardware engineer in music informatics, but also the mathematician who is interested in new applications from the above fields of pure mathematics. A second category are those theoretical mathematicians or computer scientists interested in the Galois theory of concepts; they may discover interesting unsolved problems. A third category of potential readers are all those who really want to get an idea of what music is about, of how one may conceptualize and turn into language the “ineffable” in music for the common language. Those who insist on the dogma that precision and beauty contradict each other, and that mathematics only produces tautologies and therefore must fail when aiming at substantial knowledge, should not read such a book.

Despite the technical character of *The Topos of Music*, there are at least four different approaches to its reading. To begin with, one may read it as a philosophical text, concentrating on the qualitative passages, surfing over technical portions and leaving those paragraphs to others. One may also take the book as a dictionary for computational musicology, including its concept framework and the lists of musical objects and processes (such as modulation degrees, contrapuntal steps) in the appendices. Observe however, that not all existing important lists have been included. For example, the list of all-interval series and the list of self-addressed chords are omitted, the reader may find these lists in other publications. Thirdly, the working scientist will have to read the full-fledged technicalities. And last, but not least, one may take the book as a source for ideas of how to go on with the whole subject of music. The GPL (General Public License[2]) software sources in the appended CD-ROM may support further development.

The prerequisites to a more in-depth reading of this book are these. Generally speaking, a good acquaintance with formal reasoning as mathematics (including formal logic) preconizes, is a conditio sine qua non. As to musicology and music theory, the familiarity with elementary concepts, like chords, motives, rhythm, and also musical notation, as well as a real interest in understanding music and not simply (ab)using it, are recommended. For the more computer-oriented passages, familiarity with the paradigm of object-oriented programming is profitable. We have not included the appendix on mathematical basics because it should help the reader get familiar with mathematics, but as an orientation in fields where the specialized mathematician possibly needs a specification of concepts and notation. The appendix was also included to expose the spectrum of mathematics which is needed to tackle the formal problems of computational musicology. It is by no means an overkill of mathematization: We have even omitted some non-trivial fields, such as statistics or Lambda calculus, for which we have to apologize.

There are different supporting instances to facilitate orientation in this book. To begin with, the table of contents and an extensive subject and name index may help find one's key-words. Further, following the list of contents, a leitfaden (on page xlix) is included for a generic navigation. Each chapter and section is headed by a summary that offers a first orientation about specific contents. Finally, the book is also available as a file `ToposOfMusic.pdf` with bookmarks and active cross-references in the appended CD-ROM (see page li for its contents). This version is also attractive because the figures' colors are visible only in this version.

In order to obtain a consistent first reading, we recommend chapters 1 to 5, and then appendix A: Common Parameter Spaces (appendix B is not mandatory here, though it gives a good and not so technical overview of auditory physiology). After that, the reader may go on with chapter 6 on denotators and then follow the outline of the leitfaden (see page xlix).

This book could not have been realized without the engaged support of nineteen collaborators and contributors. Above all, my PhD students Stefan Göller and Stefan Müller at the MultiMedia Laboratory of the Department of Information Technology at the University of Zurich have collaborated in the production of this book on the levels of the LaTeX installation, the final production of hundreds of figures, and the contributions sections 20.2 through 20.5 (Göller) and sections 47.3 through 47.3.6.2 (Müller). My special gratitude goes to their truly collaborative spirit.

Contributions to this book have been delivered by (in alphabetic order): By Carlos Agon, and Gérard Assayag (both IRCAM) with their precious Lambda-calculus-oriented presentation of the object-oriented programming principles in the composition software OpenMusic described in chapter 52, Moreno Andreatta (IRCAM) with an elucidating discourse on the American Set Theory in section 11.5.2 and section 16.3, Jan Beran (Universität Konstanz) with his contribution to the compositional strategies in his original composition [103] in section 11.5.1.1, as well as with his inspiring work on statistics as reported in chapters 43 and 44, Chantal Buteau (Universität and ETH Zürich) with her detailed review of chapter 22, Roberto Ferretti (ETH Zürich) with his progressive contributions to the algebraic geometry of inverse performance theory in sections 39.8 and 47.2, Anja Fleischer (Technische Universität Berlin) with her short but critical preliminaries in chapter 23, Harald Fripertinger (Universität Graz) with his 'killer' formulas concerning enumeration of finite local and global compositions in sections 11.4, 16.2.2 and appendix C.3.6, Jörg Garbers (Technische Universität Berlin) with his portation of the RUBATO® application to Mac OS X, as documented in the screenshots in chapters 40, 41, Werner Hemmert (Infineon) with a very up-to-date presentation of room acoustics in section A.1.1.1 and auditory physiology in appendix B.1 (we would have loved to include more of his knowledge), Michael Leyton (DIMACS, Rutgers University) with a formidable cover figure entitled "Dark Theory", a beautiful subtitle to this book, as well as with innumerable discussions around time and its reduction to symmetries as presented in chapter 48, Emilio Lluis Puebla (UNAM, Mexico City)

[2] A legal matter file is contained in the book's CD-ROM, see page li.

with his unique and engaged promotion and dissipation of mathematical music theory on the American continent, especially also in the preparation and critical review of this book, Mariana Montiel Hernandez (UNAM, Mexico City) with her critical review of the theory of circular forms and denotators in section 6.5 and appendix G.2.2.1, Thomas Noll (Technische Universität Berlin) with his substantial contributions to the functorial theory of compositions, and for his revolutionary rebuilding of Riemann's harmony and its relations to counterpoint, Joachim Stange-Elbe (Universität Osnabrück) with a very clear and innovative description of his outstanding RUBATO® performance of Bach's contrapunctus III in the *Art of Fugue* in sections 42.2 through 42.4.3, Hans Straub with his adventurous extensions of classical cadence theory in section 26.2.2 and his classification of four-element motives in appendix O.4, and, last but not least, Oliver Zahorka (Out Media Design), my former collaborator and chief programmer of the NeXT RUBATO® application, which has contributed so much to the success of the Zürich school of performance theory. To all of them, I owe my deepest gratitude and recognition for their sweat and tears.

My sincere acknowledgments go to Alexander Grothendieck, whose encouraging letters and, no doubt, awe inspiring revolution in mathematical thinking has given me so much in isolated phases of this enterprise. My acknowledgments also go to my engaged mentor Peter Stucki, director of the MultiMedia Laboratory of the Department of Information Technology at the University of Zurich; without his support, this book would have seen its birthday years later, if ever. My thanks also go to my brother Silvio, who once again (he did it already for my first book [670]) supported the final review efforts by an ideal environment in his villa in Vulpera. My thanks also go to the unbureaucratic management of the book's production by Birkhäuser's lector Thomas Hempfling and the very patient copy editor Edwin Beschler. All these beautiful supports would have failed without my wife Christina's infinite understanding and vital environment—if this book is a trace of humanity, it is also, and strongly, hers.

Vulpera, June 2002 Guerino Mazzola

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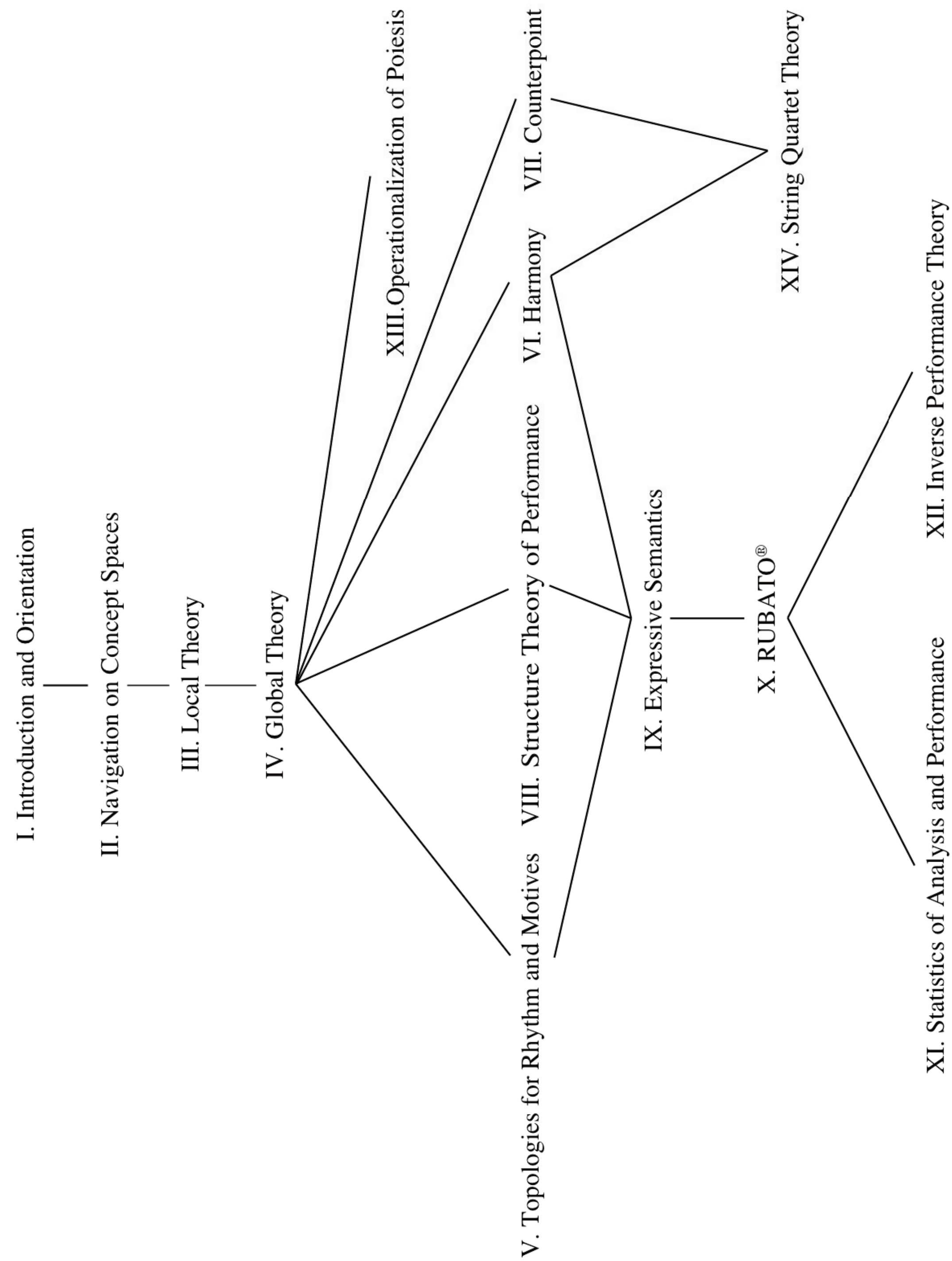
Leitfaden

Leitfaden I & II



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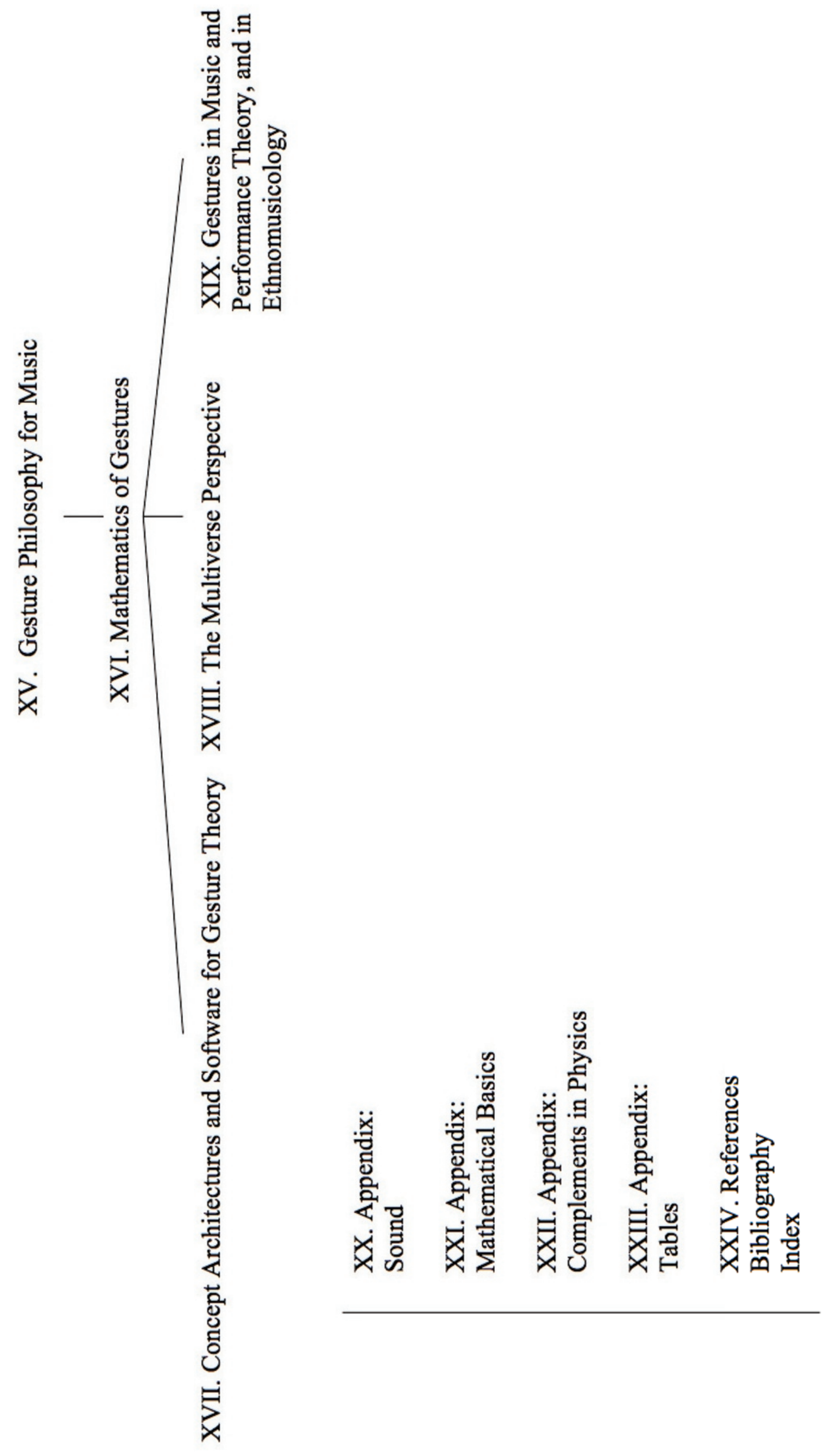

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