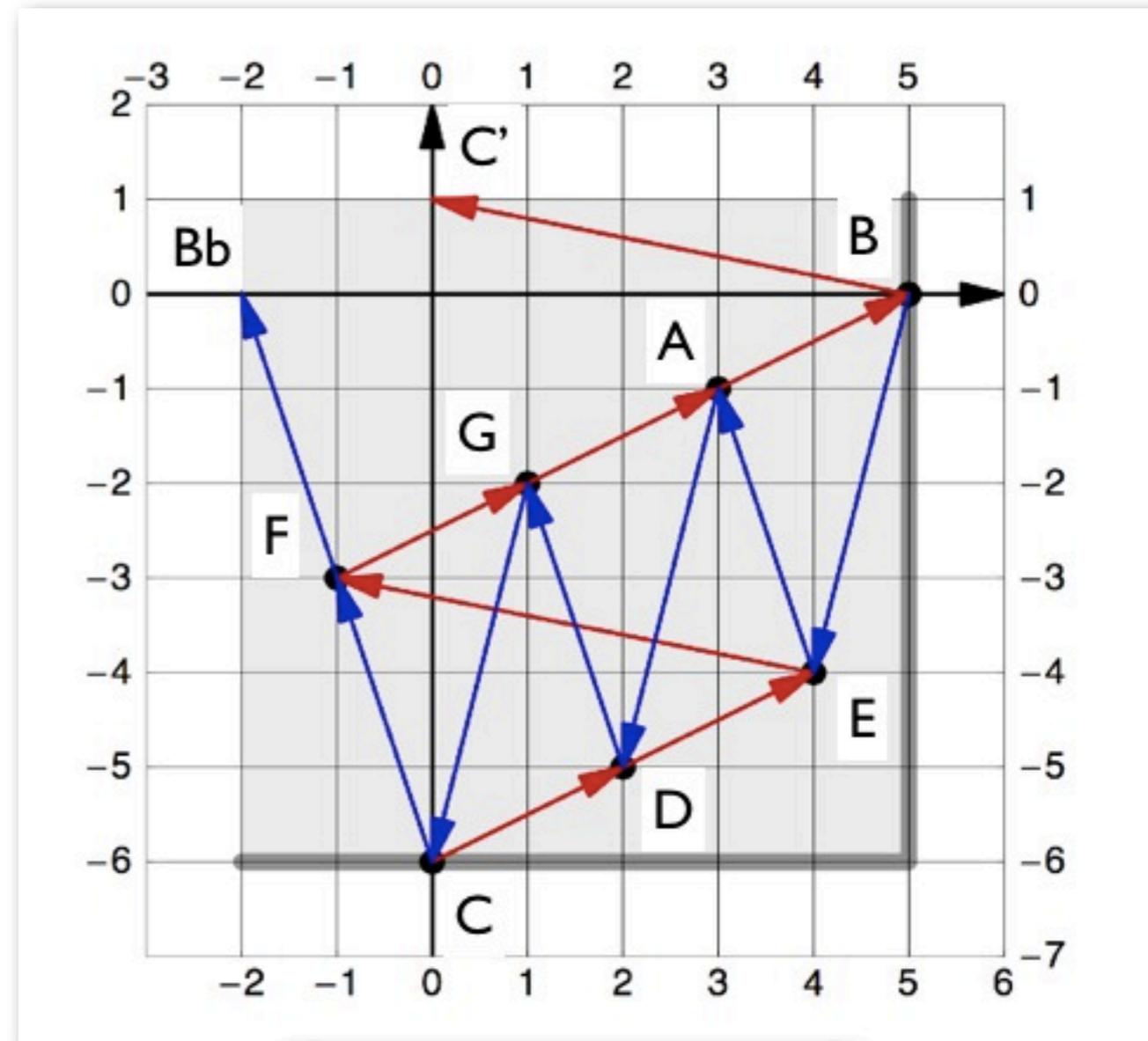
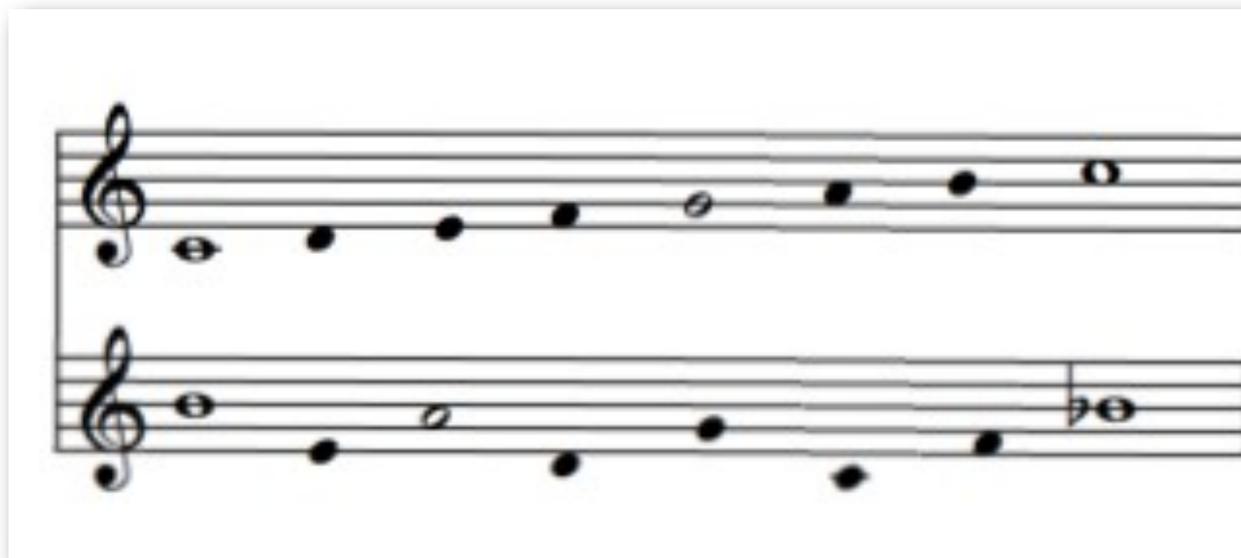


Sturmian involution, lattice-path-transformations and their application to the investigation of diatonicity

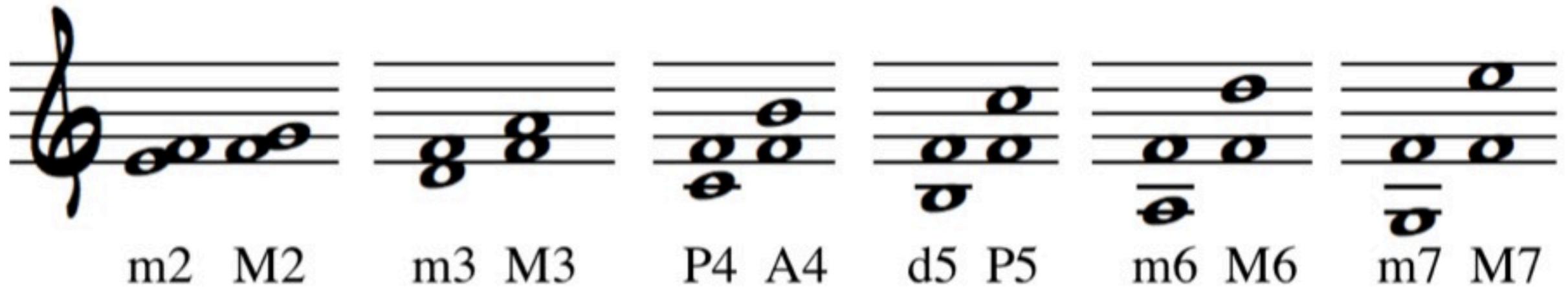
Thomas Noll

esmuc

ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA



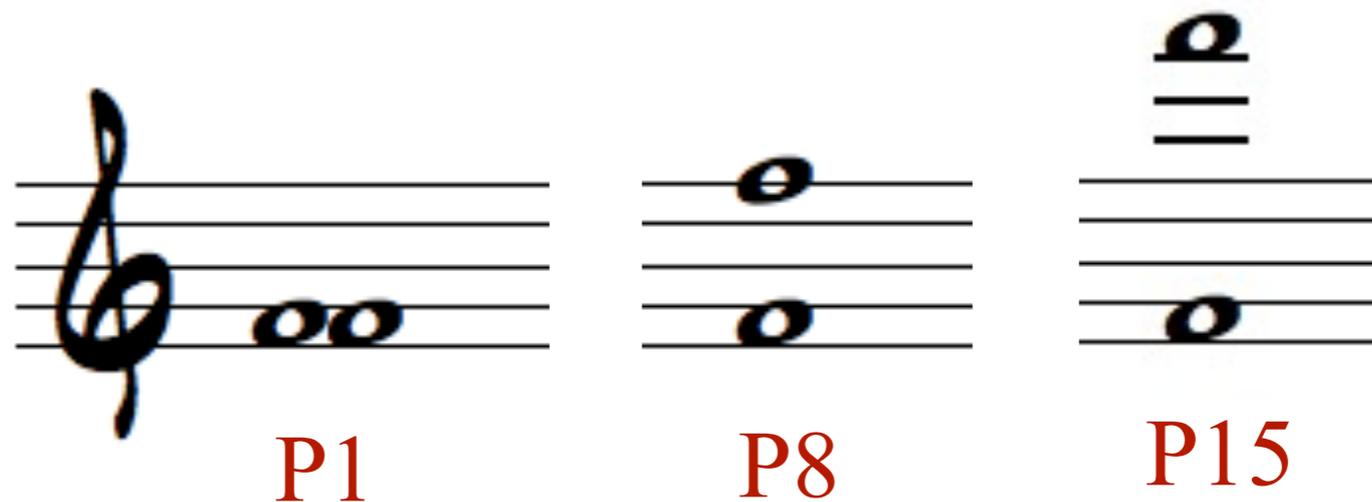
Elementary Observations about Musical Notation and the Diatonic System



m2 M2 m3 M3 P4 A4 d5 P5 m6 M6 m7 M7

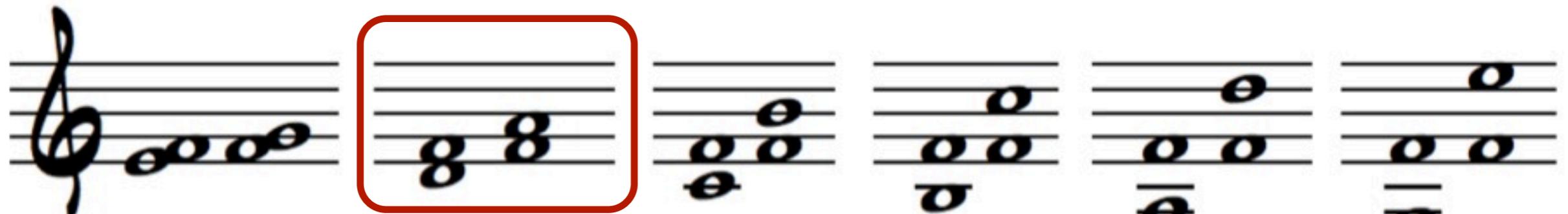
(Almost) every generic interval comes in two species.
“Myhill's Property”

Exceptions:



P1 P8 P15

Elementary Observations about Musical Notation and the Diatonic System



m2 M2 m3 M3 P4 A4 d5 P5 m6 M6 m7 M7

(Almost) every generic interval comes in two species.
“Myhill's Property”

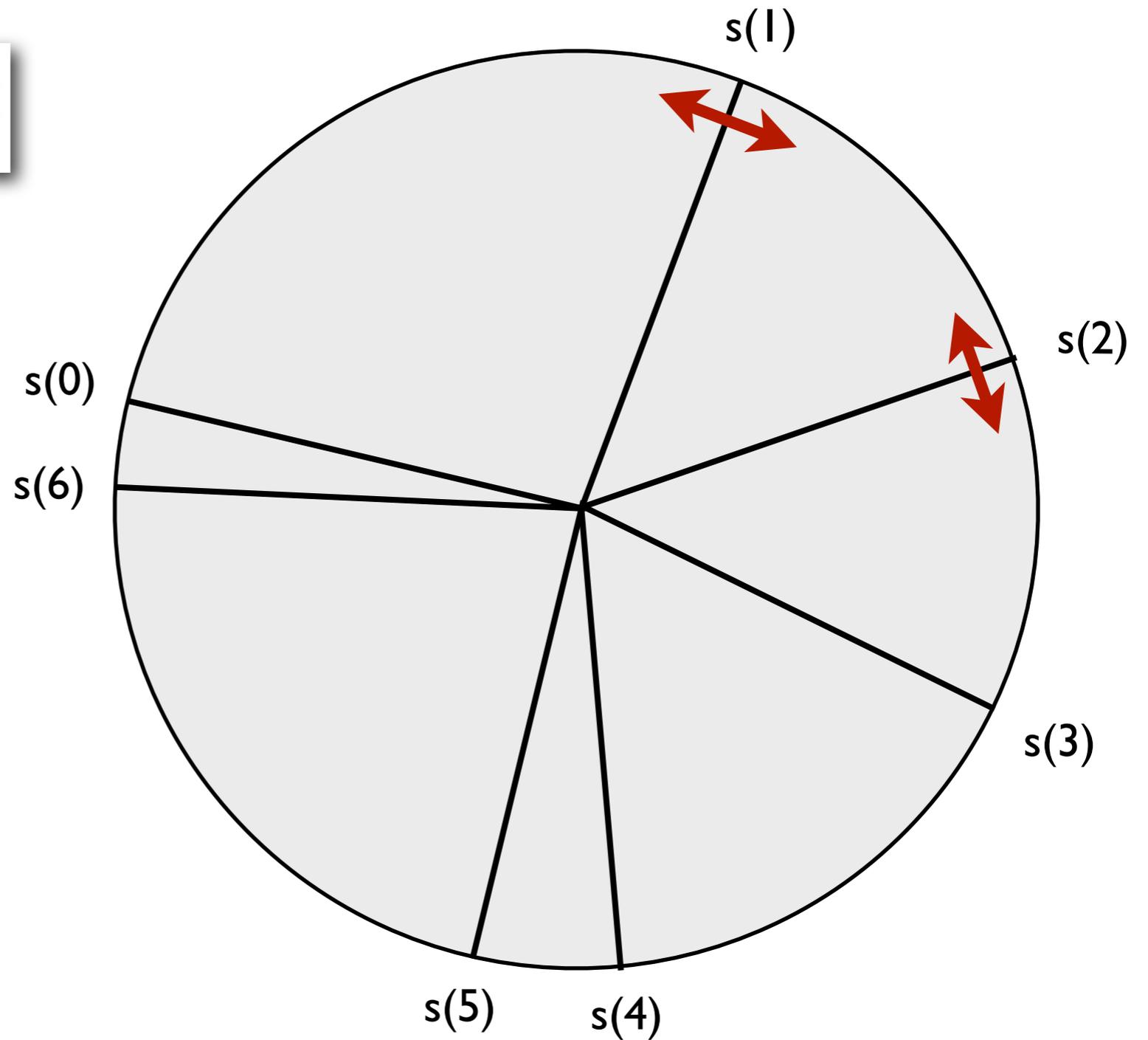
The two species always differ by an alteration (# or b):



M3 m3

An “Arbitrary” Scale

$$s : \mathbb{Z}_n \xrightarrow{\sim} S \subset \mathbb{R}/\mathbb{Z}$$



represented in ascending ordering with:

$$s(0) < s(1) < \dots < s(n-1) < s(0) + 1$$

The Well-formedness Property

Scale:

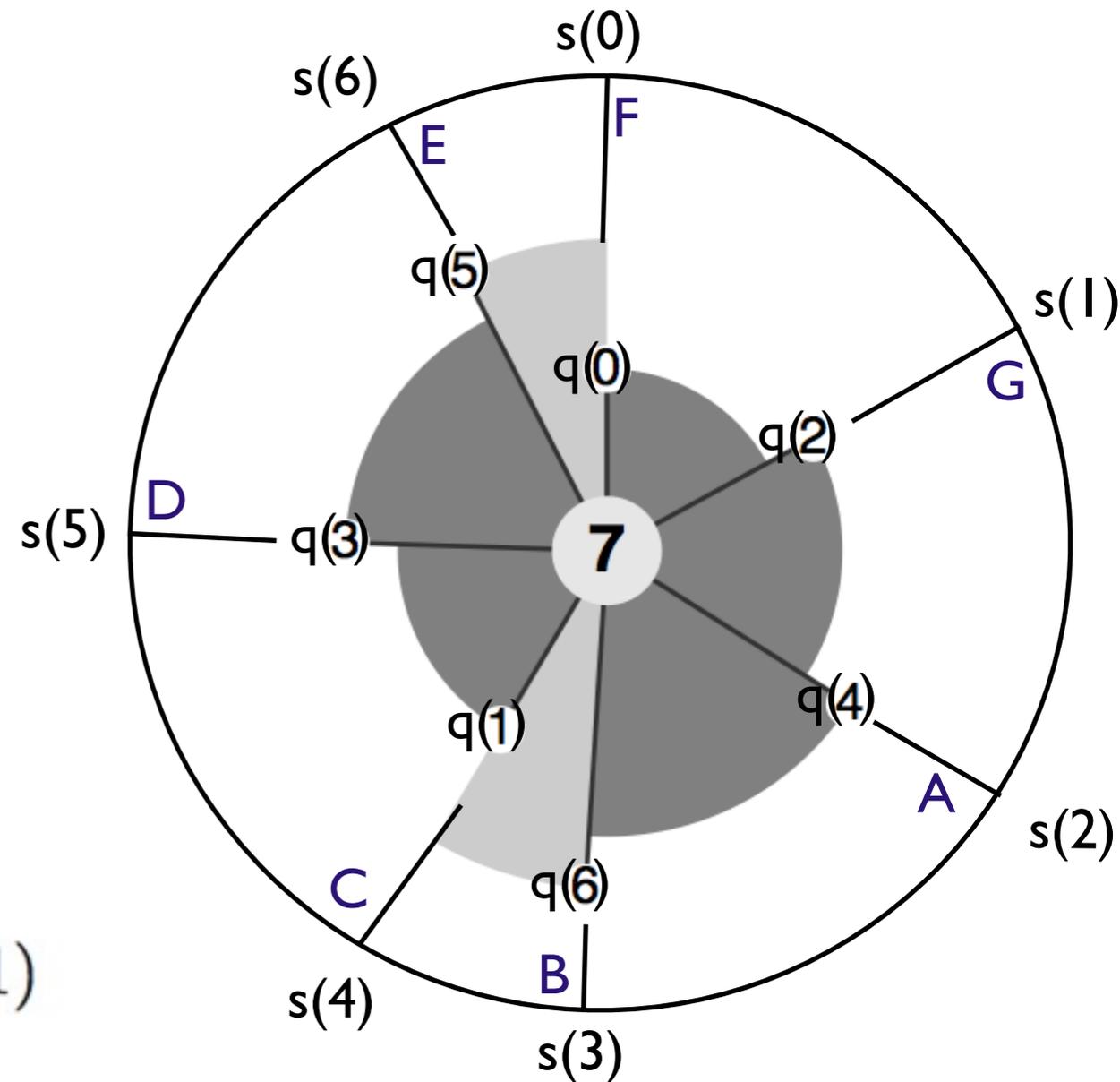
$$s : \mathbb{Z}_n \xrightarrow{\sim} S \subset \mathbb{R}/\mathbb{Z}$$

$$s(0) < s(1) < \dots < s(n-1) < s(0) + 1$$

Generated Scale:

$$\begin{array}{ccc} \mathbb{Z}_n & & q \\ p \downarrow & \searrow & \\ \mathbb{Z}_n & \xrightarrow{\sim} & S \subset \mathbb{R}/\mathbb{Z} \\ & s & \end{array}$$

$$q(k) = g \cdot k \text{ mod } 1 \text{ for some } g \in (0, 1)$$



Well-formed Scale:

The permutation $p = s^{-1}q : \mathbb{Z}_n \xrightarrow{\sim} \mathbb{Z}_n$ is a linear map.

Theorem (Carey & Clampitt 1989, 1996):

Consider an n -tone scale $S = \{k \cdot g \bmod 1 \mid k = 0, \dots, n-1\} \subset \mathbb{R}/\mathbb{Z}$, generated by $g \in (0, 1)$. Let $q, s : \mathbb{Z}_n \rightarrow S$ denote the associated generation order and scalar order encodings of S , respectively. The following three properties are equivalent:

- (i) S is non-degenerate well-formed, i.e. $s^{-1}(q(k)) = m \cdot k \bmod n$ for a suitable $m \in \mathbb{Z}_n$ and $S \neq \frac{1}{n}\mathbb{Z}/\mathbb{Z}$.
- (ii) (Myhill property) Each non-zero generic interval comes in precisely two specific sizes.
- (iii) The ratio $\frac{m}{n}$ is a semiconvergent of the generator g with $\frac{m}{n} \neq g$.

Example $g = \text{Log}_2(3/2)$:

with semiconvergents $1/2, 2/3, 3/5, 4/7, 7/12, \dots$



Is the automorphism
musically relevant?

$$\cdot m : \mathbb{Z}_n \rightarrow \mathbb{Z}_n$$

$$\begin{array}{ccc} & \mathbb{Z}_n & \\ \cdot m & \downarrow & \searrow \\ & \mathbb{Z}_n & \xrightarrow{\sim} S \subset \mathbb{R}/\mathbb{Z} \end{array}$$

The diatonic case:

$$\begin{array}{l} n = 7 \\ m = 4 \end{array}$$

Every step can be divided into two fifths.
Every fifth can be divided into four steps.

$$4 \cdot 2 = 1 \pmod{7}$$

Excerpt from the madrigal "Questi vaghi"



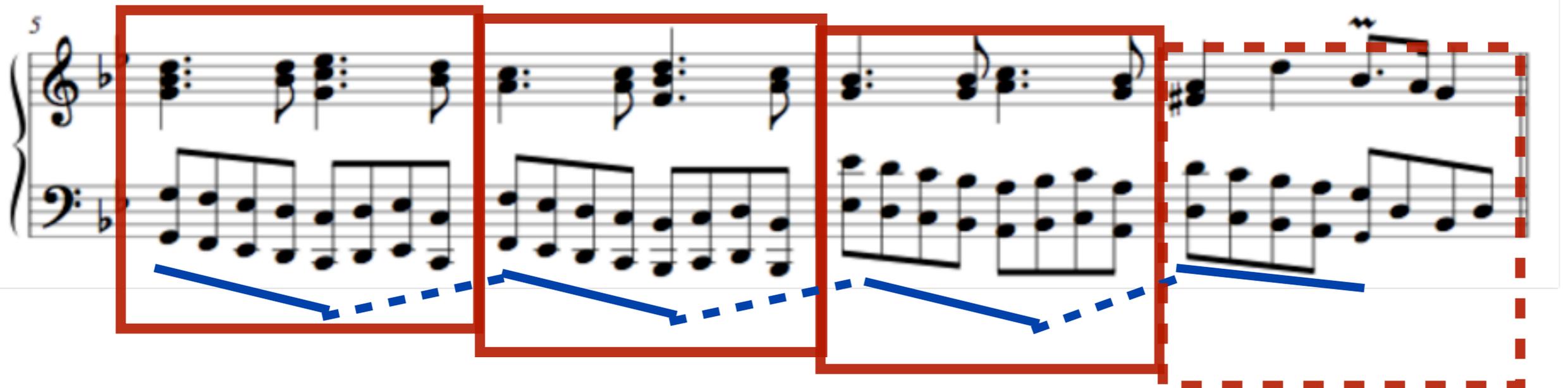
Claudio Monteverdi

A musical score for the madrigal "Questi vaghi" by Claudio Monteverdi. The score is presented in two systems, each with two staves (treble and bass clef). The first system contains measures 1 through 4, and the second system contains measures 5 through 9. The score is annotated with several elements: orange boxes highlight specific measures (2-3, 4, 6-7, 8); red boxes highlight other measures (1, 5, 9); blue dashed lines indicate melodic lines in the vocal parts; and blue solid lines indicate bass lines in the lute parts. Labels 'a', 'a'', 'b', 'b'', 'c', 'c'', 'd', and 'd'' are placed near the corresponding measures. Measure numbers 1 through 9 are printed above the first staff of each system. The key signature is one sharp (F#) and the time signature is 8/8.

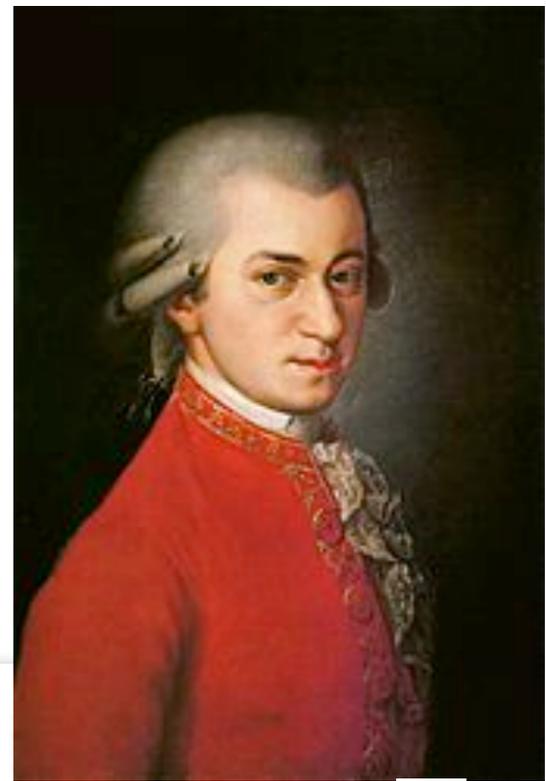
Beginning of the “Passacaille” (Suite for Harpsichord in G-Minor)



Georg Friedrich Händel



1st Theme from a Piano Sonata



W.A. Mozart

Allegro maestoso.

A musical score for the first theme of a piano sonata. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The melody is marked with a forte 'f' dynamic. The bass line features a series of chords. The score is divided into measures, with some measures containing fingerings (1-5) and accents. An orange box highlights the final measure of the first system.

A musical score for the second theme of a piano sonata. It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The melody is marked with a piano 'p' dynamic. The bass line features a series of chords. The score is divided into measures, with some measures containing fingerings (1-5) and accents. A red box highlights the first two measures, and an orange box highlights the next two measures.

A D G C F B E A
(Fundamental Bass)

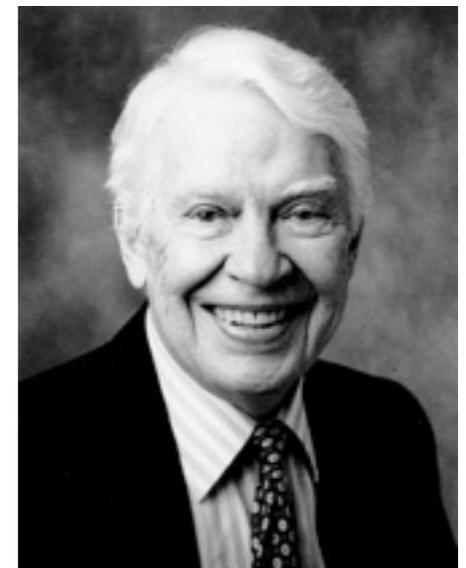
Excerpt from a Study for Piano



F. Chopin

A musical score for piano study, measures 39-45. The score is written for two staves (treble and bass clef). It features complex fingering and dynamic markings. The score is divided into three sections, each highlighted with a red border. The first section (measures 39-43) includes a 'Ped.' marking. The second section (measures 44-45) includes a 'cresc.' marking and a 'Ped.' marking. The third section (measures 45-46) includes a 'f' marking and a 'Ped.' marking. A blue line with a dashed segment connects the first and second sections, and another blue line with a dashed segment connects the second and third sections. Measure numbers 39, 40, 41, 42, 43, 44, and 45 are indicated above the staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.', 'cresc.', and 'f'. Fingering numbers (1-5) are placed above the notes. The score is presented in a clean, black and white format.

The image shows two staves of handwritten musical notation in treble clef. The first staff contains two measures, each enclosed in a red box. The first measure is labeled with the chord A_{MI}^7 and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure is labeled with the chord D_{MI}^7 and contains a quarter rest, a quarter note D4, and a quarter note E4. The second staff contains three measures, with the first and second measures enclosed in red boxes. The first measure is labeled F_{MA}^7 and contains a quarter note F4, a quarter note G4, and a quarter note A4. The second measure is labeled $B_{MI}^7(b5)$ and contains a quarter note B4, a quarter note C5, and a quarter note D5. The third measure is labeled $E^7(b9)$ and contains a quarter note E4, a quarter note F4, and a quarter note G4. To the right of the second staff, there are two more measures: the first is labeled A_{MI}^7 and contains a quarter rest, and the second is labeled $C\#O^7$ and contains a quarter note C#5, a quarter note D5, and a quarter note E5.



Bart Howard

Extending the Linear Automorphism

Octave #

Fifth Fourth

$$0 \rightarrow \mathbb{Z} \left[\begin{pmatrix} 1 \\ 1 \end{pmatrix}, \begin{pmatrix} 3 \\ -4 \end{pmatrix} \right] \hookrightarrow \mathbb{Z}[P5, P4] \xrightarrow{-} \mathbb{Z}_7 \rightarrow 0$$

$$\downarrow \begin{pmatrix} 3 & 2 \\ 1 & 1 \end{pmatrix}$$

$$\downarrow \begin{pmatrix} 3 & 2 \\ 1 & 1 \end{pmatrix}$$

$$\downarrow \cdot 4$$

$$0 \rightarrow \mathbb{Z} \left[\begin{pmatrix} 5 \\ 2 \end{pmatrix}, \begin{pmatrix} 1 \\ -1 \end{pmatrix} \right] \hookrightarrow \mathbb{Z}[M2, m2] \xrightarrow{+} \mathbb{Z}_7 \rightarrow 0$$

Octave #

Major, minor
Seconds

let the words come into play !

Diatonic Modes

Ionian



Dorian



Phrygian



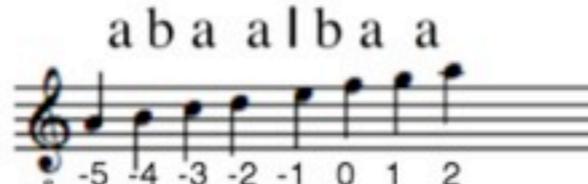
Lydian



Mixolydian



Aeolian



Locrian



Guidonian Modes



Glarean Modes



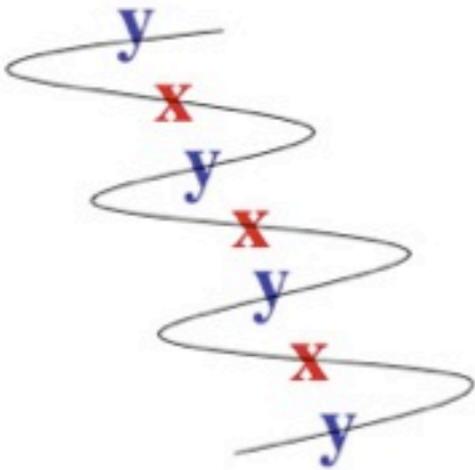
bad conjugate

Modes and their Plain Adjoints

Ionian	<p>a a b a l a a b</p>	<p>y x l y x y x y</p>
Dorian	<p>a b a a l a b a</p>	<p>x y l y x y x y</p>
Phrygian	<p>b a a a l b a a</p>	<p>x y l x y y x y</p>
Lydian	<p>a a a b l a a b</p>	<p>x y l x y x y y</p>
Mixolydian	<p>a a b a l a b a</p>	<p>y y l x y x y x</p>
Aeolian	<p>a b a a l b a a</p>	<p>y x l y y x y x</p>
Locrian	<p>b a a b l a a a</p>	<p>y x l y x y y x</p>

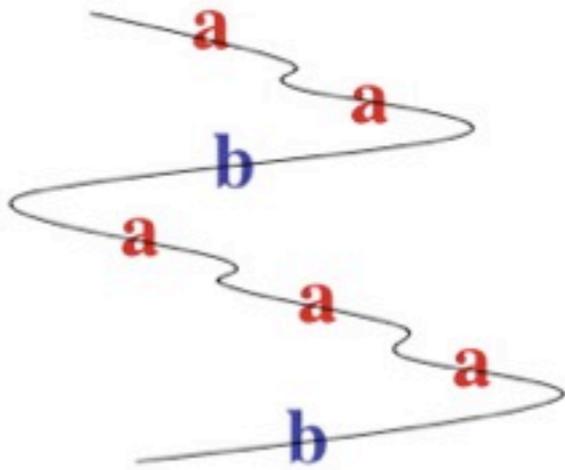
Calculation of the plain adjoint (by example)

a a b a | a a b
2 2 -5 2 | 2 2 -5
0 2 4 -1 1 3 5 (0)

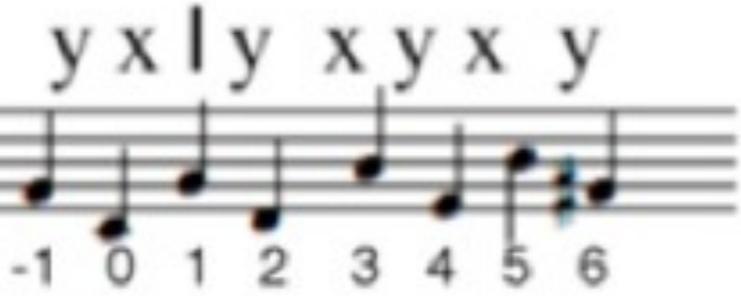
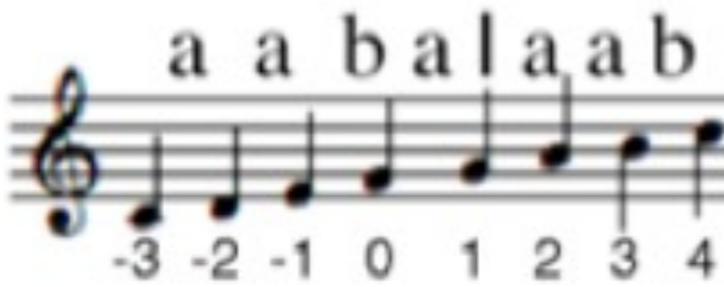


y x | y x y x y

y x | y x y x y
-3 4 | -3 4 -3 4 -3
0 -3 1 -2 2 -1 3 (0)

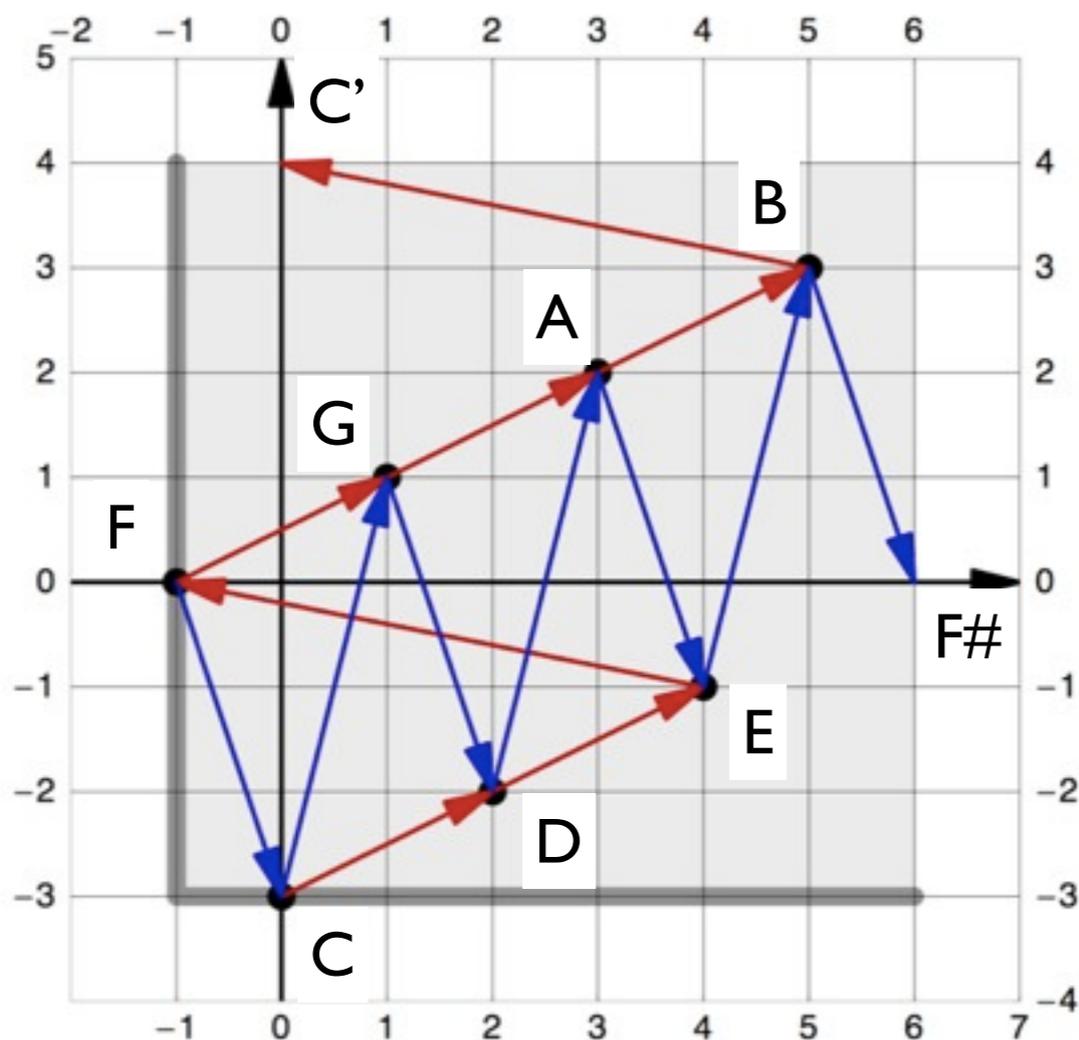


a a b a | a a b

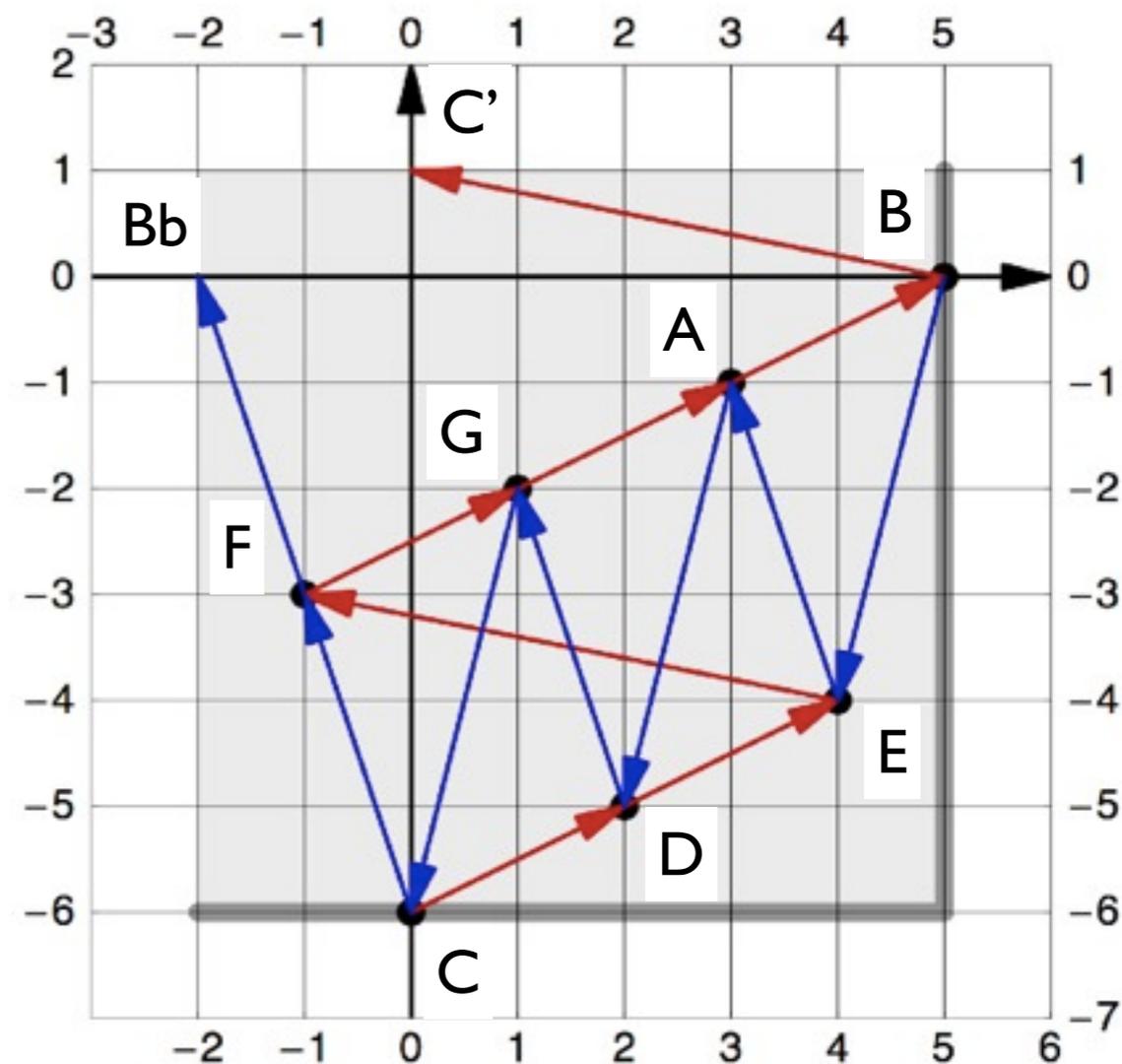


Comparing the two Adjoints in F_2

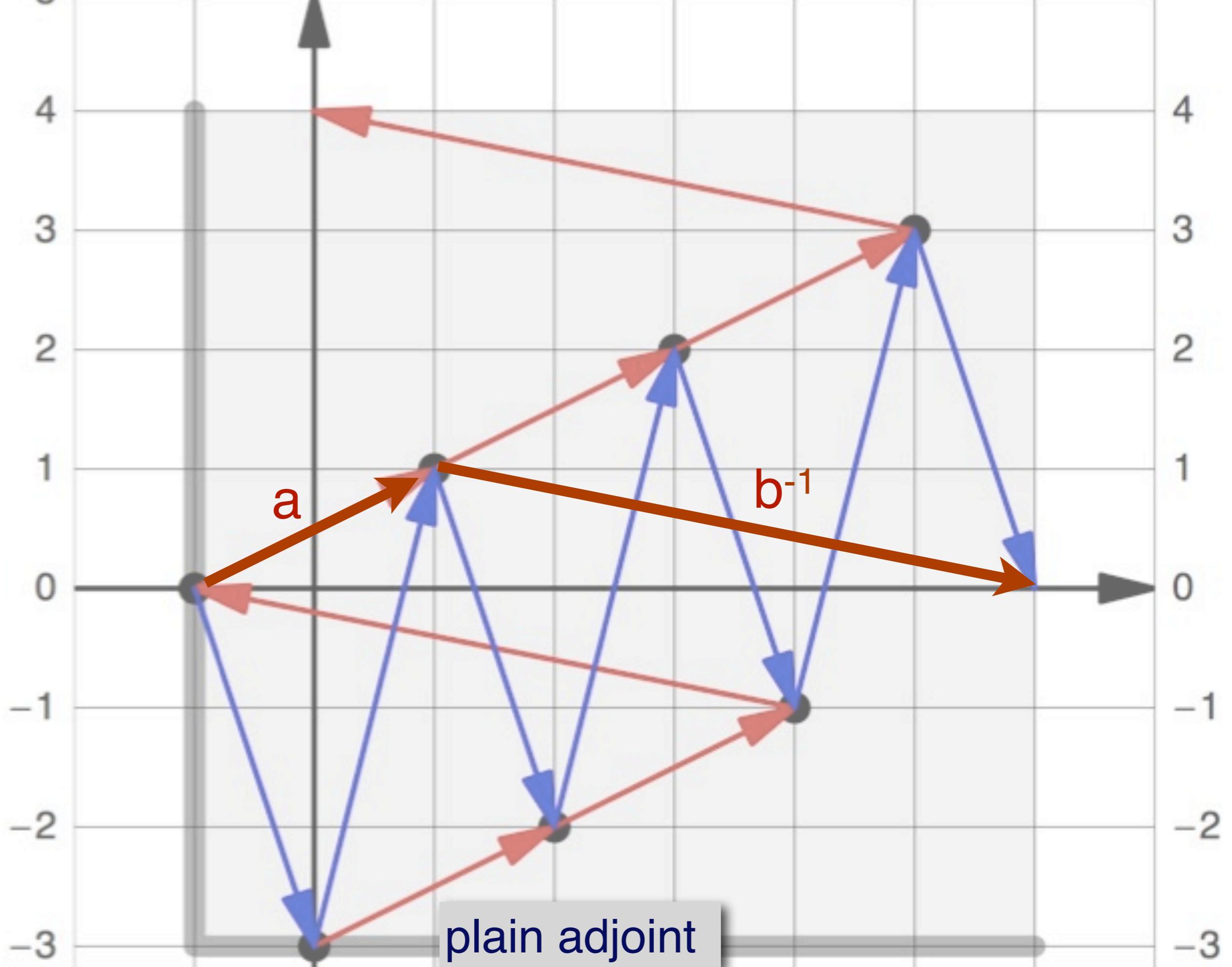
Automorphism f of F_2 : $x = f(a) = aaba$ $y = f(b) = aab$
 $aabalaab$ $y^{-1}x|y^{-1}xy^{-1}xy^{-1}$ $aabalaab$ $x^{-1}y|x^{-1}yx^{-1}yy$

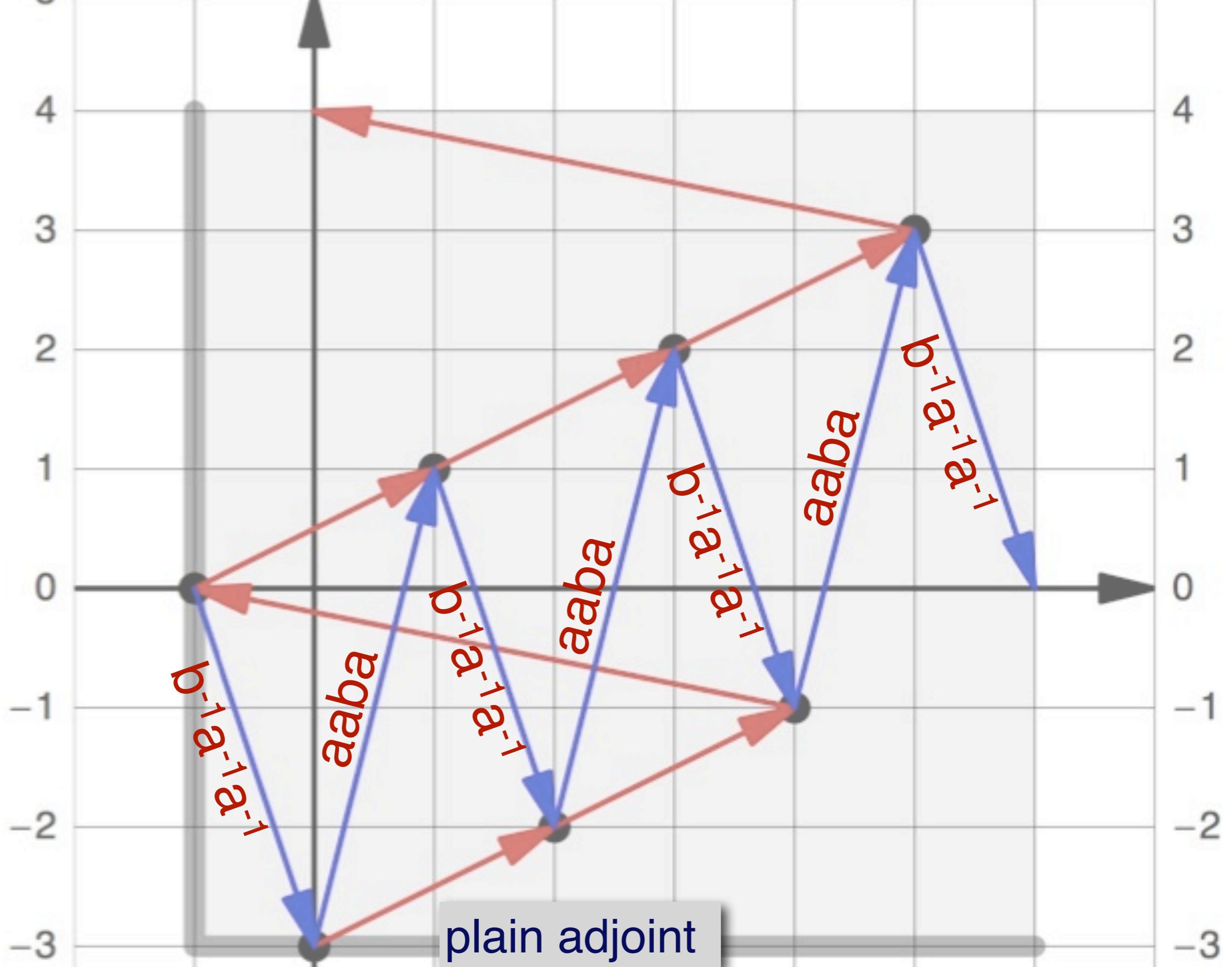


plain adjoint



twisted adjoint

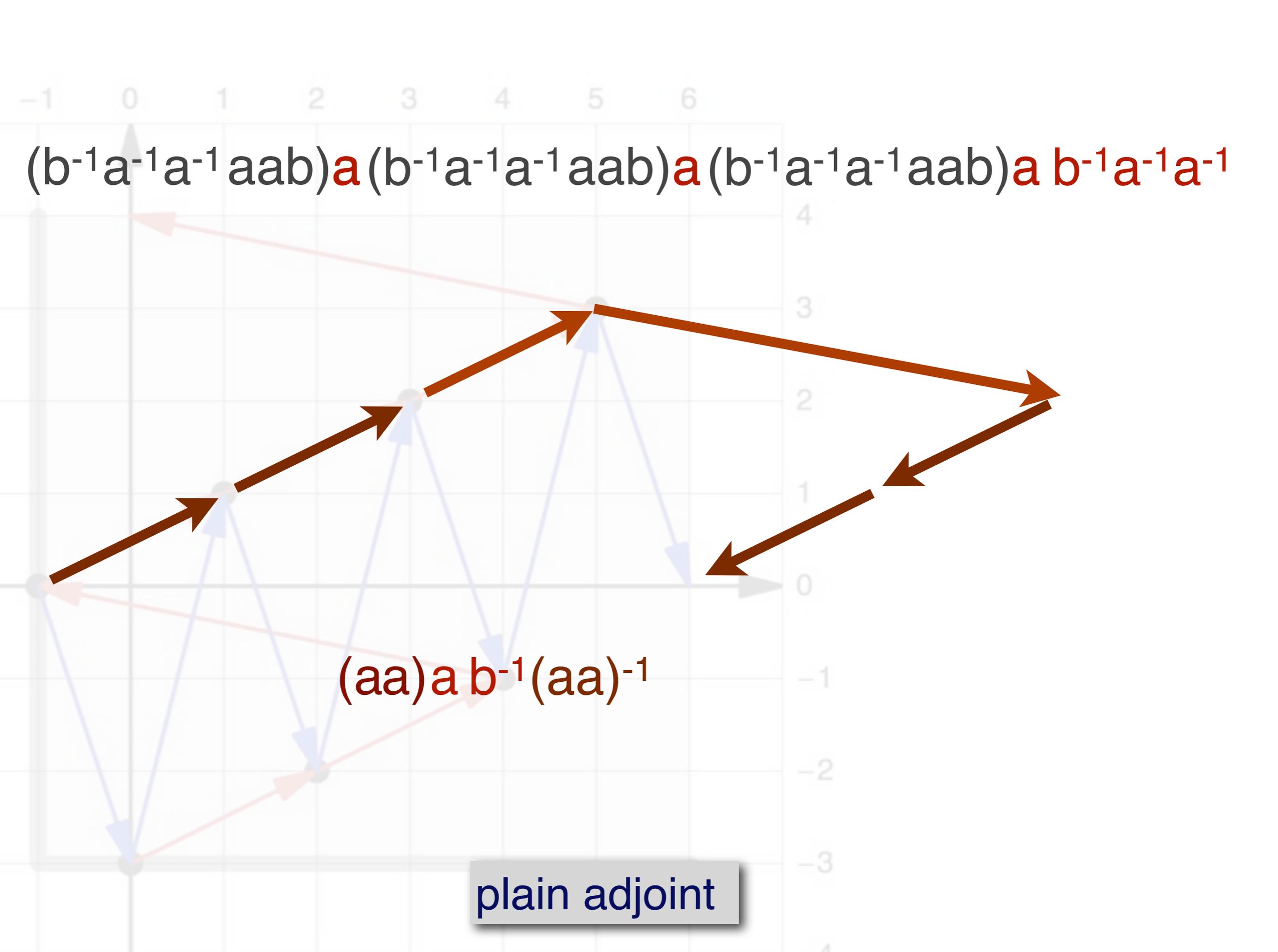


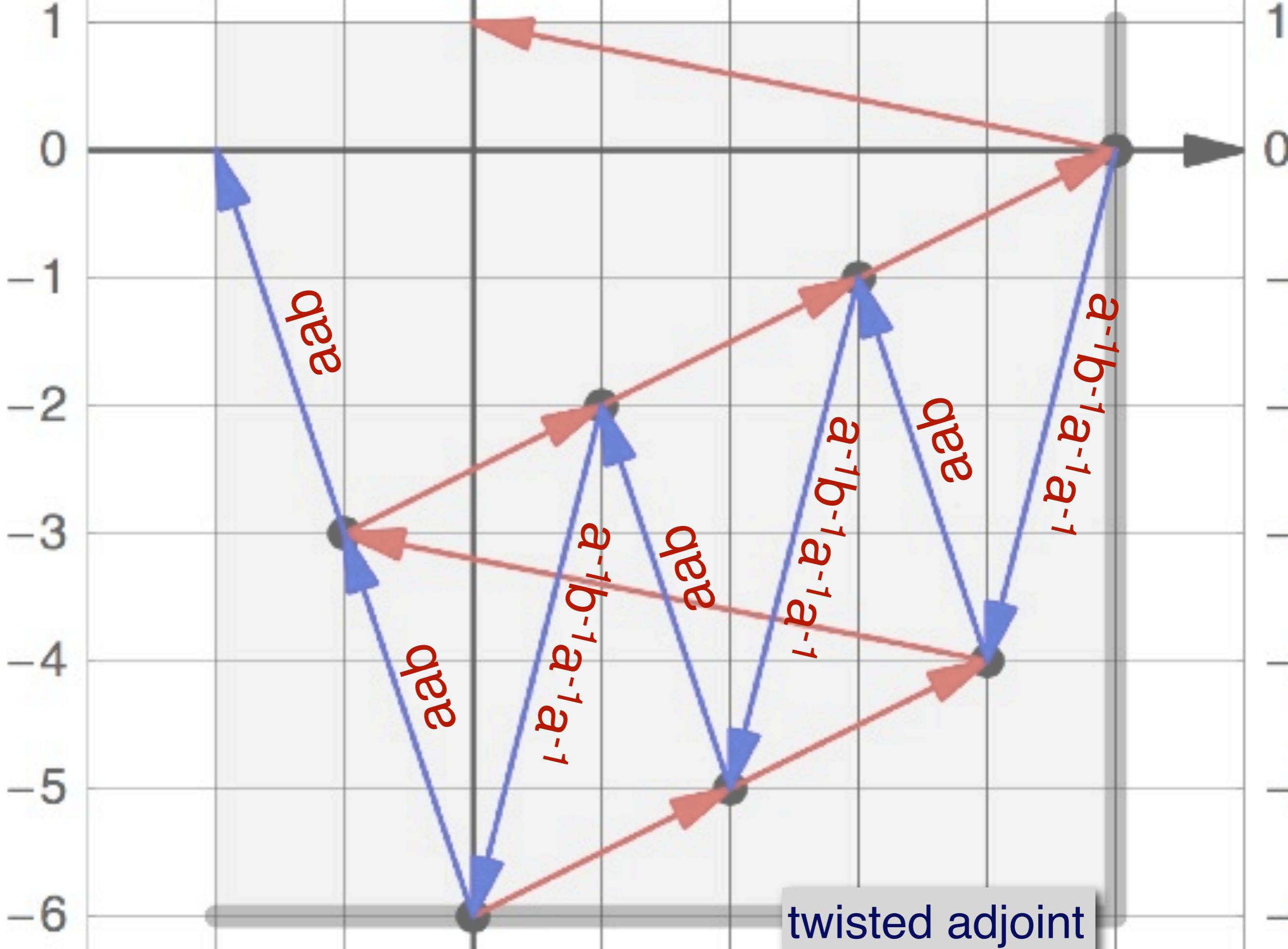


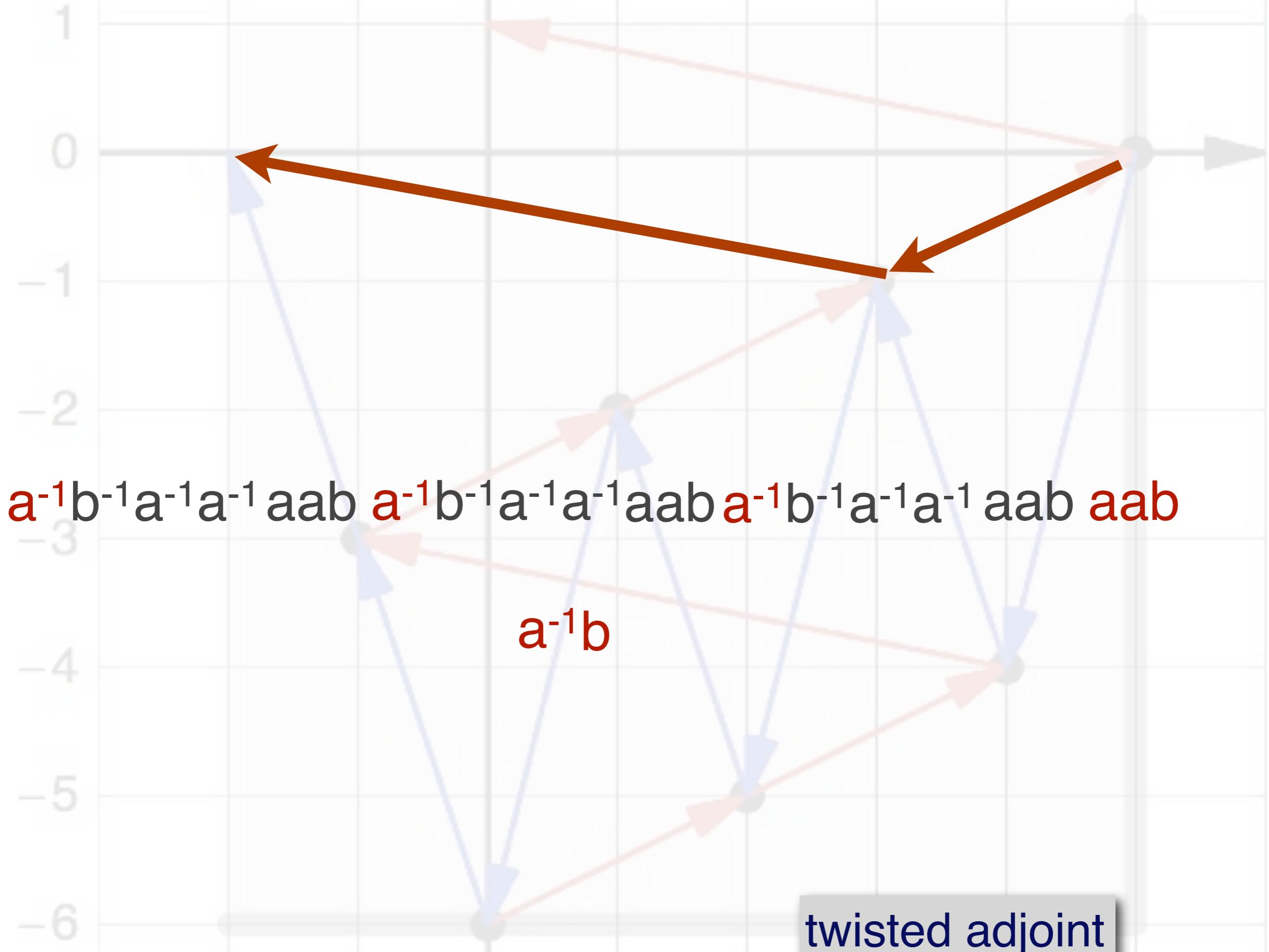
$(b^{-1}a^{-1}a^{-1}aab)a(b^{-1}a^{-1}a^{-1}aab)a(b^{-1}a^{-1}a^{-1}aab)a b^{-1}a^{-1}a^{-1}$

$(aa)ab^{-1}(aa)^{-1}$

plain adjoint







Reminder:

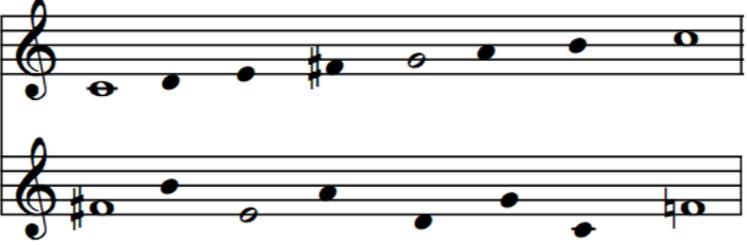
The group $\text{Aut}(F_2)$ is (redundantly) generated by the following automorphisms: $G, \tilde{G}, D, \tilde{D}, E : F_2 \rightarrow F_2$ with

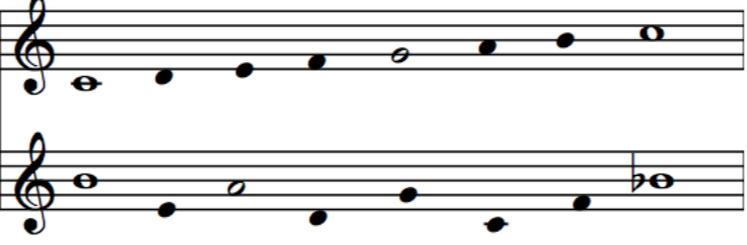
$$\begin{aligned} G(a) &= a, & G(b) &= ab, & \tilde{G}(a) &= \widetilde{G(a)} = a, & \tilde{G}(b) &= \widetilde{G(b)} = ba, \\ D(a) &= ba & D(b) &= b, & \tilde{D}(a) &= \widetilde{D(a)} = ab, & \tilde{D}(b) &= \widetilde{D(b)} = b, \\ E(a) &= b, & E(b) &= a \end{aligned}$$

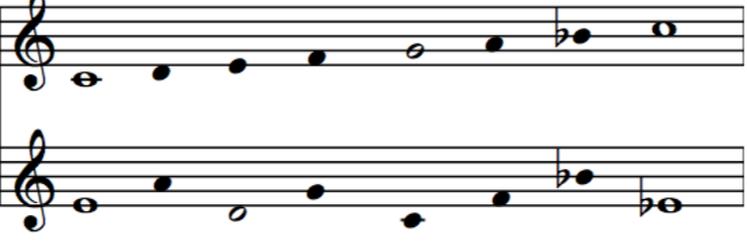
Proposition 4.1 *The mapping $f \mapsto f^* = (x^{-1}, y)f^{-1}(x^{-1}, y)$ is an involutive anti-automorphism of the special Sturmian monoid, that exchanges D and \tilde{D} and fixes G and \tilde{G} . It sends conjugacy classes of morphisms onto conjugacy classes. The involution on Christoffel words that it induces is the same as the one of Section 2.*

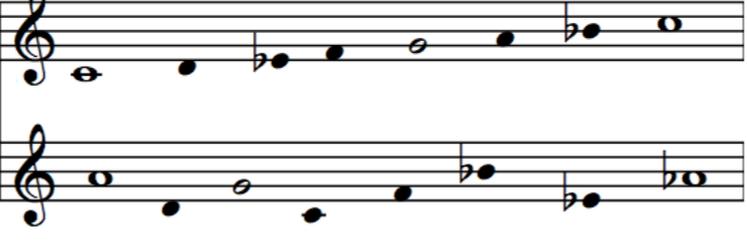


Berthé, V., de Luca, A., Reutenauer, C.: On an involution of Christoffel words and Sturmian morphisms. *European Journal of Combinatorics* 29(2), 535–553 (2008)

$f_4 = GG\tilde{D} = (xxxy, xxy)$

 $f_4^* = DGG = (yx, yxyxy)$


$f_1 = GGD = (xxyx, xxy)$

 $f_1^* = \tilde{D}GG = (xy, xyxyy)$


$f_5 = G\tilde{G}\tilde{D} = (xxyx, xyx)$

 $f_5^* = DG\tilde{G} = (yx, yxyyx)$


$f_2 = \tilde{G}GD = (xyxx, xyx)$

 $f_2^* = \tilde{D}G\tilde{G} = (xy, xyxyy)$


$f_6 = \tilde{G}\tilde{G}\tilde{D} = (xyxx, yxx)$

 $f_6^* = D\tilde{G}\tilde{G} = (yx, yyxyx)$


$f_3 = \tilde{G}\tilde{G}D = (yxxx, yxx)$

 $f_3^* = \tilde{D}\tilde{G}\tilde{G} = (xy, yxyxy)$

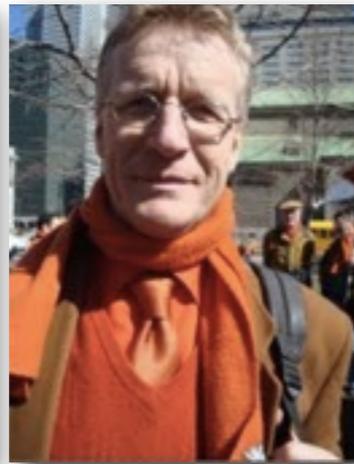

Question:

The morphisms nicely generate the interval patterns.
But we don't have access to the **notes** yet.
Is there a **transformational** approach?

The Answer is here:

Berthé, V., de Luca, A., Reutenauer, C.: On an involution of Christoffel words and Sturmian morphisms. *European Journal of Combinatorics* 29(2), 535–553 (2008)

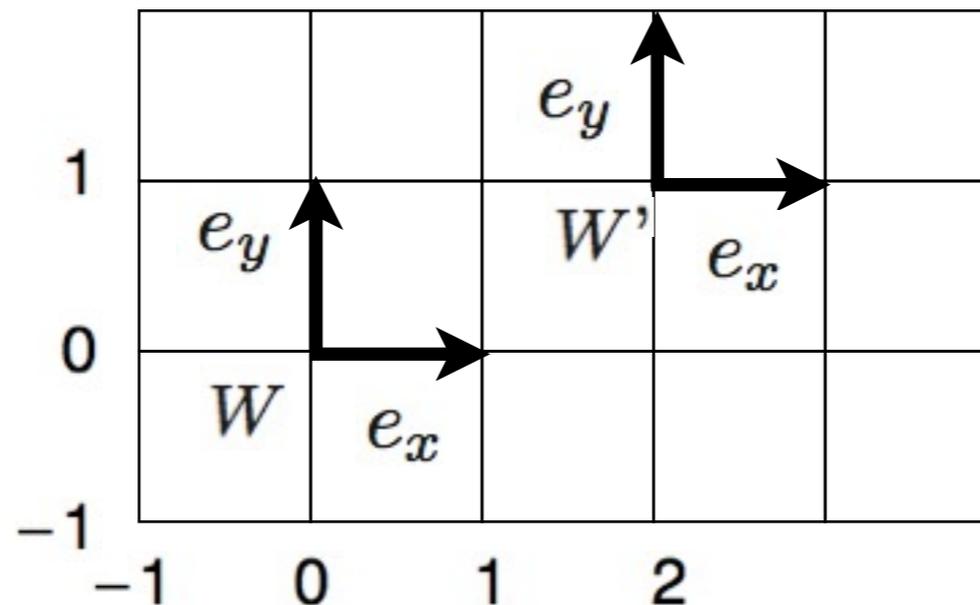
Arnoux, P., Shunji, I.: Pisot substitutions and Rauzy fractals. *Bulletin of the Belgian Mathematical Society Simon Stevin* 8, 181–207 (2001)



Sturmian Morphisms generate Lattice-path Transformations

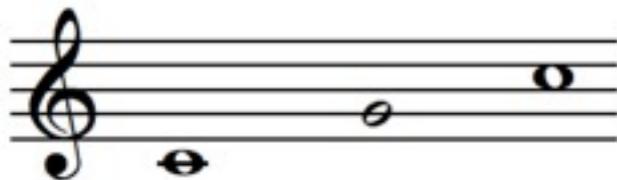
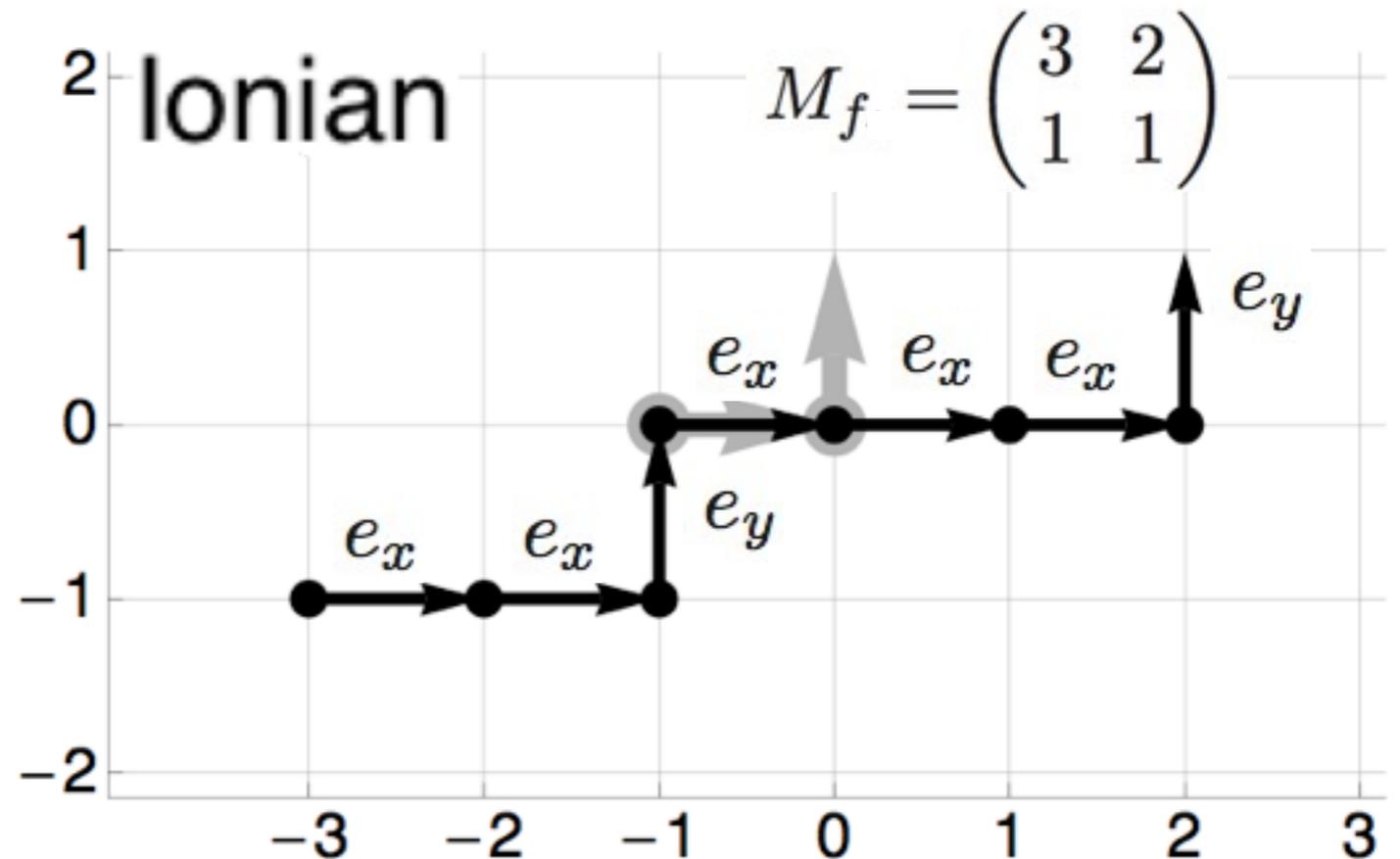
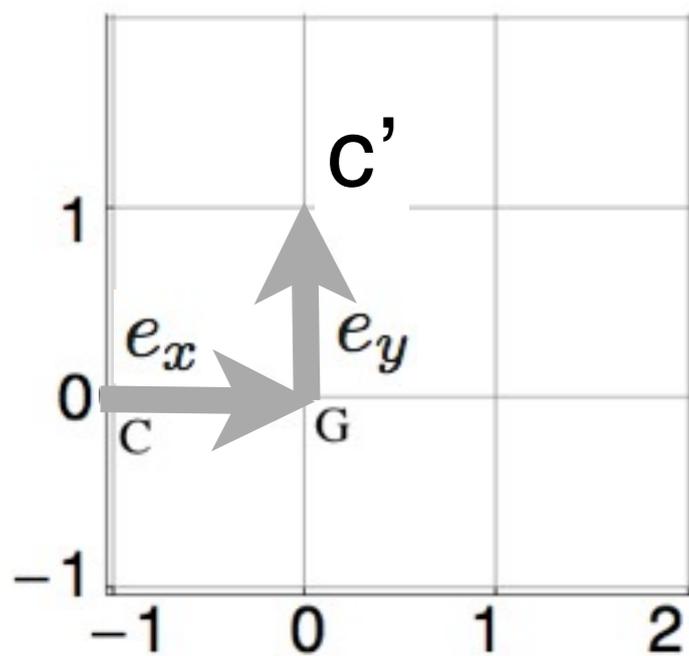
Let $e_x = \begin{pmatrix} 1 \\ 0 \end{pmatrix} = V(x)$ and $e_y = \begin{pmatrix} 0 \\ 1 \end{pmatrix} = V(y)$ denote the base vectors of \mathbb{Z}^2 . Consider the set $\mathcal{B} = \{(W, e_x) \mid W \in \mathbb{Z}^2\} \sqcup \{(W, e_y) \mid W \in \mathbb{Z}^2\}$ and consider the linear space

$$\mathcal{F} = \{v : \mathcal{B} \rightarrow \mathbb{R} \mid v(W, e_z) = 0, \text{ for all but finitely many } (W, e_z) \in \mathcal{B}\} .$$



Sturmian Morphisms generate Lattice-path Transformations

$$E(f)(W, e_z) := \sum_{k=1}^{|f(z)|} (M_f \cdot W + V(P_k(f(z))), e_{L_k(f(z))})$$



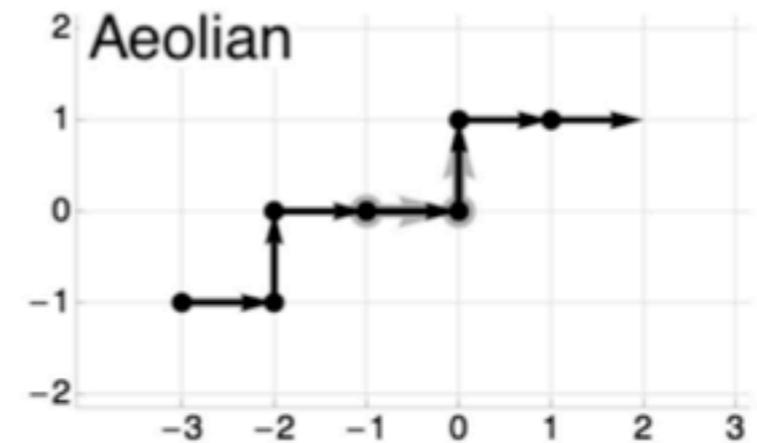
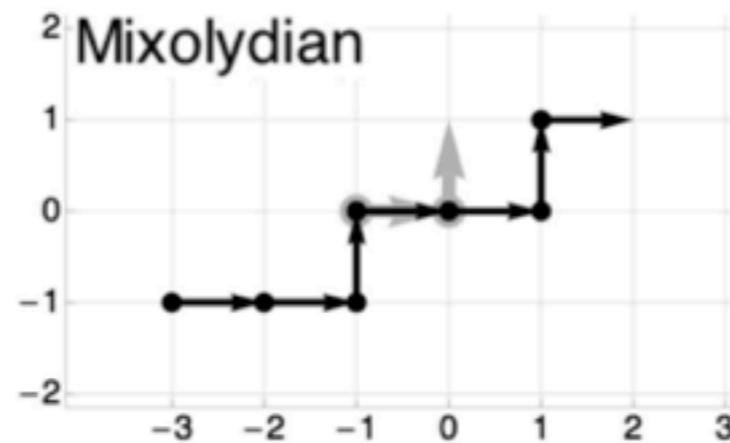
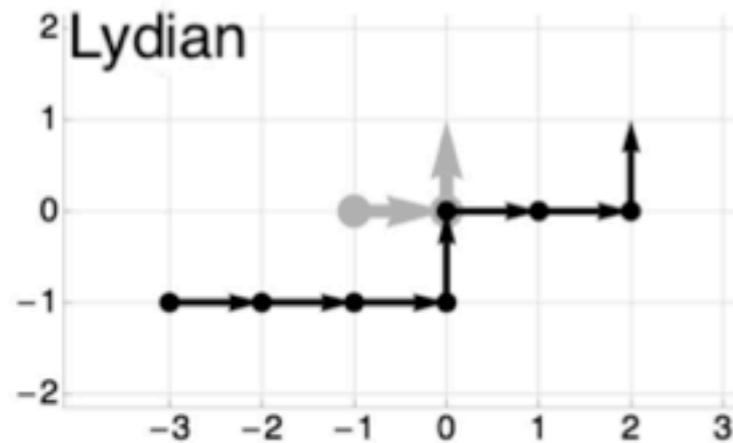
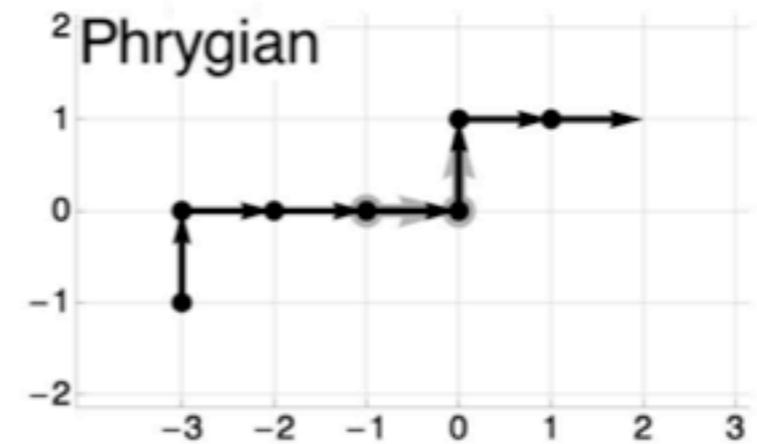
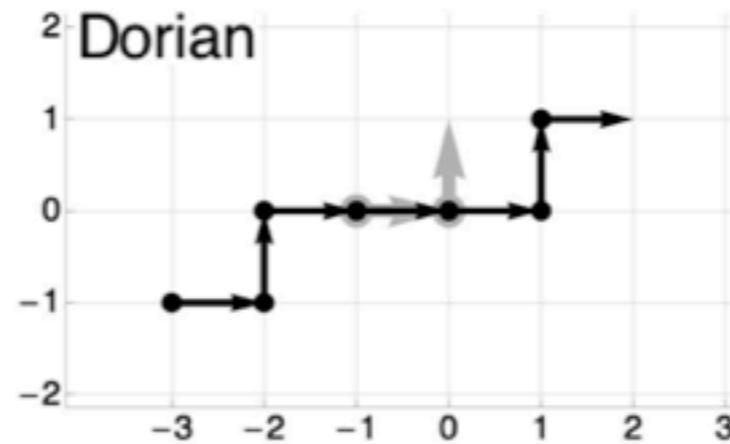
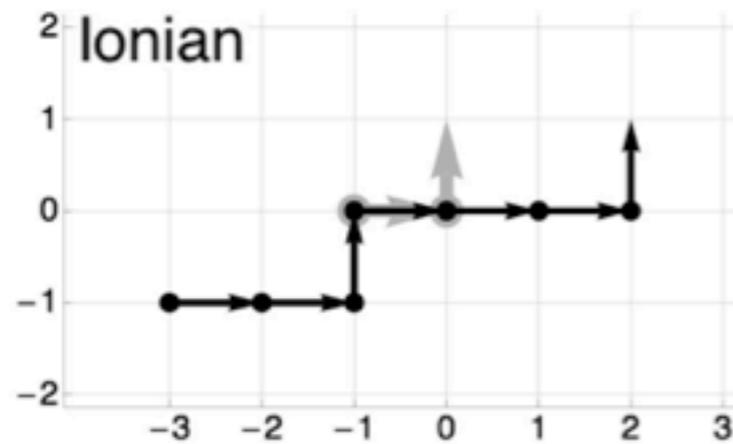
Common Finalis Modes (“Tropes”):

The lattice-path transformations are applied to the same initial lattice path.

$$f_1 = (xyyx, xxy)$$

$$f_2 = (xyxx, xyx)$$

$$f_3 = (yxxx, yxxx)$$



$$f_4 = (xxxxy, xxy)$$

$$f_5 = (xyyx, xyx)$$

$$f_6 = (xyxx, yxxx)$$

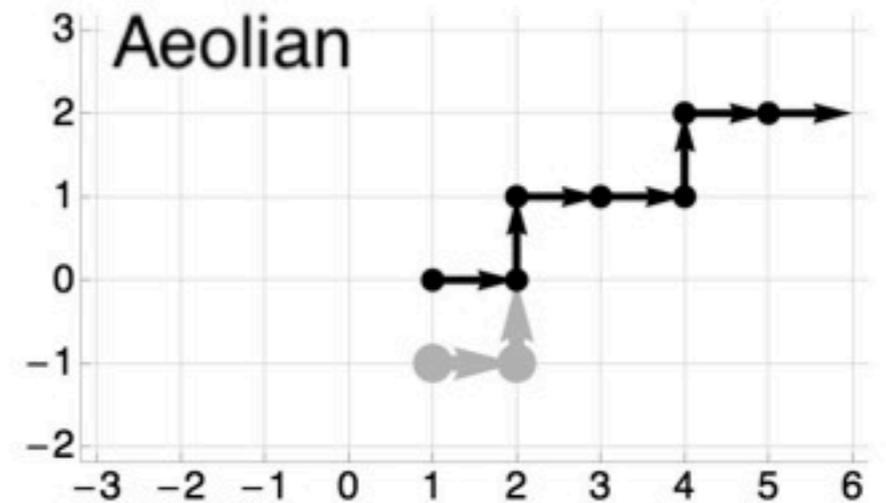
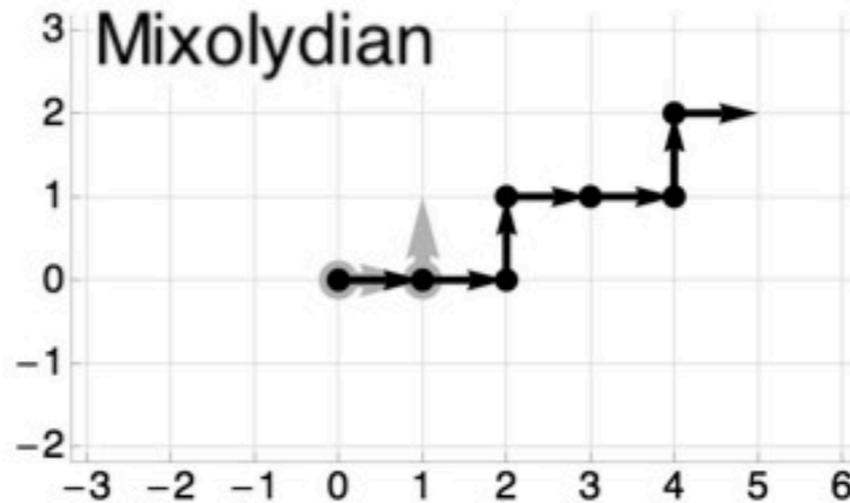
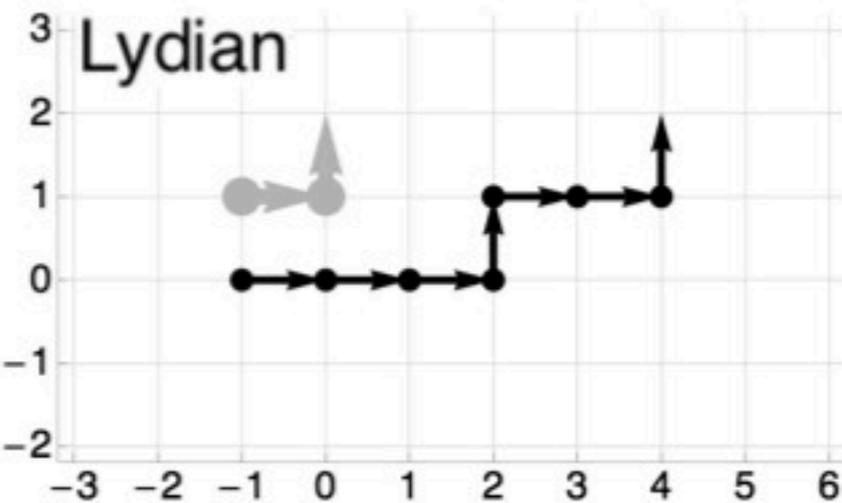
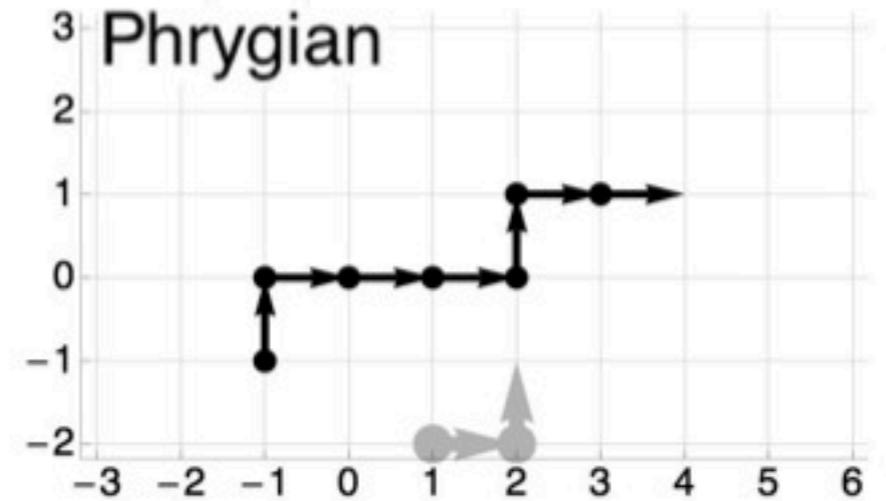
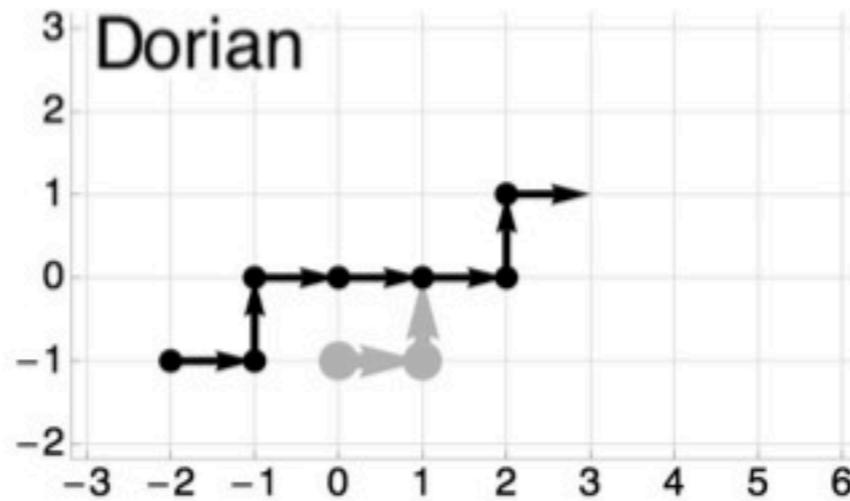
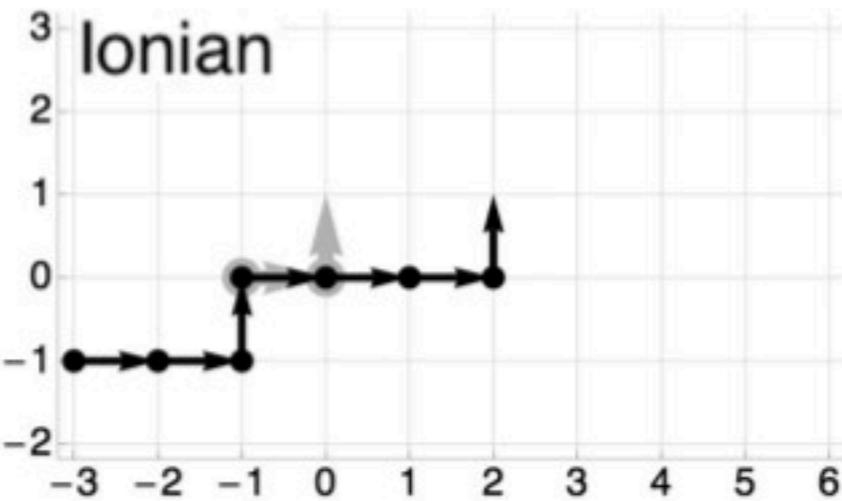
Common Origin (“White Note”) Modes:

The lattice-path transformations are applied to the different initial lattice paths.

$$f_1 = (xyyx, xxy)$$

$$f_2 = (xyxx, xyx)$$

$$f_3 = (yxxx, yxx)$$



$$f_4 = (xxxy, xxy)$$

$$f_5 = (xxyx, xyx)$$

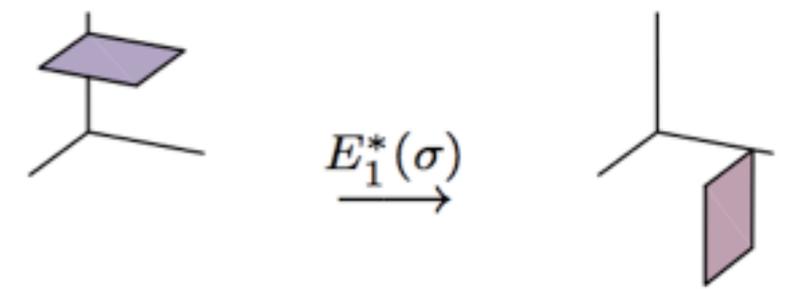
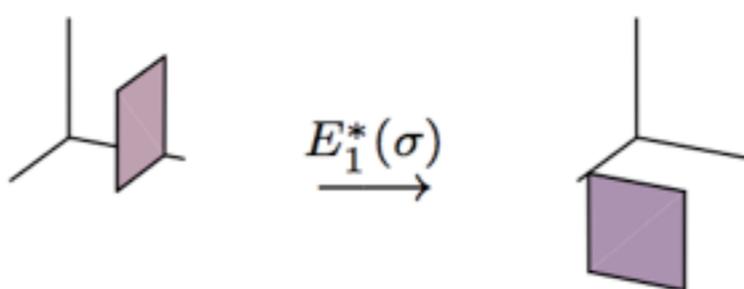
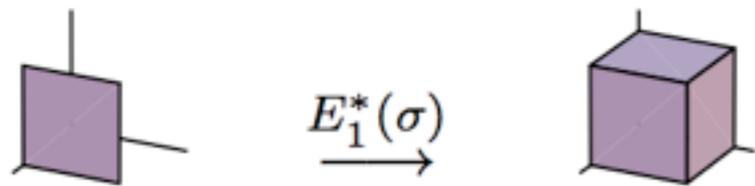
$$f_6 = (xyxx, yxx)$$

Lattice Path Transformations have Linear Adjoints

$$E(f)(W, e_z) := \sum_{k=1}^{|f(z)|} (M_f \cdot W + V(P_k(f(z))), e_{L_k(f(z))})$$

$$E(f)^*(W, e_z)^* = \sum_{L_j(f(x))=z} (M_f^{-1}(W - V(P_j(f(x))))), e_x)^* \\ + \sum_{L_j(f(y))=z} (M_f^{-1}(W - V(P_j(f(y))))), e_y)^*$$

Geometric Interpretation (here in 3 Dimensions: Example from Arnoux and Ito)



Lattice Path Transformations have Linear Adjoints

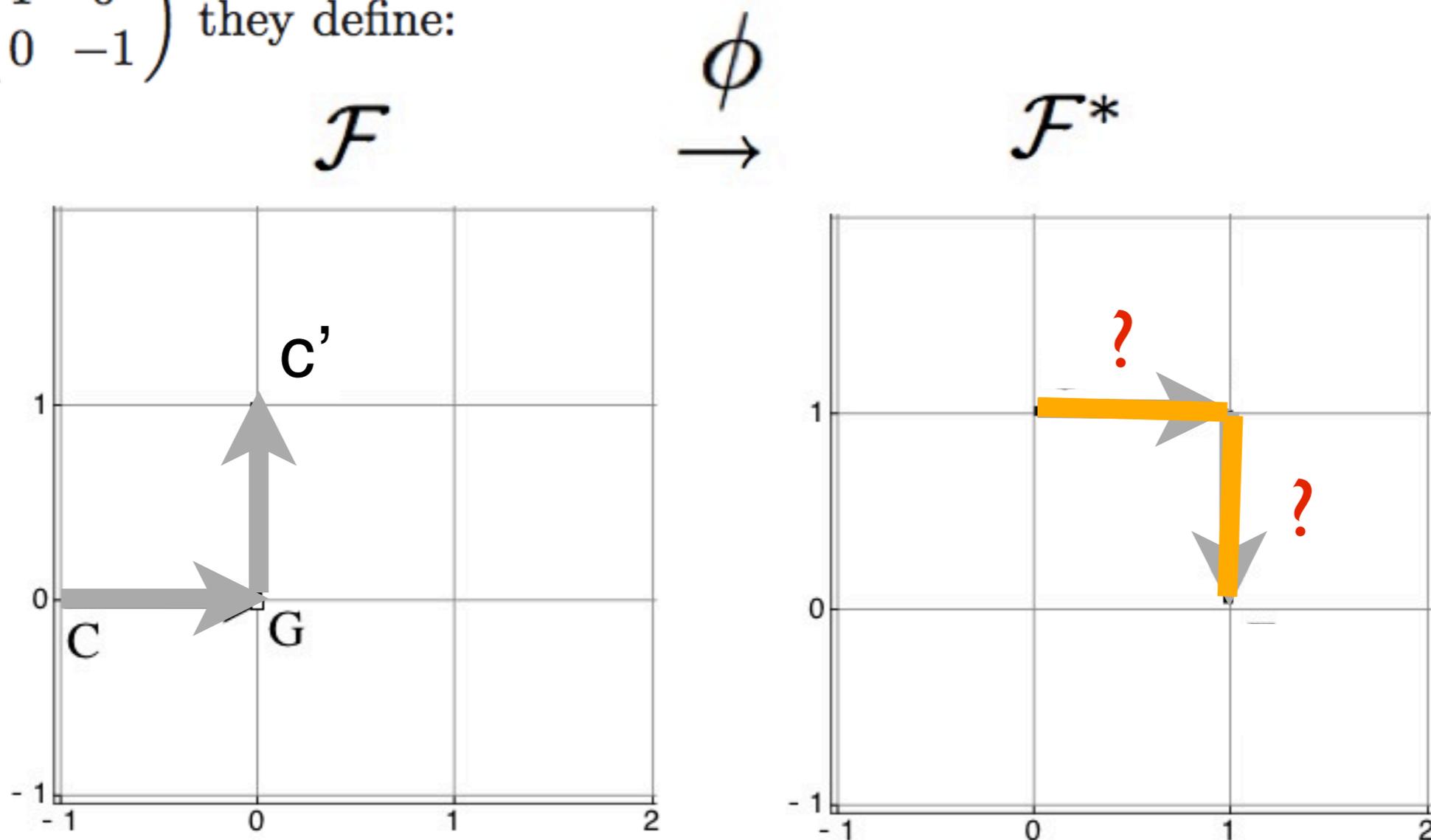
$$E(f)(W, e_z) := \sum_{k=1}^{|f(z)|} (M_f \cdot W + V(P_k(f(z))), e_{L_k(f(z))})$$

$$\begin{aligned} E(f)^*(W, e_z)^* &= \sum_{L_j(f(x))=z} (M_f^{-1}(W - V(P_j(f(x))))), e_x)^* \\ &+ \sum_{L_j(f(y))=z} (M_f^{-1}(W - V(P_j(f(y))))), e_y)^* \end{aligned}$$

$$M_f^{-1} = \begin{pmatrix} 1 & -2 \\ -1 & 3 \end{pmatrix}$$

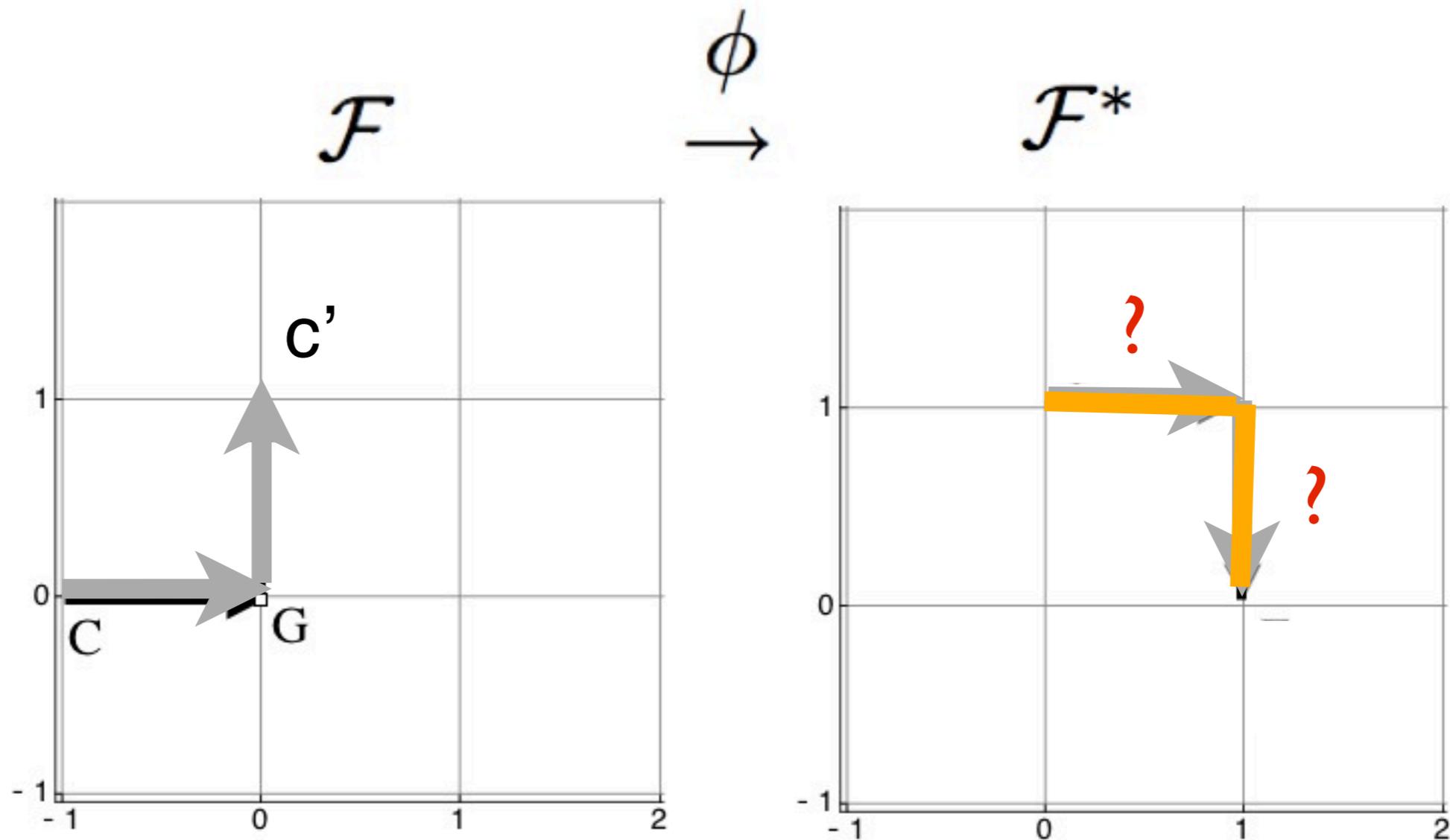
The initial lattice path can be mapped to the dual space

In order to establish a comparison between the maps $E(f)^* : \mathcal{F}^* \rightarrow \mathcal{F}^*$ and $E(f^*) : \mathcal{F} \rightarrow \mathcal{F}$ Berthe et al. [2] introduce the following map $\phi : \mathcal{F} \rightarrow \mathcal{F}^*$. With $H = \begin{pmatrix} 1 & 0 \\ 0 & -1 \end{pmatrix}$ they define:



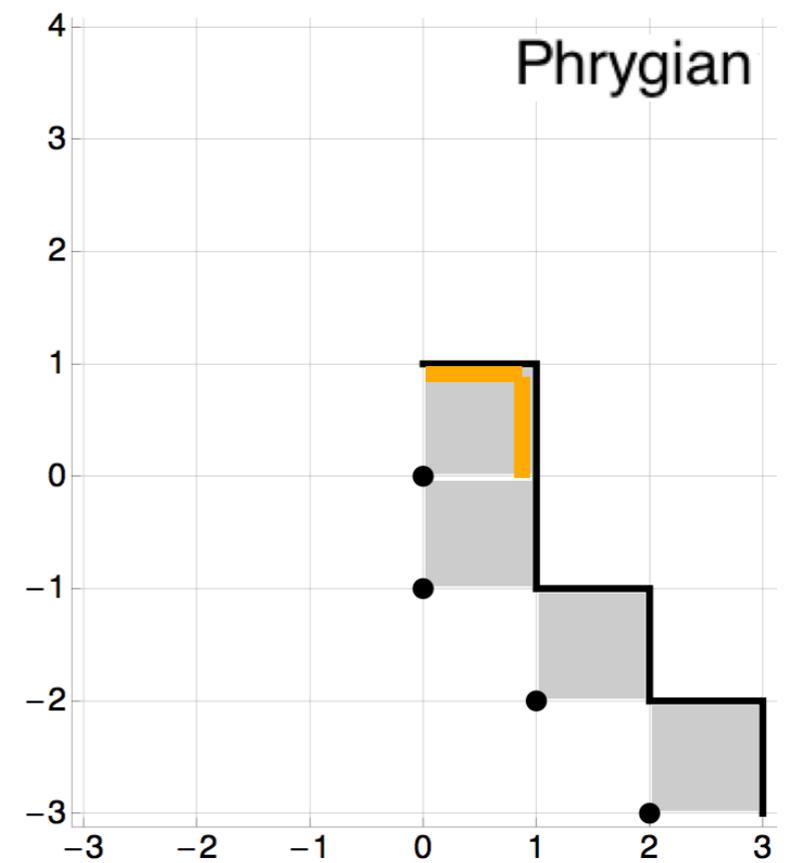
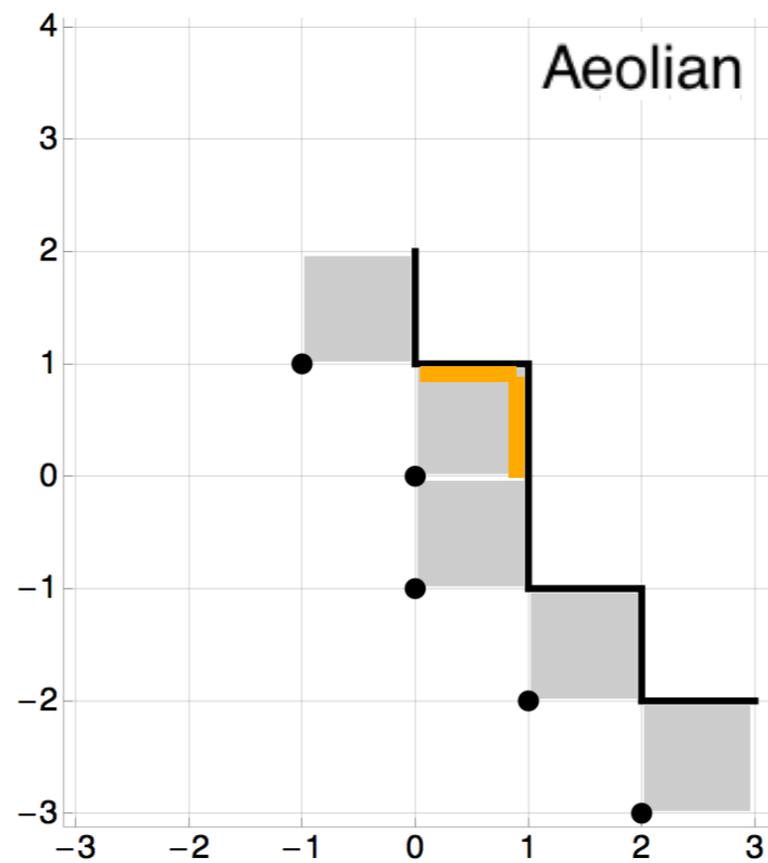
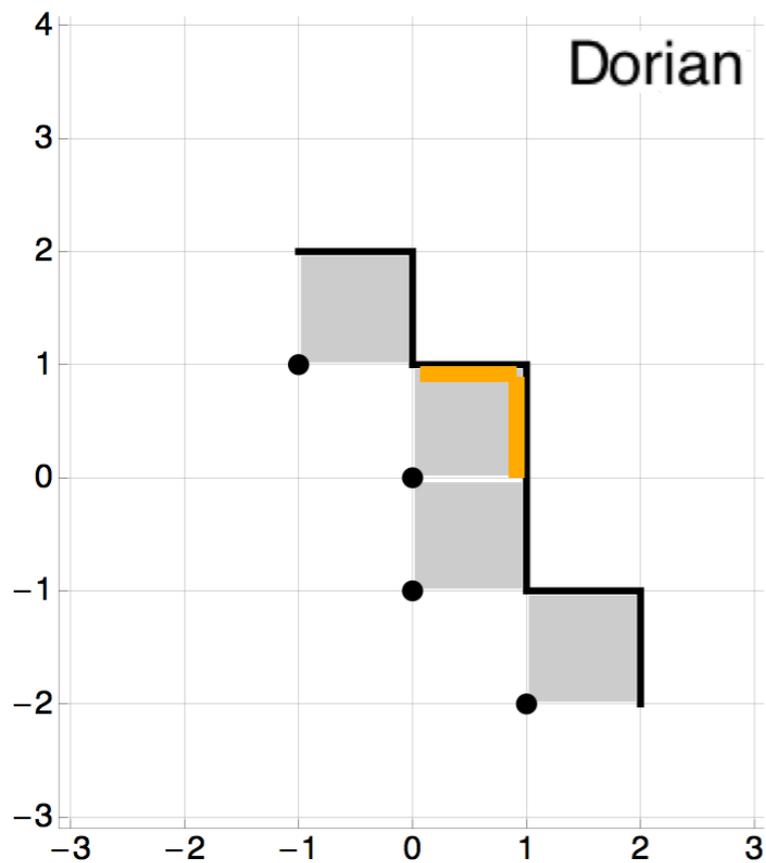
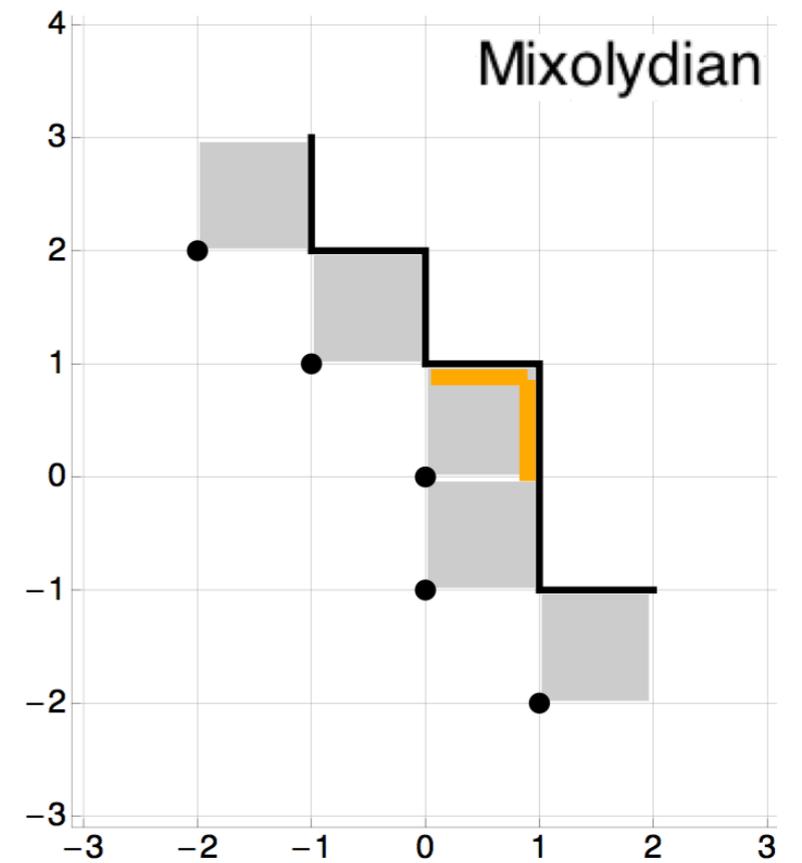
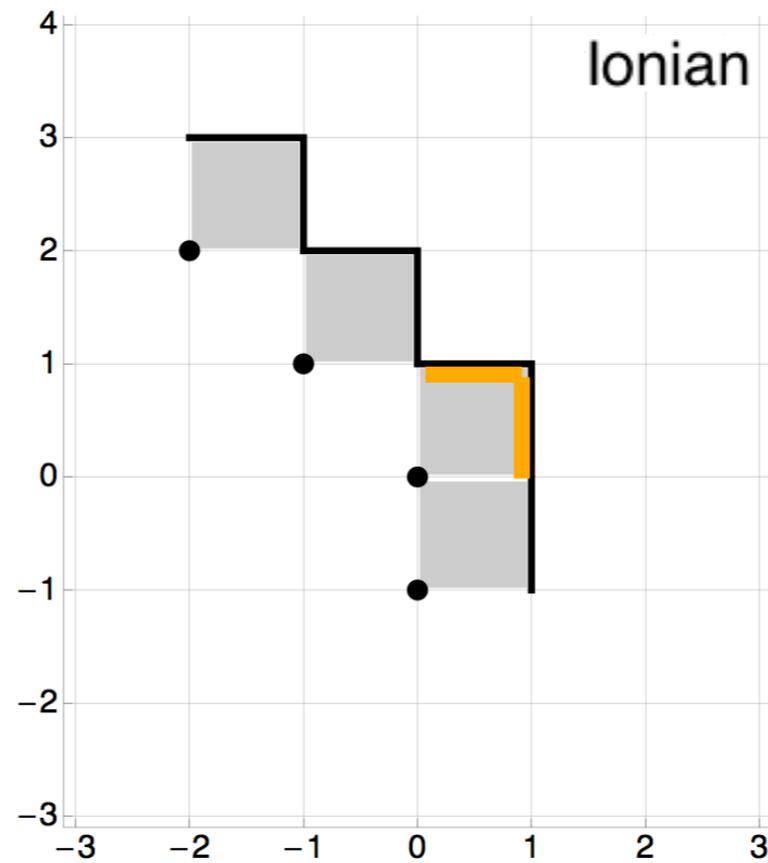
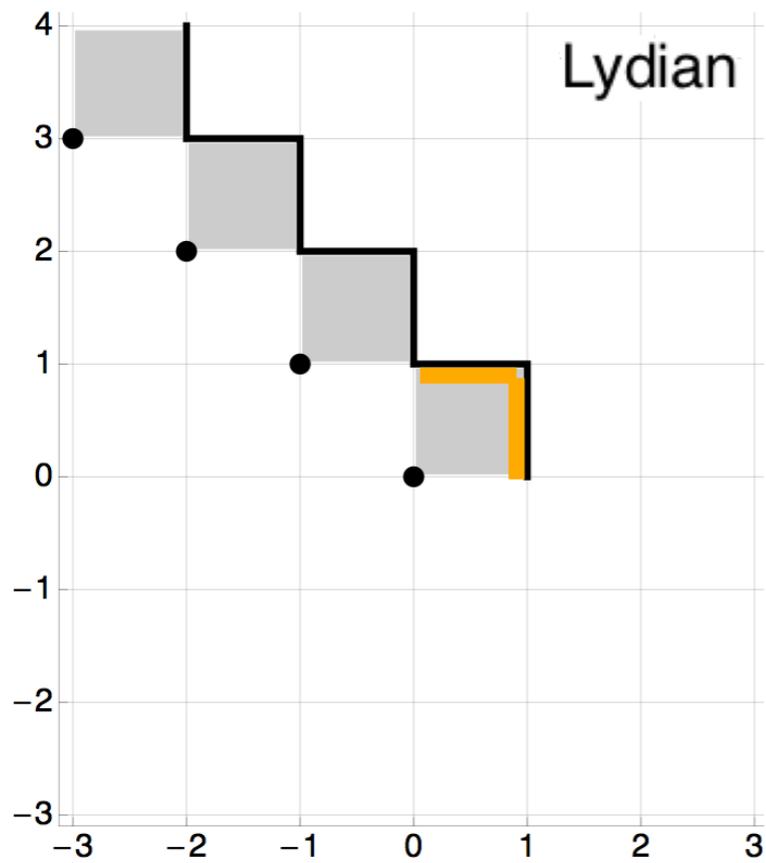
$$\phi(W, e_x) := (H \cdot W + e_x, e_y)^*, \quad \phi(W, e_y) := (H \cdot W, e_x)^* .$$

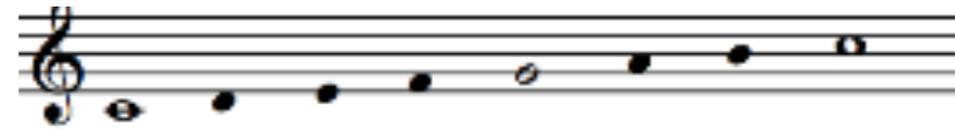
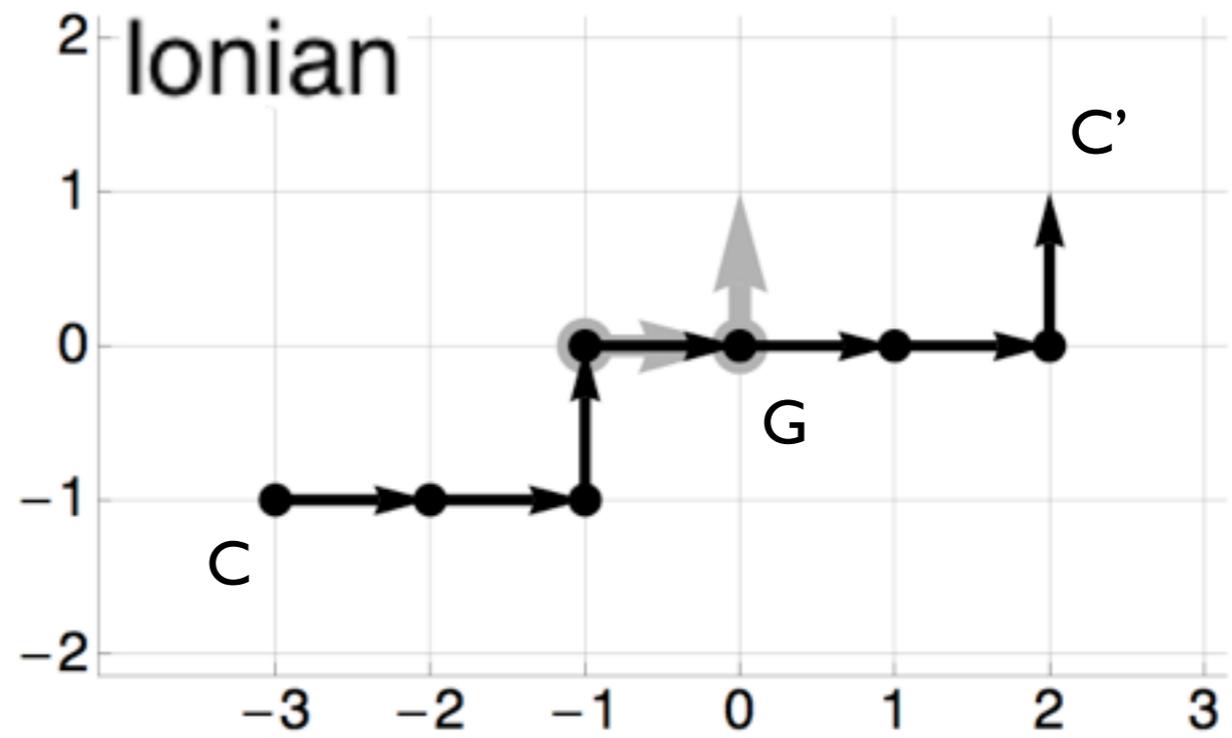
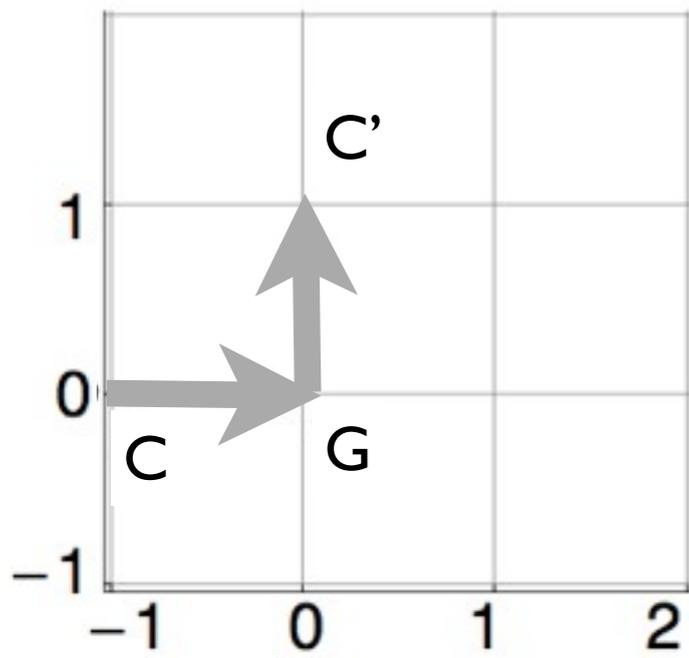
The initial lattice path can be mapped to the dual space



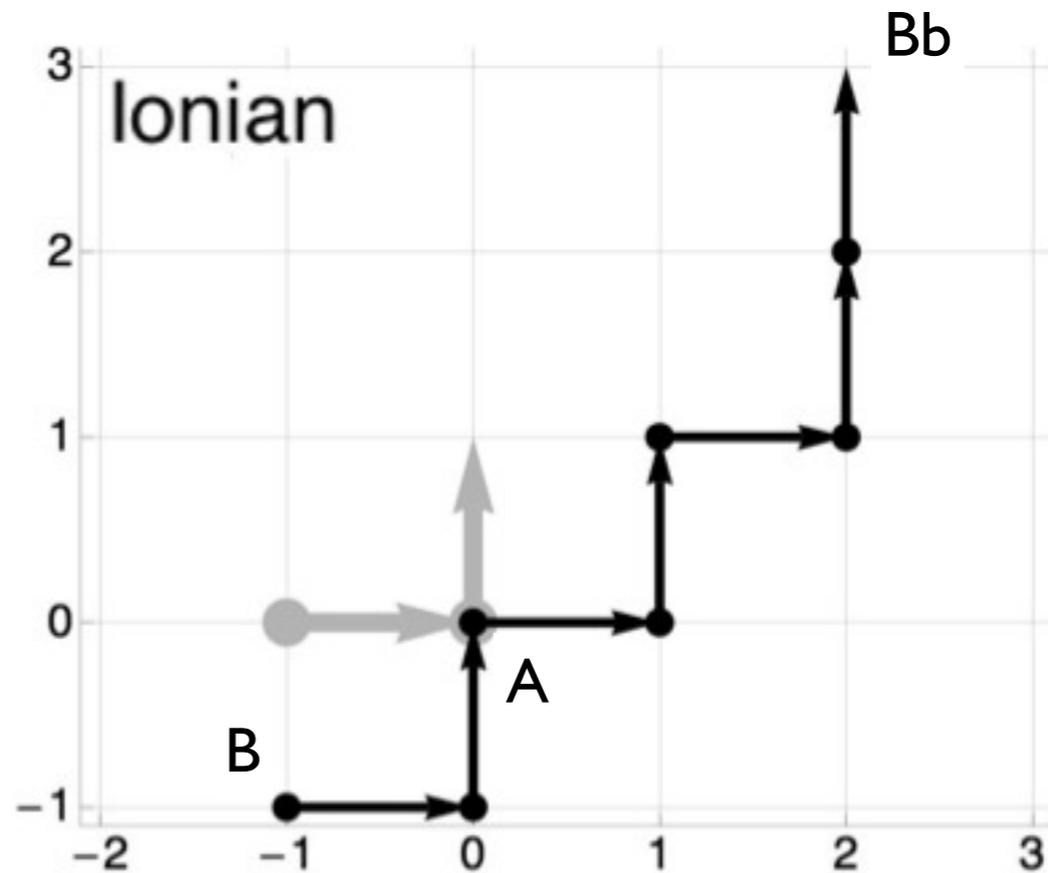
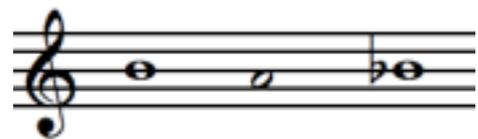
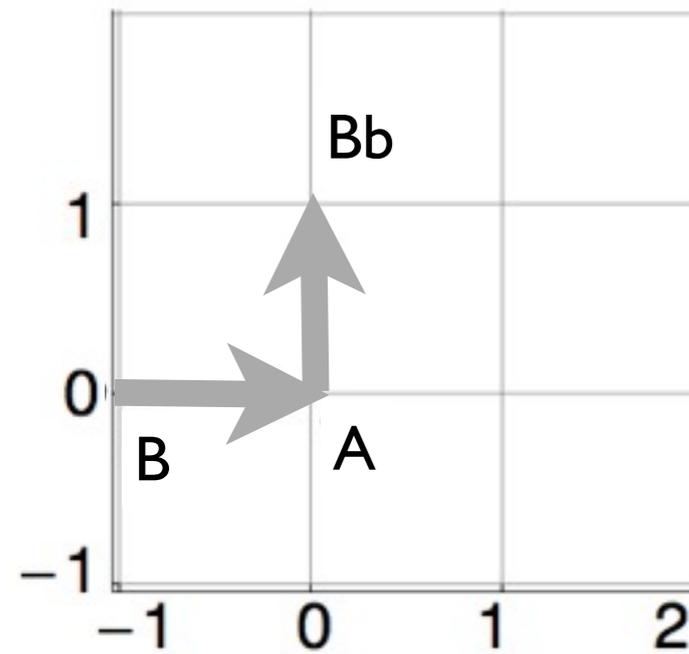
and we can apply the adjoints $E(f_i)^*$
of the 6 lattice path transformations $E(f_i)$...

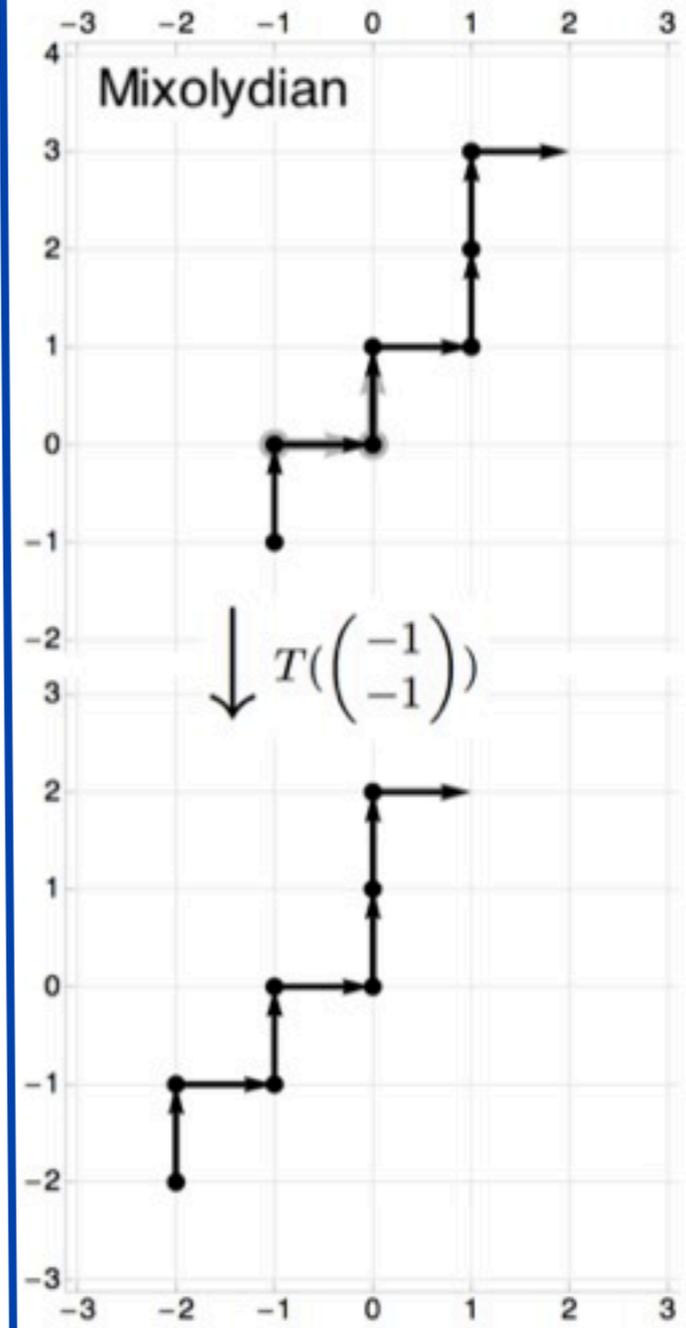
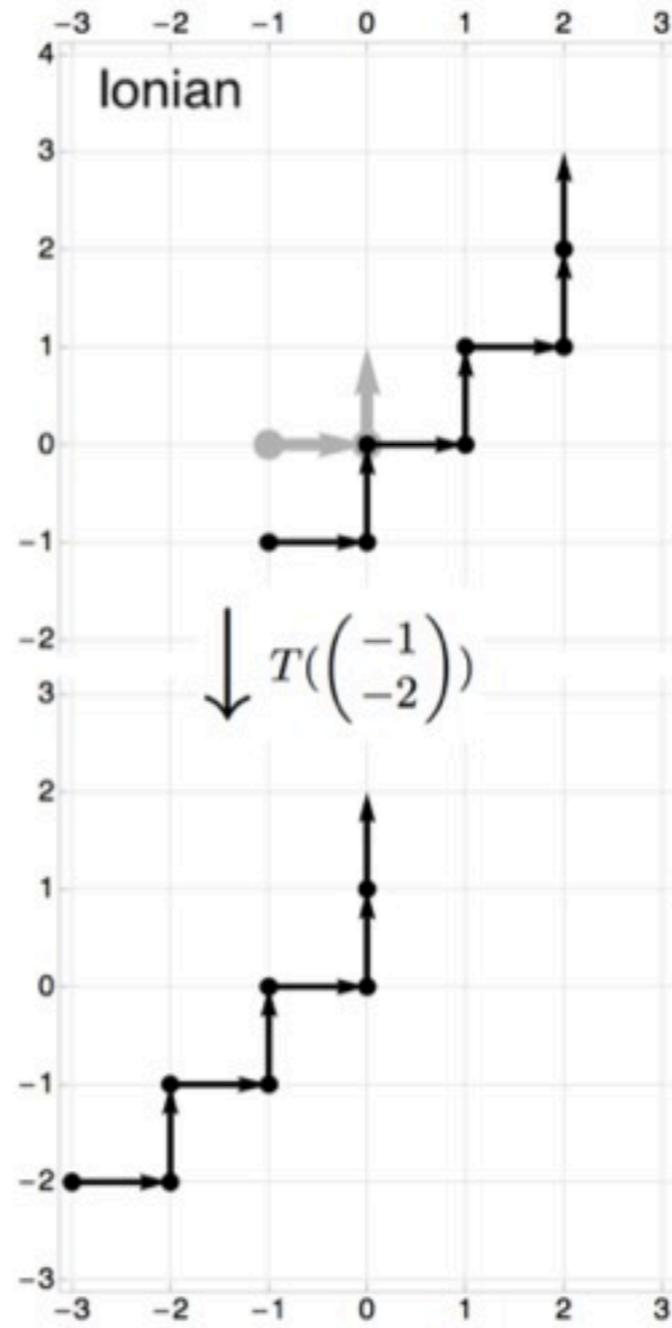
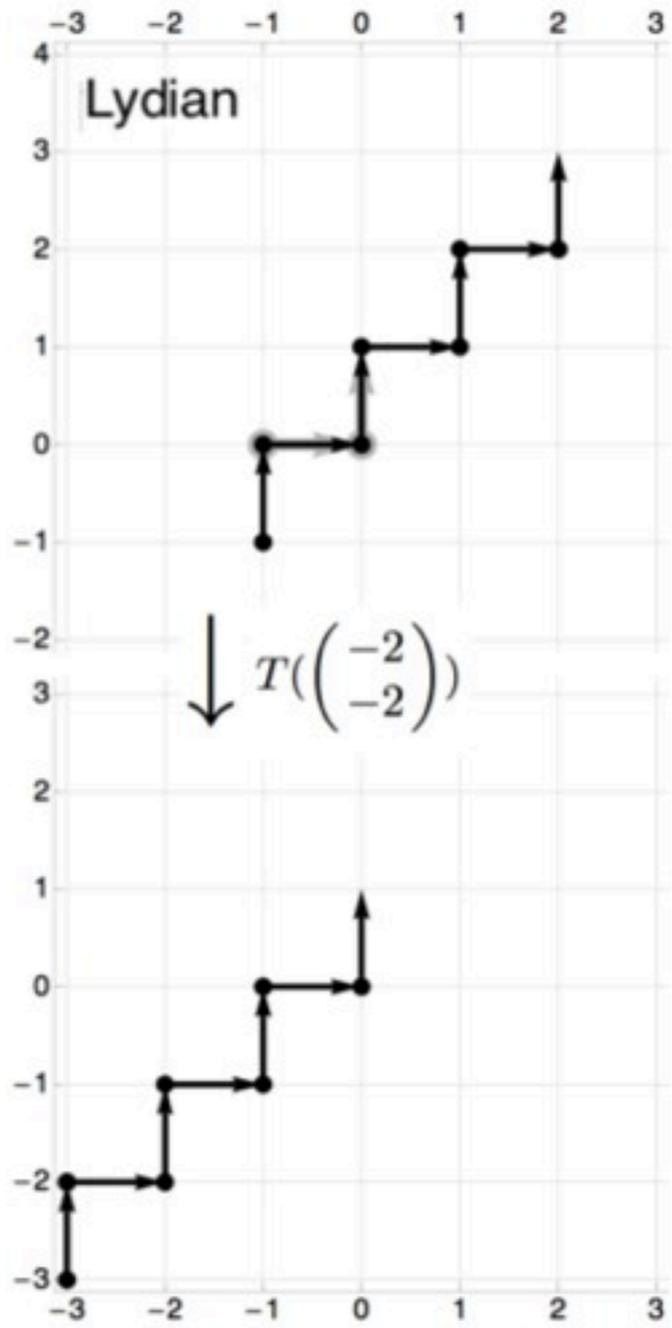
... and obtain the associated co-vectors



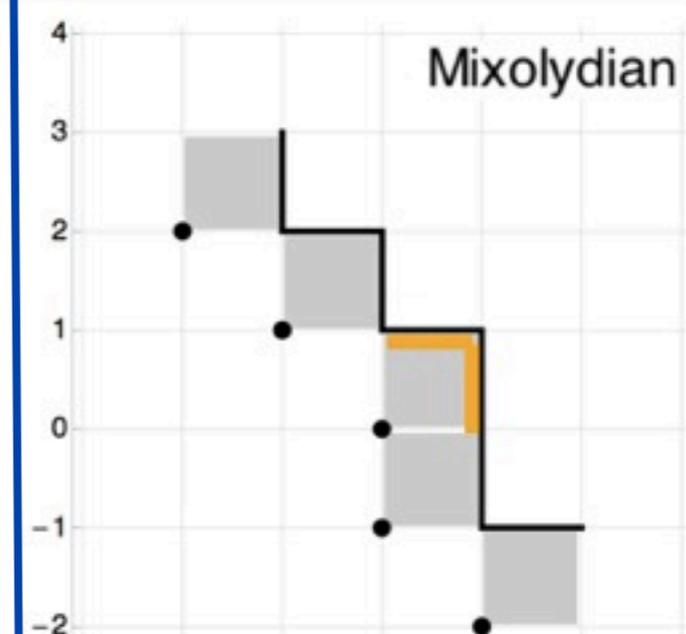
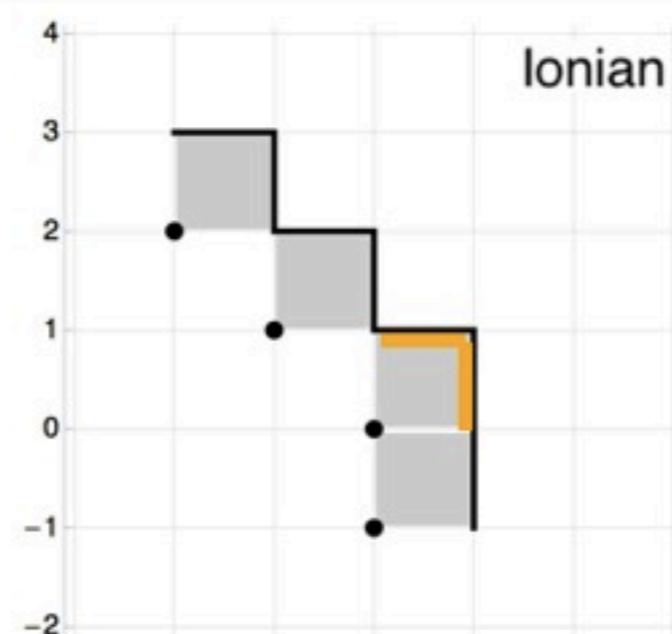
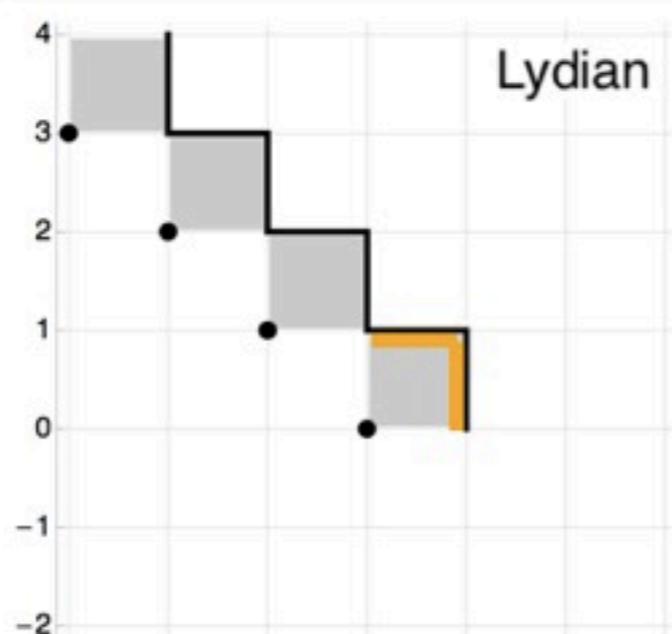


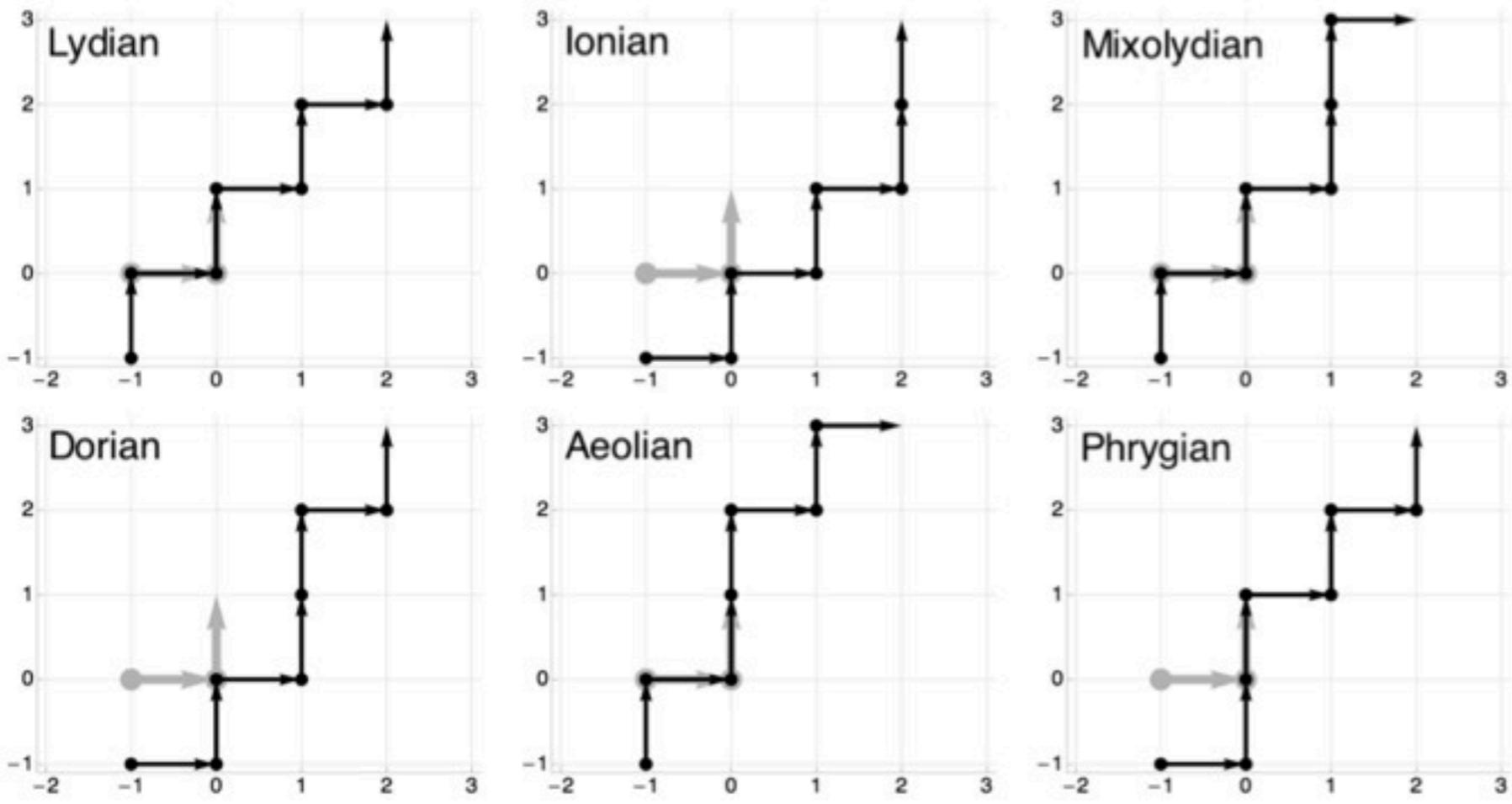
Switch music-theoretical interpretation





ϕ ↓

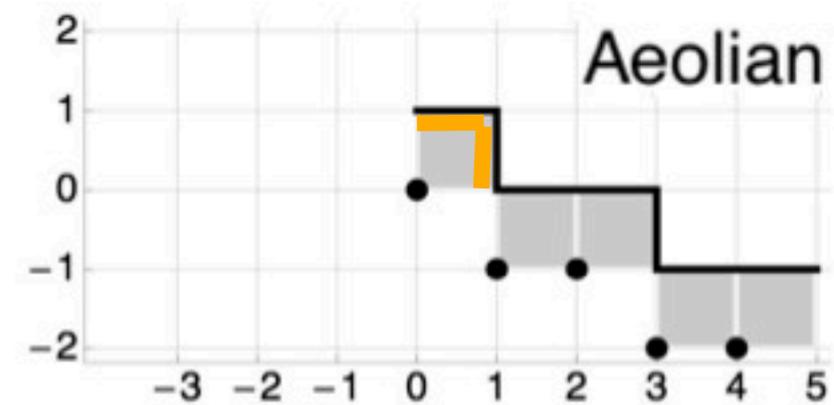
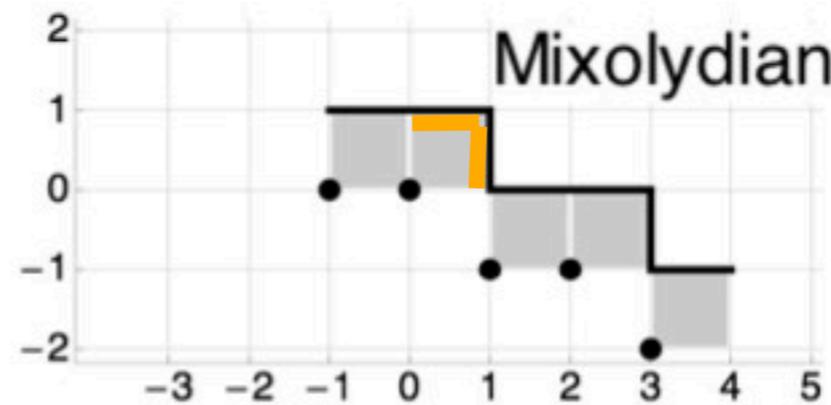
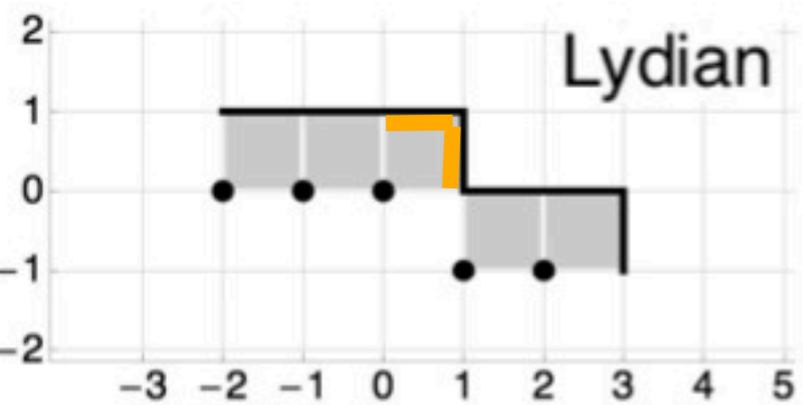
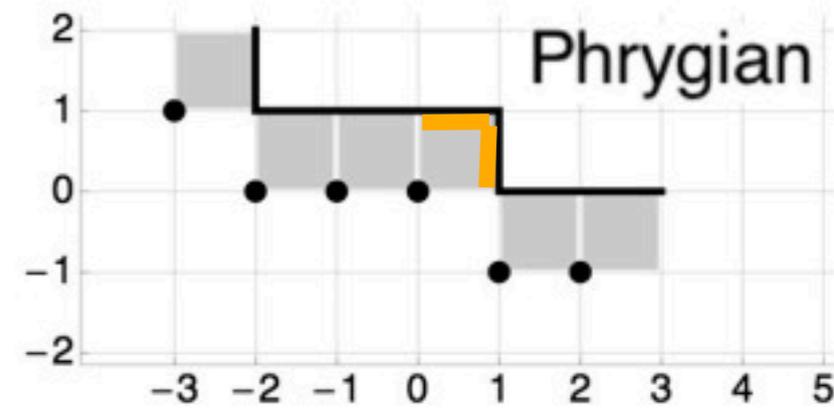
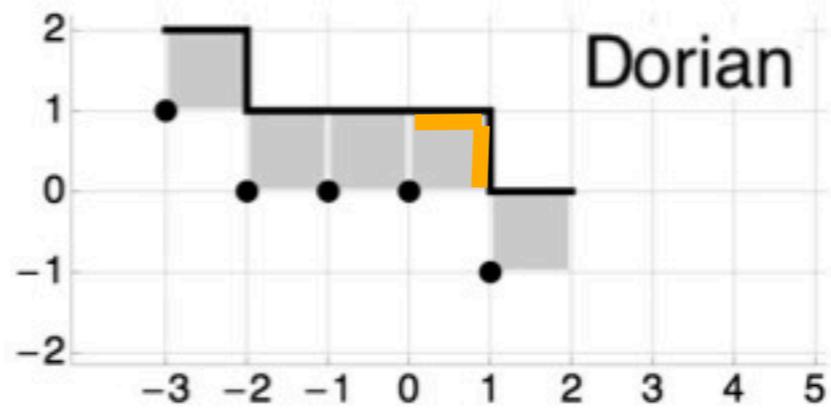
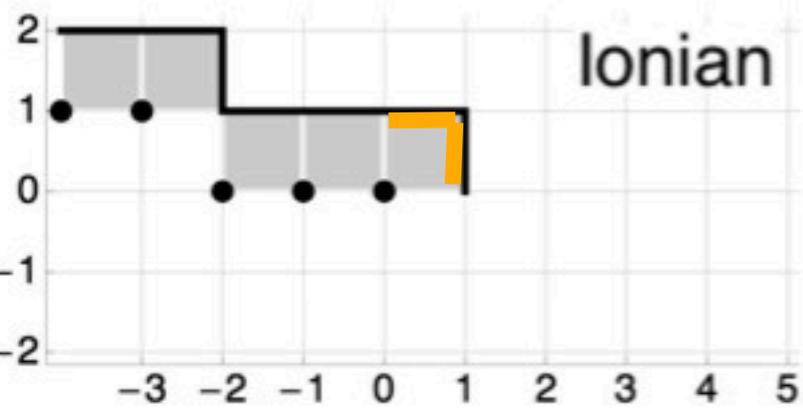




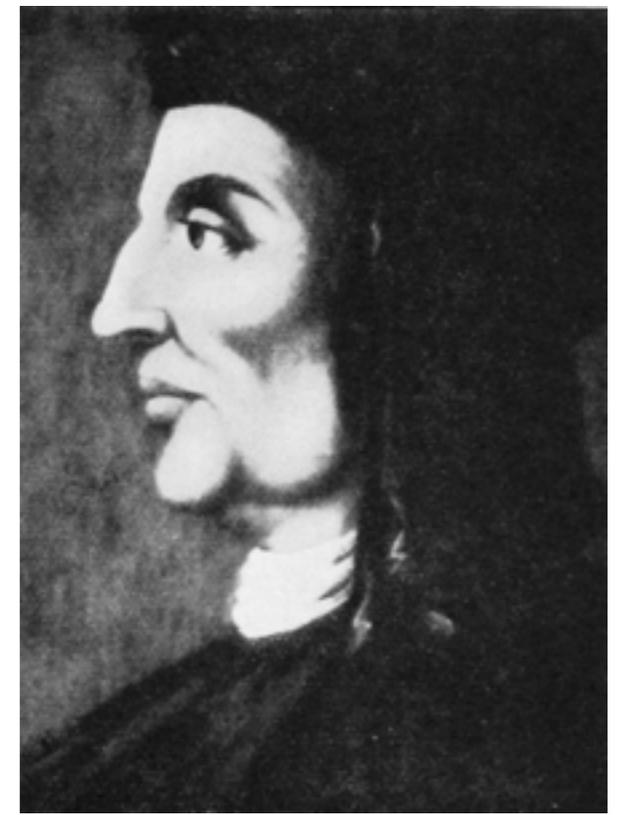
$$E(f_i^*) \left(\text{Musical Staff} \right)$$

$$\phi$$

$$E(f_i^*)^* \left(\text{Diagram} \right)$$



Zarlino 1571

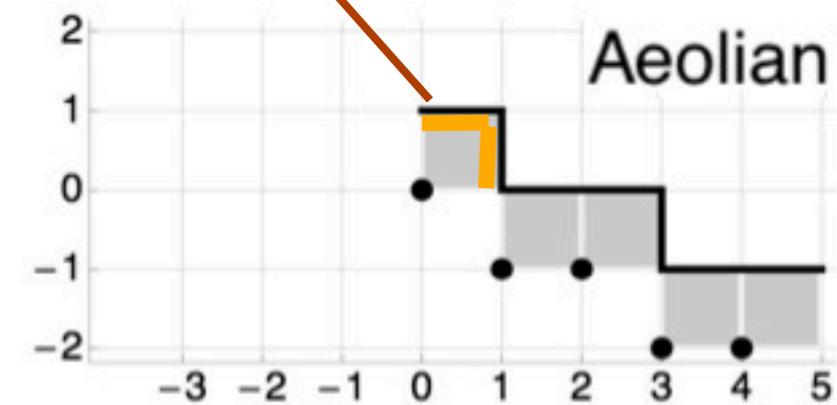
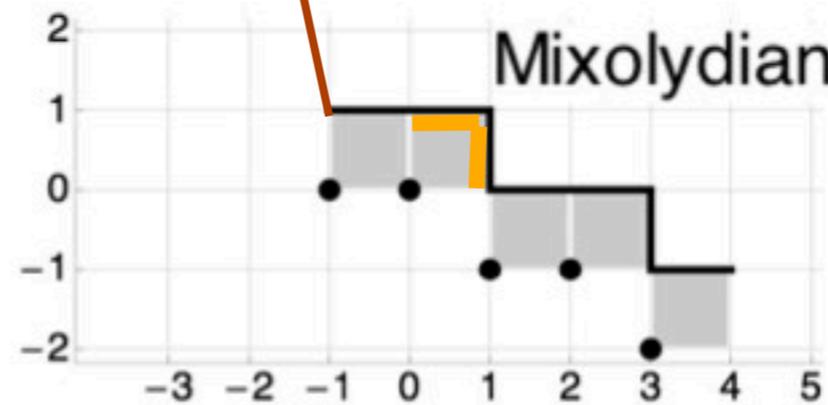
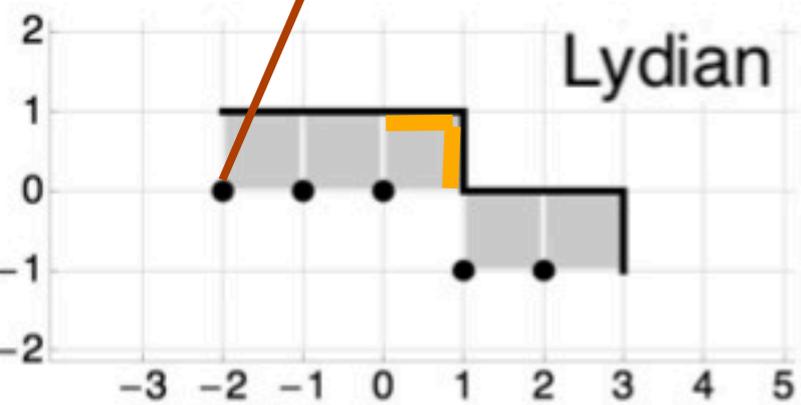
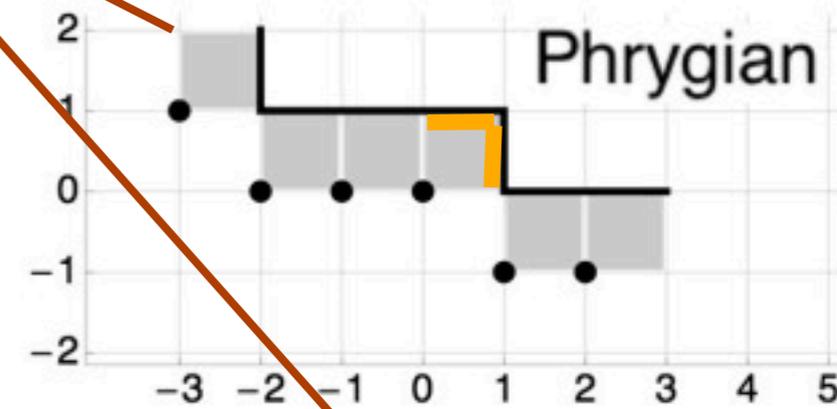
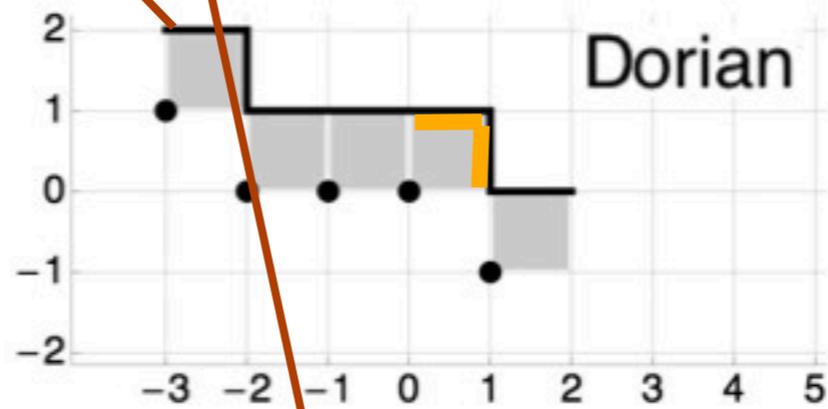
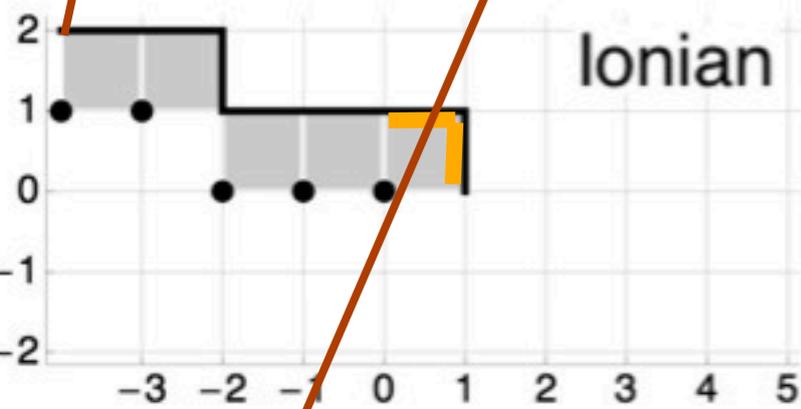


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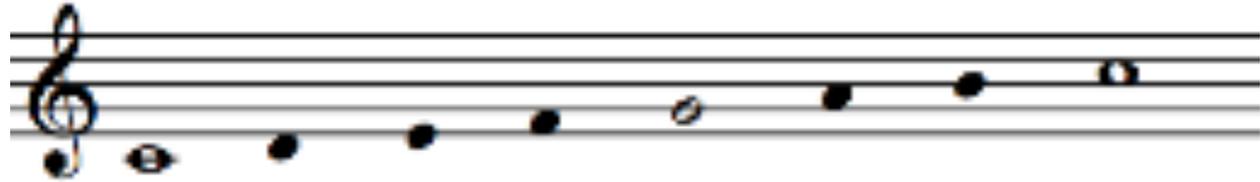
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 y x y x y
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$E(f_i^*)^*($



Ionian Substitution



$$\sigma : \{a, b\}^* \rightarrow \{a, b\}^*$$

$$\begin{aligned} a &\mapsto aabb, \\ b &\mapsto aab. \end{aligned}$$

$$E_0(\sigma) = \begin{pmatrix} 3 & 2 \\ 1 & 1 \end{pmatrix}$$

Major Substitution

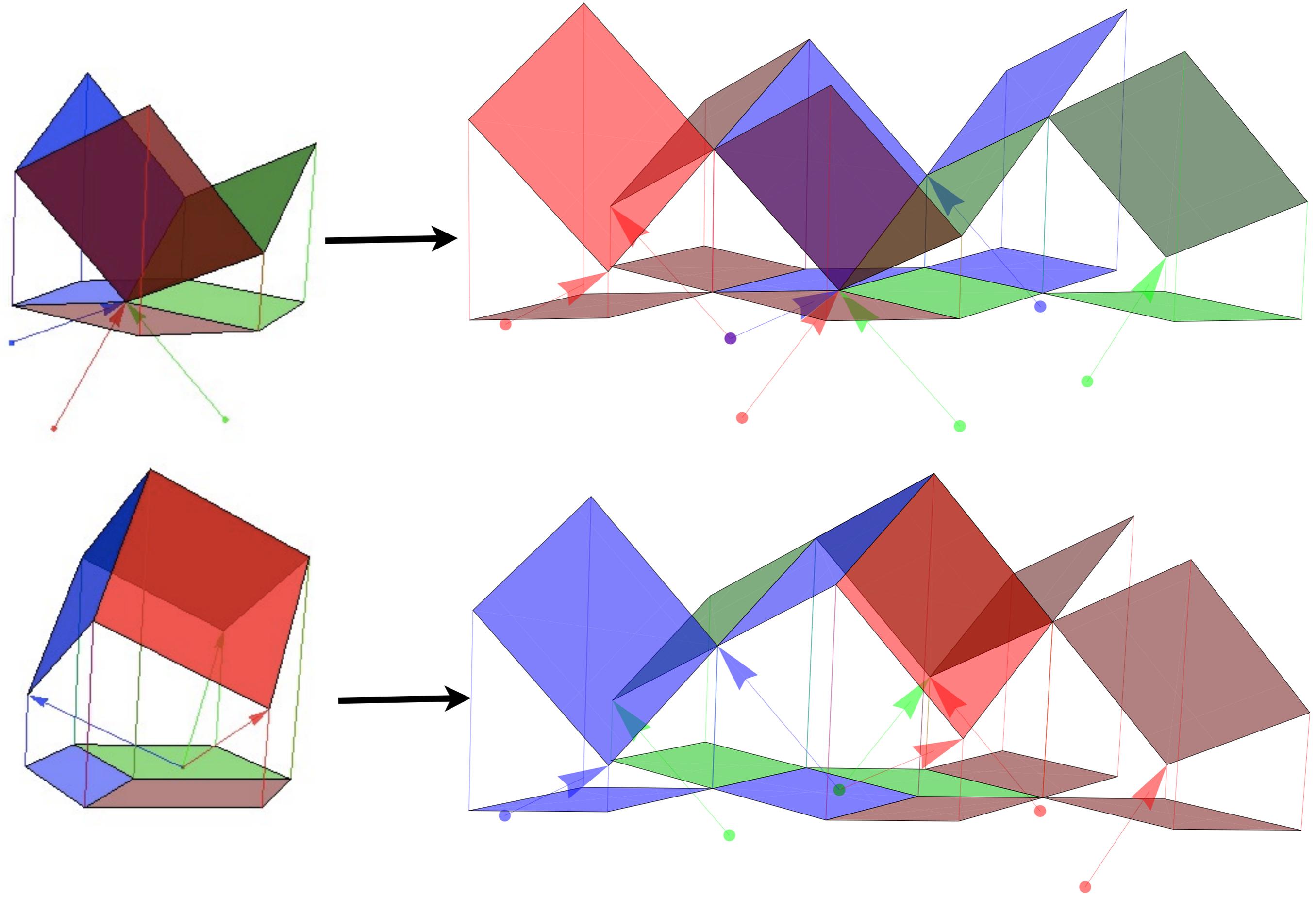


$$\sigma : \{a, b, c\}^* \rightarrow \{a, b, c\}^*$$

$$\begin{aligned} a &\mapsto ab, \\ b &\mapsto ca, \\ c &\mapsto bac. \end{aligned}$$

$$E_0(\sigma) = \begin{pmatrix} 1 & 1 & 1 \\ 1 & 0 & 1 \\ 0 & 1 & 1 \end{pmatrix}$$

Dual Map



Dynamical System

