Straus Chapter 4
Motive, Voice Leading, and Harmony

Joseph N. Straus, *Introduction to Post-Tonal Theory*, 4th ed. (New York: Norton, 2016), pp. 159-174 & 188-199.

TERMS & CONCEPTS

Composing Out (§ 4.1, p. 159)
Projecting a motive over a larger time span
Motive
Deeper levels of structure
Self-similarity

Interval Cycles (§ 4.2, p. 162)
Systematic transposition of a pc by a single interval (opci)
Interval cycles: C1, C2, C3, C4, C5 & C6 (p. 164)

Pitch-class distinct cycles:

C1 <0123456789TE>
$C2_0$ <02468T> & $C2_1$ <13579E>
$C3_0$ <0369>, $C3_1$ <147T> & $C3_2$ <258E>
$C4_0$ <048>, $C4_1$ <159>, $C4_2$ <26T> & $C4_3$ <37E>
C5 <05T3816E4927>
$C6_0$ <06>, $C6_1$ <17>, $C6_2$ <28>, $C6_3$ <39>, $C6_4$ <4T> & $C6_5$ <5E>

Cyclic linear motion (§ 4.2.1, p. 165)
Cyclic harmonies (§ 4.2.2, p. 166)

Maximal Evenness (§ 4.2.3, p. 169)
Maximally even set classes
A set class where the pitch classes are spaced as widely spaced as possible

Nearly-even set classes
A set class that is the result of adjusting a maximally even set class by one semitone

Combination Cycles (§ 4.2.4, p. 171)
Systematic transposition of a pc by a pair of alternating intervals. A systematic way to move through a set class
Straus notation: <*x*, *y*>, where *x* & *y* are opci

Voice Leading (§ 4.3, p. 174)
Transformational network (§ 2.3.7, p. 51)
Transformational voice leading
Pitch-class mappings induced by T_n & I_n
Fuzzy transposition and inversion (with offset)
Set-class space (§ 4.4, p. 179)
- Trichords (p. 180)
- Tetrachords (p. 181)

Contextual Inversion (§ 4.5, p. 174)
Inverting around a specific structural feature of a pc set
Common-tone preserving transformations
Chain and space (§ 4.5.1, p. 179)

Triadic Post-Tonality (§ 4.6, p. 188)
Voice-leading parsimony
Maximally smooth voice leading
Neo-Riemannian Theory
Neo-Riemannian Operations (NROs)[1]
- P, L & R
- P′, L′ & R′
Progressions, chains & cycles (LP, PLR, etc.)
Hexatonic systems and hexatonic poles (H)
Other Triadic Pathways (§ 4.6.2, p. 196)

MAXIMALLY-EVEN SET CLASSES

c	Collection name	Set class	*c*	Collection name	Set class
2	Tritone	2-6 (06)	**10**		10-6 (012346789T)
3	Augmented triad	3-12 (048)	**9**	Enneatonic	9-12 (01245689T)
4	Dim. seventh chord	4-28 (0369)	**8**	Octatonic	8-28 (0134679T)
5	Major pentatonic	5-35 (02479)	**7**	Diatonic	7-35 (013568T)
6	Whole-tone	6-35 (02468T)	**6**	Whole-tone	6-35 (02468T)

References

Cohn, Richard. 2012. *Audacious Euphony: Chromatic Harmony and the Triad's Second Nature.* New York: Oxford University Press.

Hook, Julian. 2022. *Exploring Musical Spaces: A Synthesis of Mathematical Approaches*. New York: Oxford University Press.

Hughes, Bryn. 2020. "Neo-Riemannian Triadic Progressions," in *Open Music Theory*. Available online at: <https://viva.pressbooks.pub/openmusictheory/chapter/neo-riemannian-triadic-progressions/>.

[1] Another name for P′ is SLIDE.