Straus Chapter 5
Centricity & Referential Pitch Collections

"There is no absolute boundary between traditional tonality and post-tonal centricity. Rather, we find a range of centric effects, from music in which centricity plays no significant role, through music in which the sense of centricity is vague or contested, to music that is vividly organized with respect to one or more centric tones."

"Composers of post-tonal music often use certain large sets as sources of pitch material. By drawing all or most of the smaller sets from a single large referential set, composers can unify entire sections of music. By changing the large referential set, the composer can create a sense of large-scale movement from one harmonic area to another."

– Joseph N. Straus, *Introduction to Post-Tonal Theory*

TERMS & CONCEPTS

TONALITY & CENTRICITY (§ 5.1, p. 228)
Traditional tonality
Post-tonal centricity
Centric tones
Competing tone centers
Range of centric effects

INVERSIONAL AXIS (§ 5.2, p. 232)
See also: Inversional symmetry (§ 3.4, p. 107)

Pitch space
Pitch axis
Symmetrical balance around the axis
Inversional wedges:
- Expanding
- Contracting

Pitch-class space
The 12 axes of pc inversion (p. 240)
- Axis of symmetry, or mirror
- SUM n of I_n
- Inversional partners
- Poles of the axis at $\frac{n}{2}$, and $\frac{n}{2} + 6$

Motion from axis to axis

REFERENTIAL PITCH COLLECTIONS
  (§ 5.3-5.6, p. 244)

Diatonic (DIA): 7-35 (013568T)
Diatonic modes
Non-functional diatonicism
Static harmony

Octatonic (OCT): 8-28 (0134679T)
Scalar orderings: 1-2 & 2-1 orientations

Whole-tone (WT): 6-35 (02468T)
WT inclusion lattice (p. 253)

Hexatonic (HEX): 6-20 (014589)
Scalar orderings: 1-3 & 3-1 orientations
HEX inclusion lattice (p. 122)

COLLECTIONAL INTERACTION (§ 5.7, p. 260)
Points of intersection between collections
Shifting between collections
Octatonic-diatonic interaction
Static polarity and competing tone centers

Embellishing tone (non-scale tone)

PITCH-CLASS DISTINCT COLLECTIONS

Diatonic
$DIA_{0\sharp}$ or $DIA_{0\flat}$
$DIA_{1\sharp}$, $DIA_{2\sharp}$, $DIA_{3\sharp}$, etc.
$DIA_{1\flat}$, $DIA_{2\flat}$, $DIA_{3\flat}$, etc.

Pentatonic
…, $PENT_F$, $PENT_C$, $PENT_G$…

Whole-tone
WT_0 [0, 2, 4, 6, 8, 10]
WT_1 [1, 3, 5, 7, 9, 11]

Hexatonic
$HEX_{0,1}$ [0, 1, 4, 5, 8, 9]
$HEX_{1,2}$ [1, 2, 5, 6, 9, 10]
$HEX_{2,3}$ [2, 3, 6, 7, 10, 11]
$HEX_{3,4}$ [3, 4, 7, 8, 11, 0]

Octatonic
$OCT_{0,1}$ [0, 1, 3, 4, 6, 7, 9, 10]
$OCT_{1,2}$ [1, 2, 4, 5, 7, 8, 10, 11]
$OCT_{2,3}$ [2, 3, 5, 6, 8, 9, 11, 0]