



A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

### **MTO 23.3 Examples: Hoffman, Review of Franceschina**


(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.17.23.3/mto.17.23.3.hoffman.php>

**Example 1.** Second-inversion triad from *MTMT*, Example 5.8 and my revoicing of the chord

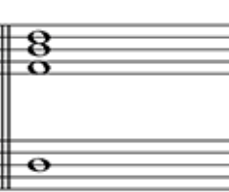
**a.**

Reduction of the first chord in Example 5.8



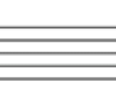
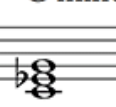
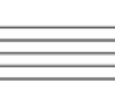

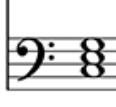

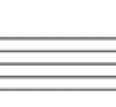
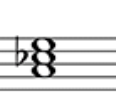
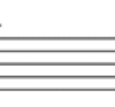
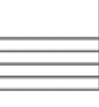


**b.**


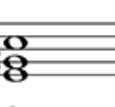
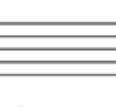
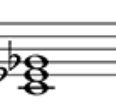
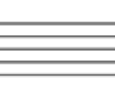

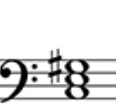
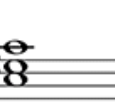

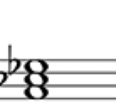


Different inversion that would result in identical student response using *MTTM*'s protocol



**Example 2.** Example 5.7 from *MTMT*

C major			C minor		
 root position	 first inversion	 second inversion	 root position	 first inversion	 second inversion
 root position	 first inversion	 second inversion	 root position	 first inversion	 second inversion

3 C augmented			C diminished		
 root position	 first inversion	 second inversion	 root position	 first inversion	 second inversion
 root position	 first inversion	 second inversion	 root position	 first inversion	 second inversion

*In this and several other similar examples in the textbook, Franceschina has neglected to remove the unnecessary measure numbers when transferring from music-notation software to the final document*