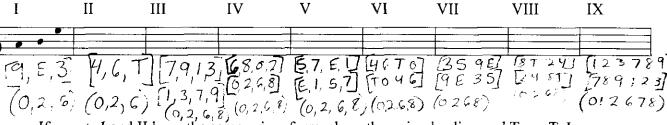


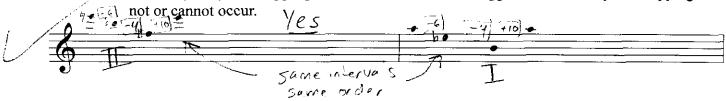
Show the normal form and prime form for the 9 pc sets segmented on your score. pitches to illustrate the proper arrangement of the pitch classes; put normal form in [] and prime form in ().



If pc sets I and II have the same prime form, show the voice-leading and Tn or TnI that connects them. If they do not have the same prime form, write "no" below.



If pc sets I and II have the same prime form does their relationship at Tn or TnI obtain in pitch space? Write "yes" or "no" below. If "yes" show the mapping with ordered pitch intervals; if "no" show the arrangement of pitches that would have been necessary for pitch mapping to have occured. If "no" suggest a reason why the mapping does



If pc sets III and IVhave the same prime form, show the voice-leading and Tn or TnI that connects them. If they do not have the same prime form, write "no" below.



7-5 9-7 1-E(T₁₀) If pc sets III and V have the same prime form does their relationship at Tn or TnI obtain in pitch space? Write "yes" or "no" below. If "yes" show the mapping with ordered pitch intervals; if "no" show the arrangement of pitches that would have been necessary for pitch mapping to have occured. If "no" suggest a reason why the mapping does not or cannot occur.



What is the musical "logic" of pc set 9 ending the work? Write your ideas on the back.

Set IX fire much a vere compared is a transportion of sets III-IIII, just with chromatic receiver tones acided. It is [123.78] and I it works [1.3.797] it would have introduced to (02.86) neighbor after 1. Pitch class 8 is added in as an opportation minutes before I and see 2 is added as a lower momentum of price with flow the sets added became (0,12.6,78), completing the patron of increasing compared of the classes of the fire patron of increasing compared of the classes of the fire patron of increasing compared to patron of increasing compared to the patron of the patron of increasing compared to the patron of the patro