Read p. 780-788 of the MGTA textbook.

Determine the prime form and the set class number for
(1) a dominant seventh chord and (2) a half-diminished seventh chord.

In your opinion, what does the result you just got tell you about the musical relevance of pitch-class set theory?

Do the same for the following pairs:

$\{A, B, D\sharp\} - \{A, C\sharp, D\sharp\}$

$\{F, A\flat, C, E\} - \{F, A, C\sharp, E\}$

$\{F\text{-}B\flat\text{-}E\} - \{B\flat\text{-}E\text{-}A\}$

Play these as chords, comparing chords both <u>within</u> each pair and <u>between</u> different pairs. Re-consider the question immediately above and write any further thoughts.