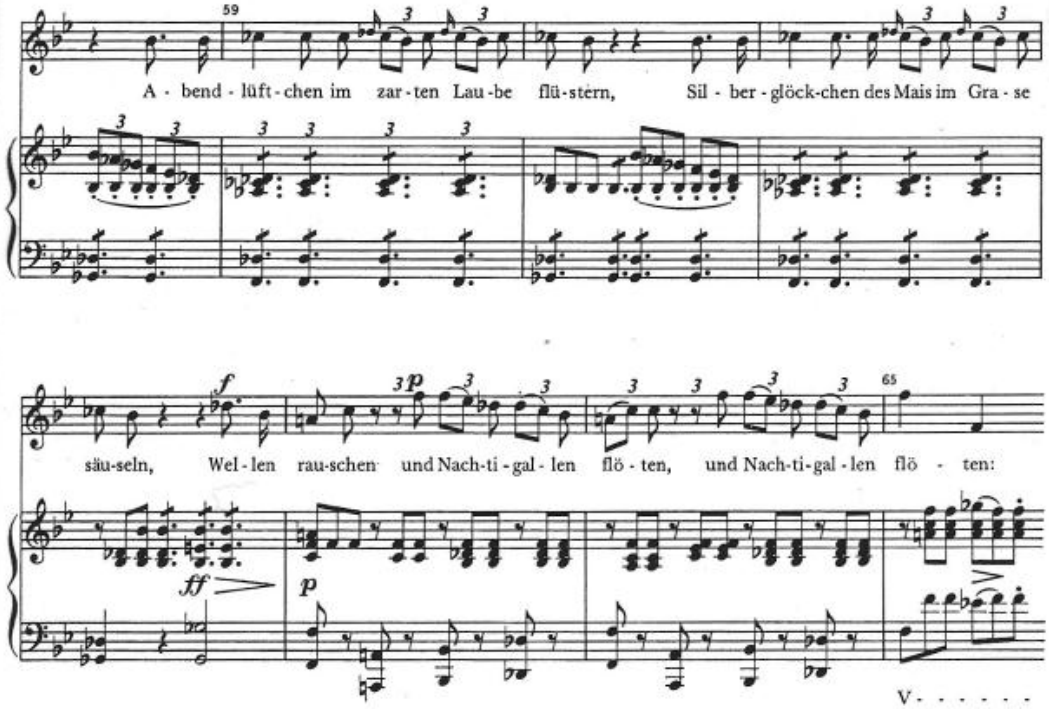
C. Analysis. Be sure to play as much of each excerpt at the piano as you can, simplifying the texture as necessary.

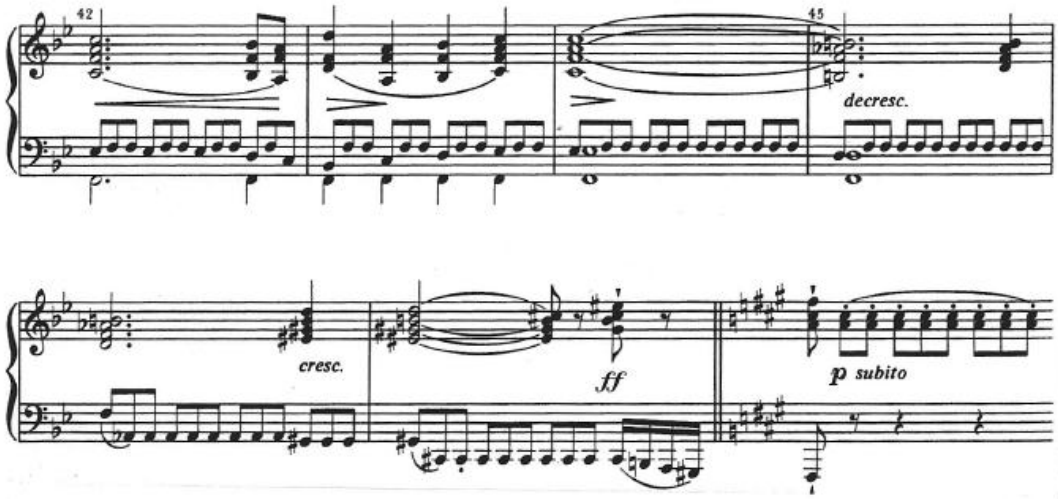
1. This excerpt begins in G♭ and ends in b♭ minor, although B♭ major is the eventual goal. Label all of the chords. Can you relate the F-G♭-F figure in the last measure to anything that has happened earlier? That is, does it remind you of any other figure heard in this excerpt?

Beethoven, "Adelaide," Op. 46



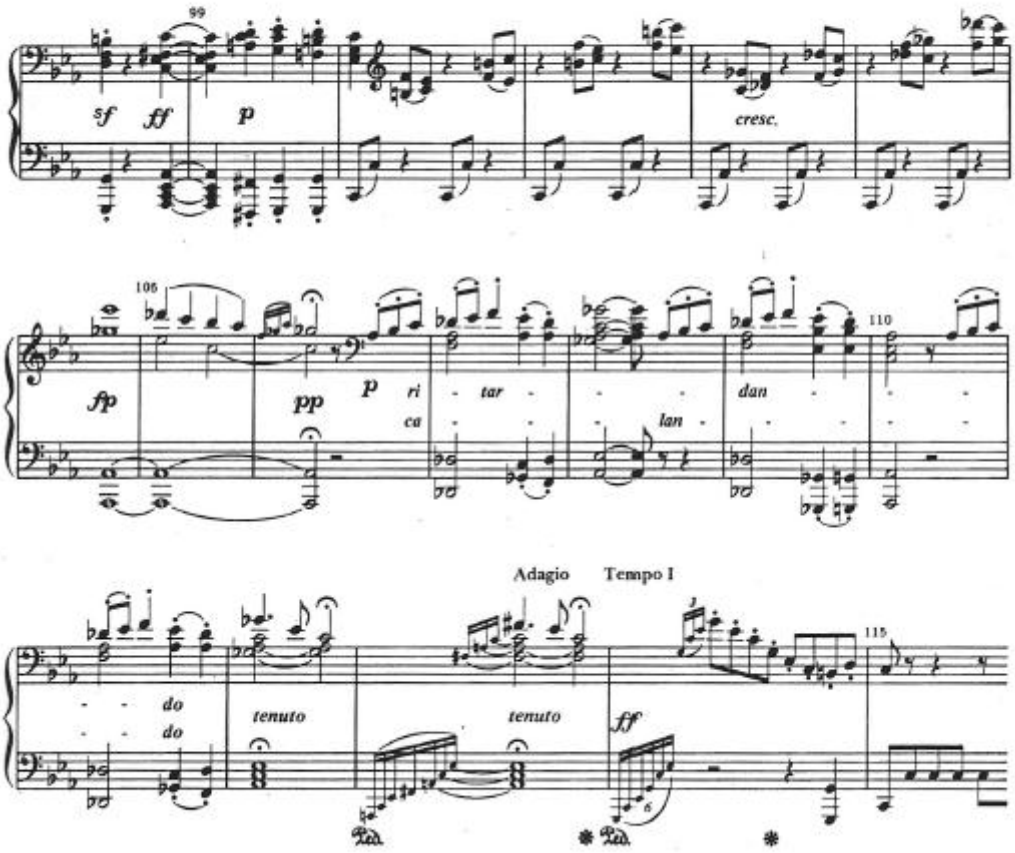
3. This excerpt begins in B♭ and modulates to f♯. Before you try to analyze the modulation, play the excerpt slowly as block chords, listening carefully as you play.

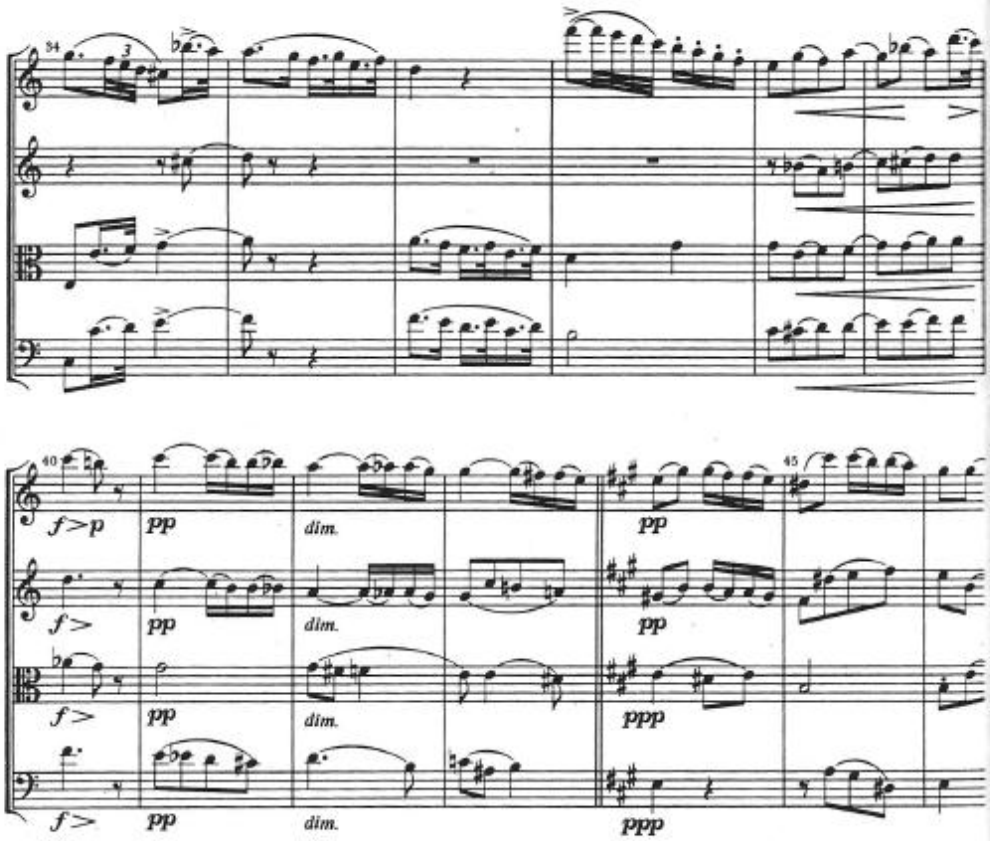
Schubert, Piano Sonata, D. 960, I



4. This excerpt begins and ends in c minor. Label all of the chords. This passage really represents an extended V-i cadence in c minor. An important role in extending the passage is played by the pitch class F♯/G♭. Make a list of all of the chords containing F♯/G♭ and their locations.

Beethoven, Sonata Op. 10, No. 1, III



5. This passage begins in C and ends in E, although the eventual goal is the key of A. Label all chords in this excerpt. Is there an important pitch class in this excerpt similar to the F♯/G♭ in the previous passage? If so, which one do you think it is and why?

∩ Schubert, Quartet Op. 125, No. 2, II