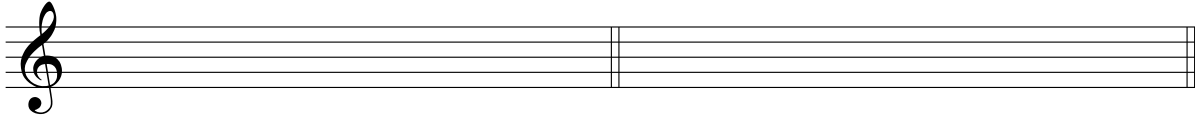


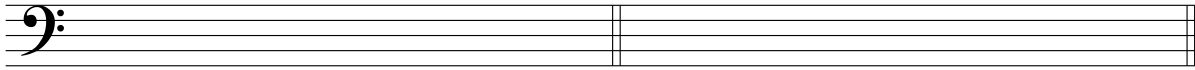


II. Given the scale degree name, notate the correct scale *after* you have located the correct tonic. Use correct key signatures.



Leading Tone: G

Dominant: A



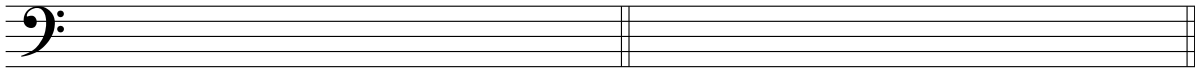
Mediant: E

Submediant: C



Dominant: B $\flat$

Supertonic: A $\flat$



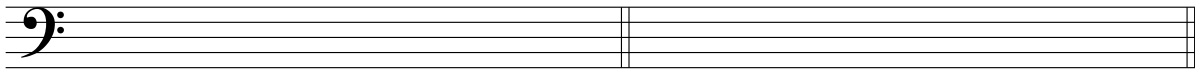
Subdominant: C

Mediant: F $\sharp$



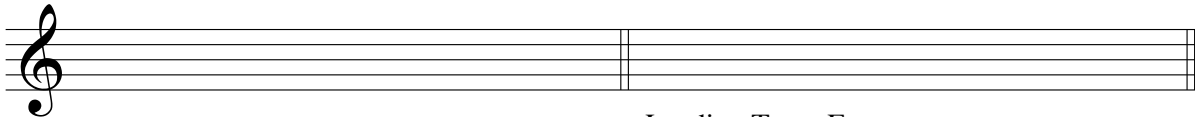
Leading tone: D $\sharp$

Supertonic: C $\sharp$



Mediant: B

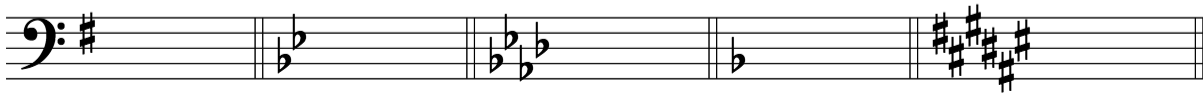
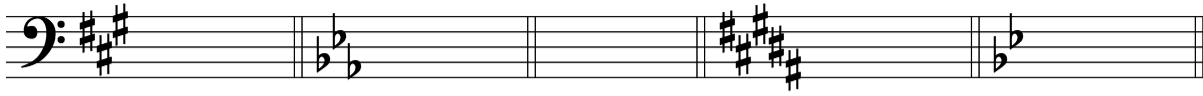
Submediant: C



Subdominant: C

Leading Tone: F

III. Identify the major key signatures.



IV. Notate the following key signatures on the staff. Be sure to follow correct placement.

F major      D major      A major      B $\flat$  major      F $\sharp$  major

A $\flat$  major      E major      B major      G major      E $\flat$  major

G $\flat$  major      E $\flat$  major      C $\sharp$  major      G major      A $\flat$  major

B $\flat$  major      D major      F major      A major      C $\sharp$  major

# Analysis

Study the following pieces from two classical female composers. After following along in the score while listening to the excerpt, answer the questions that follow each example.

Marianna von Martines, Sonata in A for Piano, Movement 1, Mm. 1-3

1. Identify the major key signature.
2. Circle all of the stepwise scalar patterns in the treble and bass clef. Above each pitch, write the scale degree.

Anna Amalia von Preußen, Sonata for Flute and Continuo in F, Movement 1, Mm. 1-4

1. Identify the major key signature.
2. The flute plays a mostly stepwise melody. Above each pitch, write the scale degree.
3. The bass line played by the continuo is also mainly stepwise. Write the scale degrees above each pitch. Which is the only scale degree left out of the ascending major scale?