Mi (Þ3) in the Bass at Beginnings

**Part I.** Unfigured bass.

* Play or sing through the given bass line.
* Label the key.
* Label every bass pitch with solfège.
* Provide a harmonic analysis that uses progressions we have read about in the textbook according to the bass line patterns you’ve identified by labeling the pitches with solfège
* Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te
* Realize the progression in four parts
* Label the cadence you wrote.



 **\_\_\_\_\_:**

 **(key)**

**Part II.** Analysis: Beethoven, “Urians Reise um die Welt” Op. 52, No. 1.

* Listen to Urian’s first stanza here: https://open.spotify.com/track/2EGJPeOaqdhgZFiaACMeYE?si=5118c04e62ff4e0b
* Label the key
* Labels for all cadences in the excerpt
* Provide a harmonic analysis
* Identify how the phrase model operates in the excerpt using the labels Tb-PD-D-Te





**Part III.** Transcription and analysis: Weezer, “Dreamin”

* The score below shows the vocal line and the harmonic rhythm (speed at which chords change) for the first chorus of Weezer’s “Dreamin”: <https://open.spotify.com/track/76fPCApSm83NPiLDC4o07u?si=4ebd6a486d2343eb> (@ 0:15)
* Notate the bass. You should have one bass note per chord change, and your bass line should be very repetitive.
* It’s common for pop songs to use mostly root position chords, and this song is no exception. Using your notated bass line as a guide, provide a Roman numeral analysis of the chord changes in this song (one numeral per bass note).
	+ Hint: you should find that it follows a chord progression we studied in class!
* Do you think the repetitiveness of the chord progression means that the verse ends without a cadence/closure? Briefly discuss in the blank space below.



