

پلی لیست عبدی عبدالرضا اوحدی

بگذارید بماند. بماسد. رسوب کند. زنگار ببندد. لخته شود. بگذارید تلخی این روزها زیر زبان این نوشته باقی بماند. بگذارید بعدها اگر این کلمات را به کتابی راه دادند و کتابی چاپ شد و آدمی بود که آن را بخواند بداند که از مغز سر تا مغز استخوان نویسنده ی این کلمات سوخته و کباب شده است. کراحت و نحسی نقش بسته بر آسمان دل من را کرور کرور کلمه و تحلیل و نت و صدای ساز نمیتواند بشوید. من جگرم خون است. از سقف آسمان ترک خورده ی بالای سرم باران سرخ چکه می کند. از گوشه چشمان بی برقش خونابه سرازیر است. مهم نیست در دنیای موسیقی من و یا شهرم در یک سال گذشته چه اتفاقاتی رخ داده است. اساسا نه من در این میان اهمیتی دارم و نه موسیقی. نه. این نوشته شبیه به یک گزارش علمی و یا تحقیقاتی نیست. این نوشته را هیچ دانشجویی نمی تواند بعنوان مرجع یک تحقیق علمی به کار ببندد. این نوشته را شاید حتی چاپ هم نکنند. مهم نیست. چون حال من خوب نیست و انگشتانم تنها از آن رو در حال حرکت و تایپ هستند که شاید سنگ سیاه روی سینه ام بار کمتری را بر وجودم وارد آورد.

در سالی که گذشت و پیش از آنکه زمان برای من از حرکت باز ایستد و زمانی که شوق و ذوقی در میان بود، مجموعه رویدادهای «پلی لیست عبدی» را در آموزشگاه بتهوون کرمان برگزار کردم. دو دوره. هر کدام شامل چهار رویداد. رویکرد من در این رویدادها رسیدن از جزء به کل بود. بدان معنا که میتوان مفاهیم اساسی و گاهی پر پیچ و تاب تئوریک را از طریق مصادیق عینی و قابل لمس مشاهده کرده و آموخت. بیانیه این رویدادها میتواند خود به نحو شایسته ای منظور من را برساند:

«در رویدادهای «پلی لیست عبدی» من آهنگ هایی که همیشه دوستشون داشتم و برام جذاب بودن و جایگاه ویژه ای در قلب و فکرم دارن رو تحلیل، بررسی و آنالیز میکنم.

آهنگ هایی که معتقدم با تحلیلشون نه تنها میشه خیلی از مفاهیم تئوریک و عملی موسیقی رو بهتر و کاربردی تر درک کرد، بلکه میشه لذتی دو چندان از شنیدن این آهنگ ها بُرد. بنابراین قرار هست که هم عمیق تر بشنویم، هم بیشتر لذت ببریم و هم بر دانشمون بیافزاییم.

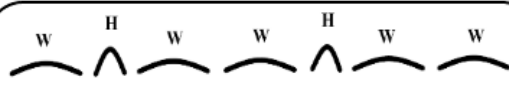
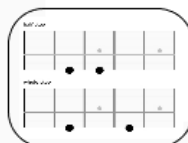
محدوده ی بررسی من بستگی به میزان علاقه و درگیریم با هر قطعه داره. از بررسی لایه های مختلف موزیک ریتم، هارمونی و ملودی و تحلیل خطی گیتار الکتریک/آکوستیک و بیس و درامز و کیبورد و وکال گرفته تا نگاه به فُرم قطعه و نگاه به ترانه و ارتباط اون با ساختار قطعه، همه و همه میتونن آجرهای این دیوار باشن!

- رویدادها در آموزشگاه بتهوون کرمان برگزار میشن.
- هر رویداد مختص یک آهنگ هست.
- برای هر رویداد ۱۲ نفر میتونن تشریف بیارن.
- میتونین در هر کدام از رویدادها که فکر میکنین براتون جذاب هست شرکت کنین و مشخصا برای همون یک رویداد ثبت نام کنین. (هنگام ثبت نام بگین که میخواین در رویداد یا رویدادهای شماره چند شرکت کنین)
- مدت زمان هر رویداد یک ساعت و پانزده دقیقه خواهد بود.

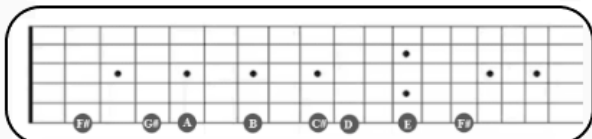
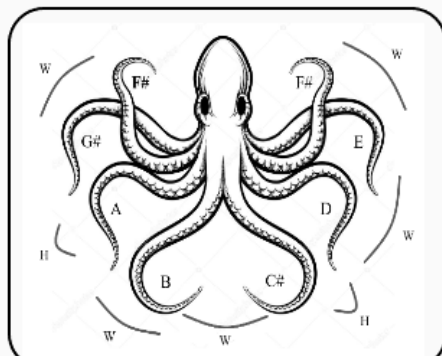
من برای هر رویداد برگه آچهارى را در اختیار شرکت کنندگان مى‌گذاشتم که شامل چکیده هر آنچه که در هر رویداد تبیین و تشریح مى‌شد بود. همه مطالب را به شخصه و با توجه به درگیرى خودم با هر قطعه آماده مى‌کردم. این نوشته ها را در پیوست مى‌آورم. امید است که برای علاقمندان مفید واقع گردد.

پلی لیست عبدی

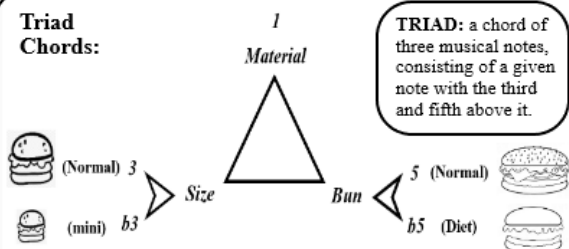
SCALE: an arrangement of the notes in any system of music in ascending or descending order of



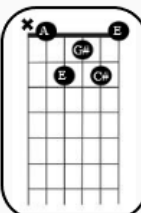
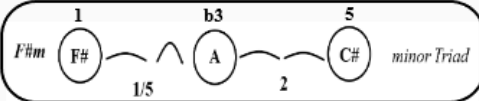
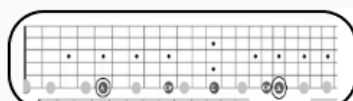
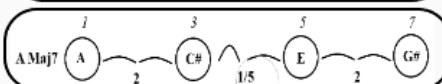
Natural minor Scale



Triad Chords:



TRIAD: a chord of three musical notes, consisting of a given note with the third and fifth above it.

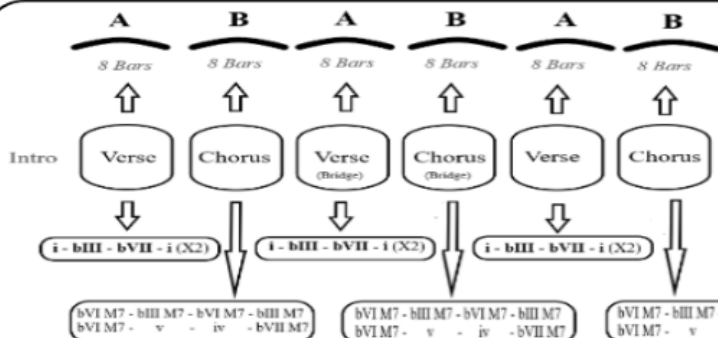


7TH CHORD: a seventh chord is the combination of a triad and an interval of a seventh.

DIATONIC CHORDS: Diatonic chords are the chords that are derived from the notes of a key.

DIATONIC SCALE: a diatonic scale is any heptatonic scale that includes five whole steps and two half steps in each octave.

REPRISE: a repetition of musical material heard earlier in a composition, album, or live performance.



پلی لیست عبدی

Song title: Street Spirit (Fade Out)
Artist: Radiohead
Album: The Bends (1995)

In guitar line listen to:

- Clean arpeggios
- Drone in arpeggios (Pedal tone)
- Second guitar line in a higher sound register
- fast and looping metamorphosis
- hypnotizing repetition

In vocals line listen to:

- Ascendings and descendings
- Both rising and falling agains conclude death
- word-painting of "Under"
- lullaby in the chorus (fading instead of rising)

GENERAL OVERVIEW

- Key:** Am
- Tempo:** 69 bpm
- Meter:** 4/4
- Tuning:** E standard (432 Hz)
- Instrumentation:** Drums, Bass Guitar, Keyboard (string), Electric Guitar, Back Vocals, Vocals
- Form:** Verse-Chorus Form
- A dirge

In drums line listen to:

- Side stick
- Clock-like rhythm
- Tom-Tom fillings
- Snare displacement
- triangle light sparks

In lyrics pay attention to:

- Speaker:** A paralyzed identity
- Audience:** Modern human being
- Occasion:** Dystopia
- Tone:** Mournful
- Point of View:** First-person

Rows of houses (living in modern graves in rows)
all bearing down on me (heavy and intimidating)
I can feel their blue hands touching me (sorrowful, old, dying)
All these things into position (routine slow death)

All these things we'll one day swallow whole (death, burden, choking, suffocating, tasteless)

And fade out again and fade out (life is a fading process and repeats, again and again, life is like a movie)

This machine will (industrial life controlled by machines, even a duplicated "will" won't help)
will not communicate (communication breakdown)

These thoughts and the strain I am under (heavy overthinking)
Be a world child, form a circle (family, friends, keeping the legacy)
Before we all go under (underworld)

And fade out again and fade out again

Cracked eggs (sterile life), dead birds (unproductive, earthly, not divine)
Scream as they fight for life (shall we "fight" for life in a civilized world? Scream and fight are harsh parts of a primitive life)

I can feel death, can see its beady eyes (small, glittering eyes especially eyes that seem to gleam with malice (killer), avarice (more and more), or lechery (pleasure))

All these things into position
All these things we'll one day swallow whole

Fade out again
Fade out again

Immerse your soul in love
Immerse your soul in love (If you can)

پلی لیست عبدی

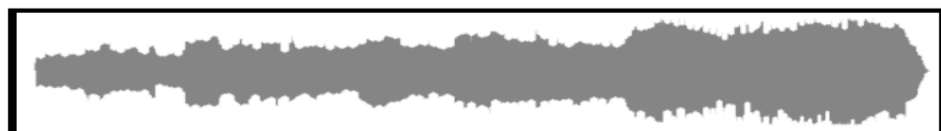
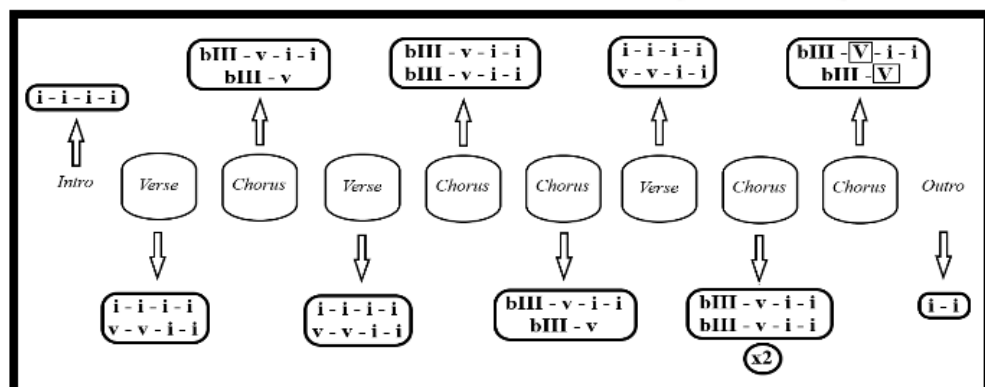
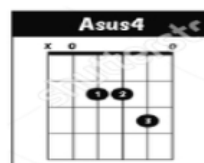
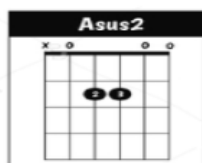
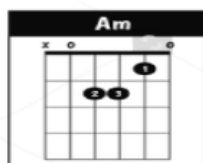
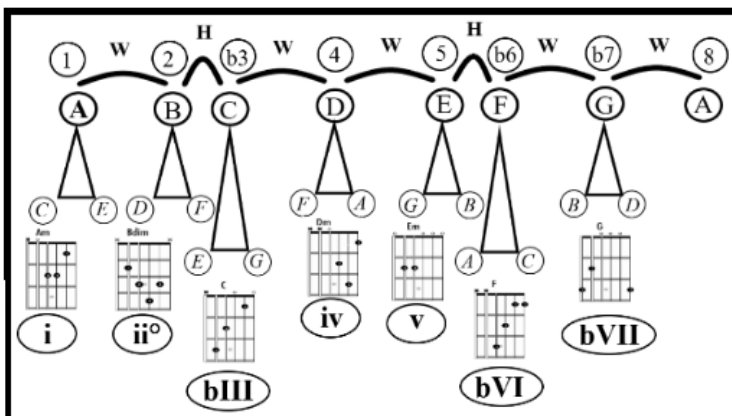
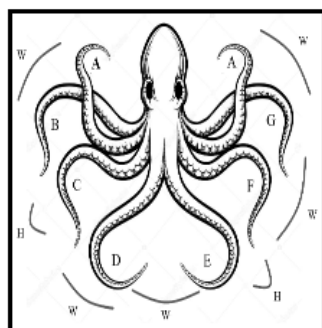
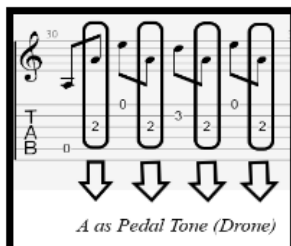
ARPEGGIO: the notes of a musical chord played one after the other instead of together. (Clean Guitar)

CADENCE: moving to a closure or a point of rest and giving a sense of completion. Moving from tension to release.

Tonic Triad (T): a chord based on the first degree of the scale. (Stable)

Dominant Triad (D): a chord based on the fifth degree of the scale. (Unstable)

Perfect Authentic Cadence: v - i or V - i.
The latter sounds more powerful.
(D moving to T)



presented by
Abdi Ohadi

1401/4/22

Beethoven Music School

پلی لیست عبدی

Song title: Wonderful Tonight
Artist: Eric Clapton
Album: Live in Hyde Park (1996)

Chord Voicing:
Arranging the notes of a chord.

Voice Leading: The way in which individual voices move from chord to chord.

Slash Chord:
The bass note is indicated by the addition of a slash and the letter of the bass note after the root note letter.

Chord Tone:
A chord tone is a note that is a part of the chord.

GENERAL OVERVIEW

- Key:** G
- Tempo:** natural groove of the band
- Meter:** 4/4
- Tuning:** E standard
- Instrumentation:** Drums, Bass Guitar, Keyboard, Electric Guitar, Choir, Vocals
- Form:** A-A-B-A Form
- A Sentimental Ballad

Nonharmonic tones:

Or non-chord tones are notes that do not belong to a certain chord.

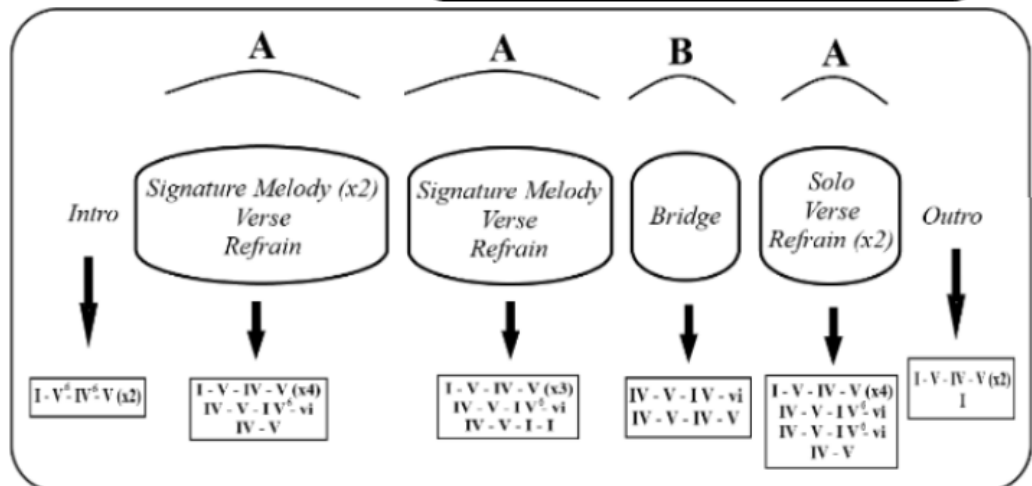
Passing tone:

A melodic embellishment that occurs between two chord tones.

Neighbor tone: Leaves a note and returns back to the same note

Anticipation:

a non-chord tone that will occur before a change of chord, now a chord tone of the new chord.



G Chord tones D Chord Tones C Chord Tones

Drone

G6 Dadd9/F# C/E Dsus2

4 Types of Motion

Similar Motion

Oblique Motion

Parallel Motion

Contrary Motion

I	V	IV	V
G	D	C	D
(5) D (3) B (1) G	(5) A (3) F# (1) D	(5) G (3) E (1) C	(5) A (3) F# (1) D
G	D/F#	C/E	D5
I	V ⁶	IV ⁶	V ⁵

I	V	vi
G	D	Em
(5) D (3) B (1) G	(5) A (3) F# (1) D	(5) B (b3) G (1) E
G	D/F#	Em7 (No 5th)

I ii iii IV V vi vii°

پلی لیست عبدی

Designed, held,
and presented by
Abdi Ohadi
1401/05/12
Beethoven Music
School

GENERAL OVERVIEW

- Main Key:** F# minor
- Tempo:** 118 bpm
- Meter:** 4/4
- Tuning:** E standard
- Instrumentation:** Drums, Bass Guitar, Keyboard, Electric Guitar, Back Vocals, Lead Vocals
- Form:** Verse-Chorus-Bridge Form
- An Anthem

In drums line listen to:

- Drums filling at the beginning
- Backbeat Drumming (Snare on 2 and 4)

Song: The Final Countdown
Artist: Europe
Year: 1986

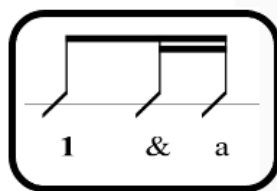
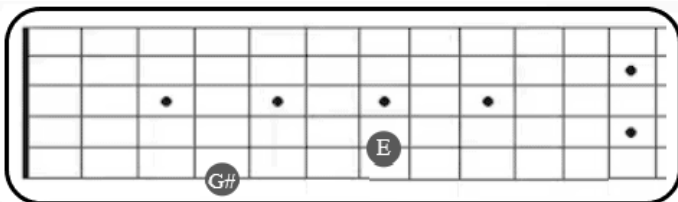
In keyboard line listen to:

- Signature Motif (Hook)
- Odd repetitions (5 and 3 times at intro)
- Calls and responses between chords and melodies
- Diatonic passing chords

In guitar line listen to:

- Gallop Rhythmic figure
- E/G# chord. A shape close to a power chord
- passing tones between A and D (Descending)
- parallel motion between keyboard and guitar
- Solo strategy:** Arpeggios + Scale + Licks
- Arpeggios harmony line

Hook: a musical idea, often a short riff, passage, or phrase, that is used in popular music to make a song appealing and to "catch the ear of the listener"



C# \ B \ A \ G# \ F# / D \ C#

M3 m3 m3 M3 M3 P8 P8

A \ G# \ F# \ E / D — D \ C#

3rd $\begin{matrix} C\# \searrow B \\ A \searrow G\# \end{matrix}$
parallel Motion

$\begin{matrix} G\# \searrow F\# \\ E \searrow D \end{matrix}$
Contrary Motion

$\begin{matrix} F\# \searrow D \\ D — D \end{matrix}$
Oblique Motion

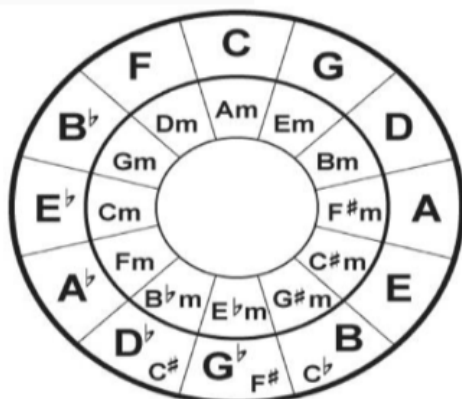
Major 3rd (+2)
minor 3rd (+2)

پلی لیست عبدی

Closely-related key: A key that differs from a given key by at most one sharp or one flat.

Modulation: the change from one tonality (tonic, or tonal center) to another.

Ad Lib: to improvise freely



Hook Progression: (Intro - Chorus - Outro)

Part A: i - bVI - iv - bVII (x2)

Part B: i - bVII6 - bIII - bVI - V

Bridge Progression:

Modulation to Bm
i of F# = v of Bm

i - bVII - bIII - bVI
iv - bVII - i - v

i - bVII - bIII - bVI
iv - bVII - i - II (V of F# m)

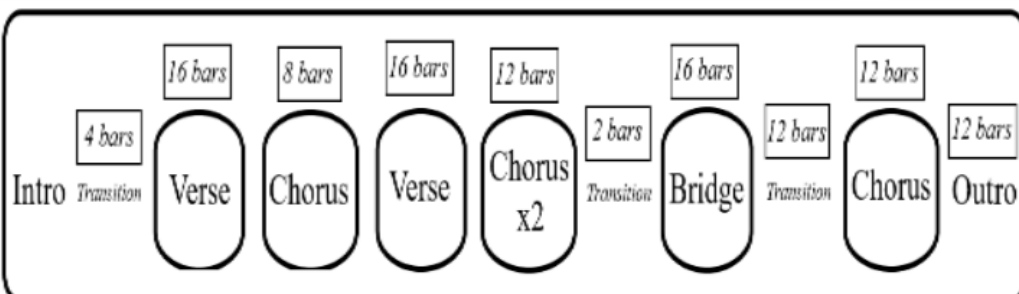
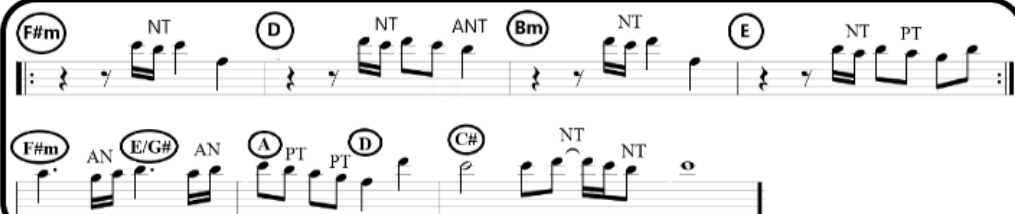
Verse Progression:

i - i - i - iv

i - i - i - bVII6 - bIII

bVI - bVII - bIII , bVII6 - i , bVII

bVI - v - bVII - rest



Designed, held, and presented
by
Abdi Ohadi
1401/05/26
Beethoven Music School

پلی لیست عبدی

Song title: Sweet Home Chicago
Artist: Robert Johnson
Year: 1936

Blues Standard: blues songs that have attained a high level of recognition due to having been widely performed and recorded.

GENERAL OVERVIEW

- Key:** F (or E with a capo?)
- Tempo:** Medium shuffle (accelerating)
- Meter:** 4/4
- Tuning:** Standard (F or capo on the first fret)
- Instrumentation:** Guitar, Vocal
- Form:** 12-Bar Blues
- a blues standard

12-Bar Blues Progression: (3×4)

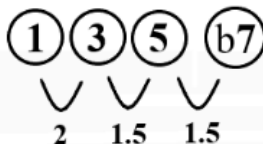
(chords are commonly played as Dominant 7th chords)

Alt.

I	I	I	I
IV	IV	I	I
V	IV	I	I

I	IV	I	I
IV	IV	I	I
V	IV	I	V

7th chords
(also called
dominant 7ths):



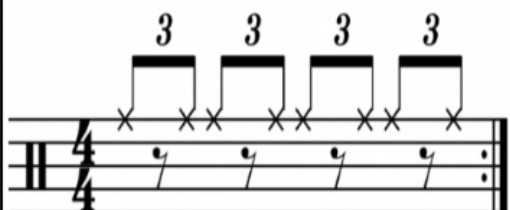
Major Triad + a note one step lower than the root

Quick Change: In quick change, bar 2 is the IV chord instead of the I

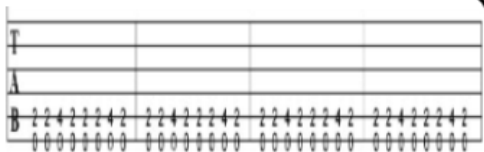
پلی لیست عبدی

Turnaround: a turnaround is a passage at the end of a section that leads to the next section.

Shuffle feel/Rhythm pattern:



Boogie: a repetitive pattern used in blues.



Phrasing tradition:

Statement (A)
Restatement (A or A')
Conclusion (B)

Call and Response:

a succession of two distinct phrases where the second phrase is heard as a direct commentary on or in response to the first.

Microtones: intervals smaller than a semitone (half step)

(S) Oh, baby, don't you want to go?

(R) Oh, baby, don't you want to go?

(C) Back to the land of California to my sweet home Chicago

Now one and one is two. Two and two is four. I'm heavy loaded, baby. I'm booked, I gotta go
Crying baby, Honey, don't you want to go?
Back to the land of California to my sweet home Chicago

I'm going to California. From there to Des Moines Iowa. Somebody will tell me that you need my help someday
Crying, baby. Baby, don't you want to go?
Back to the land of California to my sweet home Chicago

- Keyboard Typing and Noise
- Signature Clean Riff
- polyrhythmic Drums
- Ground Bass
- Keyboard Atmospheric Long Notes
- Vocal Primary Melody (PM)
- Vocal Parallel Supporting Melody (PSM)
- F as Pivot Chord for modulation

- Modulation to G Phrygian
- Key: G Phrygian
- Progression: i - bVI - iv - bII
- Meter: 4/4
- Ab (bII) as pivot chord for modulation

- Drums and distortion riff as rhythmic and harmonic support (HRS)
- The riff is the unison of the Ground Bass
- Vocal timbre is thin
- Vocals line as the primary melody (PM)
- backing vocal as the parallel supporting melody (PSM)
- the texture gets thick in the second half of this verse

- Key: D dim
- Meter: 5/4
- a variation of the signature clean riff
- keyboard melody as PM
- new clean riff in D diminished scale
- drum solo for 8 beats
- Meter: 4/4
- Chromatic riff
- Meter: 6/4
- Guitar octaves anticipate the solo
- Guitar solo in D (Chromatic + Phrygian)

- Key: Dm
- Half-time Drums with Disco feel
- Guitar Solo (with Keyboard Timbre)
- Keyboard Secondary Melody (SM)
- Strumming Clean Guitar
- Ground Bass Variation
- Vocal Primary Melody (PM)
- Vocal Parallel Supporting Melody (PSM)
- Progression: i - bVI⁶ - i - isus4
i - (bV) - iv - bIII

[illegible]

پلی لیست عبدی

Held, Designed, and presented by
Abdi Ohadi
1401/06/23
Beethoven Music School

-Song Title: Californication
-Artist: Red Hot Chili Peppers
-Year: 1999

Intro analysis (4 bars):

-Guitar and Bass Counterpoint
-Somehow a Call and Response
-Progression: i - bVI - i - bVI
-Gtr Arpeggio: 1 - 5 - 2 - (b)3
-A sense of resolution (Release):
2 to (b)3
-2nds are Passing Tones (Non-Harmonic Tones)
-Both i and bVI come from the
"Tonic" sound group and convey
a sense of "stability".

-Contour: the shape of a melody.
-Counterpoint: two or more melodic
lines (or "voices") complement one
another but act independently.

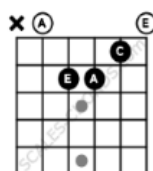
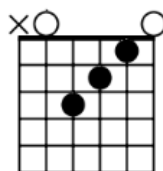
GENERAL OVERVIEW

-Main Key: Am
-Tempo: 96 bpm
-Meter: 4/4
-Tuning: E Standard
-Instrumentation: Drums,
Bass Guitar, Electric
Guitar (Clean), Back
Vocals, Lead Vocals
-Form: A-A-B-A Form

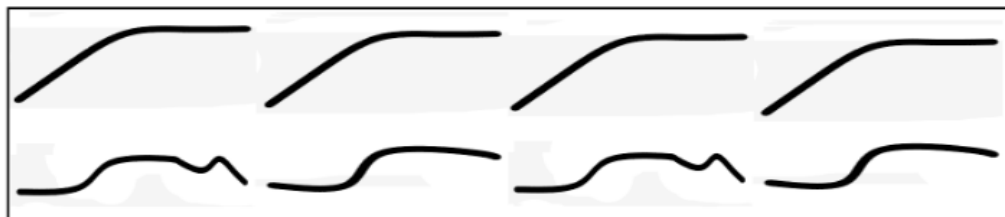


F Maj7/A

Am



The Contour of the Counterpoint (Guitar and Bass / Intro)



Am F Am F

A - C - E F - A - C A - C - E F - A - C

PT PT PT PT

NT PT Descending P5 of A NT PT Descending M3 Descending P5

Pre-chorus (4 + 4 + 4)

- first 4 measures for bass melody
- Progression:** i - bVIM7 - i - bVIM7
- Guitar's Smooth voice-leading
- bVIM7 is in the first inversion
- Crash on the 1st beat of the 1st measure
- Guitar strumming rhythm
- Drums go on ride cymbal
- Vocal line in A natural minor

Chorus (4)

- Progression:** bIII - bVII - iv - i
bIII - bVII - iv - iv
- Drums crash in the 1st measure
- Band stops on the upbeat of 4
- Back vocals harmony (a 3rd higher)

- first 4 measures for keyboard line in the second verse
- Back vocals (A and F) in the second pre-chorus

Verse x2 (4 + 4 + 2)

Progression (4 + 4): i - bVI - i - bVI

Progression (2): bIII bVII - bVI ii

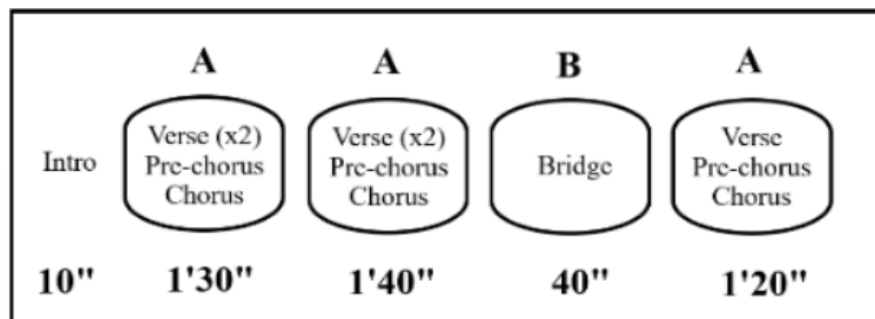
- Arpeggios continue
- Drums ghost notes on the snare
- Vocal line in the minor pentatonic scale
- Open hi-hats as accents instead of the crash.
- Drums filling

Bridge (4 + 4 + 4 + 4)

-Modulation to F#m

Progression:

- i - bIV - i - bVI
- iv bVI - bIII bVII
- i - bIV - i - bVI
- iv bVI - bIII bVII (x3)
- E as the pivot chord (bVII of Fm / V of Am)



پلی لیست عبدی

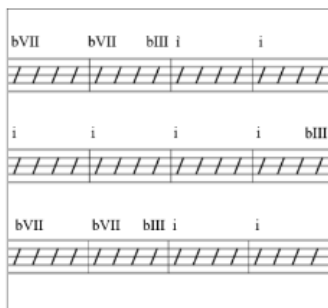
Designed, held
and presented by
Abdi Ohadi

1401/3/18

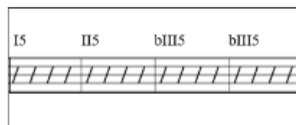
Beethoven
Music School

-Song Title: Immigrant Song
-Artist: Led Zeppelin
-Album: Led Zeppelin III (1970)

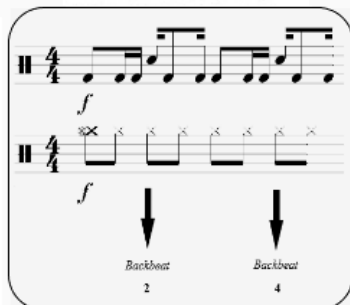
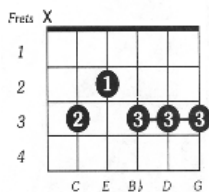
Verse 1 and Verse 2
12 bar Progression in the key of F# minor



Chorus
(Refrain)
4 bar Progression in the key of A minor



C₉



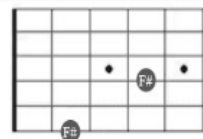
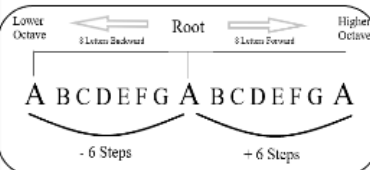
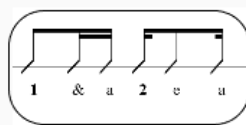
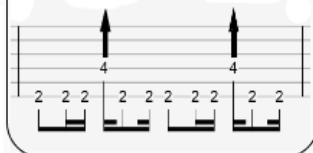
General Overview

- Main Key: F#m
- Tempo: 112 bpm
- Meter: 4/4
- Texture: Homophonic
- Instrumentation: Drums, Bass Guitar, Electric Guitar, Vocals
- Form: Strophic (AAA')
- Tonic Progression: bVII - bIII - i - i (prolongation)
- Dominant Progression: bIII - IV - bV - bV (in F# Locrian)
I5 - II5 - bIII5 - bIII5 (in A minor)
modulation based on hand position

In Electric guitar line listen to:

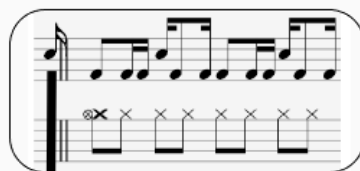
- Signature Riff
- Rhythmic Motif
- Octave interval
- Galloping horse
- Tonic accent in the signature riff
- Half half cadence (bV5)
- C9 and overtones
- Overdriven timbre
- Licks and clichés in Improvisation

Tonic Accent



In Drums line listen to:

- The pulse of the music
- Straight eight-note feel
- Backbeats on the 2nd and the 4th beat of each measure
- Crash's open tones
- Dynamic accents
- Anacrusis (pickup note) effect

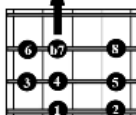


پلی لیست عبدی

In Bass guitar line listen to:

- Unison bass line based on the root of the chords
- Octave as embellishment
- Runs in the dominant section
- Mixolydian runs based on the chord-scale theory
- Chromatic movement in C
- Variations based on the groove

Character Note



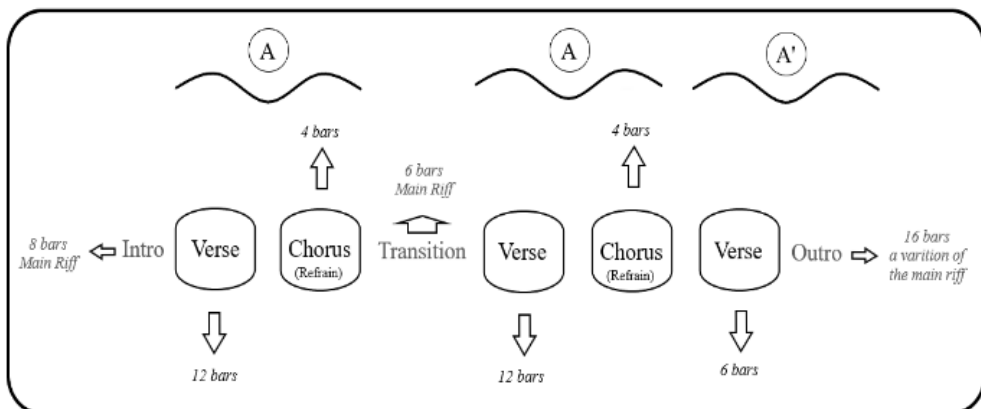
Mixolydian Box

In Vocal line listen to:

- Tritone interval
- Rhythmic contrast with the guitar line
- Independent phrasing based on the chord-scale theory
- Melismatic "coming"
- Ambiguity in the cadence
- Dorian outro melody

In the lyrics pay attention to:

- Historical vs Allegorical reading
- Speaker: A Viking / A music star
- Audience: People / Fans
- Occasion: Invasion / Tour
- Tone: Triumphant
- Threshing oar represents the guitar
- Hammer represents drums
- Sing and cry represent vocals
- Horde represents the audience
- Valhalla represents the stage



C and its Overtone Series

