



پلی‌لیست عبدی

عبدی اوحدی

درباره‌ی رویدادهای «پلی‌لیست عبدی»

در این رویدادها من آهنگ‌هایی که همیشه دوست‌شون داشتم و برام جذاب بودن و جایگاه ویژه‌ای در قلب و فکرم دارن رو تحلیل، بررسی و آنالیز می‌کنم.

آهنگ‌هایی که معتقدم با تحلیل‌شون نه تنها می‌شه خیلی از مفاهیم تئوریک و عملی موسیقی رو بهتر و کاربردی‌تر درک کرد، بلکه می‌شه لذتی دو چندان از شنیدن این آهنگ‌ها بُرد. بنابراین قرار هست که هم عمیق‌تر بشنوبیم، هم بیشتر لذت ببریم و هم بر دانشمون بیافزاییم.

محدوده‌ی بررسی من بستگی به میزان علاقه و درگیریم با هر قطعه داره. از بررسی لایه‌های 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!

از سری رویدادهای

بانگاہ بہ موسیقی تیتراز سریال

GAME OF THRONES

RAMIN DJAWADI

توضیح روند یاد گرفتن یک آهنگ
به کمک گوش و معرفی پیش نیاز
های تئوریک آن از دیدگاه من،
عبدی اوحدی

آموزشگاه موسیقی بتهوون کرمان
سه‌شنبه ۲۷ آذر ۱۴۰۳ | ساعت ۱۹:۴۵ | ظرفیت برای ثبت نام: ۱۸ نفر

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Learning *Game of Thrones*' main theme by ear

Do not forget that you have to

- Listen
- Repeat
- Imitate
- Improvise
- Remember
- Practice
- Experiment

What about theory?

You either use or learn music theory by learning a song by ear.

TIPS

- It is OK to check your estimations through the net. It's better to correct yourself and increase the accuracy.
- Watch live performances.
- Watch their hands.
- Use Guitar Pro 7 to transcribe.

RHYTHM

- Tap
- Count
- Detect time signature
- Use dead notes to get percussive

MELODY

- Find the tonal centre
- What is the key?
- Is the melody ascending or descending?
- Which one do you hear? Steps or skips?
- Are you playing it in the correct octave?
- Follow each line separately.

HARMONY

- What's the tonal center?
- What's the key?
- Try to detect the bass line.
- Add up the fifth to build power chords.
- Add up the third to build triads.
- Specify the progression.
- Write it down in Roman numerals.

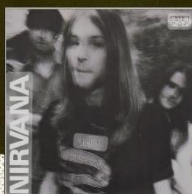
FORM

- See the bigger picture.
- Use English letters to name sections.
- Many sections are repeated.

designed, hosted, and presented
by **Abdi Ohadi**
Date: 27/09/1403
Place: **Beethoven Music School**



پلی لیست عبدی



بررسی و تحلیل دو آهنگ:

Korn - Freak on a Leash

Nirvana - Love Buzz

پنجشنبه ۷ دی - ساعت ۱۵:۳۰ الی ۱۶:۳۰

آموزشگاه بتهوون

Song Title: Love Buzz
Artist: Nirvana (Shocking Blue cover)
Album: Bleach (1989)

Stick to this **pattern**, if you want to sound like a freak on a leash.
By the way, it is called **Phrygian Dominant** (Spanish Flamenco)

Key: Bb
Tempo: 138
Meter: 4/4
Instrumentation: Drums, Bass, Guitar, Vocal
Form: Strophic

Keep your **3rd Major**,
but minor your **2nd**.

And if you want to **buzz** your **love**, again **Phrygian Dominant** is what you need.
(feel free to Buzz to infinity and beyond)

The **drummer** can not stop playing a **Backbeat**, although sometimes he feels free to **fill in**.
He is a **crash** lover and insists on the **accents**.

Bass riff runs and rules the whole mess.
in the **Chorus**, the bass player walks on scale tones, like it's an **improvisation** based on the main riff.
In The **Bridge**, the idea of being free to **improvise** is **enhanced** and the bass player moves in a **wider range of scale tones**.

Can you hear **b5** buzz in The **Post-Chorus**?

The guitar tone **fades in**, and out of the sludge.
Those **pull-off runs** intensify the sludge.
The **main riff** is performed in **unison** with bass but in a **higher octave**.

The **Chorus** is the **simple** part for the guitar player. Just **open A** power chords.

The **Bridge** gets noisy. It reminds me of **Zeppelin's** live shows.

Listen to the **solo** and remember; you don't have to be an awesome guitar player to hit the world to the ground.

You do not need too many pitches to sing an awesome vocal line.

The form in Love Buzz is based on a single idea in the background and what separates different parts from each other is the front layer.

Freak on a Leash



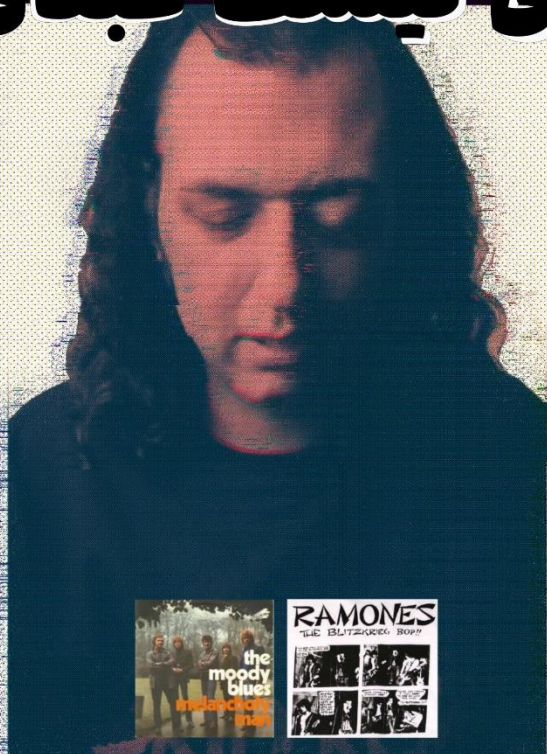
Intro **A A B bA** Outro

A: a-b-c

B: d-e

bA: c

پلی لیست عبدی



بررسی و تحلیل دو آهنگ:

Ramones - Blitzkrieg Bop

The Moody Blues - Melancholy Man

پنجشنبه ۲ آذر - ساعت ۱۵:۳۰ الی ۱۶:۳۰

آموزشگاه بتهوون

پلی لیست عبدی

Song Title: Melancholy Man
Artist: The Moody Blues
Album: A Question of Balance (1970)

General Overview

- Key:** C#m
- Tempo:** 66
- Meter:** 4/4
- Possible Tunings:** E Standard or Eb Standard
- Instrumentation:** Drums, Bass, Guitar, Mellotron, Flute, Vocals
- Form:** Strophic

Drums Tips:

- Dynamic changes
- Improvised
- Cymbal crescendo and diminuendo (3:30)
- Feels (Passages)

Guitar Tips:

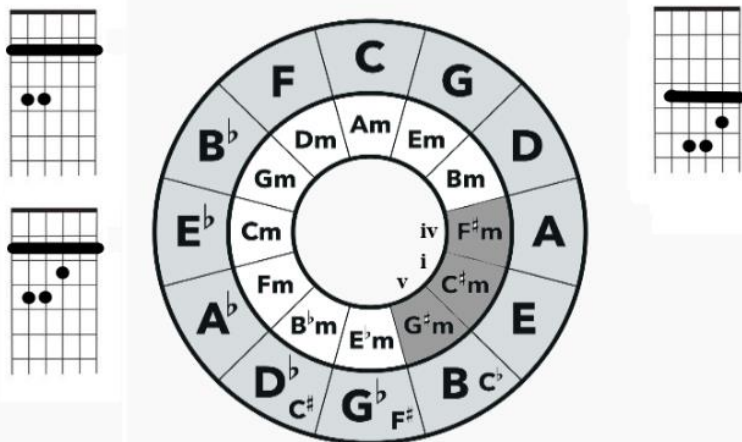
- Arpeggio: the notes of a chord played in rapid succession
- Running lines signifying the main melodic idea
- Strumming with drums

Vocal Tips:

- 7th degree on A (V)
- Descending main melodic Idea
- Ad lib in outro

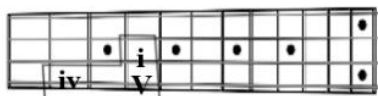
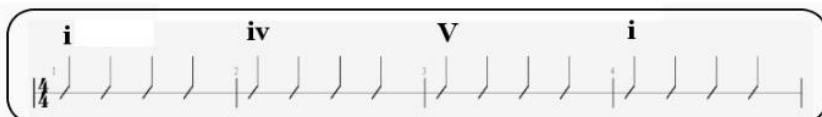
Flute Tips:

- Based on chord tones
- Descending
- Common tones



Dynamics: The variation in loudness between notes or phrases.

Texture: the density of the lines. it might be thick or thin, or it may have many or few lines.



in minor progressions, the dominant chord can be a Major one, it intensifies the cadence.
(V - i) instead of (v - i)

Intro AA' AAAA AAAA AAAA AAA' Outro
Verse Chorus Bridge Chorus Verse

Designed, held,
and presented
by *Abdi Ohadi*
1402/09/02

پلی لیست عبدی

Beethoven Music School
Kerman, Iran

SONG TITLE: Blitzkrieg Bop
ARTIST: Ramones
ALBUM: Ramones (1976)

Drums Tips

- Backbeat rhythm
- Crash accents
- Jungle groove in chant section
- Open hi-hat in verses
- ride in choruses
- there are no fills (passages)

Guitar tips

- It could be performed both with power chords or Major shapes. (E form and A form)
- A fast progression turns into a riff
- There are no rests

Theory Stuff

- Tonic (**I**)
- Subdominant (**IV**)
- Dominant (**V**)
- Cadence:** The ending of a phrase.
- Plagal Cadence (**IV - I**)
- Perfect Authentic Cadence (**V - I**)
- Chord Progression:** a succession of chords

General Overview

- Key:** A
- Tempo:** 176
- Meter:** 4/4
- Tuning:** E Standard
- Instrumentation:** Drums, Bass, Guitar, Vocal
- Form:** Verse/Chorus

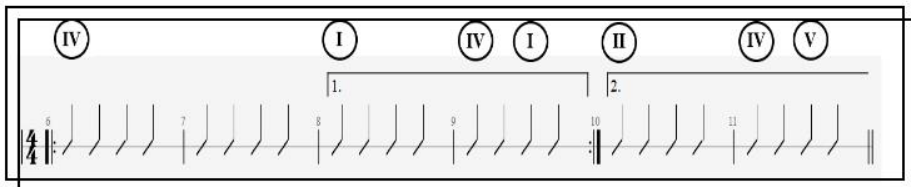
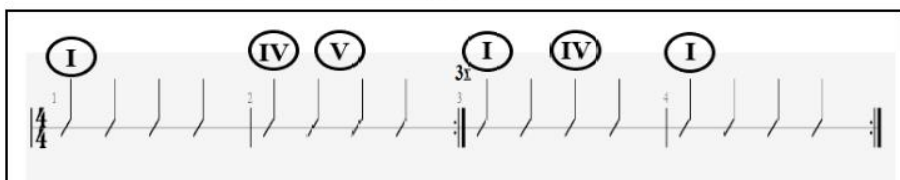
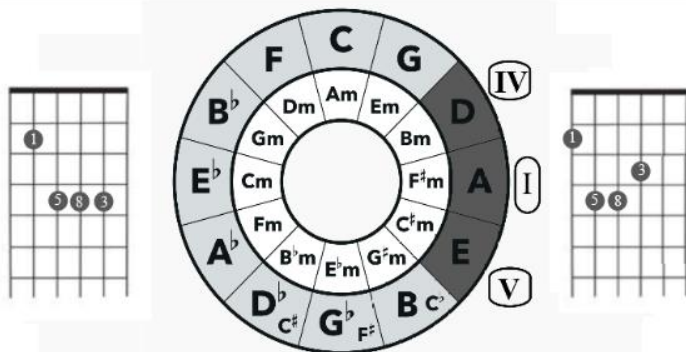
Bass Tips

- Distorted tone
- Almost unison rhythm with guitar
- Playing the root of the chords

Vocal Tips

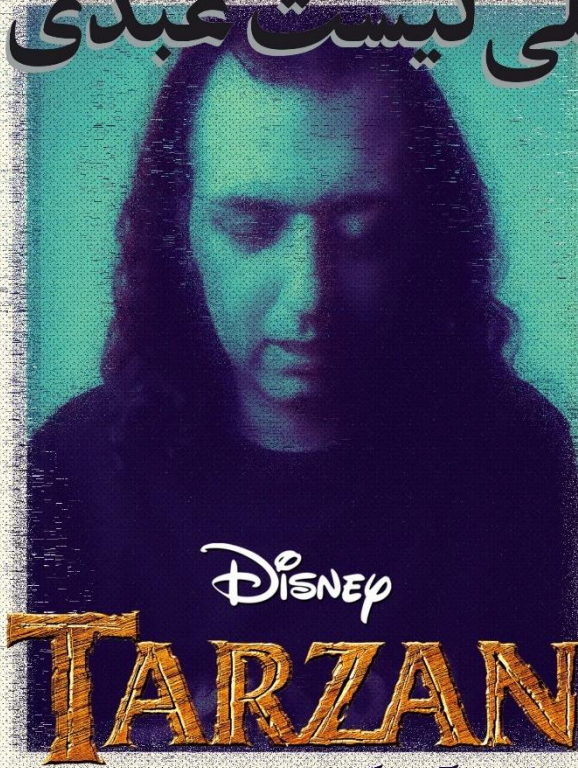
- Gang Chantings in Intro and Outro
- In the verse section, the vocal line emphasizes the fifth (**E**) and the Major third (**C#**), as the **chord tones** of the comping chord (**A**).
- Also the **D** note in this part is known as a **passing tone**, which is a **non-chord tone** and stands between two chord tones.
- The vocal line emphasizes root of the other chords. (B - D - E)





Intro **A B A B A** *Outro*

از سری رویدادهای
“پلی لیست عبدی”



تحلیل آهنگ
Son of Man
ساخته
Phil Collins

ساوندترک انیمیشن Tarzan | محصول کمپانی Walt Disney

آموزشگاه موسیقی بتهوون

سه شنبه ۲ اردیبهشت | ساعت ۱۹:۴۵ | ظرفیت برای ثبت نام: ۲۰ نفر

پلی لیست عبدی

Son of Man by Phil Collins
(The soundtrack of Disney's *Tarzan*)

TARZAN

Initial Tonality: **D Major**
Form: **32-Bar AABC**
(1 Chorus = 32 Bars)
A: 8 M.
B: 8 M.
C: 8 M.
Variation: **16-Bar ABC**
(1 Chorus Var. = 16 Bars)
Bridge: **D**
D: 4 M.

Arrangement:
Pickup: 2 Beat Drums
Intro: 8 M.
1 chorus melody
1 chorus melody var. 1.
1 Bridge vib. Solo
1 chorus melody
Outro: 8 M.

Designed, hosted, and presented
by **Abdi Ohadi**
Date: **1404/02/02**
Place: **Beethoven Music School**

Pickup:
Vox - Dr. Fill

Intro:
I - I - vi - vi - IV - IV - V - V
Melodic Ostinato
Arpeggio

Verse:
I - I - vi - vi - IV - IV - V - V
IV - I - V - vi (x2)
Accenting Chords

Chorus:
IV - I V - IV - I V (x2)
Arpeggio

Middle eight
I - I - vi - vi - IV - IV - V - V
Arpeggio

Verse:
IV - I - V - vi (x2)
Accenting chords

Chorus:
IV - I V - IV - I V (x2)
Arpeggio

Modulation
Pivot chord: A⁷
New Tonality: E

Bridge
I - IV - IV - IVsus4 V
Vibraphone solo

Verse:
I - I - vi - vi - IV - IV - V - V
IV - I - V - vi (x2)
Arpeggio

Chorus:
IV - I V - IV - I V (x2)
Arpeggio

Outro
I - vi - IV - V - I
Arpeggio

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1 chorus melody var. 1.
1 Bridge vib. Solo
1 chorus melody
Outro: 8 M.

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Pickup:
Vox - Dr. Fill

Intro:
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Melodic Ostinato
Arpeggio

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Middle eight
I - I - vi - vi - IV - IV - V - V
Arpeggio

Verse:
IV - I - V - vi (x2)
Accenting chords

Chorus:
IV - I V - IV - I V (x2)
Arpeggio

Modulation
Pivot chord: A^v
New Tonality: E

Bridge
I - IV - IV - IV^{sus4} V
Vibraphone solo

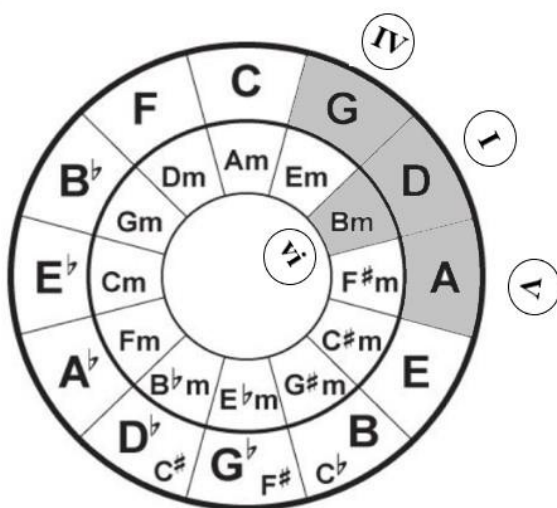
Verse:
I - I - vi - vi - IV - IV - V - V
IV - I - V - vi (x2)
Arpeggio

Chorus:
IV - I V - IV - I V (x2)
Arpeggio

Outro
I - vi - IV - V - I
Arpeggio

Ostinato: a short melodic phrase repeated throughout a composition, sometimes slightly varied or transposed to a different pitch.

Modulation is the change from one tonality to another.



Disney

Anacrusis (also known as a pickup) is a note or sequence of notes, a motif, which precedes the first downbeat in a bar in a musical phrase.

A **pivot** is a chord belonging to the old and new keys.

A **middle eight** is so-called because it is a section in a song that tends to happen towards the middle of the song, and is eight bars in length.

