

Kularb Daeng: The Music Creation in the Rhythm and Blues Style

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Abstract

This research is a creative music composition aimed at creating a song titled "Kularb Daeng" in the Rhythm and Blues (R&B) style. The composer studied the structure of the original song and integrated concepts from both pop music and R&B. The original melody of "Kularb Daeng" was used as a foundation, while the arrangement was reworked with new rhythm and harmonies in the R&B style, blending with jazz chord progressions.

The composition and arrangement of "Kularb Daeng" resulted in a song with a total length of 63 bars, divided according to its musical form as follows: 1. Introduction (7 bars), Verse 1 (A) (8 bars), Verse 2 (A') (8 bars), Hook (B) (7 bars), Solo or instrumental section (8 bars), Verse 3 (8 bars), followed by the Hook (B) repeated twice (7 bars), and ending with an Outro (3 bars). The song was arranged using principles of pop-jazz composition and employed the technique of reharmonization on the G Natural Minor scale, based on the original version. The melody was preserved, maintaining the common time signature (4/4) with a tempo of 78 BPM to ensure the song's harmony, accuracy, and completeness.

Keywords: Music, R&B, Music Creation

1. Introduction

Music is an art form that can be perceived through listening. It is a form of communication through sound, arising from the creativity and emotions of composers, who convey their musical works for listeners to experience. Therefore, music has a profound influence on the mind and emotions of humans. Various sounds that make up melodies, including the determination of diverse rhythms and the selection of different instruments, contribute to the variety of sounds. A composer's music, through both composition and arrangement, creates harmony that is pleasing to the ear, allowing listeners to be swept away by it, creating an emotional connection and a deep, meaningful experience.

Music from different nations reflects their unique identities and cultural distinctions. For example, Thai music, with its traditional instruments and ensembles, reflects the cultural advancement of Thailand, as well as regional folk music that embodies the characteristics of each area. Meanwhile, Western music, such as classical music, also has its own distinctive features. The development of information and communication technology in recent times has enabled music from around the world to spread rapidly, leading to the creation of diverse musical forms in Thailand. This includes the integration of Western music, both instruments and compositions, into Thai music, which has enriched the diversity of musical ensembles in the country and provided people with opportunities to explore various genres of music.

Furthermore, this has allowed for a deeper understanding of different musical cultures. Music can be adapted and diversified by incorporating different concepts in its components, or it may emerge from inspiration and imagination, giving rise to new musical forms. Through composition or arrangement, harmony is created, allowing the music to evoke emotional responses, stimulating and resonating with listeners through the music itself.) Thassanai, Sirima, and Promot, 2022).

The 1990s was a decade characterized by diversity and artistic experimentation, which had a significant influence on the music industry in the following years. Grunge bands such as Nirvana and Pearl Jam reflected the pain and search for identity among the youth of the 90s. Meanwhile, Hip Hop artists like 2Pac and The Notorious B.I.G. used their music to address social issues and personal struggles. Pop and R&B continued to enjoy widespread popularity through artists like Britney Spears and Mariah Carey, who created musical and cultural phenomena. At the same time, EDM revolutionized the music scene with artists like Daft Punk and The Prodigy, who blended technology and innovative sound creation. Music from the 1990s not only reflected societal changes but also shaped the development of the music industry in the years to come (Azerrad, 1993; Chang, 2005; Crowe, 2011; Lowe, 2017; Nickson, 2000).

The 1990s in Thailand marked a significant period of change in the music industry, encompassing shifts in musical genres, artists, and societal perceptions that influenced both listeners and the music industry in the years that followed. During this time, several music genres grew in prominence and became defining symbols of the era, such as pop, rock, R&B, and folk music. These changes not only reflected the tastes of listeners at the time but also demonstrated a response to the social transformations occurring during the 1990s (Karnnikar, 2010).

Additionally, R&B began to play a significant role in the Thai music scene during this period, with elements of pop music being incorporated and gaining popularity through artists capable of conveying emotion through their songs. For example, Bird Thongchai presented this genre alongside pop music in songs such as Rak Ther Mai Mee Wan Phaen (Somchit, 2019). R&B music during this era helped to introduce a new dimension to the Thai music industry, providing greater diversity for listeners of that time.

Rhythm and Blues (R&B) music originated in the 1940s, blending strong rhythms with emotionally charged vocals, drawing influences from blues and jazz. Early artists such as Ray Charles and Chuck Berry played a crucial role in shaping the direction of this genre. In the 1960s and 1970s, R&B was further influenced by soul and funk, with performances by artists like James Brown and Aretha Franklin, reflecting social struggles and the changes of the time. In the 1990s, R&B fused with hip-hop and pop, evolving into a modern sound that gained popularity through artists such as Mary J. Blige and Boyz II Men. Today, R&B continues to have a significant influence, with artists like Beyoncé and Frank Ocean maintaining its distinctive identity while incorporating new styles (Giro, 1996; Ribowsky, 2003; Horowitz, 2007; Davis, 2016).

The song "Kulaab Daeng" by Kai Phannipa Jirasak is one of the standout hits from the 1980s, known for its blend of country and pop music styles. The song portrays the pain of love, using the red rose as a metaphor for a relationship that, though beautiful, is ultimately filled with hidden sorrow. The lyrics reflect an unrequited love, where the lover experiences both sacrifice and heartache. The red rose symbolizes the beauty of love, yet also the thorns that cause pain, demonstrating the dual nature of love as both beautiful and painful. Kai Phannipa's vocal

delivery in the song conveys deep emotion, capturing the sadness and regret of unreciprocated love. This emotional depth led the creators to reimagine the song by transforming it into a rhythm and blues (R&B) arrangement, blending modern blues music with the traditional emotional essence of Thai music. This new version of "Kulaab Daeng" integrates a sense of sadness with contemporary blues, while preserving the core emotional elements rooted in Thai music, thereby offering a fresh yet poignant take on the classic song.

1.1 Research Objective

To creatively reinterpret the song "Kulaab Daeng" in the Rhythm and Blues (R&B) style.

2. Body of paper

Research Methodology

In the study and creation of the song "Kulaab Daeng" in the Rhythm and Blues (R&B) style, the creator followed the process outlined below:

1. Studied the musical styles of Thai songs from the 1980s and 1990s.
2. Reviewed research papers, literary sources, and creative works.
3. Selected and analyzed the songs of the female artist, Kai Phannipa Jirasak.
4. Analyzed the structure of the song, following the principles of musical composition.
5. Arranged the song using the technique of reharmonization by modifying the chord structure while maintaining the original melody and lyrics. This process involved using jazz chord progressions and other relevant compositional theories.
6. Wrote the research paper and presented the creative musical work.

Results

The creative work of the song "Kulaab Daeng" involves rearranging the original pop song into a Rhythm and Blues (R&B) format, while maintaining the original melody and lyrics. The song is composed in the G Natural Minor scale, applying pop-jazz composition theory, reharmonization techniques, and Western music theory. The tempo is set at 78 beats per minute with a time signature of 4/4. The total length of the song is 63 bars, and it consists of the following sections: 1) Introduction (7 bars) from bar 1 to bar 7, 2) Verse 1 (A) with 8 bars from bar 8 to bar 15, 3) Verse 2 (A') with 8 bars from bar 16 to bar 23, 4) Hook (B) with 7 bars from bar 24 to bar 30, 5) Solo section with 8 bars from bar 31 to bar 38, 6) Verse 3 with 8 bars from bar 39 to bar 46, 7) Hook (B2) with 7 bars from bar 47 to bar 53, 8) Hook (B3) with 7 bars from bar 54 to bar 60, and 9) Outro, the final section, with 3 bars from bar 61 to bar 63.

Figure 1: Introduction Bars 1-7

KULARB DEANG

Artis Kaiphannipa
Arr. Orathai Sritorn and Thassanai Phensit

♩ = 78
Intro....

The musical score for the introduction of 'Kularb Deang' consists of seven bars. The instrumentation includes Voice, Piano, Electric Guitar, Electric Bass, and Drum Set. The tempo is marked as quarter note = 78. The key signature is one flat (B-flat major/D minor). The score shows a progression of chords: Cm7 in bar 1, Cdim7 in bar 2, F#dim7 in bar 3, D in bar 4, Gm7 in bar 5, and Gm in bars 6 and 7. The melody is played by the piano and electric guitar, with the electric guitar also performing an improvisation in the G Minor Blues Scale. The drum set provides a steady rhythm throughout the introduction.

The Introduction section (bars 1-7) of the song follows the chord progression of the original version, where the chord Gm (i) is used. In this section, a single chord is played throughout the six bars, utilizing the Pentatonic Scale for the melody. The composer has expanded this section, increasing its length from 6 to 7 bars. The electric guitar plays the chords along with the electric keyboard, while the electric guitar also performs an improvisation in the G Minor Blues Scale. The chord progression has been altered from the original form of Gm (6 times) i-i-i-i-i-i to I - I ivdim vii (fully diminished 7th) I V I i7 I - I i7 I. In bar 1, the electronic drums accompany the electric keyboard, which leads the melody. In bar 2, the chord C diminished is used, replacing Cm, according to the G Natural Minor scale's chord structure. The chord transitions via the tritone interval to the F# fully diminished 7th chord. In bar 3, the chord D is used as a substitute for Dm, following the G Natural Minor scale, and serves as a progression toward the i chord in bar 4, where Gm7 is played. The Gm7 chord introduces a tension chord from Gm. In bar 5, all instruments cease playing, leaving only the electronic drums, adding color to the music. Bars 6 and 7 follow the same structure as bars 4 and 5, as shown in Figure 1.

Figure 2: Verse1 Bars 8-15

The musical score for Verse 1, bars 8-15, is presented in two systems. Each system is labeled 'verse1A'. The first system (bars 8-11) and the second system (bars 12-15) both feature a lead melody performed by the vocalist. The piano accompaniment provides harmonic support with chords. The electric guitar and electric bass provide additional harmonic and rhythmic elements. The drums provide a steady beat. The lyrics are in Thai script.

The Verse 1 section (bars 8-15) is introduced with the lead melody performed by the vocalist, who retains the original melody and lyrics, maintaining the same 8-bar length as in the original version. The electric keyboard accompanies the melody by playing chords. Additionally, the composer has reimagined the chord progression in this section, changing it from the original form of Gm/F Bb/Gm Cm/F Dm/Gm/F Bb/Gm Dm/Gm (i-VII III-i iv-VII v-i-VII III-i v-i) to i7/iv VII7 III7/iim7b5/vm7b5 VII7 III7 V7/i7/iv VII7 III7/iim7b5 V/i. In bar 8, the chord Gm7 is used, introducing a tension chord from Gm to Gm7. In bar 9, the iv chord, Cm, is introduced according to the G Natural Minor scale, creating a transition toward the F7 and Bbmaj7 chords. Both F7 and Bbmaj7 chords include tension notes, similar to bar 8. In bar 10, the Am7b5 chord is used, a chord rarely found in common pop music, employed by the composer to evoke a sense of melancholy. In bar 11, the Dm7b5 chord replaces Dm and serves as a progression toward the F7 and Bbmaj7 chords, as in bar 9. This is followed by the D7 chord, which substitutes for Dm and includes added tension notes. Bars 12 and 13 follow the same structure as bars 8 and 9, respectively. In bar 14, the same chord used in bar 10 is played, with the addition of the D chord, which substitutes for Dm and transitions into the i chord in bar 15. Bar 15 features the Gm chord, following the original progression of the song, as shown in Figures 2 and 3.

Figure 3: Verse2 Bars 16-23

The musical score for Verse 2, Bars 16-23, is presented in two systems. The first system, labeled 'Verse2B', covers bars 16-21. The second system, also labeled 'Verse2B', covers bars 22-23. The score includes staves for Voice, Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), and Drums (Dr.). The Voice part has lyrics in Thai script. The Piano part shows chord progressions: Gm7, Cm, F7, Bbmaj7, Abm7(b9), Dm7(b9), F7, Bbmaj7, D7, and Gm. The Electric Guitar part plays chords corresponding to the Piano part. The Electric Bass part plays a rhythmic line. The Drums part plays a consistent drum pattern.

The Verse 2 section (bars 16-23) is similar to Verse 1 (A1) but with the addition of the electric guitar playing chords alongside the electric keyboard. This section consists of 8 bars. The composer has reimagined the chord progression in this section, changing it from the original form of Gm/F Bb/Gm Cm/F Dm/Gm/F Bb/Gm Dm/Gm (i-VII III-i iv-VII v-i-VII III-i v-i) to i7/iv VII7 III7/iim7b5/v7b5 VII7 III7 V7/i7/iv VII7 III7/iim7b5 ivm7b5 V7 V/i. Bars 16-21 follow the same chord structure as bars 8-13. In bar 22, the chord progression uses the same chords as bar 14, but with the addition of C#m7b5 and D7, which function as passing chords, leading to the D chord, which replaces Dm. In bar 23, the structure mirrors bar 15, with the Gm chord following the original progression of the song, as shown in Figures 4 .

Figure 4: Hook Bars 24-30

The musical score for Hook Bars 24-30 is presented in two systems. The first system covers bars 24 to 27, and the second system covers bars 28 to 30. The score includes staves for Voice, Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), and Drums (Dr.). The Voice part features Thai lyrics. The Piano part shows chord progressions with specific chord symbols. The Electric Guitar and Electric Bass parts provide harmonic support with various chord voicings. The Drums part features a consistent rhythmic pattern throughout the section.

System 1 (Bars 24-27):

- Bar 24:** Chord Eb, Ebm.
- Bar 25:** Chord Dm, G.
- Bar 26:** Chord Eb, Ebm.
- Bar 27:** Chord Dm, G.

System 2 (Bars 28-30):

- Bar 28:** Chord Cm, C#m.
- Bar 29:** Chord Am7b5, D7.
- Bar 30:** Chord Gm7.

The Hook section (bars 24-30) consists of 7 bars. In this section, all instruments play chords more succinctly to convey the emotions of determination and waiting for a loved one, which aligns with the lyrics. The composer has reimagined the chord progression in this section, changing it from the original form of Gm/Gm/Gm/Gm/Cm Dm/F Dm/Gm/F/ (i-i-i-i-iv v-VII v-iVII) to VI vi/v I/VI vi/v I/iv iv/iim7b5 V7/i7. In bar 24, the chord Eb, based on the structure of the G Natural Minor scale, is used, followed by Ebm, which functions as a substitute for the Eb chord. In bar 25, the chord Dm, based on the G Natural Minor scale, is followed by G, which serves as a substitute for Gm. Bars 26 and 27 follow the same chord structure as bars 24 and 25, respectively. In bar 28, the chord Cm is used, based on the G Natural Minor scale, and a chromatic chord progression leads to C#m. In bar 29, the chord Am7b5 is followed by D7, which serves as a substitute for Dm, with added tension chords leading to the i7 chord in bar 30. Bar 30 uses Gm7, with an added tension note, reimagining the original Gm chord as Gm7, as shown in Figures 6 and 7.

Figure 5: Solo/Improvisation Bars 31-38

The image displays a musical score for a solo/improvisation section, spanning bars 31 to 38. The score is written for a five-piece band: Voice, Piano (Pno.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), and Drums (Dr.). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score is divided into two systems. The first system (bars 31-38) is labeled 'DSolo/Improvisation' and shows the electric guitar as the solo instrument. The second system (bars 39-46) is also labeled 'DSolo/Improvisation' and shows the electric guitar as the solo instrument. The score includes various musical notations such as notes, rests, and chords. The lyrics are in Hebrew.

The Solo section (bars 31-38) features the electric guitar as the solo instrument. The composer intended the Solo part to be an improvisation based on the performer's emotional expression, as emotional communication and personal expression differ from individual to individual. Other instruments play softer chords, with the electric keyboard and bass performing long sustained notes throughout the section, which spans 8 bars. Additionally, the composer reimaged the chord progression from the original form of Cm/Dm/Eb/F/Gm/Gm/(iv/v/VII/VII/i/i) into i7/i7/VII/VII/IV/IV/iv (diminished) VII (fully diminished 7th)/V. It is evident that the composer has created an entirely new chord structure. In bars 31 and 32, the chord Gm7 is used with added tension, transforming the original Gm chord into Gm7. Bars 33 and 34 use the vi chord, Eb, based on the G Natural Minor scale. Bars 35 and 36 use the iv chord, Eb, from the same scale. Bars 37 and 38 follow the same structure as bars 2 and 3 from the Introduction, as shown in Figure 8.

The Verse 3 section (bars 39-46) consists of 8 bars. This section follows the same musical structure and lyrics as Verse 2.

The Hook 2 section (bars 47-53) spans 7 bars and follows the same musical structure and lyrics as Hook 1 (bars 24-30). Additionally, in bar 53, the electric drum is introduced as a transition into Hook 3.

The Hook 3 section (bars 54-60) also spans 7 bars and follows the same musical structure and lyrics as Hook 1 (bars 24-30).

Figure 6: Outro Bars 61-63

The Outro section (bars 61-63) consists of 3 bars. The composer reimagined the chord progression from the original form of Eb/F/Gm (VI/VII/i) into i7/i7/i7. In bars 61-63, the chord Gm7 is used, with added tension (Tension Chord), transforming the original Gm chord from the source material into Gm7. It can be observed that the composer alternates this progression with the chords from the Introduction section of the original song. The original chord progression in the Introduction section uses only the Gm chord, which the composer has incorporated into the Outro section, as shown in Figure 9.

3. Conclusion

Reharmonization involves the alteration or modification of chords in an existing song by changing the harmonic structure to evoke a different color or emotional feel. It is commonly used to make familiar songs sound fresh and more engaging, maintaining the original melody while changing the chords or shifting them to different rhythmic positions. This approach adds a sense of novelty and diversity to the music, creating a new dimension for the song. Reharmonization is particularly effective in reinterpreting standards or well-known songs.

Reharmonization can be achieved through various methods, such as using different chords from the original, employing more complex chords, or rearranging the placement of chords in different sections of the song. This technique allows the creation of new moods and sonic textures that have not been heard before. In the case of the song "Gulab Daeng," reharmonization was frequently achieved by utilizing the 7th note (Seven) or by adding tension notes, which altered the sound of the original chords. For example, a basic chord progression like C - G - Am - F could be reharmonized as Cmaj7 - G7 - Am7 - Fmaj7, introducing richer and more complex harmonies.

Reharmonization is a crucial technique in jazz music and remains a valuable tool for musicians to create distinctive performances, adding vibrancy and depth to their musical works.

4. Acknowledgment

The creation of the song "Kularb Daeng" can serve as a model for the arrangement of other compositions. This creative work can be used as a reference for the study and development of musical compositions, providing a foundation for expanding the diversity and utility of creative musical works.

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