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**Universitat Autònoma
de Barcelona**

**The influence of foreign music on the music of Thailand:
A case study of Rock music**

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ABSTRACT

The principal objective of this study is to examine the influence of foreign music, especially rock music, on contemporary music in Thailand between 1968 and 1992. It is apparent that there is some influence on contemporary music by popular international musicians. The researcher utilized two essential musicological methods of research to study rock music; historiography and music analysis. An analysis of musical elements from historical developments, the musical concepts, and the content of the melody and lyrics are included as the phenomena of the “new identity” of Thai rock.

Rock music research in Thailand is rare, and the classification of rock music and related genres is unclear. In addition, information on the song and the artist is scarce, as in the beginning, they were not recorded. This thesis explores rock music in Thailand by creating a rock music archive from cassette tapes. The data archive includes interviews with musicians and others involved. Other sources of information came from magazines and other contemporary literature.

In this thesis, it was found that Thai rock music may be divided into two periods, i.e., the formation period and the development period. (1) The formation period of 1960 – 1978, rock music came to Thailand with the Vietnam War. In 1968, many influential rock bands, such as V.I.P., were formed at the Udon Thani Air Force Base Camp. The identity of the bands in this era was not clear as they mostly played songs that were specifically influenced by Europe and the U.S.A. (2) The development period of 1979 – 1992 was an era of creativity, where more than a hundred albums were created presented by recording companies that promoted them internationally. The music includes Thainess, i.e., Thai rock musical styles were included in the content reflecting Buddhist philosophy and the Thai way of life. Additionally, Thai rock music is also played with traditional Thai musical instruments.

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The influence of foreign music on the music of Thailand: A case study of Rock music

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Chapter 1 **A**

Introduction

1.1 JUSTIFICATION

Music has always been part of the human experience as it generated harmony and beauty. Music, therefore, is a significant part of the human experience and has also been used in the treatment of illnesses, especially mental disorders. Human culture and language constantly evolves and this affects music, resulting in changes in musical style and genre. Music is important for society, as it reflects the culture of society. Peter Martin (1995)¹ mentions that “music is a social activity, and as such is a proper object of sociological scrutiny.” John Blacking confirmed this concept:

“Music” is a primary modeling system of human thought and a part of the infrastructure of human life. “Music”-making is a special kind of social action that can have important consequences for other kinds of social action. “Music” is not only reflexive; it is also generative, both as a cultural system and as human capability, and an important task of musicology is to find out how people make sense of “music” in a variety of social situations and different cultural contexts and to distinguish between the innate human capabilities that individuals use in the process of making sense of “music” and the cultural conventions that guide their action (Blacking, 1995)².

¹ Peter J. Martin. (1995). *Sound and society, themes in the sociology of music*. Manchester University Press, p. 14.

² John Blacking. (1995). *Music, culture, and experience: Selected papers of john blacking*. The University of Chicago Press, p. 24.

Music is a part of life. In modern times, humans get music from the surrounding environment, including the original soundtrack of motion pictures, television dramas, mass media, public relations, songs in a superstore, restaurants and bars, and even in the elevator. Consequentially, music has a benefit for humans—both directly and indirectly. Music from different time periods and places has different styles, based on lifestyle and social and cultural prosperity as well as according to taste.

Popular music is a part of culture easily accessible by a new generation. American popular music has influenced on young people around the world. Joseph Kerman was referring to the documentation of Charles Hamm about American popular music: “*American popular music finally became an undisputed world language*” (Kerman, 1985).³ Richard Middleton (1990)⁴ remarks that the meanings of popular music in the Twentieth Century include:

- *Normative definitions.* Popular music is an inferior type
- *Negative definitions.* Popular music is music that is not something else (usually “folk” or “art” music).
- *Sociological definition.* Popular music is associated with a particular social group.
- *Technological-economic definitions.* Popular music is disseminated by mass media and/or in a mass-market

What do we do with popular music? “To study popular music is to study popular culture” (Shuker, 2001).⁵ Rock music just as well is widespread; from my point of view, rock music can communicate with the audience in a straightforward, and it also includes the story of a society and culture; Peter Wicke (1990)⁶ remarks that rock music and culture:

Rock music developed as one element of a complex cultural context. Within this context, at any given time, its playing styles and stylistic forms acquire a specific significance and support meanings and values which allow it to function as a medium for the experiences of everyday life. Rock music is neither a musical reflection of reality nor mere entertainment.

³ Joseph Kerman. (1985). *Contemplating music: Challenges to musicology*. Harvard University Press, p. 24.

⁴ Richard Middleton. (1990). *Studying popular music*. Open University Press, p. 4.

⁵ Roy Shuker. (2001). *Understanding popular music*. (2nd ed.). Routledge, p. 1.

⁶ Peter Wicke. (1990). *Rock music: Culture, aesthetics, and sociology*. (Rachel Fogg, Trans. Cambridge University Press. (Original work published 1987), p. 73.

Thailand has a rich cultural heritage with a long history. Of the ASEAN countries, Thailand is the one country that has never been colonized by a western colonial power. It is interesting therefore to study how western culture is received and the influence it has on Thai culture and music. How do Thai people receive and accept foreign entertainment such as movies, music, television, sports, and games, including fashion and technology? Previously, Thai people were entertained by Thai classical music and Thai performances while western and other foreign influences were minimal.

Rock music is also influenced by the West, and is directed towards Thai youth, and serves to record the story and emotions as shaped by time. Modern Thai teenagers in those days grew into adults, and new generations of teenagers listen to rock music as it is in their generation, which indicates the existence of rock music in a country with a strong culture.

1.2 OBJECTIVES OF THE STUDY

The principal objective is to study the influence of foreign music, focusing on rock music in Thailand since 1968, utilizing the methodology of musicological research on rock music with the two essential methods; historiography and music analysis, whereof an analysis of music elements and historical developments may be carried out. The musical concepts and the content of the melody and lyrics will be included as the phenomena of the “*new identity*” of Thai Rockology.

The construction of the identity will be found around two different models: Spanish rock and Japanese rock. The first with few influences and the second with an evident influence on Thai culture from the 1980's. The objectives may be summarized using the framework of Bloom's taxonomy (Bloom, 1956)⁷ revised by David R. Krathwohl (2002)⁸ divided into (1) Knowledge, remembering (2) Comprehension, understanding (3) Application, apply (4) Analysis (5) Evaluation and (6) Synthesis, create; as follows

⁷ Benjamin S. Bloom, (Ed.). (1956). *Taxonomy of educational objectives: Handbook I, cognitive domain*. Longmans, pp. 62-197.

⁸ David R. Krathwohl. (2002). A revision of Blooms taxonomy: An overview. In *Theory into Practice*, 41(4), 212–218. JSTOR. <https://www.jstor.org/stable/1477405>, p. 215.

- (1) To record the historical development and musical concepts of Thai rock music.
- (2) To classify and identify the lyrics of Thai rock.
- (3) To uncover the phenomena of the “*new identity*” of Thai Rock.
- (4) To analyze Thai rock music according to;
 - a) Melody
 - b) Form and harmony
 - c) Characteristics
 - d) Styles
 - e) Lyrics
- (5) To compare with the other country such as Japanese rock and Catalan rock.
- (6) To collect the rock artists and works in Thailand in 1968-1992 and synthesize them.

1.3 RESEARCH QUESTION

This study focuses on two questions regarding the nature of Thai rock music:

The first question is: “**How did Thai people first discover rock music?**” Before arriving at rock music, what were Thai people listening to? This is a music-historical research question.

The second question concerns the relationship dynamics between melody and lyrics. Specifically, the question is: “**Has Thai culture and Thai traditional music influenced the identity of Thai rock?**” The important aspects of this question are the “*Thai sound*” of the melody and the influence of “*Buddhism*” in the lyrics.

1.4 RELATED LITERATURE

The literature review begins with western music in Thailand to give an overview of the coming of western music and then discusses studies of rock music in Thailand.

1.4.1 Western music in Thailand

Portugal was the first Western country to contact the Kingdom of Siam⁹ in 1511¹⁰ for the treaty of friendship and commerce purposes. The second was Spain in 1598 and Hollanda (The Netherlands) in 1604 for exchanging Dutch cotton for animal skins and pepper. Later, Great Britain came to Siam regarding trade and establishing relations in 1612 after that Catholic missions were established by French missionaries in 1662.

A study of musicology that focuses on the influence of western music in Thailand started with work by Jittapim Yamprai (2011)¹¹ who points out that the first western country to influence Siam was France; “*The establishment of Western culture in Siam was ultimately accomplished by the French who entered the kingdom during the reign of King Narai the Great¹² of the Ayutthaya dynasty when Apostolic Vicars from the Mission Étrangères de Paris (M.E.P.) were sent in 1662 by Pope Gregory XV to Siam for religion propagation.*” She states that Western music was established in Siam together with trade and religion in the 16th century:

The first records of Western music in Siam are from the reign of King Narai the Great. During the 1680s, diplomats were exchanged between the French and Siamese courts. Siamese embassies were sent to France in 1684, 1686, and 1688, while the French King sent a return Embassy, led by Chevalier de Chaumont, to Siam in 1685, and a second in 1687, led by Simon de la Loubère and Claude Céberet du Boullay. The activities of the delegations at both courts were noted in both the French and Siamese records. However, music was rarely mentioned (Yamprai, 2011).¹³

Her dissertation also studies historical and systematic musicology by chronicling the history of western music in Siam, including the development of western music styles in Siam, divided into two essential principles which are “sacred

⁹ Name of country was changed from “Siam” to “Thailand” in 1939.

¹⁰ Helder de Mendonça e Cunha (1971). The 1820 land concession to the Portuguese. In *Journal of the Siam Society*. 59(2), 145-149. Siam Society. http://www.siamese-heritage.org/jsspdf/1971JSS_059_2g_Cunha_1820LandConcessionToPortuguese.pdf, p. 145.

¹¹ Jittapim Yamprai (2011). *Establishment of western music in Thailand*. [Doctoral dissertation, DA in Music History and Literature Emphasis, University of Northern Colorado, USA]. Digital UNC. <https://digscholarship.unco.edu/cgi/viewcontent.cgi?article=1287&context=dissertations>, p. 9.

¹² King Narai the Great or Ramathibodi III (1633-1688) was the 27th monarch of Ayutthaya Kingdom, reign from 1656 to 1688.

¹³ Ibid., pp. 8-9.

music” from evangelism and the “classical music” from the military. Which can summarize a milestone in the early period of western influence as follows:¹⁴

- 1662: The first Catholic community was set up in Siam, where they used “Christian Liturgical music” which was used in religious worship and other forms of sacred ceremonies, such as the singing of Gregorian chants and the Holy Mass.
- 1685: Found evidence of using the western natural horn in the Siam Royal Court, called “*Trae Farang*¹⁵ (แตรฝรั่ง).” Before that, the trumpet was used in the procession of the French Embassy in Siam in 1662.
- 1686: Chaophraya Kosathibodi (*Kōsa Pān*) was a Siamese diplomat and minister who led the second Siamese embassy to France (During King Louis XIV’s reign). He went to see the opera of Jean-Baptiste Lully, “*Alceste*,” and he had the opportunity to converse with musicians of the French Royal Court because of his interest in Western music. At the welcoming ceremony, the French composer composed two new pieces: “*Entree des Siamois*” and “*2^{ème} air des Siamois*” by Michel-Richard de Lalande.
- 1688: Nicolas Gervaise published “*Histoire naturelle et politique du royaume de Siam*” including transcription of a Siamese song named “*Sout Chai* (สุตไฉจ).” Nicolas lived in Siam in 1683 – 1686 by a mission of Société des Missions Étrangères (Sugree Charoensook, 2019,¹⁶ Thai ethno-musicologist observes that, “There was a direct order from the Vatican allowing those who traveled on missions to take notes all of the things that they saw, to study the possibility of evangelism, trade, and politics”).
- 1691: A second Thai song in western notation was published in “*Du Royaume de Siam*” by Simon de la Loubère, a French diplomat who arrived in Siam between October 1687 – January 1688, accompanied by the Jesuit Guy Tachard. The song was called “*Chanson Siamoise: Siamese Song*” in Thai

¹⁴ Ibid., pp. 10-20, 120-125.

¹⁵ Farang is a Persian word (*farangī*) which refers to Franks, in Thai word means “Caucasian”: Europeans or Western foreigner.

¹⁶ Sugree Charoensook. (2019, August 25). Musical hermitage: Sai Samorn and Sout Chai, reviving the soul of music at the royal residence of Chao Phraya Wichayen, in Thai. *Matichon Online*. https://www.matichon.co.th/prachachuen/news_1639038

“*Say Samon*¹⁷ (สายสมร)” because of the first-word of the lyrics.

1835: Rev. Dan Beach Bradley¹⁸ wrote in a journal that a concert was held in his house.

1836: An American orchestra came to Siam with the first American Embassy.

In addition, David R. M. Irving (2012) mentions that French musicians and musical instruments arrived in Siam on September 24, 1685. Irving studied documents in the French archives and found that French musicians such as Alexandre de Chaumont, who was also an ambassador to the Siamese court, Mr. le Chevalier de Chaumont à la cour du roi de Siam (Paris, 1686), and Guy Tachard, *Voyage de Siam, des pères jésuites, envoyés par le Roy aux Indes & à la Chine* (Paris, 1686) visited Thailand:

The French crown subsequently organized a grand embassy that traveled to Siam on two ships in 1685, led by Alexandre the Chevalier de Chaumont (1640-1710), as an official ambassador, and Abbé François-Timoléon de Choisy (1644-1724). It included six Jesuits who were mathematicians and astronomers, led by Guy Tachard (1651-1712), and also missionaries from the Société de Missions Étrangères de Paris, including one Étienne Manuel (1662-93), who was renowned for his *singing voice*. Chaumont boarded the ship *Oiseau* on 1 March to the sound of *trumpets* (in his retinue he had three trumpeters, who were issued with suits of livery ‘garnished with gold and silver lace’), and the voyage began two days later. The Abbé de Choisy kept a journal of the voyage on the *Oiseau*, and frequently mentioned the music-making that took place on board; when they were near the Cape Verde islands. He described how ‘the trumpets enliven meals. One day we danced to songs; the next to a *violin* (for we only have one).’ He wrote that when he really wanted to relax, he would request the company of Étienne Manuel, whose musical talents he flatteringly compared to those of Lully.¹⁹

¹⁷ Atibhob Pataradetpisan emphasizes that transcription is probably an incomplete musical notation. There are a few melodies associated with the song as the original melody is not known. This may have been caused by mistakes in paraphrasing the original musical notation as the foreign observers may not have fully understood the characteristics of Siamese music, particularly the rhythm. [Atibhob Pataradetpisan. (2013). Music: from Say Samon to Ayutthaya, Siam song in archives of La Loubère, in Thai. In *Music, Culture and Power*. Matichon Publishing, pp. 27-29.]

¹⁸ **Rev. Dan Beach Bradley**, M.D. (18 July 1804 – 23 June 1873) was an American Protestant missionary to Siam from 1835-1873. He was an important figure in Siam, as he adapted the first printing press for Thai script, published the first Thai newspaper and monolingual Thai dictionary, he performed the first surgery in Thailand, and introduced Western medicine and technology. (Rev.: The Reverend)

¹⁹ David R. M. Irving. (2012). Lully in Siam: Music and diplomacy in French- Siamese cultural exchanges, 1680-1690. In *Early Music*, Oxford University Press. 40(3), 393-420. <https://www.jstor.org/stable/23327763>, pp. 396-398.

According to an account by Guy Tachard, the Siam King Narai listened to a concert of Western music. Guy Tachard, a member of the French embassy to Siam in 1685, states: “*When the audience took place in Ayutthaya on October 18, 1685, the king appeared at a window to ‘the sound of trumpets, drums, and many other instruments’ (Trumpets, Drums, Timbrels, Pipes, little Bells, and Horns, which Musick made a pleasant noise).*”²⁰ This is supported by ethnomusicologist and scholar Terry E. Miller and a Thai ethnomusicologist, Jarernchai Chonpairot as follows: “*The most likely group of instruments would be conch shell trumpets, horns (Trae Ngawn: แตรงอน), and European-style trumpets in addition to drums if the ‘sweet consort of Musick is other than instruments that can be carried’* (Miller and Chonpairot, 1994).²¹

The dissertation, “Influence of the west on the development of Thai music’s culture,” shows the development of Western music culture in Thailand between 1851 and 1957. Ronnachai Rattanaseth (2011)²² states that the results have shown that the five influences on Thai musical culture include:

- i. *The western influence from the military:* established Siamese military bands, and there are Western music teachers from the military, who teach music to Thai teachers.
- ii. *The western influence from politics:* establishing a band for use in government and politics; for example, composing the Thai national anthem and other nationalist songs.
- iii. *Western influence from Christianity:* Western musical knowledge via Christian practices, including instrumental music, musical instruments, singing or chanting rituals.
- iv. *The western influence from education:* it supports Thai people in studying music abroad and establishing an educational system based on the pattern of the west.

²⁰ Guy Tachard. (1686). *Voyage de Siam, des peres jesuites, envoyez par le roy aux Indes & à la Chine: avec leurs observations astronomiques, et leurs remarques de physique, de géographie, d’hydrographie, & d’histoire*. Paris: Arnold Seneuze & Daniel Horthemels. [Quoted in David R. M. Irving. (2012), p. 398.]

²¹ Terry E. Miller and Jarernchai Chonpairot. (1994). A history of Siamese music reconstructed from western documents, 1505-1932. In *Crossroads: An Interdisciplinary Journal of Southeast Asian Studies*. 8(2), 1-192. JSTOR. <https://www.jstor.org/stable/40862685>, p. 94.

²² Ronnachai Rattanaseth. (2011). *Influence of the west on the development of Thai music’s culture*. [Doctoral dissertation, Ph.D. in Music, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/2554/457/4838127.pdf>, pp. 28-110.

- v. *The western influence from traditional customs and values:* Western music for entertainment activities including the development of western musical styles from performing arts such as dance, theatre, and film.

It is possible to summarize important events relating to the influence of western music on Thai musical culture from this dissertation²³ as follows:

- 1851: Sir Thomas George Knox, a British military teacher, teaches military signaling (Bugle call) at the Siam Military School.
- 1867: Jacob Feit, a German-American, taught music and developed the concept of a marching brass band at a Siamese military academy.
- 1875: Miss Edna Sarah Cole, a Presbyterian missionary to Siam, taught nine girls to sing a song at her house, later she founded the Wattana Wittaya Girls Academy in Bangkok.
- 1901: Prince of Nakhon Sawan (Marshal-Admiral Paribatra Sukhumbandhu) graduated from the Joint Staff College in Germany, and developed Siamese naval music. Later he was assigned to arrange Thai traditional music according to western forms. In 1903 he composed the first Siamese waltz named “*Pleumjit Waltz* (วอลซ์ปลื้มจิต)” and the first March called “*Paribatra March* (มาร์ชบริพัตร)” in 1915 to accompany a silent film.
- 1911: Italian conductor, Capt. Alberto Nazzari established a string ensemble in Siam. In 1918, he presented an Italian Opera before King Rama VI.
- 1911: The establishment of the *Krabi Luang School*, a Dramatic Music public school (now The College of Dramatic Arts).
- 1914: The establishment of a Royal Symphony Orchestra, under the Entertainment Department, now the office of Performing Arts, Fine Arts Department, Ministry of Culture.
- 1915: Phra Chen Duriyang (Piti Vatayakorn), a son of Jacob Feit, took over the role of Alberto Nazzari by developing a Western music curriculum and wrote five music theory books.
- 1922: A mixed culture combined Western musical instruments with Thai musical instruments. The first ensemble combined a Thai string ensemble with the piano when it played before King Rama VI.
- 1926: The first Jazz band in Siam, called “*Rainbow*,” was founded by Luang Sukhum Naiya Pradit (Pradit Sukhum,) who graduated from Boston

²³ Ibid., pp. 28-110, 172-189.

University. He founded a jazz band, *Rainbow* but was unable to find a bar in Bangkok where he and his band could play original jazz music.

- 1927: A private music school in Bangkok named “*Concordia*” was founded.
- 1932: Phra Chen Duriyang (Piti Vatayakorn) composed the melody of the Siam national anthem using lyrics by Khun Wichitmatra (Sa-nga Kanchanakkhaphan). Subsequently, in 1939 the name of the country changed, therefore a contest was held for new lyrics. The winner was Colonel Luang Saranuprapan (Nuan Pajinpayak) of the Royal Thai Army.
- 1932: The first Siamese sound film “*Long Thang* (หลงทาง)” included traditional Siamese music with orchestral arrangements by Lt. JG. Manit Senavenin.
- 1933: The establishment of Western music with Thai lyrics for the film, “*Pu Som Fau Sap* (ปู่โสมเฝ้าทรัพย์)” was composed and arranged by Lt. JG. Manit Senavenin with Thai lyrics by Khun Wichitmatra (Sa-nga Kanchanakkhaphan.) The song “*La Tee Krue Mai* (ลาทีกล้วยไม้)” was composed with a Rumba rhythm.
- 1935: Lt.JG. Manit Senavenin established the girls’ Jazz band named “*Manit Jazz*” with six girls but it only existed for a short time.
- 1939: The Royal Thai Army formed a big dance band for activities called “*Duriya Yotin Band* (วงดนตรีดุริยโยธิน,)” in the same year; a Public Relations Department formed another big band to play on-air from the radio station of the Thai government.
- 1940: Professor Kamthon Sanitwong Na Ayuthaya received a King’s scholarship to study music at the Guildhall School of Music, London. This is considered as laying the foundation for music in higher education.

Subsequently, there is a dissertation that expands on the history of the influence of Western music in Siam, Natchaya Natchanawakul (2012)²⁴ divides a study into the royal periods, and she indicates that can be summary can be summarized as follows:

- i. The duration of choose and receive, 1841 – 1868
- ii. The duration of the deployment, 1868 – 1910
- iii. The duration of skills practice, 1910 – 1925
- iv. The duration of the creative and business Competition, 1925 – 1942

²⁴ Natchaya Natchanawakul. (2012). *Western music in Siam: The development between A.C. 1841-1941*. [Doctoral dissertation, Ph.D. in Music, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/2555/cd472/4937869.pdf>, pp. 373 -385.

Most of the information here was referenced from Professor Poonpit Amatayakul, MD, Ph.D., a Thai ethno-musicologist scholar who was important in developing post-graduate studies in music. The author mentions that the influence of Western music, in addition to Ronnachai Rattanaseth, such as;²⁵

- 1836: U.S.S. Peacock with a diplomatic mission from the United States of America. The royal procession had a military band playing “*Hail Columbia*” (the first American National Anthem).
- 1861: A Prussian warship led by a battleship commander along with the ambassador and the naval music band named “*Arcona*.” King Rama IV requested them to teach music to the Siamese people.
- 1877: U.S.S. Tennessee visited Siam, and the bandmaster of this warship, Captain Michael Fusco, became an important music teacher in Siam, between 1878 and 1902.
- 1900: Phonographs were sold at the temple fair at *Wat Benchamabophit* in Bangkok.
- 1930: The establishment of a group of music teachers to convert Thai musical notation into the Western music notation system. The idea was to preserve local music as much of it was passed down through memory and word of mouth and not formally written down. Because of this much traditional music was lost. By writing it down using western notation, it was hoped that it could be preserved. The group was led by Prince Damrong Rajanubhab.
- 1939: The term “*Thai Popular Music*” in Thai: “*Phleng Thai Sakon*” (เพลงไทยสากล) was first defined by the government of Field Marshal Plaek Phibunsongkhram, Prime Minister of Thailand, who changed the name “Siam” to “Thailand”.

Kamontam Kuabutr (2014)²⁶ studied the “Ballroom Dance Music in Thai Society and Culture” was divided into three periods; (1) Beginning at the period of embellishment (1840-1925), (2) The Flourishing period, in the Social Dance Popularity (1926-1946), and (3) The Decline Period (1962-1977). In Thai, ballroom dance has been influenced by Western rhythmic styles, including Waltz, Bolero, Beguine, Tango, Rumba, Foxtrot, Samba, Off-beat, Guaracha, and Cha cha chá. The melody and chords are influenced by American jazz. The melody and chords are

²⁵ Ibid., pp. 47-370.

²⁶ Kamontam Kuabutr. (2014). *Ballroom dance music in Thai society* [Doctoral dissertation, Ph.D. in Music, Mahidol University, Thailand]. NRCT. [https://dric.nrct.go.th /Search/SearchDetail/289426](https://dric.nrct.go.th/Search/SearchDetail/289426), pp. 217 -235.

influenced by American jazz, later developed-improved and created the identity of Thai ballroom dance music, which defined the term Thai ballroom dance “*Lilas* (ลีลาศ)” in 1933 and created “*Talung* (ตะลุง)” tempo in 1961.

Banjong Cholviroj (1995)²⁷ mentions that an influence of Western music from *Saman Kanchanaphalin*, a famous Thai popular music composer (Phleng Thai Sakon), composed and arranged over 3,000 songs during 1946 – 1995 divided into three periods:

- (1) *The stage of thought processing*, 1944 – 1949; composed and arranged Thai Popular songs in Western music idioms, for example; the first song was composed on waltz with little success because Thai people were not familiar with a $\frac{3}{4}$ time signature, by the influence of “*Valse Lente (Coppelia)*” composed by Léo Delibes, Albert E. Wier (ed.), etc.
- (2) *The probationary period*, 1950 – 1962; used a basic melody from Thai traditional music to adapt with a Western music style in the new composition, which became popular.
- (3) *Formatting period*, 1960 – present; this period can harmonize perfectly. Also, listeners are familiar with a Western culture that is part of daily life—considered to be achieved that “Musical assimilation” by using knowledge, skills, wisdom, and adaptation techniques.

Wittaya Poobua (1999)²⁸ studied the influence of American music on Thai popular music that has spread into Thai society and has influenced the characteristics of Thai popular music in both the past and present. Through the relationships in various fields, such as education, trade, and modern technology from the united states. Currently, an important factor that causes the trend of American music culture and the influx of influences on the characteristics and styles of Thai popular music is the progressive of information technology, which can conclude that Thai popular music consists of three hypotheses levels: (1) Duplication, copied from the original, (2) Reformation from the original, and (3) The use of musical idioms of the American music style.

²⁷ Banjong Cholviroj. (1995). *The influence of Western culture on the modern compositions of Saman Kanchanaphalin*. [Master thesis, M.A. in Cultural Studies, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/scan/35776.pdf>, pp. 87-116.

²⁸ Wittaya Poobua. (1999). *The influence of American music on Thai popular song*. [Master thesis, M.A. in Music, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/scan/3837335.pdf>, pp. iv-8.

1.4.2 Rock music studies in Thailand

Unless rock music is from radio stations, gramophones, cassette tapes, and later CDs, Thai people can take rock music from magazines and newspaper articles. Afterward, there were music books and books about rock music, including research on rock music. The first monthly magazine published in 1969 was named “The Guitar Magazine,” a monthly magazine with music stories with chords and lyrics for that time with articles translated from international magazines and written by an independent Thai writer. In 1988 established the rock music magazine named “Music Express,” later in June 1989 the magazine that focuses on the matter of rock music named “Bantoeng Kadi (บันเทิงคดี).” In the same year, the established magazine called “Season (สี่สัปดาห์)” that still distributed until today.

Lamnao Eamsa-Ard (1996)²⁹ was the first Thai rock scholar who studied rock music. He defined the definition of “Thai rock music” in the early period as *“Has a euphemistic content like pop music because of the aggressiveness and unconventional thinking of rock music that is contrary to Thai culture with strong music like heavy metal, drum and bass that was loud and steady, electric guitar with distortion effects that vehement and speedy. Importantly, the singer must shout out loudly, including band members having long hair, and wearing tight-fitting jeans and black-toned outfits. Lyrics that are more emotional than other types of Thai popular music; in addition, the content of the song is not limited to just love.”* Also, he divided Thai rock music into four periods:³⁰

- (1) Formation period: 1960 – 1978, influenced by the Shadow, Elvis Presley, and the Beatles. Musicians play in nightclubs and parties in the city. In 1967 started to play in the U.S. Bases were important places for Rock music.
- (2) Development period: 1979 – 1992, beginning with the arrangement of Thai folk songs and Phleng Thai Sakon to disco and rock rhythms. The entertainment industry was booming during this period, having many new artists arise. To sum up, music is created according to the imagination without limitation, with significant changes in form and texture. Thai popular music still was mainstream music.

²⁹ Lamnao Eamsa-Ard. (1996). *An analysis of Thai popular songs in rock style*. [Master thesis, M.A. in Mass Communication, Chulalongkorn University, Thailand]. CU Intellectual Repository. <http://cuir.car.chula.ac.th/handle/123456789/28354>, pp. 201-202.

³⁰ Ibid., pp. 60-86.

- (3) Peak Prosperity period: 1993 – 1995, rock music is not limited to urban listeners, still expanding in the countryside, as well as expanding the audience from teenagers to older people. The progress in the mass media caused music to be sent to various areas quickly. There are using actors, models, athletes, and celebrated people to become a singer due to being easy to advertise and increasing revenue for the company.
- (4) Split period, since 1995. Rock music in Europe and America was divided into various genres; also, Thailand has this influence, classified as follows: heavy metal, progressive rock, art rock, modern rock, pop-rock, and folk-rock or country rock.

Nantasit Kittiwarakul (2001)³¹ studied “Thai progressive rock” from 1989 – 2000 by the concept of ethnomusicology of Bruno Nettl; the objectives are (1) to study the biography of Thai progressive rock artists, (2) to study the creative style of progressive rock artists in Thai society, and (3) to study trends of progressive rock music in the future, through an analysis of progressive rock out of nine artists, fifteen albums. In brief, artists have different musical backgrounds, influenced by family-based music. They lead to the creation of musical works that blend the experience into a unique progressive rock style, which has obstacles in the lack of funds and the limitation of distribution channels. The artist has the imagination to create works from things seen in everyday life by listening to a wide variety of music genres, therefore influencing music those they like in their music, including Thai folk music, Indian, and classical music.

It is likely that studies of “Thai heavy metal” will be of interest to adolescent rock researchers, Athip Jittarerak (2011)³² states that heavy metal from first-hand experiences through the framework of Pierre Bourdieu’s “The field of cultural production,” in sum: Thai heavy metal musicians first appeared in the 70s as Bangkok musicians playing music in American military camps in the provinces, under production conditions that are mainly determined by the G.I.s³³ market. And ended with the Vietnam War in 1975, and almost all musicians moved back to

³¹ Nantasit Kittiwarakul. (2001). *An analysis of the creative style of Thai progressive rock artists*. [Master thesis, M.A. in Mass Communication, Chulalongkorn University, Thailand]. CUIR. <http://cuir.car.chula.ac.th/bitstream/123456789/864/3/Nantasit.pdf>, pp. 265-271.

³² Athip Jittarerak. (2011). *Birth and transformation of the field of metal music production in Thailand from 1970s to 2010s*. [Master thesis, M.A. in Anthropology, Thammasat University, Thailand]. ThaiLIS. https://tdc.thailis.or.th/tdc/dccheck.php?Int_code=93&RecId=15192&obj__id=226541, pp. abstract, 39-93.

³³ G.I. (Government Issue) are initials used to describe the soldiers of the United States Army and airmen of the United States Air Forces.

Bangkok, where disco music was gaining popularity. Heavy metal was re-gained popularity in the early 80s by radio DJs (radio hosts) and music-violating businesses. In the late 90s, alternative rock vies for the area of heavy metal, and there are creating a new area for metal called “Underground Music,”³⁴ to this end; the condition of production made the field of metal music production in Bangkok become the field of cultural production where “The autonomous principle” of Bourdieu’s terms dominates cultural production. He also analyzes musical styles and patterns of electric guitars playing according to musicology principles. Previously, Jirawate Rugchat (2006)³⁵ studies of anti-sexuality, anti-religion, and morality in heavy metal, using ideological concepts of rock music by Andy Bennett, involves the theory of Mass Communication and encoding-decoding, including a psychoanalytical theory of Sigmund Freud.

In summary, it was found that songs with anti-sexuality were ambiguous, with explicit ideologies seen through the song’s content, composition, image, and mannerisms of the artist through the viewpoint of males. In the aspect of anti-religion, it was found clearly through every element. Especially paganism, including killing and harming others. Chalongchai Chomthong (2014)³⁶ uses an Ethnomusicology theory and concept ideas of cultural resistance to study the music of the band “*Dezember*,” a famous heavy metal band; both in the underground system and in the Thai music business. In summary, the songwriter has raised the issue of social news at some point in time to write a song, as if recording an event that occurred in Thai society through metal music. The lyrics are straightforward and use profanity or expletives. It may be a phenomenon of hate speech, including ridicule, racism, satire, and criticism in violent directions. The main point was anti-sarcasm, misuse of power or influence beyond the law, and the political expression that denies or opposes the power of the political regime. The characteristics of the singing voice used are in the form of shouting, called “Screamo.” Apart from that,

³⁴ “*Underground Music*” means music that consists of many genres apart from popular culture, including songs that are not properly sold, can be considered underground music.

³⁵ Jirawate Rugchat. (2006). *Ideology and the youth: An Analysis of heavy metal music*. [Master thesis, M.A. in Mass Communication, Thammasat University, Thailand]. TU Digital Collections. http://digital.library.tu.ac.th/tu_dc/frontend/Info/item/dc:111388, pp. abstract, 21-60.

³⁶ Chalongchai Chomthong. (2014). *Political reflections through Thai metal music: A case study of Dezember music group*. [Master thesis, M.M. in Music Research and Development, Silpakorn University, Thailand]. SU Thesis Online http://www.thapra.lib.su.ac.th/thesis/showthesis_th.asp?id=0000011218, p. 158.

Chonlawan Wong-in (2005)³⁷ brings the concepts of identity to study the identities of heavy metal fans. She found that heavy metal music fans are male, with a 3:1 ratio, most of them aged between 16-25; with a moderate financial status, they sometimes can buy an expensive concert ticket, but a cheap concert ticket for students is still necessary. A fan, having more than one group, may be divided into a band or area group, “A concert resulted in the integration of music fans”—doing various activities together—in the conclusion of heavy metal studies, the researchers were between 24-28 years old and were fans, listeners, or heavy metal musicians as well.

Thai popular music has developed through various periods, combining the influence of many music genres with popularity, one of them is “Phleng Phuea Chiwit;” which means “Songs for life,” expands from “Lukthung” in which the content describes the lives of people, especially lower-class, including describes the difficulties in living and being exploited. In the beginning, there was a band called “Caravan,” which was influenced by Bob Dylan, Simon & Garfunkel, and Neil Young. Later, a band named “Carabao” blended Acoustic/Folk with other forms of Thai music, Western rock and country music, and various kinds of world music like Latin American music and reggae; Carabao members were prominent, musically and politically. (Ellingham and Broughton, 2000).³⁸ “Caravan” communicates with meaning; “*Carabao*” communicates with feelings (Aeusrivongse, 2014);³⁹ this sentence suggests that the Carabao focuses on music, based on rock music; there are studies of the lyrics of Carabao, but still did not find any studies in the music part.

Ratana Bangnimnoi (2002) points out that the lyrics concept of Carabao songs focused on the ugly reality of Thai society, recording important events in their songs, requesting the government to solve poverty, education, and unemployment, including the resisting state power, and against the construction of dams to restore forest areas.⁴⁰ Consist of human feelings in all aspects, using reduplication,

³⁷ Chonlawan Wong-in. (2005). *A cultural life of heavy metal's fan in Thailand*. [Master thesis, M.A. in Mass Communication, Chulalongkorn University, Thailand]. CUIR. <http://cuir.car.chula.ac.th/handle/123456789/4253>, pp. 189-192.

³⁸ Mark Ellingham and Simon Broughton. (Eds.). (2000). *World music volume 2: Latin & North America, Caribbean, India, Asia and Pacific* (2nd rev. ed.). Rough Guide, p. 244.

³⁹ Nidhi Aeusrivongse. (2014). *Khon, Carabao, namnao and sewage and Thai movies: On music, language, and various entertainments* (2nd ed., Original work published 1995, pp. 56-66). Matichon Publishing, p. 65.

⁴⁰ Ratana Bangnimnoi. (2002). *The analytical study of Carabao's songs for life*. [Master thesis, M.A. in This Studies, Ramkhamhaeng University, Thailand]. ThaiLis. <http://newtdc.thailis.or.th/docview.aspx?tdcid=59997>, pp. 385-388.

synonymous, slang, vulgarism, dialects, and borrowing words that reflect the way of lifestyles in Thai society in 3 areas; namely culture, traditions, and beliefs (Prueksacheeva, 2007).⁴¹ This also reflects the Thai political ideology, which focuses on resisting and expelling foreign cultures and against industrial-technological progress (Rojanaburanont, 2009).⁴² In addition, Wuttikorn Sangrungruang has studied the Principles of Buddhism in the songs of Carabao and concludes that the Carabao song has been regarded as a musical art that helps stimulate feelings of morality and ethics to occur. To find the actual value of life and inspire humanity to pursue ethical values, correct practice in the duty of professional practice in promoting appropriate views, create values and behavior in the workplace, to be honest; and honesty to benefit society sustainably. “Buddhism is a religion of wisdom and reason,” Carabao put forward the essential moral ideas to be presented in the type of songs (Sangrungruang, 2014).⁴³

There are studies of Buddhism with the most famous rock band in Thailand based on the votes from the public, by an analytical study of the Axiology⁴⁴ as manifested in lyrics of the teenage rock band named “*Bodyslam*.” Sarutanon Raisang (2014)⁴⁵ has classified the lyrics of the 52 songs (Classify of lyrics) divided into two characteristics which are the beauty in an aesthetic’s content and the ethical goodness value in music, to analyze all these songs by using the principles in the Pali literature scripture on the “Rasa (Taste)” as the principal analysis of songs. In sum, she found that four groups of the lyrics: (1) The content of true love, which is selfless love and mutual understanding according to the teachings of the Lord Buddha taught the morals that all humans should always adhere to, Buddhism is a

⁴¹ Savitree Prueksacheeva. (2007). *An analytical study of the Thai folk song of Carabao band*. [M.A. in Thai Language, Kasetsart University, Thailand]. ThaiLIS. https://dcms.thailis.or.th/dcms/dccheck.php?Int_code=91&RecId=17030&obj_id=223933, pp. 122-125.

⁴² Apakorn Rojanaburanont. (2009). *Political communication through social activist music: A case study of the Caravan and Carabao bands*. [Master thesis, M.P.S. in Politics and Government, Sukhothai Thammathirat Open University, Thailand] ThaiLIS. <http://newtdc.thailis.or.th/docview.aspx?tdcid=322531>, p. 151.

⁴³ Wuttikorn Sangrungruang. (2007). *A critical study of the ethical principles in Carabao’s lyrics*. [Master thesis, M.A. in Ethical Studies, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/4536034.pdf>, p. 90.

⁴⁴ Axiology is the philosophical study of value, divided into *Aesthetics theory* and *Ethics theory*.

⁴⁵ Sarutanon Raisang. (2014). An analytical study of the axiology as manifested in lyrics of the Bodyslam artists. In *Journal of Graduate MCU Khonkean campus*, Mahachulalongkornrajavidyalaya University Khon Kaen Campus. 1(1), 34-44. MCU e-Journals System. <http://www.ojs.mcu.ac.th/index.php/jmcukk/article/view/2120>, pp. 41-43. This article from the master thesis: Sarutanon Raisang. (2012). *An analytical study of the axiology as manifested in lyrics of the Bodyslam Artists*. [Master thesis, M.A. in Philosophy, Mahachulalongkornrajavidyalaya University, Thailand]. <http://202.28.109.103/ethesis/mcu-4-55203.pdf>

religion of faith, goodness, and faith-based on the Four Noble Truths, (2) The content of love is heartbroken, sad, depressed. It is a love that sacrifices the lover to find a new love and better from what it used to be, (3) The content about “dreams” in a way that is ethical and moral which artists can clearly communicate, and (4) The content about the real world in today’s society according to Buddhism’s Middle Way⁴⁶ (Madhyamāpratipada). Finally, she points out that the summary of the papers:

Existentialism lines up in Bodyslam lyric songs, especially in the context of the theme of songs that are outstanding about the world, nature of life, and human relations. The “New Phenomena” philosophy of existentialism was created through a “Music Language” that built the identity of Bodyslam. Therefore, they are popular across the country.⁴⁷

From a reference to the Pali literature scripture above, I would like to mention Rasa; A “Rasa” from Sanskrit means taste/ flavor and is a concept in Indian arts about the aesthetic flavor of any visual, literary, or musical work (Indian arts including dance, music, theater, painting, sculpture, and literature) that evokes an emotion or feeling in the reader or audience. Rasa is the emotional reaction that occurs in the mind of the receiver when the feelings are conveyed,⁴⁸ originating from the “Nāṭya Śāstra (the text on the performing arts)” by Bharata Muni in the 1st Century A.D., consisting of nine Rasa with the mood as follows:

- | | |
|------------------------|---------------------------|
| (1) Śṛṅgāraḥ (Rati) | : Romance, love |
| (2) Hāsyam (Hasya) | : Laughter, mirth, comedy |
| (3) Raudram (Soka) | : Fury |
| (4) Kāruṇyam (Krodha) | : Compassion, mercy |
| (5) Bībhatsam (Utsaha) | : Disgust, aversion |
| (6) Bhayānakam (Bhaya) | : Horror, terror |
| (7) Veeram (Jugupsa) | : Heroism |
| (8) Adbhutam (Vismaya) | : Wonder, amazement |
| (9) Śāntam (Sama) | : Peace or tranquility |

⁴⁶ In Mahayana Buddhism, the *Middle Way* or Middle Path refers to the insight into “śūnyatā,” which means “Emptiness” that transcends the extremes of existence and non-existence.

⁴⁷ Sarutanon Raisang. (2018). “*The phenomenal existentialism in lyrics of the Bodyslam artists*”. In *Journal of Buddhamagga*, Research center for Dhammsuksa Phrapariyattidhamma of Watawutwikasitaram school. 3(2), 47-55. Thai Journal Online. <https://so01.tci-thaijo.org/index.php/bdm/article/view/187208>, p. 47.

⁴⁸ Kusuma Raksamanee. (1991). *Analytical study of Thai literature according to theory of Sanskrit literature*. Social Sciences and Humanities Textbooks Foundation. <http://openbase.in.th/files/tbj010.pdf>, pp. 22-24.

In addition to the thesis or research, there is knowledge of rock music from the experts and scholars such as Viriya Sawangchot (2012),⁴⁹ a Thai scholar of popular music and youth cultures, and the co-founder of the Inter-Asia Popular Music Studies Group (IAPMS) mentions that the “Thai Alternative rock” trend was popular in the late 80s occurred under the popular music and cultural industry, there is the “Creative Independence” in the term of production, by receiving the “D.I.Y.: do it yourself” trend from the western, especially punk and alternative from the United Kingdom, but distribution and advertising still have to be done through an intermediary company, which is a “value chain” system of popular music and the culture industry. The control of the capital group, in this case, is not different from the cultural industrial system, as Max Horkheimer and Theodor Adorno have said. “Thai Post-Rock” is a form of identity separate from the Thai popular music industry. Importantly, this type of music was not created by creating new markets in Thailand through the media and multinational music industry like in the Alternative era. Part of it may have been due to the declining trend of alternative rock, including the global trend that the Western and Japanese post-rock groups do not have contracts with music industry corporations and transnational companies. With these elements, we can say that a group of musicians in the post-rock trend are fully independent of their creative initiatives. Finally, Thai post-rock and Thai alternative rock trends have helped create the value chain of creative industries in Bangkok since mid-2000 while fighting the global entertainment media, Music industry media, and both major and independent labels in Thailand. Out of the research results, found that the researchers used the Theoretical framework of the media and cultural studies together with the sociology of culture.

Previously, he mentioned the Japanese rock band named “X-Japan,”⁵⁰ the first rock band influenced by Japan. Ten years ago, the Thai audience received Japanese rock from the United States’ major label, “Loudness.” Usually, Thai teenagers are influenced by teenagers from the West, including dressing according to that culture, but influenced of X-Japan, has created their own “Subculture” through goods and items that are collectibles of sentimental value without dressing according to the owner of the influence, because of they wear of fantasy dress. An author concludes that the influence of foreign teenagers on daily life is a matter of

⁴⁹ Viriya Sawangchot. (2012). *Youth culture and Bangkok creative industries: A study on indie rock to post-rock movement*, research report. Ministry of Culture (Thailand). <http://research.culture.go.th/medias/bk134.pdf>, pp. 79-89.

⁵⁰ X-Japan is a Japanese Rock-Heavy Metal band from Chiba, formed in 1982. A band member would often wear long female dresses, with long hair and tons of make-up, and act effeminate.

“Politics of Style,” which is a subculture group that is not durable and will disappear according to pop culture trends (Sawangchot, 1997).⁵¹

Besides, Viriya Sawangchot (2019)⁵² wrote an academic book named “Rock Studies,” he indicates that “it is not easy to describe our rock from the phenomenon of the Western,” because there are found three limitations: (1) “Western musical time” indicates the “past” more than “context,” (2) The academic World of Rock is not so much, compared to critics and columnists’ paper, and (3) Most popular music studies are written by “professional fans” as a “listener” who focuses on “consumption” rather than “production.” The author studied the documents and textbooks on rock music from experts such as Greil Marcus, Richard Meltzer, Simon Frith, and Gary Burns, including fieldwork with four countries: The People’s Republic of China, the Republic of China (Taiwan,) Myanmar, and Cambodia. By interviewing musicians to explore its social and cultural dimensions. Lastly, the author thought, “Rock studies do not have to be a subject of study; it is necessary to study many sciences. The academics of rock music should be receptive, out of popular music; most of them are academics in sociology and culture studies. Require studies in musicology, ethnomusicology, sound studies, and performance”.⁵³

According to Viriya Sawangchot, there are writings from “production /entrepreneur” that are interesting views. Wichian Rerkpaisan (2014),⁵⁴ the first Thai music video director and founder of a Rock record label called “genie records”⁵⁵ since 1998; there are artists such as Big Ass (band), Bodyslam (band), Retrospect (band), Pang Nakin, and Palmy, etc. He wrote a book about “Thai Rockonomics,” pointing out that the way to apply as an artist of his company; genie Record is likening a big “Rock University,” which is a fashionable rock university. To attend the class must be ready, and at least have to finish high school (did not accept kindergarten). That means you must have been through the performance stage, have both abilities and experience and be ready to move forward at a higher

⁵¹ Viriya Sawangchot. (1997). Thai teenagers and the “identity” of the X-Japan band. In *Japanese Studies Journal*, Thammasat University. 14(2), 51-59. Thai Journal Online. <https://so02.tci-thaijo.org/index.php/japanese/issue/view/5008>, pp. 56-59.

⁵² Viriya Sawangchot. (2019). *Rock studies: Aesthetics–Politics–Areas*. Commonbooks, pp. 13-14.

⁵³ Ibid., pp. 33-34.

⁵⁴ Wichian Rerkpaisan. (2014). *Rockonomics*, in Thai. Stock2morrow, pp. 225-235.

⁵⁵ “genie records” use all lowercase letters, reflecting humility. Developed from the complete sentence: Generation Who Independently Engage in Society, Ibid., pp. 54-61.

level. The artist's success is a compilation of the strengths of a record label. "genie is CHANCE," and the person who gets the opportunity must be a fighter.

1.5 THEORETICAL FRAMEWORK

In the study of Thai Rock, the author focuses on music studies, containing a concept of "MUSICOLOGY" by an expert scholar's conception, including the idea of popular music and *rock*.

1.5.1 Musicology

Musicology is the "scientific study of music" (1990).⁵⁶ Alastair Williams points out that musicology divides the study of music into two main areas; (1) *historical musicology* and (2) *systematic musicology*, influenced by the social sciences and literary philology, with a view to categorizing and summarizing all existing knowledge about music. Which later studied acoustics, psychology, sociology, aesthetics, and comparative musicology,⁵⁷ referred to Guido Adler's⁵⁸ "Umfang, Methode und Ziel der Musikwissenschaft" (Musicology's Scope, Method and Aim) in 1885. Alastair Williams indicates that the three musicologist scholars include:

- a) Joseph Kerman (1924-2014), an American critic and musicologist, is formative in the development of musicology in North America. He distinguished the historical study of Western art music, theory and analysis, and ethnomusicology (also clarified the difference between musicology and ethnomusicology). Kerman's model for criticism is literary in origin, but it turns to theory and analysis for specific guidance.⁵⁹ Kerman (1985)⁶⁰ states that "Musicology" is a recent coinage; the Oxford English Dictionary dates it to 1919, but before that, the Musical Quarterly published *On Behalf of Musicology* in 1915.

⁵⁶ Richard Middleton. (1990), p. 103.

⁵⁷ Alastair Williams. (2001). *Constructing musicology*. Surrey, UK: Ashgate, p. 1.

⁵⁸ **Guido Adler**, Ph.D. (1855-1941) was a Bohemian-Austrian musicologist, and musicology's professor of University of Vienna, his article of systematic musicology has some part named "Vergleichende Musikwissenschaft (Comparative Musicology)" which later became "Ethnomusicology". He was the first scholars in music to recognize the relevance of sociocultural factors to music (Musiksoziologie).

⁵⁹ Alastair Williams. (2001), pp. 2-7.

⁶⁰ Joseph Kerman. (1985). *Contemplating music: Challenges to musicology*. Harvard University Press, pp. 11 and 16.

Besides, he argues that musicology focuses on history, anthropology, and the analysis of the structure.

- b) Theodor Adorno (1903-1969), a German philosopher, sociologist, psychologist, and composer known for his critical theory of society, was a leading member of the Frankfurt School of Critical Theory (Frankfurt Institute of Social Research). He is widely regarded as one of the 20th century's foremost thinkers on aesthetics and philosophy. His idea of "*aesthetic of music*" would be helpful to consider what the Frankfurt School means by the term "ideology critique," and the Marxist model of ideology critique is most evident in his work on popular music, functioning to unmark social constructions that are presented as natural disinterested beliefs or procedures. Therefore, his ideology critique in music aesthetics was an intricate network of sociological, philosophical, and critical traditions, often unacknowledged and seldom explained.⁶¹
- c) Carl Dahlhaus (1928-1989), a West Berlin musicologist, was one of the major contributors to the development of musicology as a scholarly discipline during the post-war era. An interest matches his theoretical approach to music history in music aesthetics closer to ideology critique.⁶²

The constructions of musicology of Alastair Williams consisting of (1) Theory and Analysis are interdependent terms for understanding tonal and post-tonal. It is important to examine structuralism and post-structuralism. (2) *Texts*, music as a metaphor for structural coherence and embodiment of the idea in music theory and aesthetics. (3) *Semantics* have influenced on the literary field of narratology for musical meaning; we can understand music as a narrative by analogies between musical processes and a sequence of events.⁶³

Comparative musicology is the study of music concerning different peoples and cultures. Later, it was supplanted by "ethnomusicology," reflecting the new belief that cultural practices can be understood only by the specific society that gave

⁶¹ Ibid., pp. 7-14.

⁶² Ibid., pp. 15-16.

⁶³ Ibid., pp. 21-47.

them (Cook, 2004).⁶⁴ As Savage and Brown (2013)⁶⁵ mentioned, comparative musicology is the academic discipline devoted to the comparative study of music in all its forms across all cultures, including phenomena related to language, dancing, and animal communication. He outlined five key areas under the re-establishment of comparative musicology: (1) classification, (2) cultural evolution, (3) human history, (4) universality, and (5) biological evolution.

Philip Bohlman (1991)⁶⁶ presents the four components' framework of the historical field for the cultural critique and representation in ethnomusicology as comparative musicology, including:

1. *Scientific observation*: for example, Pere Lafitau compared instruments related by structure (hand-held percussion instruments) and presumably by ritual function.
2. *Experimentation*: Ethnomusicologists have consistently turned recording technology to the task of identifying the most reliable techniques of experimentation.
3. *Fieldwork*: seems particularly concerned with the abrogation of geographical and cultural distance, hence its distinguishing characteristic of representing the music of the Other with a verifiable level of scientific observations and in the contexts of the society where it is found.
4. *Seeing ourselves in the other and the other in ourselves*: praxis embodies the appeal and practice of drawing the music of the Other closer to one's own culture to dispel its foreignness.

Allan Moore (2009)⁶⁷ mentioned that “*Popular Musicology*,” growing out of musicology to address the needed for an investigative methodology, the center of the study is the status of the “musical text” and the activity of “music analysis.” There are three approaches to studies: the analytical/interpretive, the anthropological, and the historical; most importantly, we need to begin with some conceptualization of how the music sounds.

⁶⁴ Nicholas Cook. (2004). Computational and Comparative Musicology. In Clarke, E. and Cook, N. (Eds.), *Empirical musicology: Aims, methods, prospects* (pp. 103-126). Oxford University Press. DOI: 10.1093/acprof:oso/9780195167498.001.0001, p. 103.

⁶⁵ Patrick E. Savage and Steven Brown Savage. (2013). Toward a new comparative musicology. *Analytical Approaches to World Music*, 2(2), 148-197. <https://doi.org/10.31234/osf.io/q3egp>, pp. 148-151.

⁶⁶ Philip V. Bohlman. (1991). Representation and Cultural Critique in the History of Ethnomusicology. In Nettl, B. and Bohlman, P.V. (Eds.), *Comparative Musicology and Anthropology of Music* (131-152). Chicago: The University of Chicago Press, pp. 138-144.

⁶⁷ Allan F. Moore. (2009). Introduction. In Moore, A.F. (Ed.), *Analyzing popular music* (pp. 1-15). Cambridge University Press. <https://doi.org/10.1017/CBO9780511482014>, pp. 1-6.

Tim Wall (2003)⁶⁸ indicated that “popular music” is particularly suited to studying history, different musical styles had a cleared development path, and their influence can be identified through the twentieth century. A grasp of music history explained why music is what it is today; historical analysis of popular music will consider the process of development and transformation; the historian of popular music culture thus highlights the artist’s new sounds and styles and historical stories. History creates a narrative of the past by emphasizing the importance of certain events above others; in the history of popular music, these narratives are often created by musical artists, music genres, and the social world in which they operate.

Also, Roy Shuker’s idea of technology and *popular music* suggested that the history of music played a part in the transition from oral performance to notation. The music is recorded, stored, and published using various media in sound transmission (2001).⁶⁹ Consistent with Paul Clarke’s (1993)⁷⁰ *musicology of rock*, the concept that “rock music came along with the technological advances in audio recording and reproduction. It had revolutionized the popular dance music of the 1920s through the medium of the turntable (gramophone) and wireless systems.” For this purpose, the musicology of rock is a study of the development of musicology specifically for rock music.

1.5.2 Definitions

Determining the meaning of rock music will define the scope of my work; Carr and Moore (2020)⁷¹ addressed the meaning of rock music by noting the peculiarities of its used more than definitions that “probably the best approach to answering the question “*What is rock?*” is to accept that the term operates discursively rather than definitionally.”

Rock music is a genre of popular music in the early 1950s (whether they be classified as rock ’n’ roll, country rock, folk-rock, hard rock, jazz-rock, punk rock, etc. Originating in the United States, it is particularly related to young people, and

⁶⁸ Tim Wall. (2013). *Studying popular music culture*. Oxford University Press, p. 7.

⁶⁹ Roy Shuker. (2001). *Understanding popular music* (2nd ed). Routledge, p. 51.

⁷⁰ Paul Clarke. (1983). ‘A Magic science’: Rock music as a recording art. *Popular Music*, 1(3), 195-213. Cambridge University Press. <https://www.jstor.org/stable/853100>, p. 196.

⁷¹ Paul Carr & Allan Moore. (2020). Introduction: Rock music’s emergence, censorship, and perceived death. In Moore, Allan & Carr, Paul (Eds.), *The Bloomsbury handbook of rock music research* (pp. 1-23). Bloomsbury Academic, p. 7.

the songs often refer to social themes. (Kennedy & Kennedy, 2013;⁷² Stacey & Henderson, 1999;⁷³ Stephenson, 2002).⁷⁴ Rock music is based on “black musical roots,” through “blues” until “rock and roll”; it also had significant roots in white folk and country music (Friedlander, 2006).⁷⁵

Rock musicians make a living by selling their services and their ability to make music as a product (Wicke, 1987/1990;⁷⁶ Frith, 1978).⁷⁷ The critical elements of being a rock musician and a rock singer, including rock musicians, used electronic instruments that used electricity, especially electric guitars and electric basses, are essential. Usually, electric instruments have to be played with amplifiers set for high distortion, including the used of various effects—in both recording and live performances. As for the singers use a combination of techniques such as portamento, falsetto, and speech (Ammer, 2004).⁷⁸

Rock music has expanded into many subgenres, as Frith (1981)⁷⁹ notes that “to add ‘Rock’ to a musical description is to draw attention not just to a sound and a beat but also to an intention and an effect.” Meanwhile, Myers and Osborn (2020)⁸⁰ mention that rock’s various subgenres can organize artists into categories for understanding in the first place. The scholars (Robert, 2019;⁸¹ Christine, 2004;⁸² Kajanová, 2010/2014;⁸³ Holt, 2007)⁸⁴ divided rock music into the following principal subgenre categories include:

⁷² Michael Kennedy & Joyce Bourne Kennedy. (2013). Rock. *The concise oxford dictionary of music* (5th ed.). Oxford University Press. <https://www.oxfordreference.com/view/10.1093/acref/9780199203833.001.0001/acref-9780199203833-e-7658?rskey=B17vyM&result=7721>

⁷³ Lee Stacey & Lol Henderson. (1999). *Encyclopedia of music in the 20th century*. Routledge, pp. 473-474.

⁷⁴ Ken Stephenson. (2002). *What to listen for in rock: A stylistic analysis*. Yale University Press, p. xiv.

⁷⁵ Paul Friedlander. (2006). *Rock and roll: A social history* (2nd ed.). Routledge, pp. 16-23.

⁷⁶ Peter Wicke. (1990). *Rock music: Culture, aesthetics and sociology* (Fogg, Rachel Trans.). Cambridge University Press. (Original work published 1987), p. 94.

⁷⁷ Simon Frith. (1978). *The sociology of rock*. Constable, p. 106.

⁷⁸ Christine Ammer. (2004). Rock. *The facts on file dictionary of music* (4th ed.). Facts on File, p. 352.

⁷⁹ Simon Frith. (1981). *Sound effects: Youth, leisure, and the politics of rock*. Pantheon Books, p. 11.

⁸⁰ Taylor Myers & Brad Osborn. (2020). The definition of “rock” and stylistic overlaps. In Moore, Allan & Carr, Paul (Eds.), *The Bloomsbury handbook of rock music research* (pp. 47-57). Bloomsbury Academic, p. 56.

⁸¹ Elvine Robert. (2019). *Music genre demystified: An easy guide to understanding genre types*. J.ET-music, pp. 27-33.

⁸² Christine Ammer. (2004). Rock. *The facts on file dictionary of music* (4th ed.). Facts on File, pp. 352-353.

⁸³ Yvetta Kajanová. (2014). *On the history of rock music* (Lea & Geoffrey Duffell Trans.). PL Academic Research. (Original work published 2010), pp. 29-125.

⁸⁴ Fabian Holt. (2007). *Genre in popular music*. University of Chicago Press, pp. 15-16.

- folk-rock/country rock
- psychedelic rock (acid rock and glam rock)
- soft rock
- hard rock
- heavy metal (speed metal, thrash metal, death metal, black metal, doom metal, and grindcore)
- blues rock
- punk rock (new wave and hardcore)
- art rock (progressive rock, experimental rock, and electronic rock)
- jazz rock (fusion rock) and
- alternative rock

1.5.3 Rock music analysis

Musical analysis is crucial in understanding the songs; as White (1994)⁸⁵ concludes that the two primary purposes of every methodology for musical analysis were (1) to perceive the underlying musical structure of a song, understand its thrust and shape, and realize how the composer has endowed a moment with an aesthetic meaning, and (2) to understand musical style as a phenomenon. Music analysis has been studied for a long time. Nicholas Cook (1992)⁸⁶ observes that “from the ancient world to the Renaissance, as also in classic India and China, *music was studied intellectually*, but the music was not being studied for its own sake.” But as time has changed, there has been a broader dimension in music education; technology has evolved to assist in music studies. The prevailing recording media and computer technology expand the scope of music analysis. “Computer, recordings, books, and scores are a mutually enhancing quartet” (Tenzer, 2006).⁸⁷

Richard Middleton (1993)⁸⁸ concludes with a theory of gesture for popular music analysis, “...*the rhythms governing phraseology, chord and textural change, patterns of accent and intensity, of vocal ‘breathing,’ vibrato and sustain. Not to mention the micro-rhythms responsible for the inner life of sounds themselves and the quasi-‘spatial’ rhythms organizing the hierarchies of relative pitch strength and tonal tension, both in melodic contour and in harmonic sequences*”.

⁸⁵ John D. White. (1994). *Comprehensive musical analysis*. Scarecrow Press, p. 1.

⁸⁶ Nicholas Cook. (1992). *A Guide to musical analysis*. J.M. Dent & Sons, p. 7.

⁸⁷ Michael Tenzer. (2006). Introduction: Analysis, categorization, and theory of musics of the world. In Tenzer, M. (Ed.), *Analytical studies in world music* (pp. 3-38). Oxford University Press. DOI:10.1093/acprof:oso/9780195177893.001.0001, p. 4.

⁸⁸ Richard Middleton. (1993). Popular music analysis and musicology: Bridging the gap. *Popular Music*, 12(2), 177-190. Cambridge University Press. <http://www.jstor.org/stable/931297>, pp. 178-179.

In studying rock music analysis as a genre of popular music, able to learn the concepts from popular music scholars, as Robert Walser (2009)⁸⁹ establishes ten apothegms that have exciting issues; namely, an analysis is inevitably reduced, which is why it is useful; the analysis is a relational activity, and success is relative to goals. The split between musicology and ethnomusicology is no longer helpful because constituent dichotomies are no longer preventable. In addition, David Machin (2010)⁹⁰ states that the first step of pop music analysis is to ask about what happens in the song. In addition, he points out that pop music is the process of commercializing music until it becomes an industry; rock and roll did not emerge from outside the capitalist production system but is a product of the fusing of creativity and commerce.

For the analysis of rock music, Covach and Flory (2018)⁹¹ point out that “What to listen for in rock” is understanding the formal structure to hear new things in the music. An analysis of rock music demonstrates the many dimensions of rock’s musical form. Also, Temperley and Clercq (2013;⁹² 2011)⁹³ proposed a method for creating a corpus of harmonic analyses and melodic transcriptions to understand and interpret a specific rock song that requires knowledge of style norms and practices; corpus research can help us gain a better understanding of these norms. An essential methodological approach is (1) how the corpus is to be selected and (2) how harmonic information is to be extracted from it. The considering form in rock music by John Covach describes the harmonic structure tends to be a primary factor in determining formal units at all levels of structure. The analyst defines the song’s meter, analyzes the chord progressions, and charts the number of measures in a section, considering phrases within that section where applicable (Covach, 2005).⁹⁴

⁸⁹ Robert Walser. (2009). Popular music analysis: Ten apothegms and four instances. In Moore, A.F. (Ed.), *Analyzing popular music* (pp. 16-38). Cambridge University Press. <https://doi.org/10.1017/CBO9780511482014>, pp. 24-25.

⁹⁰ David Machin. (2010). *Analyzing popular music: Image, sound and text*. SAGE Publications, pp. 30 and 78.

⁹¹ John Covach and Andrew Flory. (2018). *What’s that sound?: An introduction to rock and its history (5th ed.)*. W. W. Norton & Company, p. 8.

⁹² David Temperley and Trevor de Clercq. (2013). Statistical analysis of harmony and melody in rock music. *Journal of New Music Research*, 42(3), 187-204. doi:10.1080/09298215.2013.788039, p. 187.

⁹³ Trevor de Clercq and David Temperley. (2011). A corpus analysis of rock harmony. *Popular Music*, 30(1), 47-70. Cambridge University Press. <https://www.jstor.org/stable/23325809>, p. 50.

⁹⁴ John Covach. (2005). Form in rock music: A primer. In Stein, D. (Ed.), *Engaging music: Essays in music analysis* (pp. 65-76). Oxford University Press. <http://dx.doi.org/10.17613/1a12-wg22>, p. 66.

Allan Moore (2001)⁹⁵ has proposed the concept of analytic musicology of rock to define a musical style, including (1) notation, (2) instrumental roles, (3) rhythm organization, (4) the voice, (5) melody, (6) harmonic patterns and formal structures, (7) open-ended repetitive patterns, (8) the open/closed principle, and (9) composing at the instrument. In the same way, Drew Nobile (2020)⁹⁶ suggested an analysis of rock music methodology with (1) formal structure including measures, phrases, sections, and cycles; and (2) harmonic structure is the organization of thematic groups and chord progressions throughout the song.

Most textual analysis of pop music does not look at ethnomusicology but focuses on semiology (the “science of signs”) for inspiration (Middleton, 2001).⁹⁷ In the part of the lyrics; most people think of the “words” when it comes to the “song,” the analysis of the lyrics is essential to reveal the song’s identity; *whose strategy is treating songs either as poetry, literature objects which can be analyzed entirely separately from music or as a speech acts or words to be analyzed in the performance* (Frith, 1998).⁹⁸ Connell and Gibson (2002)⁹⁹ conclude that “*Not all lyrics were even intended to be comprehensible*”.

1.5.4 Music identity

Identity is a matter of shaping from a context of space and time (culture and history) and the matter of knowing who we are? Who are the others? And how do others perceive our identities? Stuart Hall (1996)¹⁰⁰ concludes that identity does not exist naturally, formed within a culture at a particular time, where culture is a “social construct.” It is not something that stands still, but a cycle called the “circuit of culture.” Identities had processes that are produced, consumed, and regulated within those cultures, and “creating meanings” through the “symbolic systems of representation” related to the various locations of identities that can be used to create an identity. Identity can be described in two levels: personal identity and

⁹⁵ Allan F. Moore (2001) *Rock, the primary text: Developing a musicology of rock* (2nd ed.). Routledge, pp. 33-59.

⁹⁶ Drew Nobile. (2020). *Form as harmony in rock music*. Oxford University Press, pp. xvii-xx.

⁹⁷ Richard Middleton. (2001). Pop, rock and interpretation. In Simon Frith, Will Straw & John Street (Eds.), *The Cambridge companion to pop and rock* (pp. 213-225). Cambridge University Press. <https://doi.org/10.1017/CCOL9780521553698>, p. 218

⁹⁸ Simon Frith. (1998). *Performing rites: On the value of popular music*. Harvard University Press, p. 158.

⁹⁹ John Connell & Chris Gibson. (2002). *Sound tracks: Popular music identity and place*. Routledge, p. 71.

¹⁰⁰ Stuart Hall. (1996). Introduction: Who needs ‘Identity’? In Stuart Hall and Paul du Gay (Eds.), *Questions of cultural identity* (1-17). SAGE, pp. 1-17.

social identity, (1) Personal identity is the inner dimension of who we are, both in our emotions-feelings and thoughts; it can change when humans have a different relationship with the outside world, (2) Social identity is the individuality that connects and relates to society and determines the roles, functions, systems, and values attached to that role by “class” as the primary locator.¹⁰¹

For the so-called musical identity, Simon Frith (1996)¹⁰² points out that music identity was defined by social, which arises from the interaction of people within society through music activities, including singing, dancing, dressing, and watching concerts. Music activities subconsciously assimilate the characteristics of social group acceptance, and participation in music activities enables the person to adopt ideas, the system of value and meaning between aesthetic and social values, that affects the judgment of the beauty of music in society as a part of the identity of the person. Frith calls a musical identity creation that takes on both a subjective and collective identity “*experience of music*,” and he emphasizes that (music) identity is “*mobile*.” As Kai Åberg (2015)¹⁰³ mentions in the Romani music studies, “*At present, (music) identities are regarded as continuously changing and adapting phenomena*”.

Furthermore, Hargreaves et al. (2002)¹⁰⁴ note that musical identities were divided into two types: (1) identities in music (IIM) are defined by social categories and cultural musical practices, and the idea of “musical personality” helped to solve many questions, especially the idea “person-situation” in the personality theory, the heart of the IIM concept was the way that humans view themselves concerning culturally defined roles, (2) music in identities (MII) describes situations in the musical aspect of identity that is subordinate to another construct when it comes to identity. MII contributes to developing a person’s perspective of identity, consisting of the three steps of the self-system (self-concept, self-esteem, and self-identity). In addition to the aforementioned classification, the authors point out that the idea of

¹⁰¹ Stuart Hall. (2019). Old and new identities, old and new ethnicities. In David Morley (Ed.), *Essential essays vol.2: Identity and diaspora* (63-82). Duke University Press, p. 67.

¹⁰² Simon Frith. (1996). Music and identity. In Stuart Hall and Paul du Gay (Eds.), *Questions of cultural identity* (108-127). SAGE, pp. 108-110.

¹⁰³ Kai Åberg. (2015). *These songs tell about our life, you see: Music, identity and gender in Finnish Romani music*. Peter Lang GmbH, p. 37.

¹⁰⁴ David J. Hargreaves, Dorothy Miell, and Raymond A.R. Macdonald. (2002). What are musical identities, and Why are they importance? In David J. Hargreaves, Dorothy Miell, and Raymond A.R. Macdonald (Eds.), *Musical identities* (1-20), Oxford University Press, pp. 2, 7-8, 11-15.

“taste cultures” and “taste publics” that the social groups may have different preferences and values, including “musical taste,” was integral to self-concept.

Biddle & Knights (2007)¹⁰⁵ points out that “popular musics can productively open out the national not simply as the space in which nationalist ideology locates itself, but also as a “territory” that has symbolic force beyond its parochial-political needs.” In addition, Simon Frith and Angela McRobbie conclude that “Rock music is masculine because it has masculinity in terms of control and production”.¹⁰⁶

Gracyk (2001)¹⁰⁷ concludes that the recording of rock-historical and an “intertextuality” it has influenced to appreciation; understanding the identity requires a body of historical knowledge that helps understand the music’s relationship. According to Manuel (2010),¹⁰⁸ the creation of identities is based on construction materials from history, geography, biology, the Institutes of productive and reproductive, collective memory, and personal imagination, including power tools and religious revelations.

1.6 METHODOLOGY

The methodology for this studied involves a survey of existing literature (secondary sources) and research on archival materials (primary sources) to answer the central question of my study by the primary data collection from cassette tapes, vinyl, compact disks, books, magazines, also from the media and database on the internet. Additionally, this research is based on interviews with a rock musician to confirm the correctness of the secondary sources and obtain saturated information by the fieldwork in 2020-2021, along with the studied of existing documentation and literature.

¹⁰⁵ Ian Biddle & Vanessa Knights. (2007), Introduction: National popular music: Betwixt and beyond the local and global. In Ian Biddle and Vanessa Knights (Eds.), *Music, national identity and the politics of location: Between the global and the local* (pp. 1-18). Ashgate, p. 14.

¹⁰⁶ Simon Frith and Angela McRobbie. (1990). Rock and sexuality. In Simon Frith and Andrew Goodwin (Eds.), *On record: Rock, pop and the written word* (317-332). Routledge. (Original work published 1978), p. 319.

¹⁰⁷ Theodore Gracyk. (2001). *I wanna be me: Rock music and the politics of identity*. Temple University Press, pp. 56-58 and p. 149.

¹⁰⁸ Castells, Manuel. (2010). *The power of identity* (2nd ed.). Wiley-Blackwell, p.7

This thesis is a qualitative descriptive study; the scope of the study is Thai rock music between 1968 and 1992 by studying solo artists and group artists to create a corpus of Thai rock albums and analyzing musical elements from their historical development. Almost all the information comes from Thai material, which I have to translate into the English language, and I humbly accept the mistakes that have been made.

The primary information started with cassette tapes that the researcher collected and found on the online/onsite second-hand cassette tapes market. The data from the record label company helps narrow down the search. Then, classification methods have been developed to categorize them to identify through a structured approach, which is the first step. The second step of this study was the data analysis process; the results are summarized as the final step.

For the classification process, the researcher brought cassette tapes, including primary data, to listen to and recorded all the data from analog to digital systems for easy management. What is recorded from the preliminary data is the name of the song, along with its interpretation, sub-genre, lyrics type, and duration of the song.

Once the data processing process has been completed, the data will be analyzed using rock music analysis theory, consisting of melody, form and harmony, characteristics, styles, lyrics, and comparative with other rock music. In other words, it is the study of music, people, and place.

Then, using various information obtained from studying all parts specified in the objectives to synthesize the content of all topics and use it to examine, diagnose, interpret, and process answers in accordance with the research objectives, research questions, and conceptual framework. Then, the results are summarized using descriptive methods according to the specific issues. Reference adapted from APA7.

Chapter 2 A

Overview of Thai Popular Music

Before the Thai people knew about rock music; we enjoyed entertainment from Thai traditional music (Thai classical music), Thai folk songs, Thai games, Thai traditional dramatic performances, and Thai folk theatre such as *Li-kay*, *Khon*, Shadow puppets, etc. Later influenced by foreigners in the era when foreigners entered Siam (see *Chapter 1*). Margaret Kartomi (2013)¹⁰⁹ observes that “*In Thailand, which intensified its efforts to modernize its society and culture from 1945, artists developed a variety of classical Thai-Western fusion genres.*”

2.1 THAI POPULAR MUSIC

Thai Popular music (Phleng Thai Sakon) arose from the adaptation and integration of Thai traditional music and Thai folk music with foreign music influences (Prudyabumrung, 1999).¹¹⁰ In addition, Lamnao Eamsa-Ard (2006)¹¹¹ studies the identities of Thai popular music by dividing the types of Thai popular music into four main genres, namely (1) Phleng Luk Krung (2) Phleng Luk Thung (3) Phleng

¹⁰⁹ Margaret Kartomi. (2013). On the history of the musical arts in Southeast Asia. In Bohlman, P. V. (Ed.), *The Cambridge history of world music* (416-440). Cambridge University Press. <https://doi.org/10.1017/CHO9781139029476.024>, p. 433.

¹¹⁰ Pannee Prudyabumrung. (1999). *The reflection of Thai culture and society through popular songs after the second World War-1957*, in Thai. [Master thesis, M.A. in Cultural Studies, Mahidol University, Thailand]. MU e-Theses. <http://mulinet11.li.mahidol.ac.th/e-thesis/scan/3937509.pdf>, p. 14.

¹¹¹ Lamnao Eamsa-Ard. (2006). *Thai popular music: the representation of national identities and ideologies within a culture in transition*. [Doctoral dissertation, Ph.D. in Media Studies, Edith Cowan University, Australia]. ECU Research online. <https://ro.ecu.edu.au/theses/62>, p. 10.

Puea Chiwit, and (4) Phleng String. In the same way, Margaret Kartomi (2013)¹¹² advocated the view that there are “Thai popular music forms, such as phleng Sakon (Western-style songs in English), Phleng Luk Krung (city music), Phleng Luk Thung (country music, a Thai rural-Western crossover), and Phleng Puea Chiwit (songs for life, expressing social protest),” in my view, Phleng Sakon (International music) developed into Phleng Thai Sakon (Thai popular music) there are based on a string combo, which is the current mainstream music, as well as being influenced by various sub-genres such as reggae, hip hop, rap, and k-pop, etc. It is a more significant business in modern times than other popular Thai music types. In this regard, the researcher would like to explain the four types of music as follows:

2.1.1 Phleng Luk Krung

Phleng Luk Krung (เพลงลูกกรุง) which means “child of the city” is typically ballads influenced by Jazz styles it is like Swing and Big Band as well as Latin American Music/dance music infused with Thai melodic and rhythmic sensibilities, some songs used the melodies from China, Japan, and Korea. Generally, more polished and urban style, the lyrics is like to poetry, and the meaning of the lyrics is complex that informs the feelings of society and people in the capital. The tone of the singer, the songwriter, and the musicians all form to created an exquisite, delicate and gentle sound, first established around 1931. This style later developed into schmaltzy romantic music (Ellingham and Broughton [Eds.], 2000).¹¹³ Nowadays, Phleng Luk Krung it has the smallest share in the music market; mainly the listeners are elderly. There are a few new songs; the most will bring old songs to be rearranged.

2.1.2 Phleng Luk Thung

Phleng Luk Thung (เพลงลูกทุ่ง) means “child of the field song” which contrary to “Phleng Luk Krung” is Thai music that was created in Thai society which is a combination of the scent of Thai traditional music and folk music, a spirit in the Thai way of life with popular music that has a Latin music culture as the basis for music rhythm (Dansakul, 1994).¹¹⁴ This could mean that Thai country music has

¹¹² Margaret Kartomi. (2013), p. 434.

¹¹³ Mark Ellingham and Simon Broughton. (Eds.). (2000), p. 243.

¹¹⁴ Nopporn Dansakul. (1994). *An analysis of the literary verses of Thai country songs (Pleng Look Thoong) sung by Phongsri Woranoot in Mea Mai Pleng Thai series, research report*, in thai. Songkhla: Thaksin University. ThaiLIS. <http://newtdc.thailis.or.th/docview.aspx?tdcid =93028>, p. 13.

been the most popular form of music in Thailand (Mitchell, 2009).¹¹⁵ The content of the song reflects the lives of farmers, the melody part is adapted from Thai folk music such as *Li-kay*, *Lam-tad*, *Mo-lam*, and *Lae*, as well as Thai traditional music, including a singing style that uses “coloratura” and is harmonized with Western music instruments, mostly brass and electronic instruments, alongside Thai traditional instruments such as the “Khaen” and “Phin.” The first recording was “Mae Sao Chao Rai” (lady farmer) in 1938, and the term Luk Thung first appeared on May 1, 1964, in a television show on Channel four. Previously, this type of music was called Phleng Talat (market song), also referred to as Phleng Chiwit [life song] (Ratchaburi, 1994).¹¹⁶ Presently, Phleng Luk Thung has spread popularity into the city; the music it has evolved to be modern as pop music but still has the scent of Thai country music.

2.1.3 Phleng Puea Chiwit

Phleng Puea Chiwit (เพลงเพื่อชีวิต) means “song for life” was the song mentions that the difficulties in living that expose the problems of working-class people who are suffering and being taken advantage of by capitalists, inequality between classes. Originating from the events on October 14, 1973, when students and popular protests, the earliest band was formed after the 1973 students massacre. Phleng Puea Chiwit was influenced by Protest Songs in the United States of America (Limsuk, 1999).¹¹⁷ In the beginning, they played Western music which Bob Dylan, Simon & Garfunkel, and Neil Young inspired, and they applied to the Thai lyrics, using only musical instruments acoustic guitar, and harmonica with percussion—some artists use the melodies of Thai traditional music and Thai folk music, also use Thai musical instruments.

¹¹⁵ James Mitchell. (2009). Sorapet Pinyoo and the status of Pleeng Luuk Tung. In *Journal of Southeast Asian Studies*, Cambridge University Press. 40(2), 295-321. <https://www.jstor.org/stable/27751565>, p. 297.

¹¹⁶ Chakad Ratchaburi. (1994). *A history of the Phleng Luk Thung in music industry, 1964 – 1992*. [Master thesis, M.A. in History, Thammasat University, Thailand]. TU Digital Collections. http://digital.library.tu.ac.th/tu_dc/frontend/Info/item/dc:111007, p. 1.

¹¹⁷ Prayoon Limsuk. (1999). *An analysis of Caravan protest songs*. [Master thesis, M.F.A. in Ethnomusicology, Srinakharinwirot University, Thailand]. ThaiLIS. <http://newtdc.thailis.or.th/docview.aspx?tdcid=303480>, pp. 4-6.

2.1.4 Phleng String (Combo)

Phleng String Combo (เพลงสตริง) Thai people called a “string song” because it is easy to pronunciation, is the name to called popular song influenced by a band “The Shadows” who were the backing band for Cliff Richard from 1958 to 1968. In the primeval of this music style, caused by modifying and combining the combo band with the shadows band, the guitars are a musical instrument that has a large role to played (two electric guitars [lead¹¹⁸ and rhythm], electric bass, and drums), and changed sequentially due to the influenced of western music inspiration by Elvis Presley, The Beatles, Cliff Richard and the Shadows, etc. Thai bands have begun to play international music favoring; when the United States set up military bases in Thailand during the Vietnam War, international music was also prevalent as well; this is the beginning of Thai rock music. In 1969 there was a “Thailand String Combos Contest” organized by the Musical Association of Thailand Under the Patronage of His Majesty the King, the winning was “The Impossibles” band [received the awards for three consecutive years] (Eamsa-Ard, 2006),¹¹⁹ in which members play an important role in the music industry in Thailand.

2.2 THE FOUNDATION OF ROCK MUSIC IN THAILAND

“Rock music came here (Thailand) together with the Vietnam War (Nuanjaem, 2018)”¹²⁰ from an interview with rock musicians who have played in American military camps in Udon Thani Province¹²¹ (Thailand). Beforehand, David James (1989)¹²² notes that “Rock and roll and the Vietnam War were born simultaneously.”

¹¹⁸ Currently, using the word “Solo” instead of “Lead.”

¹¹⁹ Lamnao Eamsa-Ard. (2006), p. 103.

¹²⁰ Wichai Nuanjaem [also known as: Lam Morrison]. Interview by author. (Pattaya, Thailand: 2018, March 9).

¹²¹ In the past, using the name of *Udon Thani Province* which in the former documents and old photos, wrote that *Udorn Thani* (refer to the Udon Thani Province official website: <http://www.udonthani.go.th>)

¹²² David James. (1989). The Vietnam War and American music. In *Social Text*, Duke University Press. 23[11(3)], 122-143. <https://www.jstor.org/stable/466424>, p. 123.

2.2.1 Vietnam War

The Vietnam War began on March 8, 1965 (Nguyet, 2009)¹²³ when U.S. Marines arrived until the fall of Saigon on April 30, 1975. Vietnam War was a proxy war in the Cold War era that occurred in Vietnam, Laos, and Cambodia (Nopparat, 2010),¹²⁴ was officially fought between “North Vietnam” supported by China, the Soviet Union, and other communist allies, and the “South Vietnamese state” was supported by the United States, South Korea, the Philippines, Australia, Thailand, Spain, and other anti-communist allies, which ended with all three countries becoming communist in 1975. “The Việt Cộng,” also known as Front national de libération du Sud-Viêt Nam or NLF (the National Liberation Front)¹²⁵ a South Vietnamese common front under the direction of North Vietnam, initiated a guerrilla war in the south. The U.S. government aimed to stop the spread of communism. According to the domino theory, “If one state becomes communist, other states in the region will also be.” The government of North Vietnam and the Viet Cong fought to consolidate Vietnam into a communist; both viewed this dispute as a colonial war, initially fought with France with support from the United States, and then fought against South Vietnam, which is seen as a puppet of the Americans. Finally, the United States withdrew U.S. ground forces as part of a policy called “Vietnamization,”¹²⁶ which aims to end its involvement in the U.S. war while transferring communist combat missions to South Vietnam by themselves; this whole movement is part of the “Counterculture” of the 1960s—if counting all the wars that have occurred in Vietnam, beginning on November 1, 1955, which lasted a total of nineteen years and five months.

As for Thai involvement in the Vietnam War, the Thai government was closely monitored the Vietnam conflict, then in January 1960 allowed the United States Air Force (USAF) in Thailand to use air bases and naval bases for established a USAF base in Thailand, at the height of the war, almost 50,000 U.S. military personnel were stationed. The USAF detachment was assigned to the Central

¹²³ Nguyen Anh Nguyet. (2009). *Vietnam War or American War in Vietnam? A comparison of U.S. and Vietnamese perspectives*. [Master thesis, M.A. in Southeast Asian Studies (Inter-Department), Chulalongkorn University, Thailand]. CUIR. <http://cuir.car.chula.ac.th/handle/123456789/17499>, p. 6.

¹²⁴ Sasitorn Nopparat. (2010). *The Viet Cong tactics in the Vietnam War, 1965-1975*. [Master thesis, M.A. in History, Silpakorn University, Thailand]. ThaiLIS. <http://newtdc.thailis.or.th/docview.aspx?tdcid=309939>, pp. 25-26.

¹²⁵ Ibid., p. 1.

¹²⁶ Nguyen Anh Nguyet. (2009), p. 9.

Intelligence Agency [C.I.A.] (Williams, 2020)¹²⁷ to be an operator in various provinces that importance of battle geography, to be used as a base to attacked North Vietnam as follows (Wolk, 1967)¹²⁸ [see *Figure 2.1*]:

- (1) Don Muang Royal Thai Air Force Base (Bangkok), 1961–1970
 - Major USAF Unit: 631st Combat Support Group, 1962–1970
- (2) Korat (Nakorn Rachasrima) Royal Thai Air Force Base, 1962–1975
 - Major USAF Unit: 388th Tactical Fighter Wing, 1965–1975
 - Major USAF Unit: 553rd Reconnaissance Wing, 1967–1971
- (3) Nakhon Phanom Royal Thai Navy Base, 1962–1976
 - Major USAF Unit: 56th Special Operations Wing, 1967–1975
- (4) Takhli (Nakorn Sawan) Royal Thai Air Force Base, 1961–1971; 1972–1974
 - Major USAF Unit: 355th Tactical Fighter Wing, 1965–1971; Rotational units, 1972–1974
- (5) U-Tapao [Sattahip](Rayong) Royal Thai Navy Airfield, 1965–1976
 - Major USAF Units: 4258th Strategic Wing, 1966–1970; 307th Strategic Wing, 1970–1975
- (6) Ubon Royal Thai Air Force Base, 1965–1974
 - Major USAF Unit: 8th Tactical Fighter Wing, 1965–1974
- (7) Udon Thani Royal Thai Air Force Base, 1964–1976
 - Major USAF Unit: 432nd Tactical Reconnaissance Wing, 1966–1975
- (8) Nam Phong (Khon Kaen) Royal Royal Thai Air Base, 1972–1973
 - Marine Aircraft Group 15, 1st Marine Aircraft Wing

The newspaper U.S. Star & Stripe reported in 1967 that about 45,000 U.S. soldiers were stationed in Thailand, with both the Army and Air Force, while the entire region has around 230,000 U.S. soldiers. In May 1975, the United States government announced removing all U.S. troops (28,000 soldiers and 300 aircraft) from Thailand within 12 months. The USAF bases were closed, and the last USAF personnel left Thailand in June 1976.

¹²⁷ Kenneth H. Williams. (2020). *The USAF in Southeast Asia and the Vietnam War: A narrative chronology, Volume 2: 1960 – 1961*. Air Force History and Museums Program, p. 3.

¹²⁸ Herman S. Wolk. (1967). *USAF logistic plans and policies in Southeast Asia 1966*. USAF Historical Division, Liaison Office. <http://www.zardo.com/namphong/construction/AFD-110322-030.pdf>, pp. 33-36.



Figure 2.1 | Map of Thailand showing the locations of the United States Air Force in Thailand, during the Vietnam War

2.2.2 Music and War

Music and War should not be compatible stories, one thing gives happiness, but another is a tragedy. In the war, music it has helped to create and encourage emotions such as relieving the suffering from pained, and energy to fight, also causing science called “Music Therapy” There are writings that mention music and war, which points out that music and war have been associated for a long time since ancient times:

Music—like a sword that it has long been beaten into a ploughshare—is become an instrument of good husbandry, stirring the mind to fruitfulness and riches... The most civilized nations accepted music as the natural complement of action, which it could stimulate or quench. The Greeks made it a part of their martial games and war-dances. The Pyrrhic dance, which Plato praised as a harmless presentation of the strategy of war, demanded the best that music could furnish. So late as the second-century Athenæus speaks of this martial exercise requiring all “the most beautiful airs.” The Romans practised a similar war-dance, and added to it one of their own, which commemorated the Rape of the Sabine women (Duncan, 1914).¹²⁹

¹²⁹ Edmondstone Duncan. (1914). Music and War. In *The Musical Times*, Musical Times Publications. 55(859), 572-574. <https://www.jstor.org/stable/910891>, p. 572.

Furthermore, Edmondstone Ducan (1914)¹³⁰ concluded that the correlation between music and war in different eras such as The Scalds, soldier-minstrels in the 10th – 11th century went singing into battle, the Troubadours and Minnesingers formed more civilized classes of the minstrel though they joined in wars and crusades—all war has their song, including a summary of music and nationalism such as France, Germany, Austria, and Russia. Moreover, there was a music study that concerns the consequences of the wars, in sum; “the war has already lost the human lives and values, but the music helps rehabilitation the physical health and mental health”¹³¹ Finally, music has a mission for the war, both directly and indirectly, as a signal for war, playing an instrument and/or singing to relax, including the composition of a song to praise a person or battle.

2.2.3 “U.S.O.” in Vietnam War

There is an American nonprofit-charitable corporation that provides live entertainment, such as comedians, actors and musicians, social facilities, and other programs to members of the United States Armed Forces and their families, during the Vietnam War (and other wars), such as the United Service Organizations Inc. (U.S.O.); founded on February 4, 1941, relying heavily on private contributions and funds, goods, and services from various corporate and individual donors. Have organized live performances called “Camp Shows” to increase the morale of servicemen by the actors from Hollywood and celebrities who went as volunteers to entertain on military bases in the U.S. and overseas. The mission of the U.S.O. was “The U.S.O. strengthens America’s military service members by keeping them connected to family, home and country, throughout their service to the nation.”¹³² U.S.O. club opened in Saigon in April 1963 by twenty-three centers in Vietnam and Thailand; from the photographic evidence of the performance at Udon Thani Camp, was found that there was an important person who has performed the Christmas concert for many times (1964 – 1972) was Bob Hope.¹³³

¹³⁰ Ibid., pp. 572-573.

¹³¹ Svanibor Pettan. (2010). Music in War, Music for Peace: Experiences in Applied Ethnomusicology. In O’Connell, J.M. & Castelo-Branco, S.E. (Eds.), *Music and Conflict* (pp. 177-192). University of Illinois Press. <https://www.jstor.org/stable/10.5406/j.ctt1x74rt.18>, p. 191.

¹³² The United Service Organizations Inc. (2019). *The Organization Our Mission*. <http://www.uso.org/about>

¹³³ **Sir Bob Hope** (29 May 1903 – 27 July 2003) a British-American singer, actor, dancer, stand-up comedian, vaudevillian, athlete, and author; with a career that lasted nearly 80 years, making 57 tours with USO between 1941 to 1991, Hope was declared an honorary veteran of the U.S. Armed Forces in 1997 by an act of the United States Congress.

Mike Mealey (1964)¹³⁴ mentions that “the comedian and his troupe arrived from Thailand Thursday and an hour later Hope, a golf club in one hand and a beautiful girl at the other, made it feel like Christmas here,” which means Bob Hope and his 60-member troupe probably have the last performance in Thailand, on Wednesday, December 23, 1964 and went to the show in Saigon on December 24, 1964, and the last show in Tan Son Nhut Airbase near Saigon on December 25, 1964. This first Christmas tour in Vietnam War was called “Bob Hope 1964 U.S.O. Tour, Vietnam, Thailand, Korea, and the Philippines” by performing in Guam, Okinawa, Korea, Thailand, and Vietnam. Participating artists include Jill St. John, Anita Bryant, Janis Paige, Anna Maria Alberghetti, Jerry Colonna, Les Brown and his band (Zad, 1998).¹³⁵

The Christmas show in December 1965¹³⁶ started from Guam, Thailand, the Philippines, Wake Island, and aboard the U.S.S. Ticonderoga’s participating singers include Bob Hope, Jack Jones, Joey Heatherton, Kaye Stevens, Anita Bryant, Jerry Colonna, Les Brown and his band, Carroll Baker (actress,) and Miss World 1965: Lesley Langley from the U.K.¹³⁷



Figure 2.2 | Bob Hope with Lesley Langley at Udon Thani Air Force Base in 1965, this photograph from the Facebook of “Former days of Udon Thani, was taken by Eldon Dale Long (1944 – 1966), who died in the Vietnam War.¹³⁸

¹³⁴ Mike Mealey. (1964, December 26). **Bob Hope brings Christmas cheer to troops in Vietnam.** *Stars and Stripes News*. <https://www.stripes.com/news/bob-hope-brings-christmas-cheer-to-troops-in-vietnam-1.18609>

¹³⁵ Martie Zad. (1998, December 27). **Reel Entertainment: Bob Hope’s Tours Abroad.** *The Washington Post*. <https://www.washingtonpost.com/archive/lifestyle/tv/1998/12/27/reel-entertainment-bob-hopes-tours-abroad/3279df8c-1bc2-4180-a512-ad3e1fc49de8>

¹³⁶ Ibid.

¹³⁷ Former Days of Udon Thani. (2019, September 9). **The picture at the Udorn Air Force Base in 1965 was a picture of Miss World 1965. Lesley Langley and Bob Hope held a show for American soldiers. Stationed here during the Vietnam War,** in Thai [Facebook status update]. <https://www.facebook.com/921316664572773/photos/a.921322814572158/2350460154991743/?type=3&theater>

¹³⁸ Ibid.

The performance of 1966 U.S.O. Christmas tours, performed in Guam, Thailand, Vietnam, Wake Island, the Philippines, and aboard the U.S.S. Franklin Delano Roosevelt and the U.S.S. Bennington by Bob Hope, Phyllis Diller, Vic Damone and Joey Heatherton, and Miss World 1966: Reita Faria of India. Later, in December 1967, Bob Hope U.S.O. Christmas Special again in Southeast Asia and aboard the U.S.S. Ranger and the U.S.S. Coral Sea, with teams including Raquel Welch, Barbara McNair, Elaine Dunn, Suzanne Pleshette, Les Brown and His Band of Renown, Philip B. Crosby (businessman), and Miss World 1967: Madeline Hartog-Bel represented from Peru. The tour ended with a visit to a hospital to talk to wounded soldiers.¹³⁹ The band “Les Brown” was a big band that played Jazz, swing, and traditional pop for dancing from 1938 to 2000. After Les Brown died in 2001, Les Brown Jr. became the leader of the Band of Renown. Les Brown Jr. was a rock musician and producer who worked with Carlos Santana and was a concert promoter for country music artists based in Branson, Missouri.



Figure 2.3 | Bob Hope with Les Brown and his band at Udon Thani Air Force Base in 1967.¹⁴⁰

Bob Hope’s 18th Christmas Special and 5th Vietnam tours were on December 1968 with Ann-Margret, Rosie Grier, Linda Bennett, The Goldiggers (female singing and dancing troupe), Miss World 1968: Penelope Plummer of Australia, and Les Brown and his Band of Renown, stopping in Vietnam, Korea, Midway, Thailand, and aboard the U.S.S. Hancock and U.S.S. New Jersey, the show always

¹³⁹ Vietnam Veterans Memorial Fund. (n.d.). **Bob Hope**. <https://www.vvmf.org/topics/Bob-Hope>

¹⁴⁰ Former Days of Udon Thani. (2020, February 26). *An image of a former Udon town in the era of American base during Christmas 1967, a group of Bob Hope members came to perform at the Udon Air Force Base, to build morale for American soldiers stationed here.* [Photograph]. <https://www.facebook.com/921316664572773/photos/a.2698690260168729/2698690423502046/?type=3&theater>

ended with Silent Night. In 1969 Bob Hope Christmas Special Tours had a special guest; Apollo 11 astronaut: Neil Armstrong, who became the first man a walk on the moon earlier in the year, and front lines to bring laughter and joy by Connie Stevens, Suzanne Charny, The Golddiggers sing, Teresa Graves, Hector and Ted Piero (comedian show), Miss World 1969: Eva Reuber-Staier of Austria, and Les Brown Band. This year took a 15-day, 24,000-mile tour throughout Europe and Southeast Asia (Zad, 1998).¹⁴¹



Figure 2.4 | Bob Hope with Neil Armstrong at Nakhon Phanom Air Force Base (N.K.P.).¹⁴²
This picture was taken on December 27, 1969, by Sven H. Lundquist, who was at N.K.P. from May 1969 to May 10, 1970.

The 7th U.S.O. Christmas tour during the Vietnam War started on December 15, 1970, at West Point, then traveled through England and Germany before heading for Thailand, Guam, Korea, and Vietnam including shows aboard the U.S.S. John F. Kennedy and U.S.S. Sanctuary. On tour with Bob Hope were Ursula Andress, Lola Falama, Gloria Loring, The Golddiggers, Bobbi Martin (musician), Johnny Bench (baseball player), together with Les Brown and his Band of Renown, and Miss World 1970: Jennifer Hosten from Grenada. And Bob Hope's "Entertaining the Troops 1971 World Tour."¹⁴³ Started in Hawaii (Honolulu), Wake Island, Okinawa, Thailand (U-Tapao and Ubon), Vietnam (Camp Eagle, Da Nang, and Long Binh), Spain (Torrejón Air Base and Naval Station Rota), and Cuba

¹⁴¹ Martie Zad. (1998).

¹⁴² Sven H. Lundquist. (2010, December 6). *The Bob Hope Christmas Show at NKP Dec.27, 1969; Bob and Neil Armstrong*. [Photograph]. <https://www.facebook.com/photo.php?fbid=1517673026705&set=a.1516944968504&type=3&theater>

¹⁴³ Hey_Joe. (2020, January 10). *Bob Hope 1971 Vietnam Christmas Special* [Video]. YouTube. https://www.youtube.com/watch?v=fzu1s7Zg_Ok&t=2208s

(Guantanamo Bay Naval Base). Starring Jim Nabors, Jill St. John, Vida Blue, and Miss World U.S.A. 1971: Brucene Smith, together with the same big band. This year have a special guest; Alan Shepard, the first American to travel into space (in 1961). Bob Hope completed his last show to U.S. service members in the Vietnam War during the 9th Christmas appearance in Tan Son Nhut Air Base (Saigon,) Vietnam, on December 24, 1972. The two-week tour takes place on various USAF bases, including Japan (Yokota Air Base,) Korea (Camp Humphreys and Osan Air Base,) Thailand (Udon Thani, U-Tapao, and Nam Phong,) Diego Garcia Island (Indian Ocean,) and aboard the U.S.S. Midway (Singapore,) The Philippines (Subic Bay,) Guam (Andersen Air Force Base,) and Wake Island. With the teams such as Redd Foxx, Lola Falana, Roman Gabriel, Miss World 1972: Belinda Green of Australia and that is indispensable, the Les Brown and the Band of Renown.¹⁴⁴

2.2.4 Rock music in the Vietnam War

David James points out that there are two types of music in the Vietnam War; folk music and rock music, in which these musicians wrote songs about war and participated are active-duty soldiers, which made rock and roll bands grow in South Vietnam. Also, he concluded that “Rock and the War become interchangeable metaphors for each other” (James, 1989).¹⁴⁵ Consequently, the influence of American music in South Vietnam started from this point; there is the Radio broadcast with the latest records from the United States arrived weekly, together with the new troops, and the live concert was performed by the ubiquitous “Filipino Rock Band” (Gibbs, 2008).¹⁴⁶ Some shows or even in Vietnam have been sponsored by the USIS (United States Information Service,) but the Vietnamese are more interested than the Americans (Fish, 1993)¹⁴⁷ Rock’s relations with the Vietnam War contribution to resistance are more than matched, as David James (1990)¹⁴⁸ observed. Aside from military rock bands and Filipino bands, there is a note of The Sydney-based rock band “Xanadu” shares a scary experience while playing rock music in Saigon, Vietnam, in 1971 for seven months before playing in

¹⁴⁴ Hey_Joe. (2020, January 10). *Bob Hope 1972 Vietnam Christmas Special* [Video]. YouTube. <https://www.youtube.com/watch?v=9fRFTAmMNVQ&t=56s>

¹⁴⁵ David James. (1989), p. 126-135.

¹⁴⁶ Jason Gibbs. (2008). How Does Hanoi Rock? The Way to Rock and Roll in Vietnam. *Asian Music*, 39(1), 5-25. <https://www.jstor.org/stable/25501572>, p. 6.

¹⁴⁷ Lydia Fish. (1993). *Songs of Americans in the Vietnam War*. <https://www.lydia.fish/project/americansongs>

¹⁴⁸ David James. (1990). Rock and Roll in Representations of the Invasion of Vietnam. In *Representations* 29[8(1)], 78-98. University of California Press. <https://www.jstor.org/stable/2928419>, p. 81.

Thailand for one year, after that became a famous band in the United Kingdom. As the author indicates that “You (Xanadu) experienced some tough, dangerous and exciting times (Owen, 2012)”.¹⁴⁹

2.2.5 The establishment of rock music in Thailand

2.2.5.1 Rock music at G.I.s Camp in Thailand

As has already been mentioned, there are military camps in many places in Thailand, but Udon Thani is the principal place where rock musicians gather. As Wichai Nuanjaem observed, “Because Udon Thani is the largest bomber station of the Vietnam War, including carrying bombs to dump in Laos, said that altogether more than all the bombs used in WWII in every country” (Nuanjeam, 2018).¹⁵⁰ Therefore, there are many soldiers, and every camp it has a music venue and musical bands service for soldiers, including clubs, bars, and restaurants. Within the camps, the outsiders cannot enter (except when invited by an authority). Still, outside the camps, the general public can join, which has entertainment venues and facilities including many restaurants, nightclubs, go-go bars, massage parlors, hotels, and a rented house; there are also six cinemas and two bowling alleys.

The music listeners groups were divided into three groups in the camp according to age, which listened to different music styles, including young soldiers, middle-aged soldiers, and older soldiers. In which the group of young soldiers focuses on rock music (hard rock). Manoch Puttal (2017a;¹⁵¹ 2017b),¹⁵² a Thai rock scholar, points out that at that time, those young soldiers were crazy about rock bands and rock musicians such as Jimi Hendrix, The Door, Deep Purple, Mountain, Santana, Black Sabbath, The Who, etc. But could not procure those famous rock bands to play, therefore need to hire a local band to played those popular rock songs by bringing the songs that they want to listen to let the local

¹⁴⁹ J.D. Owen. (2012). *Rock ‘n’ Roll in a Danger Zone*. Wrocław: Amazon Fulfillment Poland, pp. 2, 408-426.

¹⁵⁰ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

¹⁵¹ Manoch Puttal Official. (2017a, August 24). *Sunday noon: the music in G.I. period-VIP Band*. [Video]. The original was a part of the TV program “Tok-Phaluek: Crystallization” Episode I: Siam Rock on Modern 9 TV on-air 31 December 2009. <https://www.youtube.com/watch?v=2ze S5J6TueI>

¹⁵² Manoch Puttal Official. (2017b, August 30). *Sunday noon: summary of the music in G.I. period*. [Video]. The original was a part of the TV program “Tok-Phaluek: Crystallization” Episode II: Siam Rock on Modern 9 TV on-air 1 January 2010. <https://www.youtube.com/watch?v=l7ogPRBwHzI>

musicians played, which every day, the plane from the U.S. army had arranged troops and weapons to the camp, as well as the L.P. (Vinyl record) and musical instruments—that led to the arrival of rock music in Thailand.

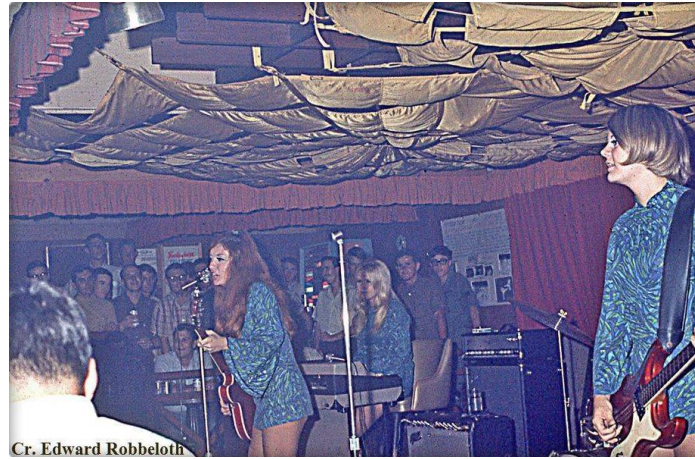


Figure 2.5 | N.C.O. Club (Non-Commissioned Officer Club) Udon Airport in 1968.¹⁵³

2.2.5.2 Rock music outside the G.I.s Camp

According to my earlier point, the camp can only be entered by soldiers who are involved, including the limitations of the military camp; rock music accordingly expands from the camp to the bars in front of the camp and near the camp area, which has many bars and restaurants inclusive traditional dance bars including traditional dance bars (บาร์ร่ำวง: a dance bar that plays Luk Thung, Luk Krung, and string combo, with dancers, who want to dance, have to buy tickets in around and choose dancers by giving tickets). The most famous bands playing at dance bars include “V.I.P. bands” and “The Fox band.”¹⁵⁴ The wage of musicians inside the camp and outside the camp is different; within the camp has more wages and is proud because the audience is all foreigners,¹⁵⁵ which has only a few bands.

Rock music during the camp era was a “copy culture” that must be played like the original as much as possible. If the soldiers brought the songs from the live recording album, and there was coughing or playing the wrong note—then

¹⁵³ Former Days of Udon Thani. (2017, November 4). *Pictures of the atmosphere inside the N.C.O. Club (the Airmen’s Club), Udon Air Base; 1969*. [Photograph]. <https://www.facebook.com/921316664572773/photos/a.921322814572158/1476534489050985/?type=3&theater>

¹⁵⁴ Manoch Puttal Official. (2017b, August 30). [Video].

¹⁵⁵ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

had to act like that.¹⁵⁶ In addition to receiving records from the G.I.s, also received instructions for playing music because many soldiers were talented in music. Some days, those military musicians play together with Thai musicians, sometimes there are three pieces of rock music performances by military musicians, which is very interesting and fun.¹⁵⁷ Furthermore, they can still find rock music from the jukebox available both inside and outside the camp. As I previously mentioned, the “copy culture” for musicians outside the camp established the new phenomenon, that occurred of “copying of the copy.” That is to say, musicians in the camp copied an American rock song to resemble the original as much as possible; also, the outside musicians tried to copy Thai rock musicians who played inside the camp, which created two-level types of bands and bars: (1) high-Level was a band playing in a camp and playing in a large and famous outside bar, in which the camp will have a 3-6 months contract,¹⁵⁸ and (2) lower-Level was a band playing outside the camp and playing at traditional dance bars. The rock bands in the first group including the V.I.P. band, The Fox, Kaleidoscope, Heavy Mountain; as follow:

2.2.5.2.1 The V.I.P. (Very Important Person) band

Established in 1968 by Niwat Kongkaew, was a hard rock and heavy metal band that consisted of five young musicians who gathered in Udon Thani; members include (1) Niwat Kongkaew [bass, vocals, and band leader], (2) Ekamun Potipunthong, (b. September 23, 1950) [drums], (3) Win Kampi (Indian, died in 2008) [lead vocals and percussion], (4) Roning Sahe-Saleh (Malaysian, died in 2018) [piano, keyboards, backing vocals, and electric Organ], and (5) Wichai Nuancham (also known as Lam Morrison)¹⁵⁹ [guitar and vocals]. Initially playing popular music and easy listening, the V.I.P. band changed the band format when rock music became popular. The songs played by famous rock artists include Uriah Heep, Deep Purple, James Gang, Black Sabbath, The Doors, Iron Butterfly, Three Dog Night, Steppenwolf, Mountain, Queen, The Who, Led Zeppelin, Pink Floyd, and The Rolling Stones, partly recommended by American soldiers who miss home.¹⁶⁰ As for the costumes, the band members took notes on

¹⁵⁶ Ibid.

¹⁵⁷ Bangkok Art and Culture Centre. (2012, December 28). *Bangkok music forum #3: Seminar on rock music with the legendary Thai rocker, “Lam Morrison”*. [Video]. https://www.youtube.com/watch?v=0pylw0___Pg&t=306s

¹⁵⁸ Ibid.

¹⁵⁹ Payuhin GuRu. (2019a, October 16). *Lam Morrison: Nirvana on six strings*. The People Journalism Online. https://thepeople.co/Lam-morrison-the-guitarking/?fbclid=IwAR39lrgUJIUbFpi6Fj2HqsBt-cXg0IEAPRQgirz_IDigt5c_dLjgr0vYTFw

¹⁶⁰ Ibid.

the costumes of the Cowboy actors from watching movies in the cinema; they wear leather jackets, jeans, and boots (Nuancham, 2018).¹⁶¹



Figure 2.6 | The V.I.P. band during the soundcheck at the G.I. “Udon Thani” camp in 1971.¹⁶²

In 1974, the V.I.P. band moved to played music in Bangkok and Pattaya because the American military started withdrawing their troops back home. One night while playing music at a “Savoy Bar” in Sukhumvit 55 (Bangkok,) there was a German music agency (Mr. Ludy Backmeister) invited to play music abroad because he likes the V.I.P. band. Finally, the V.I.P. band had a work permit for playing in Germany, Switzerland, Denmark, Sweden, Austria, and the last country was Norway, and then moved back to Thailand in 1984. Music in Europe will be played regularly in bars for 2-4 weeks each and then changed to the next. Including playing open-air shows for the festivals and selling tickets as well. The band's drummer described the experience gained aside from playing music in Europe for ten years “Having the opportunity to watch world-class concerts like Weather Report, Yes, Genesis, Ted Nugent, Billy Cobham, Led Zeppelin, Uriah Heep, Santana, and Frank Zappa, etc. It allows us to increase our skills in practice and develop skills as far as possible; *this is a wonderful experience for me,*” Ekamun Potipunthong mentioned.¹⁶³

¹⁶¹ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

¹⁶² Lam Morrison. (2019, December 26). *The V.I.P. band in 1971, at the G.I. military camp in Udon Thani, an atmosphere of vintage.* [Photograph]. <https://www.facebook.com/156308017769688/photos/pcb.2585236158210183/2585236071543525/?type=3&theater>

¹⁶³ Payuhin GuRu. (2019b, November 28). *Lifelong-soul drummer*, in Thai. The People Journalism Online. <https://thepeople.co/ekamun-potiphonthong-legendary-drummer>



Figure 2.7 | The V.I.P. band in 1974.¹⁶⁴

From L. to R.: Niwat Kongkaew, Wichai Nuancham, Win Kampi, Roning Sahe-Saleh, and Ekamun Potipunthong (siting).

During the period of music playing in Europe, the V.I.P. band returned to holiday in Thailand and showed in Bangkok periodically such as on May 2, 1982, V.I.P. performed on the most popular live music television program in Thailand named “Lok Dontri (means music world)” to promote the cover song that the band recorded for sale that year. The V.I.P. has five albums, four albums are covers of the most famous rock songs, and another album was a soundtrack for the Thai movie in 1973 named “Darby,” in which all of the band members also performed. The first album and the second album were double disks (vinyl,) used the same record number: V.I.P.001, in recording the last three albums, there has been changed the member, in which Wichai Nuancham acted as a lead singer and guitar solo as follows:

Table 2.1 | V.I.P., “Live” (1973): album tracklist.

n ^o	Title	Original	Genre	*
1	Boogie on With V.I.P.			12:10
2	Roll Over Beethoven	Chuck Berry (U.S.), 1956	Rock 'n' Roll	7:45
		The Beatles (U.S., U.K.), 1963	Rock 'n' Roll	
		Mountain (U.S.), 1971	Hard rock	
3 ¹⁶⁵	V.I.P. Jammin' Back at The House			2:15
4	Hard Road (Wring That Neck)	Deep Purple (U.S.), 1971	Hard rock	5:10
5	I'm Going Home	Ten Years After (U.K.), 1968	Blues-rock	11:25

Duration *

¹⁶⁴ Ekamun Potipunthong. (2019, November 18). *A young V.I.P. band is rampaging in Bangkok from Udon into the city, two died out of the five people; the remaining three are still living until now.* [Photograph]. <https://www.facebook.com/photo.php?fbid=1403263053156355&set=pb.100004180212822.-2207520000.&type=3&theater>

¹⁶⁵ The author searched for information from phonograph records (vinyl) and cassette tapes, which have two sides, separating the number of tracks on each side by color separation. The English title of the song is referenced from the album cover, which may have been written incorrectly for language reasons; at that time, Thai people did not have much knowledge of English language.

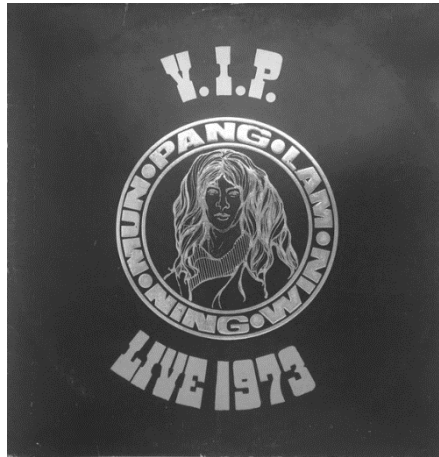


Figure 2.8 | V.I.P., “Live” (1973): vinyl cover.

The 1st album of the V.I.P. named V.I.P. Live 1973 (recorded live at 1973’s Korat Rock Concert) was rock songs including subgenres hard rock, blues rock, and psychedelic rock by the record label “Thai Nakorn Records Store.” In the same year (1973,) they had the 2nd album, the soundtrack of a Thai movie named “Darby,” which were rock songs arranged by Naris Supprapa for Thai Nakorn Records Store’s label. “Darby” was a romantic drama movie, released on October 23, 1973, at the McKenna Cinema, Bangkok; produced and directed by Teng Satifueng on 35mm color film.

Table 2.2 | V.I.P., “Darby [Original Soundtrack]” (1973): album tracklist.

n°	Title	Transliteration	Meaning	
1	รักเรียนอย่าเรียนรัก	<i>Rak Rein Yari Rein Rak</i>	Love to study, do not learn love	2:57
2	หัวใจไม่ยอมเต้น	<i>Hua-jai Mai Yak Ten</i>	The heart does not want to beat	4:00
3	เจ้าชู้	<i>Jao-Chu</i>	buck	4:30
4	ฟ้าไม่เคยขาดดาว	<i>Fa Mai Koei Kad Dao</i>	The sky never lacks stars	4:00
5	หัวใจไม่ยอมเต้น	<i>Hua-jai Mai Yak Ten</i>	The heart does not want to beat	3:35
6	เศร้า	<i>Sao</i>	sadly	4:25
7	ดวงตาคือประตูใจ	<i>Duang-ta Kue Pa-tu</i>	The eyes are the door of the heart	4:11
8	ฆ่าฉันเสียเถิด	<i>Ka Chun Sia-theid</i>	Kill me	4:30
9	ลืมเสียเถิด	<i>Luem Sia Toed</i>	Forget it	4:25

In 1980, the V.I.P. band recorded the 3rd album called “V.I.P. Guitar King.” This album was a various rock, and they worked with the Savvy Song Hits music label by Krai Rujjirutthitikan (b. 1946). There are two versions of the cover as shown in *Figure 2.9*; on the left was the first version, the picture showing the photo of Lam Morrison, and on the right was the second version showing the

member of the band (my cassette tape of the first version has the number “014279” on the back cover). Both covers are the same price and have the same tracklist.

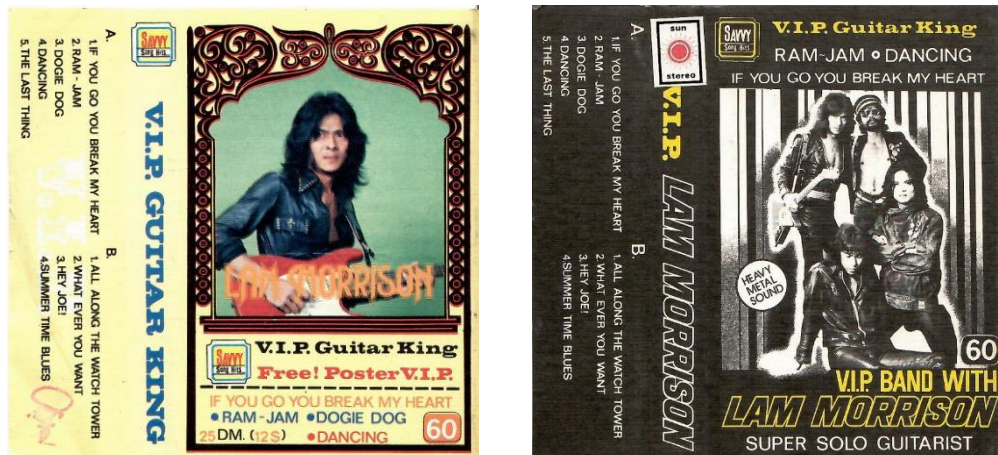


Figure 2.9 | V.I.P., “V.I.P. Guitar King” (1980): cassette tape covers.



On the left was the first version, the right was the second version that showed the member of the V.I.P. band including (1) Wichai Nuamcham [Lam Morrison, guitar], (2) Chuchat Nuduang [drums], (3) Ekamun Potipunthong [drums], and (4) Niwat Kongkaew [bass].

Table 2.3 | V.I.P., “Guitar King” (1980): album tracklist.

n°	Title	Original	Genre	
1	If You Go You Break My Heart	Plastique (Germany), 1979	Pop rock	5:18
2	Ram – Jam (<i>Black Betty</i>)	Ram Jam (U.S.), 1977	Rock	2:54
3	Dogie Dog (<i>Dog eat dog</i>)	Ted Nugent (U.S.), 1976	Hard rock	4:15
4	Dancing			4:26
5	The Last Thing			3:14
6	All Along the Watch Tower (<i>All Along the Watchtower</i>)	Bob Dylan (U.S.), 1968 Jimi Hendrix (U.S.), 1968	Hard rock	4:39
7	What Ever You Want (<i>Whatever you want</i>)	Status Quo (U.K.), 1979	Boogie rock, hard rock	3:33
8	Hey Joe!	Jimi Hendrix (U.S.), 1966	Hard rock	6:40
9	Summer Time Blues	Eddie Cochran (U.S.), 1985 The Hep Stars (Swedish), 1965 The Who (U.K.), 1970	Rock and roll Rock and roll, garage rock Hard rock	3:60

Table 2.3 points out that most of the songs are hard rock, and some of the song titles are incorrect (maybe because of English language reasons). Later, in 1982, the band released the 4th album with the cover version of the various rock songs hit called “V.I.P. Vol. 2” with the same music company in the rock genre with subgenres including hard rock, blues rock, psychedelic rock, prog rock.

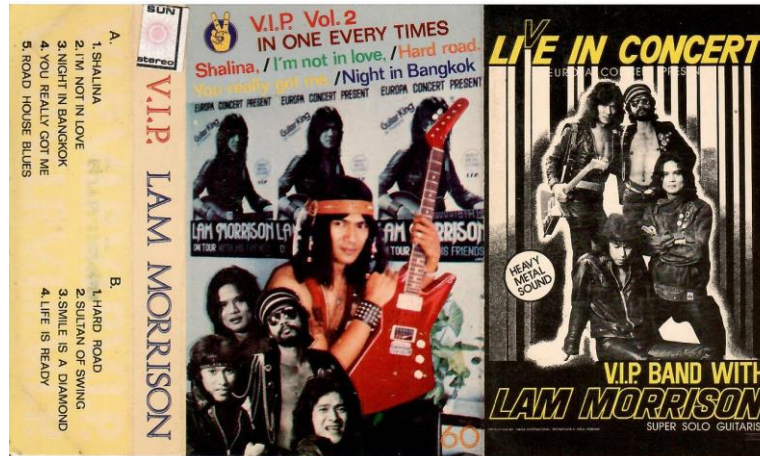


Figure 2.10 | V.I.P., “Vol. 2” (1982): cassette tape cover.

Table 2.4 | V.I.P., “Vol. 2” (1982): album tracklist.

n°	Title	Original	Genre	
1	Shalina (Shylina)	Livin' Blues (the Netherlands), 1977	Rock (Blues rock)	4:23
2	I'm Not in Love	10cc (U.K.), 1975	Rock	4:53
3	Night in Bangkok (Parisienne Walkways)	Gary Moore (U.K.), 1978	Hard rock, blues rock	4:15*
4	You Really Got Me	Van Halen (U.S.), 1978	Hard rock	4:15
5	Road House Blues	The Doors (U.S.), 1970	Psychedelic Rock	3:26
6	Hard Road	Black Sabbath (U.K.), 1978	Hard rock	5:21*
7	Sultan of Swing	Dire Straits (U.K.), 1978	Rock	5:39
8	Smile is a Diamond (A Smile Is Diamond)	A Band Called “O” (Jersey, Channel Islands), 1976	Rock	4:58
9	Life is Ready			4:44*

* Instrumental song.

In the same year and in the same company as the 4th album, the V.I.P. band released the 5th album named “Europe Concert Norway V.I.P. Live.” This album seems to be working in the recording studio because the sound system was transparent, including an additional acoustic guitar and another guitar track. Because the V.I.P. band has unique live performances, therefore creating a live

recording album, may be made for the fans that follow the band when going to the concert; by recording the band’s conversations with listeners, including applause and conversation sound—simulated to be like listening to music in a bar. The songs used in the recording are from the 3rd and 4th albums and three new songs.

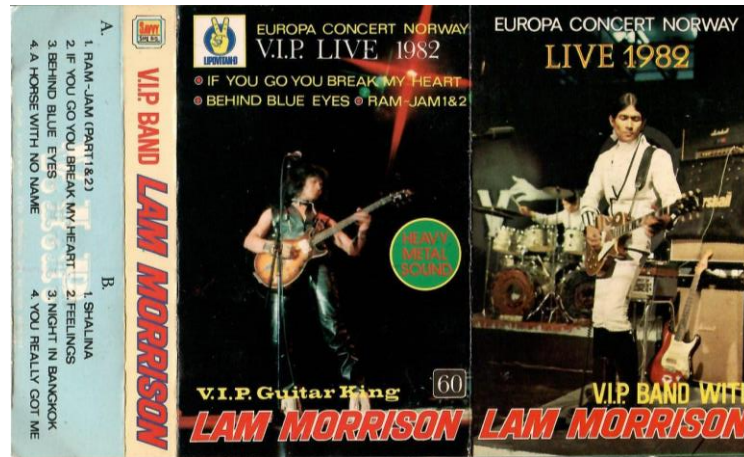


Figure 2.11 | V.I.P., “Europe Concert Norway V.I.P. Live” (1982): cassette tape cover.

Table 2.5 | V.I.P., “Europe Concert Norway V.I.P. Live” (1982): album tracklist.

n°	Title	Original	Genre	From album
1	Ram – Jam (Black Betty)	Ram Jam (U.S.), 1977	Rock	3 rd
2	If You Go You Break My Heart	Plastique (Germany), 1979	Pop-rock	3 rd
3	Behind Blue Eyes	The Who (U.K.), 1971	Rock	
4	A Horse with No Name	America (U.S.), 1971	Rock	
5	Shalina (Shylyna)	Livin` Blues (the Netherlands), 1977	Rock (Blues rock)	4 th
6	Feelings	Barry De Vorzon, 1975	Pop	
7	Night in Bangkok (Parisienne Walkways)	Gary Moore (U.K.), 1978	Hard rock, blues rock	4 th
8	You Really Got Me	Van Halen (U.S.), 1978	Hard rock	4 th

Before returning to Thailand, the V.I.P. band was dispersed; Wichai Nuancham founded his own “Ted Rangers” band with a female singer named “Aew Tueanjai or Miss Nancy” from The Drifters band, and they toured around Europe. Later, when he returned to Thailand, he established the “Lam Morrison Band” for plays in Pattaya in 1984. This V.I.P. band has created an essential person of Thai rock music including:

Wichai Nuancham [also known as Lam Morrison] was born on August 20, 1944, in Bangkok; the family operates Thai classical music and dance, causing him to absorb music knowledge since childhood, but Thai music it has a slow tempo and is not provocative; therefore, he turned his attention to popular music and rock ‘n’ roll, which is becoming a trend (Nuancham, 2018).¹⁶⁶ He learned to play the guitar at 16-year-old, then turned to practice the bass and sing for a moment before seriously devoting himself to playing the guitar, influenced by Rory Gallagher, Ritchie Blackmore, and Al Di Meola. At 18 years old, he played the bass for The Drifters band, led by “Wisoot Tungarat”¹⁶⁷ by playing popular music. Wichai played bass and singing Jackson 5, Roy Orbison (Oh, Pretty Woman), and Cliff Richard; finally moved to play guitar and singing. In 1967, The Drifters band moved from Bangkok to play in G.I. camp in Nakhon Sawan province and changed the name to “The Thaiger Kat’s.” Later, the V.I.P. from G.I. camp in Udon Thani province wanted to form a rock band; Wichai joined this band in 1970 and began to practice the guitar in a hard rock style.

At this place, he sang hard rock songs for the G.I.s soldiers, especially “Light My Fire” (The Doors)¹⁶⁸ which he sang like Jim Morrison, and also his face resembled Jim Morrison, the singer of the Doors—The G.I.s dubbed him the “Lam Morrison.”¹⁶⁹ Lam (แหลม: *Hælm*) in Thai means high because he sings in high pitch and is powerful. Wichai Nuancham used this a.k.a.¹⁷⁰ “Lam Morrison (แหลม มอริสัน)” until now (1970-). In addition, Wichai also has another a.k.a.; in 1980, while playing music in Germany, there was a great guitarist contest called “Music Talent” with 30 contestants organized by E.M.I. Records Ltd. at Ulm, the federal German state of Baden-Württemberg. Lam Morrison played two songs: Roll Over Beethoven and Beethoven’s 5th Symphony in rock style; the result shows that Lam Morrison won. The contestants praised and called “guitar king,” then the audience shouted onto the stage, “*Guitar king! Guitar king!*” that was the a.k.a. “The Guitar King,” which has been used until now, as Wichai Nuanjeam¹⁷¹ said.

¹⁶⁶ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

¹⁶⁷ Wisoot also-known-as “*Elvisoot*,” was a Thai singer dressed and showed like Elvis Presley, regarded as Elvis of Thailand.

¹⁶⁸ **The Doors** were an American rock band formed in Los Angeles in 1965 – 1973. They play psychedelic rock, blues rock, and acid rock.

¹⁶⁹ Payuhin GuRu. (2019a, October 16).

¹⁷⁰ a.k.a. means *also known as*

¹⁷¹ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

Lam Morrison has three albums recorded after returning to Thailand as a collaboration with Kitti Kanjanasatit for one cover album, one solo cover album, and another Thai song in the name of Lam Morrison Group. The cover album works together with Kitti Kanjanasatit in 1984 named “King of Rock ‘n’ Roll” under the Nititad record label, the details are as follows:

Table 2.6 | Lam Morrison and Kitti Kanjanasatit, “King of Rock ‘n’ Roll” (1984): album tracklist.

n°	Title	Original	Genre	
1	Medley King of Rock ‘n’ Roll			4:05
	- Maberine (Mabellene)	Chuck Berry (US), 1955	Rock ‘n’ Roll	
	- Johnny B. Good	Chuck Berry (U.S.), 1958		
	- Daddy Cool	-		
	- Mean Woman Blues	Elvis Presley (U.S.), 1957	Rock ‘n’ Roll	
		Roy Orbison (U.S.), 1963	Rockabilly	
2	Medley Scorpions	Scorpions (Germany),	Hard rock	5:39
	- Holidays	- 1979		
	- Always Some Where	- 1979		
	- When The Smoke Is Going Down	- 1982		
3	Rock Moderato			1:39*
4	Just Between You and Me	April Wine (Canadian), 1981	Hard rock	3:20
5	Voo Doo Child (Voodoo Child [Slight Return])	The Jimi Hendrix Experience (U.K.), 1968	Psychedelic rock, Hard rock	4:20
6	Cocane (Cocaine)	J. J. Cale (U.S.), 1967	Country rock	1:55
		Eric Clapton (US, UK), 1977	Rock	
7	Born to Be Wild	Steppenwolf (Canadian-US), 1968	Hard rock (described as the first heavy metal song)	4:37
8	Shame (Ain’t That a Shame)	Fats Domino (U.S.), 1955	Rock ‘n’ Roll	5:00
		Cheap Trick (U.S.), 1979	Hard rock, Power pop	
9	Down Down	Status Quo (U.K.), 1974	Hard rock	4:17
10	Honkey Tonk Angels (The wild side of life)	Hank Thompson (U.S.), 1952	Country	3:15
		Status Quo (U.K.), 1976	Rock	

Instrumental song*



Figure 2.12 | Lam Morrison and Kitti Kanjanasatit, “King of Rock ‘n’ Roll” (1984): cassette tape cover.

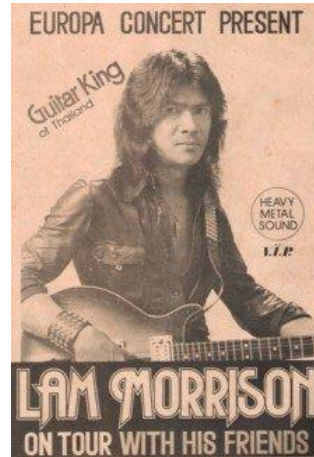


Figure 2.13 | Lam Morrison; 1983 European tour poster.¹⁷²

In 1987, released a solo album which cover album, “On the Rock,” distributed by Savvy (vinyl) and R.T. (cassette tape), produced by Krai Rujjirutthitikan (from the Savvy), and recorded at Siam Pattana Studio. There are many rock songs from different sources in this album, not only from the U.S. and U.K. In addition, friends in the Thai rock industry helped, such as Kitti Kanjanasatit and Chatchai Sukkhawadee (from The Rockestra band).

Table 2. 7 | Lam Morrison, “On the Rock” (1987): album tracklist.

n°	Title	Original	Genre	
1	Melody of Love (ทาสรัก)	Naris Aree (Thailand), 1969	Luk Krung (Thai song)	3:03*
2	The Final Countdown	Europe (Swedish), 1986	Hard rock, glam metal	4:52**
3	Once Upon A Time in The West	Dire Straits (U.K.), 1979	Rock (roots rock)	5:19 ***
4	Empty Rooms	Gary Moore (North Irish), 1983 and 1985	Hard rock, heavy metal	7:45 ***
5	Pocus Hocus	Focus (Dutch), 1973	Progressive rock, hard rock	6:04*
6	White Wedding	Billy Idol (U.K.), 1982	Hard rock	5:15***
7	Little Wing	the Jimi Hendrix Experience (U.S., U.K.), 1967	Rock	5:14 ***, **
8	Rock 'n' Roll Man			3:34**

Instrumental song *

Singing by Chatchai Sukkhawadee **

Singing by Lam Morrison ***

¹⁷² Lam Morrison. (2011, April 12). *Lam Morrison on tour with his friends* [Photograph]. <https://www.facebook.com/198471800192932/photos/a.199689760071136/199689783404467/?type=3&theater>

The last album, “Forever King,” prepared in the name of the Lam Morrison Group, the members are (1) Lam Morrison [guitar and vocals], (2) Anucha Jaidee [bass], (3) Rattanaphan Nararat [drums], (4) Watthanawong Wongkijkana [keyboards], and (5) Prasert Sitthiphong [vocals]; with guest singers: Sek-rat Amatayakul and *Black Bamboo*. This album was released in 1995, recorded, mixed, and produced by Prathan Anantasilp with the Music Avenue label. Lam Morrison concluded that he did not like this album because the company focuses on business, including the song as a pop song and Phleng Puea Chiwit (Nuancham).¹⁷³

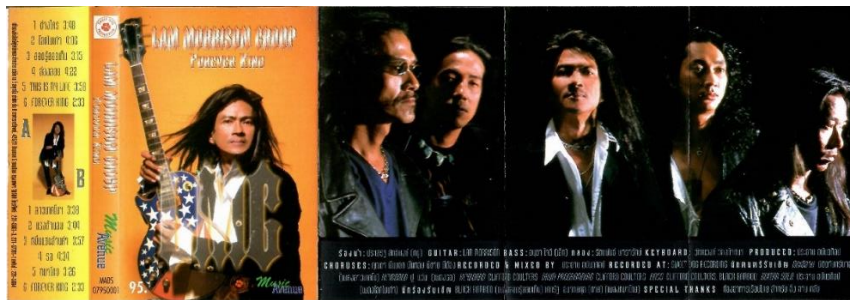


Figure 2.14 | Lam Morrison Group, “Forever King” (1995): cassette tape cover.

Table 2.8 | Lam Morrison Group, “Forever King” (1995): album tracklist.

n°	Name	Transliteration	Meaning	
1	ช่างใคร	<i>Chang Khrai</i>	Do not care	3:48*
2	โลกใบเก่า	<i>Lok Bai Kao</i>	Old world	4:06
3	สอดรู้สอดเห็น	<i>Sod-ru Sod-hen</i>	Pry	3:15
4	ล่องลอย	<i>Long Loi</i>	Float	4:22
5	This Is My Life			3:58
6	Forever King			2:33**
7	สาวเทคโน	<i>Sao Techno</i>	Techno girl	3:38
8	แรงต้านลม	<i>Raeng Tan Lom</i>	Wind resistance	3:44*
9	หมื่นแสนล้านคำ	<i>Muen San Lan Kam</i>	Ten thousand hundred thousand billion words	3:57
10	รอ	<i>Ro</i>	Wait	4:34
11	หมาโกย	<i>Ma Kaeo</i>	Pitchfork	3:26
12	Forever King			2:33**

Singing by Lam Morrison *

Instrumental song **

Lam Morrison still plays rock music, playing four days a week in Pattaya (before the lockdown by COVID-19). Currently, he has Septicemia and have to stayed in the ICU, which previously fell made it difficult to walked. Rock musicians’ friends organized a concert to bring income to Lam, where Pattaya

¹⁷³ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

Music Association and Hard Rock Cafe organized a concert called “Live Music Benefit for Lam Morrison – Guitar King” on August 20, 2022, at Hard Rock Cafe, Central Pattaya, Chonburi Province. Previously, there had been an online charity concert “Jam for Lam” to help Lam’s medical expenses, on February 28, 2022, at Mr. Fox Studio, Bangkok; which is live streaming without being allowed to visit due to the epidemic situation of COVID-19.

2.2.5.2.2 The Fox band

Formed by **Somchad Na Bangchang** (a.k.a. “Shaw-On,”) a hard rock and heavy metal band mainly played Carlos Santana’s songs, including rock music in the 70s also played in G.I. camps. The Fox has changed members many times, but the singers who have been for a long time include Suttimeth Lekkla (currently dead) and Narinthorn Na Bangchang, the daughter of Shaw-On, who later became a girl rocker in 1986.

Shaw-On was a guitarist who started being a musician in a rock ‘n’ roll band led by “Ong-at Jiraphan.” Allowing him to get to know Elvis Presley, Cliff Richard, or the Blues singers like BB King, Johnny Winter, and Eric Clapton; by playing the guitar rhythm for him to sing. Later, saw Lam Morrison playing rock music; therefore, wanted to be a rock star like Lam Morrison by practicing rock music, especially the songs of Santana. As the bars in the barracks became famous, the rock band named “The Kick” persuaded him to play with them, mostly playing songs such as “Closer to Home” (Grand Funk Railroad) and “American Woman” (The Guess Who). When entering the camp, the soldiers played the songs of Led Zeppelin, Jimi Hendrix Experience, The Doors, Johnny Winter, and The Allman Brothers Band. The whole group had to sit at the jukebox bar to listen to music simultaneously, memorized the details, and practiced by themselves.

In 1975 Prince Chatrichalerm Yukol, a Thai film director, created an action movie named “Earth Angles: เทวดาเดินดิน,” in which Shaw-On played the guitar as a soundtrack for the movie, in the scene of the police chase the criminal. This movie has many shooting scenes in the bar in Udon Thani that simulates the events of the G.I.s era in Thailand, which mentions the Heavy Mountain band. In 1981 Shaw-On arranged the soundtrack of the horror /mystery movie named “Nang Maew Phi: นางแม่วี (means the ghost of Catwoman,)” lyrics and melody by Surapol Donavanik (National Artist of Thailand in 1997) who was a specialist in Thai popular music composition. Shaw-On arranged and sang this

song, along with a co-arranged named Nopadon Kamonwan. The Fox soundtrack album was experimental rock music and had the number “T-028” on an extended play (EP.) 7” vinyl disc in speed 45-RPM. by the Top Teen Talent record label. Which “Withun Wathanyu” of the Top Teen Talent Radio was the production supervisor—Withun Wathanyu was also a supporter and the manager of the Fox band subsequently.

Table 2.9 | The Fox, “EP. [Original Soundtrack]” (1974): album tracklist.

n°	Title	Transliteration	Meaning	
1	นางแมวผี	<i>Nang mæw Phi</i>	Female ghost cat	3:28
2	ใครนะ! ดีดังพระ	<i>Khrai-na! Di-dang Phra</i>	Who! Good as a Buddhist monk	1:45
n°	Title	Original	Genre	
3	Sing with me (Coca-cola theme)	Billy Joe Royal (U.S.), 1972	Country rock	
4	Flash’s Dream (The Final Elbow) When the solution comes	The Kinks (U.K.), 1974	Rock (in a concept album)	3:39

Example 2.1 | The Fox, “Nang Maew Phi” (1981): melody and lyrics part.

Female Ghost Cat
นางแมวผี

Words and Music by
Surapol Donavanik

♩ = 55

8

B Fm Bbm

จะ - รัง ไห้ ดี คิน นี้ นาง แมว ผี จะ มา ประ-สุ หน้า
Ra-wang hai di khuen ni nang mæw phi ja ma pra-tu na-

14

Fm Cm7

1. Fm 4

♩ = 100

13

ต่าง บิด เสีย ดี กว่า จะ เบิด คอย ทำ นาง แมว
tang pid sia di kwa ja poed khoi ta nang mæw.

35

A1 Fm Bbm

จะ - รัง ฟิน ไห้ ไน่ บาน ไน่ ครัว มัว แต่ กัว สิม หน้อย เตา แก็ด ไห้ จะ ไห้ ครัว เหวระ กัว นาง
Ra-wang fuen fai nai ban nai khrua mue tae klua luem hmo tao gas fai ja mai khrua pro klua nang

41

Cm7 Fm

A2 Fm

แมว ดับ ดี แล้ว หน้อย ยี่ ฟิน ไห้ ร้อง จะ มอน ลอ กลอน ดี ดี จะ - รัง ที - วี วิ - ท - อู เล-
mæw dab di laeo hrue yng fuen fai. Kon ja non long klon di di ra-wang T - V wi-ta-yu hi-

47

Bbm Cm7 Fm

A3 Fm

ไฟ ผี ยี่ ไห้ มา ที-วี พาย ไห้ จะ อู อู - โห ไน่ รัน พุง - ยี่ ร้อง จะ มอน สวด มนต์ คา-ว-
fi phi yang mai ma T-V hai pai ja du a - rai nai wan prung - ni. Kon ja non suad mon pa-wa

53

Bbm

นา ว่า คา - ตา กั้น นาง แมว ผี ยี่ จะ ดั่ง อด - ทน ยี่ จะ เป็น คน ดี ยี่ จะ ไห้ กัว
na wa ka - tha kan nang mæw phi chan ja tong ad ton chan ja pen khon di chan ja mai klua

58

Cm7 Fm

23

♩ = 55

B 2. Fm

ผี ยี่ จะ กัว คน เลว จะ - รัง ไห้ นาง
phi chan ja klua kon lew Ra-wang hai mæw.

Example 2.2 | The Fox, “Nang Maew Phi” (1981): outro period.

At one point, that rock music market was occupied by disco music; Shaw-On ran a noodle shop on the outskirts of Bangkok to make a living. Ten years later, he returned to play music again; currently, he is still playing rock music in his “Bamboo Bar” bar on Sukhumvit Road (street number three), where many foreigners lived.

2.2.5.2.3 The Kaleidoscope band

Established by the virtuoso guitarist named Kitti Kanjanasatit in 1969, the members include (1) Kitti Kanjanasatit [guitar], (2) Pra-Juab Sinthes (died in 2007) [bass, vocals], (3) Anan Dino [drums], (4) Pan [vocals], and (5) Somchok Laopiamthong [guitar]. Initially, the band’s named was “Stone” while playing at the bar named “Frontier” at Takhli camp (Nararat, 2005).¹⁷⁴ They want to change the band’s style to be stronger by playing hard rock music, therefore changing the band's name; when the G.I. fans knew about that, he asked Kitti, “*Do you want to use my band’s name?*” Because he has a rock band in the United States, and he allowed. The new band is called “Kaleidoscope” and plays Jimi Hendrix, Led Zeppelin, Uriah Heep, Grateful Dead, Cream, and Deep Purple.¹⁷⁵ In this period, they changed their costumes by the influence of The Beatles, Adam and the Ants, and Kiss; changing the hairstyle was a mix between Rod Stewart and Tina Turner.¹⁷⁶ In 1971 the Kaleidoscope went back to Sattahip camp and played in a bar outside the camp named “Maxwell Plum” for two years and played periodically at the bar in the camp. At Sattahip camp, Lam Morrison often went to see the Kaleidoscope band’s shows.

¹⁷⁴ Chumsak Nararat. (2005). *Hippie in the rock time: Kitti Kanjanasatit (Gun guitar)*, in Thai. Pim-Burapa Book, p. 106.

¹⁷⁵ Ibid., p.109.

¹⁷⁶ Ibid., p 133.

Kitti Kanjanastit, a.k.a. “Kitti Guitar Gun,” was one of the three pioneering rock guitarists who are still alive and still playing music today; he was born on September 2, 1950, in Bangkok. He began practicing the guitar when he was 13-year-old, with his older brother taught, and practicing seriously with his friends in primary school. Later established the first musical band and played at the village’s party was organized by a very influential person. When he was 15 years old (in 1965), he was hired to play music at Sattahip and Pattaya with the same group members that founded the Kaleidoscope band, who played the songs of Cliff Richard and Elvis Presley. Afterward, in 1967 this band used to call the band “Stone,” because The Rolling Stones bands were gaining popularity in G.I. camps in Thailand and around the world, the band in that period designated the names of the band to imitate the Rolling Stones such as Stoner, The Stone, Milestone, and Stone. During the “Stone” period, they played the songs of Elvis Presley, Cliff Richard, and Soul music,¹⁷⁷ including songs of The Beatles, The Rolling Stones, The Ventures, and The Shadows. Frequently, Shaw-On Na Bangchang travels from Bangkok to see the show of the Stone, which at that time he had not played the music. After the Stone band, Kitti established the “Kaleidoscope” band by adding a new member, “Somchok Laopiamthong” to combine with the original Stone band, and back to Sattahip camp because Takhli camp was closed (first closed in 1971) by performing at the Airman Club in the camp.¹⁷⁸ In 1973, The Kaleidoscope goes back to shows at Takhli again, after the camp was temporarily opened; Chumsak Nararat (2005)¹⁷⁹ points out that Kitti remembered the year precisely, due to political events: the 1973 Thai popular uprising.¹⁸⁰

In 1974, The Kaleidoscope disbanded because the G.I. camps closed down, causing unemployment. Pra-Juab Sinthes still playing music in the northeast for 2-3 years, then joined The Fox band. As for Kitti, he returned to Bangkok and founded that the music that the people in the capital city listened to was different from the G.I. camps. In other words, music in Bangkok was popular music and soul music, it may have some rock music, but it was only soft rock songs.

¹⁷⁷ Ibid., p. 98.

¹⁷⁸ Ibid., p. 152.

¹⁷⁹ Ibid., p. 155.

¹⁸⁰ “1973 Thai popular uprising” was an important event of demanding democracy in Thai political history. It was an event in which more than 500,000 students and citizens gathered to claim the constitution from the dictatorial government. Field Marshal Thanom Kittikachajorn led to the government order to use military force to suppress; between 14 and 15 October 1973, more than 77 people died, 857 injuries, and many more were lost. The uprising resulted at the end of the ruling military dictatorship of anti-communist and altered the Thai political system. Notably, it highlighted the growing influence of Thai university students in politics.

Therefore, Kitti began collecting musicians interested in playing hard rock music to make a Kaleidoscope band again for plays in bars at that time, with only three bars to play rock music: Savoy Bar, Red Blues Bar, and The Den (Indra Hotel). This time the members consist of (1) Kitti Kanjanasatit [guitar], (2) Tom Boonnak [bass], (3) Chai Patumrath [drums], (4) Kit Klinsutho [keyboards], and (5) Toi Noppadon [vocal and guitar]. From 1974 until now, Tom (Irawat) Boonnak held the position of bandleader and played an important role in band development to the present day, including being a producer of an album in Thai; before he was a member of the Kaleidoscope he was influenced by the hard rock band from Malaysia named “Hunter” that played in the same bar as he plays (Nararat, 2005)¹⁸¹—considered to be the 2nd generation of the Kaleidoscope, by performing both in Bangkok and at the G.I. Camps during the final phase of the military establishment.



Figure 2.15 | The 3rd generation of the Kaleidoscope, from L. to R. John Venzo, Chai Patumrath, Tom Boonnak, Kit Klinsutho, and Somchok Laopiemthong.¹⁸²

While playing at that camp, circa 1977, Kitti resigned and returned to Bangkok to join the “Siamese” band and play the easy listening music in the hotels and bars in the foreigner zone of Bangkok. Kitti changed his dress by wearing a team uniform and sometimes wearing an American suit, including a shorter haircut. During Kitti was with the Siamese band, the Kaleidoscope was the

¹⁸¹ Ibid., pp. 167-168.

¹⁸² John Venzo. (2012, October 12). *With CHAI RIP., Tom Kalei, Kit Klinsutho and KIEK BECK* (John Vanzo send this picture to Tom Boonnak in the Facebook post) [Photograph]. <https://www.facebook.com/photo.php?fbid=452530351452034&set=p.452530351452034&type=3&theater>

3rd generation; the members were (1) Tom Boonnak [bass], (2) Chai Patumrath [drums], (3) Kit Klinsutho [keyboards], with new members, were (4) John Vanzo (died in 2018) [vocals], (5) Khor Chalermkiat [guitar], and (6) Somchok (Kiek)¹⁸³ Laopiamthong [guitar], which came back to play instead for Kitti.

Kitti returned to Kaleidoscope in 1978, only one year after he left because he did not enjoyed to playing popular music, sometimes even sleeping while playing—he wanted to play heavy metal music again. The changes during this period of the Kaleidoscope band in the 4th generation due to Chalermkiat resigning from the band, then Kitti came back and changed members as follows: (1) Kitti Kanjanasatit [guitar], (2) Tom Boonnak [bass], (3) Somchok Laopiamthong [guitar], (4) Chai Patumrath [drums], (5) Autaporn Chuto [keyboards], (6) Pra-Juab Sinthes [vocals], and (7) John Vanzo [vocals]. Later, both lead singers left the band, John Vanzo went to study in Italy and the United States after graduation, he opened an interior decoration company in the United States until he died of diabetes, Pra-Juab Sinthes moved to be a singer of “Pink Panther” band and was a representative from Thailand to participate in a singing contest “Asian Amateur Singing Contest 1978” organized by E.M.I. in Hongkong, he sang “If I Had My Way” (the original was the first album by American folk music: Peter, Paul and Mary, released in 1962 and the best-known performer was an American rock band “the Grateful Dead,” who first performed the song live in 1976).

The Kaleidoscope in the 4th generation was played in Chiang Mai (Crystal Bar, Suriwongse Hotel) for a moment, then came back to play in hotels in Bangkok hotels such as Cats Eyes Bar (Dusit Thani Hotel) and the President Hotel. There, met Prasert Pongthananikorn, the manager of E.M.I. Thailand invited them to make a cover album, so the first album was established in 1979 as a variety of rock music. There were five members left (musicians as a singer) and Prasert Pongthananikorn (a.k.a. Ra-Ya) was a producer, the details are as follows:

¹⁸³ **Somchok Laopiamthong**, a.k.a Kiek Beck. He appointed the nickname according to Jeff Beck, the American blues-rock and hard rock who was his inspiration. Which influenced his guitar playing, later he changed to playing the jazz bass.

Table 2.10 | Kaleidoscope, “Kaleidoscope” (1979): album tracklist.

n°	Title	Original	Genre	
1	Stay	Maurice Williams and the Zodiacs (U.S.), 1960	Doo-wop	3:05
		The Four Seasons (U.S.), 1963	Pop-rock	
		Jackson Browne (U.S.), 1978	Soft rock	
2	Right Down the Line	Gerry Rafferty (Scottish), 1978	Soft rock	3:41
3	Tragedy	The Bee Gees (U.K.), 1979	Disco/Rock	4:51
4	You're My Everything	The Temptations (U.S.), 1967	Soul	4:58
5	Lazy Eyes	Ted Mulry Gang (Australia), 1978	Soft rock	2:49
6	Angelina	Joni Mitchell		3:03
7	Y.M.C.A.	Village People (US), 1978	Disco	3:35
8	One Day at a Time	Marilyn Sellars (U.S.), 1974	Country	5:36
		Cristy Lane (U.S.), 1979		
9	Lay Down	Gene Bowen		3:16
10	Too Much Heaven	The Bee Gees (US-UK), 1978	R&B, soul	4:05

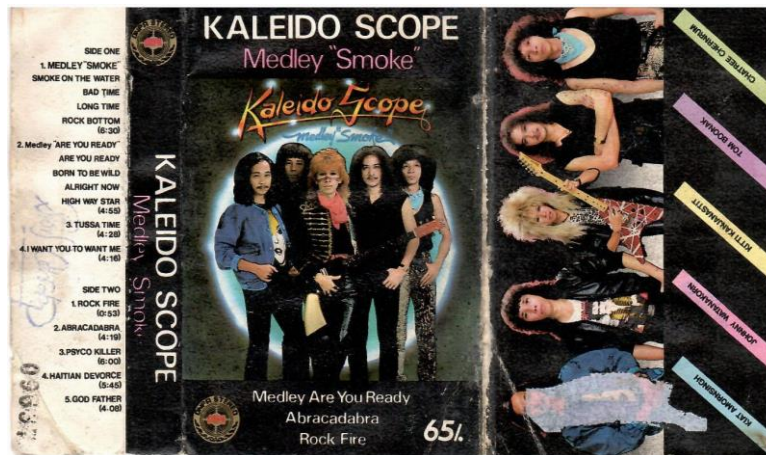
While playing at the Dusit Thani Hotel, they have the opportunity to played music for a New Zealand artist; the artist and the manager were interested in the Kaleidoscope. Therefore, persuaded to play at the “Spats Club” in Wellington, the capital city of New Zealand (in 1979), with a one-year contract and another six months in Australia—there was no band from Asia playing there at all. The Kaleidoscope was so popular that many times they played on New Zealand television programs.

In 1981, when they returned to Thailand, it was during this period that cassette tapes began to play an important role for the artists in Thailand. The Kaleidoscope has changed the members and working with large record labels named Nititad Promotion, which will be advertised on television and radio stations, including concert promotion nationwide. The credits from the cassette tape cover indicating the band members are included: (1) Kitti Kanjanasatit [lead guitar and vocals], (2) Tom Boonnak [bass and vocals], (3) Chatree Chernrum [drums and vocals], (4) Johnny Watanakorn [keyboards and vocal], and (5) Kiat Amornsingh [guitar and vocals]. This 2nd album, named “Medley ‘Smoke’” was produced by Vichien Ussivakul, and recorded at Srisiam Studio, and Kitti was a sound engineer.

Table 2.11 | Kaleidoscope, “Medley ‘Smoke’” (1981): album tracklist.

n°	Title	Original	Genre	
1	Medley “Smoke”			6:30
	– Smoke on The Water	Deep Purple (U.K.), 1973	Hard rock, heavy metal	
	– Bad Time	Grand Funk (U.S.), 1975	Rock	
	– Long Time	Boston (U.S.), 1977	Hard rock	
	– Rock Bottom	U.F.O. (U.K.), 1974	Hard rock, heavy metal	
2	Medley “Are You Ready”			4:55
	– Are You Ready	Pacific Gas & Electric (U.S.), 1970	Blues-rock	
	– Born to Be Wild	Steppenwolf (CA-US), 1968	Hard rock, proto-metal	
	– Alright Now	Free (U.K.), 1970	Hard rock	
	– High Way Star (<i>Highway</i>)	Deep Purple (U.K.), 1972	Hard rock, heavy metal	
3	Tussa Time (Tulsa Time)	Don Williams (U.S.), 1978	Country rock	4:28
4	I Want You to Want Me	Cheap Trick (U.S.), 1977	Power pop	4:16
		Cheap Trick (U.S.), 1979	Hard rock	
5	Rock Fire			0:53*
6	Abracadabra	Steve Miller Band (U.S.), 1981	Rock	4:19
7	Psyco Killer (<i>Psycho Killer</i>)	Talking Heads (U.S.), 1977	New wave, funk	6:00
8	Haitian Devorce (<i>Haitian Divorce</i>)	Steely Dan (U.S.), 1976	Jazz-rock	5:45
9	God Father (<i>Speak Softly, Love</i>)	Andy Williams (U.S.), 1972	Popular music, easy listening	4:08*

Instrumental song from the famous melody *

**Figure 2.16** | Kaleidoscope, “Medley ‘Smoke’” (1981): cassette tape cover.

Afterward, in 1982 Kitti established “New Wave,” which is a combination of rock musicians in the G.I.s camp period; the members were: (1) Kitti Kanjanasatit [guitar], (2) Somchok Laopiamthong [guitar], from the Kaleidoscope, (3) Niwat Kongkaew [bass], from the V.I.P. band, (4) Jaras Boonklin

[vocals], from the Heavy Mountain, and (5) Chuchat Nuduang [drums]. The target group is students in the university and concert tours to the south of Thailand. As Kitti mentioned, the New Wave was the first Thai rock band to played Queen’s Bohemian Rhapsody,¹⁸⁴ and they have plan to play abroad; they chose Germany with a short-term contract and not play at the same bar repeatedly. Kitti mentions that while in Germany, he attended world-class rock band concerts such as The Police, Santana, Pink Floyd, etc.—resulting in his confidence in being a rocker (Nararat, 2005).¹⁸⁵ The New Wave came back to Thailand in 1983, and Kitti joined to play with the Kaleidoscope at Korat Hotel (Nakhon Ratchasima Province). The music trend in Thailand has changed—easy-listening music has become mainstream. In 1984 Kitti and his friends showed six months in Chiang Mai and back to Bangkok for the new album.

The last album (3rd Album) in which Kitti worked with Kaleidoscope was an English-covered album in 1984 with ONPA Record, named “1984.” During this period, the Kaleidoscope band had a new singer. Because in the past, band members had to play music and sing by themselves. The members from the L.P. cover as follows: (1) Kitti Kanjanasatit [lead guitar and vocals], (2) Tom Boonnak [bass and vocals], (3) Kiat Amornsingh [guitar and vocals], (4) Chuchat Noodaung [drums], and (5) Edward Vanzo (April 1957 – June 25, 2022) [lead vocals]. Vichien Ussivakul produced this album, recorded at Srisiam Studio—Edward Vanzo is the younger brother of John Vanzo, the old singer who resigned.



Figure 2.17 | Kaleidoscope, “1984” (1984): cassette tape cover.

¹⁸⁴ Chumsak Nararat. (2005). *Hippie in the rock time: Kitti Kanjanasatit (Gun guitar)*, in Thai. Pim-Burapa Book, p. 200.

¹⁸⁵ Ibid., p. 202.

Table 2.12 | Kaleidoscope, “1984” (1984): album tracklist.

n°	Title	Original	Genre	
1	Medley: “Rod Stewart”	Roderick David Stewart(U.K.)		6:55
	– Do You Think I’m Sexy	– 1987	Disco	
	– Magie May (Maggie May)	– 1971	Folk-rock	
	– Hot Legs	– 1977	Rock, Southern rock	
	– Sweet Little Rock ‘n’ Roller	– 1976 original by Chuck Berry 1967	Soft rock Rock & Roll	
	– Young Turk	– 1981	Synth-pop, New wave	
	– Tonight I’m Yours	– 1982	Synth-pop, New wave	
	– Magie May (again)			
2	Medley: “Police”	The Police (U.K.)		7:28
	– Message in A Bottle	– 1979	Reggae rock	
	– De Do Do De Da Da Da	– 1980	Reggae rock, New wave	
	– Driven to Tears	– 1980	New wave	
	– Man in a Suitcase	– 1980	New wave	
	– Roxanne	– 1978	Reggae rock, New wave	
	– The Bed Too Big Without You	– 1979	Reggae rock	
	– I’m Alright for You	– 1979	New wave	
3	Burn the City Down	Axe (U.S.), 1982	Hard rock	5:04
4	Medley: “Rock ‘n’ Roll Beatles”	The Beatles (UK/US)		7:40
	– A Hard Day’s Night	– 1964	Rock	
	– You Won’t See Me	– 1965	Rock	
	– Get Back	– 1968	Blues-rock	
	– Day Tripper	– 1965	Pop-rock	
	– Let It Be	– 1970	Pop-rock	
	– We Can Work It Out	– 1965	Folk-rock	
	– I Want to Hold Your Hand	– 1963	Pop-rock	
	– Day in a Life (A Day in the Life)	– 1967	Psychedelic rock	
– Lucy In the Sky with Diamonds	– 1967	Psychedelic rock		
5	Theme for An Imaginary Western	Jack Bruce (Scottish), 1969	Progressive rock	4:41
		Mountain (U.S.), 1973	Hard rock	
6	Light My Fire	The Doors (U.S.), 1967	Psychedelic rock	3:42
7	Great Pretender	The Platters (U.S.), 1955	Doo-wop	3:23



Figure 2.18 | The 4th generation of the Kaleidoscope from L. to R. Kiat Amornsingh, Chuchat Noodaung, Kitti Kanjanasatit, Tom Boonnak, and Edward Vanzo.¹⁸⁶ The two pictures (2.17-2.18) show that the costumes for the cover of the cassette tape and played the concert were the same.

In 1985, after releasing the last album with Kaleidoscope, Kitti was a guest guitarist for the rock band “Rockestra” in the “Wittayasart (วิทยาศาสตร์)” album under Nititad Promotion. Later, he performed at a charity concert and fell off the stage until his foot bones were broken, and stopped performing as a musician in 1985. He started a new career as a music teacher by establishing the “Ban Prachachon” (People’s Home) music school. Kitti returned to the stage again on December 27, 1987, at the grand concert of the Carabao band, the show named “Welcome to Green Isan.”¹⁸⁷ After that, Kitti joins the U.S. tours with the *Carabao* band.

Kitti Kanjanasatit received the a.k.a. “Guitar Gun” (in Thai grammar means “Gun Guitar”) from an early Thai rock radio broadcaster named Withun Wathanyu, because he used an electric guitar with a gun shape. As for the part of music recording, he has one album duet with Lam Morrison (see *Table 2.6*)

¹⁸⁶ Thailand Rock and Roll. (2018, February 14). *The Kaleidoscope shows the Medley Rod Steward circa 1980-1981 with Edward Vanzo singer and Kitti playing the guitar, the drummer is Pa-Ko Chuchat and bassist is Tom.* [Photograph]. <https://www.facebook.com/thailandrockandroll/photos/p.1798821513481939/1798821513481939/?type=3&theater>

¹⁸⁷ ① Isan, a Pali “isāna” means northeast, in this case, means twenty provinces in the northeastern region of Thailand that is the largest region.

② Owing to drought in the northeast region of Thailand, the Thai army together with varieties artists organized a concert to raise funds for the green Isan project of the government. Under the name of “Welcome to green Isan” with *Carabao* as the mainstay of this event. There are more than 100,000 viewers, including live broadcasting on television. There is a song composed for this concert, named “*Chivit Sampan: Living Relations*” composed by Asanee Chotikul and Add Carabao, inspired by the song “*We are the world.*”

and three solo albums. The first solo album in 1989, named “Saitan Tai Khunkao (means stream under the mountains),” under Music Train (รถไฟดนตรี) record label; Kitti was composed, arranged, produced, and the owner of Music Train record label (Prasert Pongthanankorn) was an executive producer. In addition, the old Kaleidoscope members helped record in the studio, such as Somchok Laopiamthong [bass] and Johnny Watanakorn [keyboards]; this album was drums programming by Wasan Seta; presented in rock music subgenres including hard rock, heavy metal, soft rock, and classic rock.

Table 2.13 | Kitti Kanjanasatit, “Saitan Tai Khunkao” (1989): album tracklist.

n°	Title	Transliteration	Meaning	
1	สายธารใต้ขุนเขา	<i>Saitan Tai Khunkao</i>	Stream under the mountains	3:05*
2	เฮฟวีร่าพัน	<i>Heavy Rampan</i>	Heavy metal musicians grumble	3:33
3	สูบเข้าไป	<i>Sub Kaopai</i>	Smoking a lot	4:24
4	ย้อนเวลา	<i>Yon Wela</i>	Go back in time	2:25
5	กลัว	<i>Klua</i>	Fear (afraid she deceived)	3:55
6	บาดเจ็บ	<i>Badjeb</i>	Be injured	4:57**
7	จริงจัง	<i>Jingjung</i>	Serious	2:55
8	อย่าอวดแวด	<i>Ya Wowae</i>	Do not urge	3:14
9	ทนทาน	<i>Tontan</i>	Durable	3:06
10	เลวเลวดีไหม?	<i>Leo Loei Dimai?</i>	Do you want me to be bad?	3:28

Instrumental *
Singing by Kitti **

The melody of Saitan Tai Khunkao (the instrumental song played by distorted guitar) was easy to remember; there were the primary phases and variations. The variations only changed some of the melodies of verse in improvisation style.

Example 2.3 | Kitti Kanjanasatit, “Saitan Tai Khunkao” (1989): verse period in a half cadence.

The second solo album of Kitti Kanjanasatit in 1995 was instrumental rock/metal music, named “Soong-sud Su Asjan: สูงสุดสู่อัจฉริยะ (means highest to miracle,)” because the instrumental song in the first solo album was extremely

popular, there was played in restaurants and bars, giving an idea of making an instrumental album. This album is under Kitti's record label, “Kit Metal Music,” including his recording studio named “Kit Metal Studio.” Kitti has many fellow musicians joining this project, such as guitar by Olarn Promjai and Sirisak “Moo” Sirichotinan (current as a guitarist of Kaleidoscope), bass by Tom Boonnak, Odd Carabao, Wirot Satapanawat, and Kerd Lee, etc. The last track was the theme of the Godfather movie that he was covered in Medley’s “Smoke” album (1984), but this track featuring Olarn Promjai in the studio outtake style—Olarn plays smoothly like Ritchie Blackmore of Deep Purple (Nararat, 2005).¹⁸⁸

Table 2.14 | Kitti Kanjanasatit, “Soongsud Su Asjan” (1995): album tracklist.

n°	Title	Transliteration	Meaning	
1	สูงสุดสู่อัศจรรย์	<i>Soong-sud Su Asjan</i>	Highest to miracle	5:25
2	ผีเสื้อเหล็ก	<i>Phisuea Hlek</i>	Iron butterfly	2:85
3	แรงจัด	<i>Ræng Jad</i>	Force	4:08
4	นกนางแอ่น	<i>Nok Nang-aen</i>	Swallows	4:17*
5	สายหมอกที่เชิงผา	<i>Saimok Ti Choengpha</i>	Mist at the foot of the cliff	3:19
6	อารมณ์	<i>Aa-rom</i>	Emotion	2:44
7	ถ้ำค้างคาว	<i>Tam Khang-khao</i>	Bat cave	4:11
8	ปรากฏการณ์	<i>Prakod-ta-kan</i>	Phenomenon	7:08**

Played by the acoustic guitar *

Theme from the Godfather with ambient sound **

The musician team who was a backup band for this album were (1) Kiattichai Sae-Ou, who died March 1, 2020 [bass; later, he worked with many bands such as ZEX, Blue Planet, Rockestra, The Olarn Project, Pisut Subwijit], (2) Chuchat Nuduang [drums; He has played with Kaleidoscope, V.I.P. (Laem Morrison,) Blue Planet, Rockestra, The Olarn Project, and now Carabao,] (3) Numpol Kajornpimanmas [guitar; the member of the heavy metal bands such as Dexter, Index, and 50 Miles who played the Black Sabbath’s songs], and (4) Jaraskan Saengchan [keyboards; played with many bands such as The Mountain, The Fox, Laem Morrison, and Kaleidoscope.]

In 1997, the 3rd album of Kitti Kanjanasatit was called “Guitar Gun,” under the M-Square Entertainment record label. He was made by himself with the rock singer named “Apsit Tirawat” a.k.a. “Joe Rock,” the prominent point of the album; Jimmy Waldo plays the keyboards (the former keyboard player for Quiet Riot and Alcatraz) and mixed at the Media Sonix Ca. recording studio in the United States.

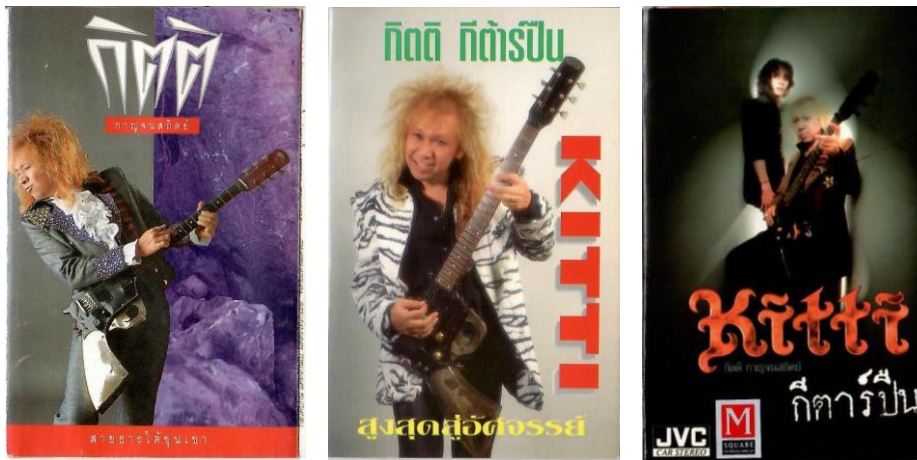
¹⁸⁸ Chumsak Nararat. (2005). *Hippie in the rock time: Kitti Kanjanasatit (Gun guitar)*, in Thai. Pim-Burapa Book, p. 244.

Table 2.15 | Kitti Kanjanasatit, “Guitar Gun” (1997): album tracklist.

n°	Title	Transliteration	Meaning	
1	ยังมีฉัน	<i>Yang Mi Chan</i>	Still have me	3:55
2	คือเพื่อน	<i>Khue Puean</i>	Be a friend	3:13
3	สักวัน	<i>Sak Wan</i>	Someday	4:18
4	สายหมอกที่เชิงผา	<i>Saimok Ti Choengpha</i>	Mist at the foot of the cliff	*,**
5	Overture			2:41*
6	เมืองมรณะ	<i>Mueang Morana</i>	Death city	4:18
7	ผีเสื้อเหล็ก	<i>Phisuea Hlek</i>	Iron butterfly	*,**
8	แรงจัด	<i>Ræng Jad</i>	Force	*,**

Instrumental *

Instrumental songs from the second album **

**Figure 2.19** | Kitti Kanjanasatit: cassette tape covers.

[L to R] “Saitan Tai Khunkao” (1989,) “Soongsud Su Asjan” (1995,) “Guitar Gun” (1997).

Kitti mentioned that at G.I.’s Camp period, most songs were selected by soldiers who brought vinyl records to them. In addition, he and his band members must learn and practice rock music by listening from the jukebox in the restaurant, the first time listening for the overall composition, and the second round for the details. As for the lyrics, everyone was listening and sharing later. [Listening to music from the jukebox in rates one baht per song, while the noodles, 1.50 per bowl]¹⁸⁹ (Talk before sleep, 2020).¹⁹⁰

¹⁸⁹ Thai people compare the cost of living with the cost of noodles.

¹⁹⁰ Talk before sleep. (2020, July 19). *Interview with Kitti Kanjanastit*, in Thai [Facebook Live EP. 74]. <http://www.facebook.com/talkbeforesleep>



Figure 2.20 | Kitti Kanjanasatit with his guitar.¹⁹¹

2.2.5.2.4 Heavy Mountain

Heavy Mountain band was a heavy metal/hard rock music group (at that time was called Underground Music) that played Led Zeppelin's songs, Uriah Heep, Deep Purple, Pink Floyd, Grand Funk Railroad, and Black Sabbath. Founded by Vechayant Cheva-Osoth, they also played around in the G.I. camp, especially in Udon Thani. Initially, the band's name was Javalin 5 and changed to Heavy Mountain because they liked to play the Mountain¹⁹² band's songs.



Figure 2. 21 | Heavy Mountain Band Members.¹⁹³

¹⁹¹ Kitti Guitar Gun. (2016, March 10). *Kitti with his guitar*. [Photograph]. <https://www.facebook.com/guitargunthailand/photos/a.601642053254052/950796545005266/?type=3&theater>

¹⁹² The *Mountain* was an American hard rock band, formed on Long Island, New York, in 1969 and active to 2010, with eight studio albums.

¹⁹³ Former Days of Udon Thani. (2019, August 22). *Heavy Mountain Band in 1972, another legendary hard rock band from Udon*. [Photograph]. <https://www.facebook.com/921316664572773/photos/a.921322814572158/2318367731534319/?type=3&theater>

2.2.5.3 Rock music after the end of the Vietnam War

When American soldiers withdrew their forces back home, bars and entertainment places gradually closed. At the same time, most Thai musicians then moved to Bangkok (the capital city) by performing rock music in pubs and hotels, and some bands performed in pubs and bars in Pattaya. As Wichai Nuanjaem observed, “to find a location with foreign tourists because there are still a few Thai listeners who listen to rock music”.¹⁹⁴

To sum up, the local Thai musicians are influenced by rock music from American soldiers, most bands and musicians were changed from string combo that played the music of The Shadow and played rock and roll of Elvis Presley, and some bands played disco music. At that time, hard rock music became popular among American teenagers and teenagers around the world. In which the phonograph records will be transported by military aircraft. Therefore, Thai musicians have listened to rock music that is almost ready to be released in the United States. Also, it can be repeated listening for learning from the jukebox, but it took a long time for the new 45-RPM. vinyl record to arrived. Thai musicians playing in these camps are very proud due to being accepted by foreign listeners who own the culture, including having a good income and gaining the best experience that led to the development of the Thai rock music industry. That is with bar styles and entertainment culture from the United States, which is like taking a city in the United States to set up a G.I.s camp, causing Thailand to be influenced by the U.S. culture apart from the images seen in the movies by integrating with Thai culture that is the root. After the end of the war, most musicians moved to Bangkok; many musicians decided to move overseas to play rock music, according to the contract. Which can be summarized as follows:

¹⁹⁴ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

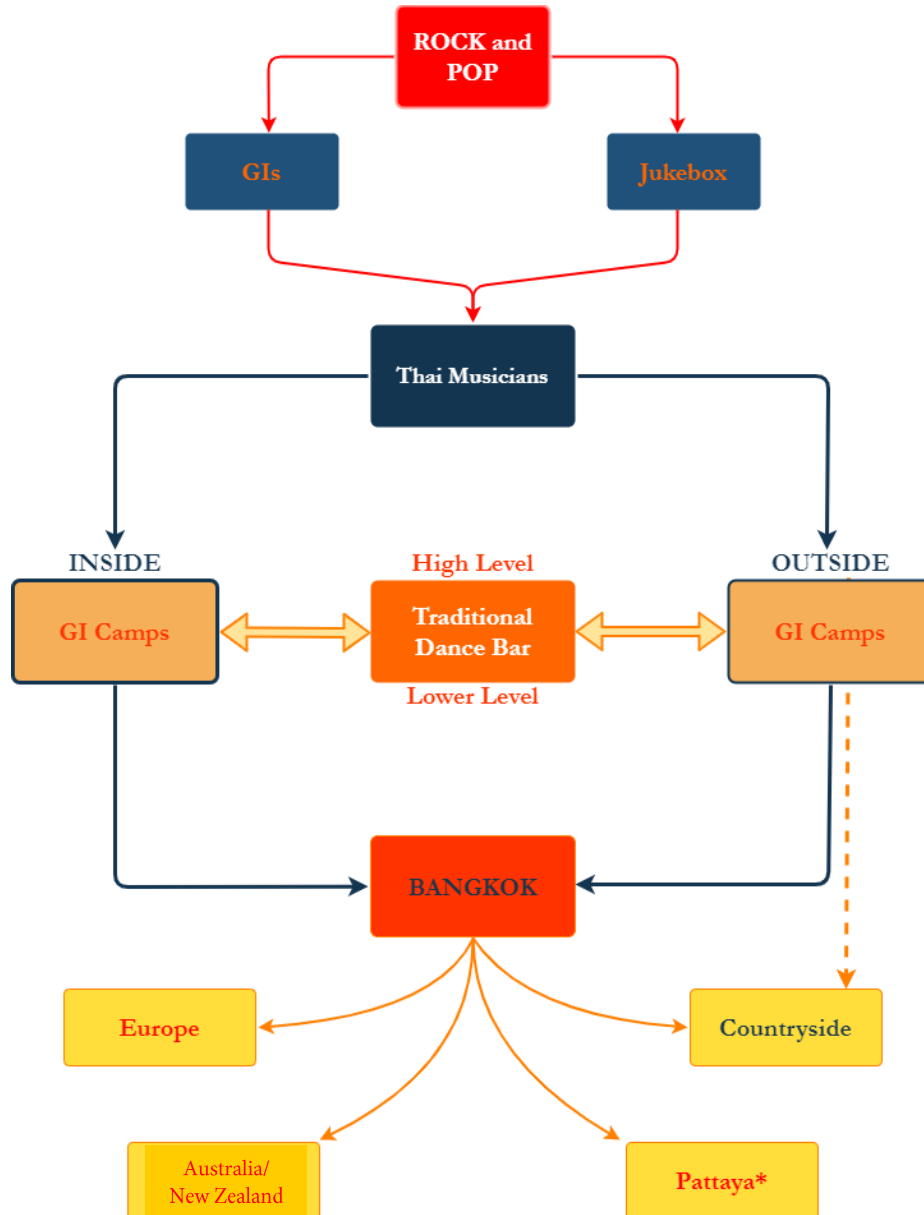


Figure 2.22 | The graph shows the movement of established rock music in Thailand

*Pattaya is a city in Chonburi province, Thailand, 100 kilometers from southeast of Bangkok, on the east coast of the Gulf of Thailand. It has the 3rd highest number of foreign tourists in Thailand (9.6 million people in 2018.)

Chapter 3 **A**

A historiography of Thai Rock

This chapter is a recorded of rock music in Thailand between 1982 and 1992 as a Thai rock music corpus, an era of development with the reception of Western influenced. The author has searched from the records of Thai rock artists in magazines and on the record label's official website, including various media. Then listened to music and recorded the data; incidentally, most of the cassette tapes and CD covers used in this chapter I have collected since I was a rock music listener until I was a rock musician. It's beneficial in doing this work because there is musician information and song information. However, there is a problem that Thai people often write their names as nicknames, making them unable to know who they are.

3.1 INTRODUCTION

Upon entering the era of broadcasting in Thailand, rock music gained popularity through radio programs from the capital and spreading to various provinces and throughout Thailand. Radio stations set up record labels, including record labels established radio stations. During the years 1982 – 1986 were the heart of the Thai music industry. In addition to including a combination of musicians, there is also founded a music production company and record labels, which is the process of advertising and distribution. Important record labels established during this period were:

Table 3.1 | Thai record labels.

n°	Record labels	Current name	Active year
1	Music Train	Music Train (1995)	1979 – now
2	Nititad Promotion	Nititad AOA	1981 – 1995
3	RS Sound	RS Group [RS PLC.]	1982 – now
4	Nite Spot Production		1983 – 1989
5	Grammy Entertainment	GMM Grammy PLC.	1983 – now
6	Waew Wan (1984 – 1990) > D-Day Entertainment (1990 – 1994)	Warner Music Thailand > Warner Music Group (1994 -)	1984 – now
7	Creatia Artist		1985 – 1989
8	Kita Record		1986 – 1995

The three companies that came up first were primarily making popular music, which has brought melodies from foreign countries, mainly China, Korea, and Japan. Therefore, the first company that dared to invest in rock music was Nite Spot Production. The company that certainly supports rock music is Grammy Entertainment; because the business owner is a rock musician.

3.1.1 Nite Spot Production

Nite Spot Production, established in 1975 by Ittivat Bhiraleus (1947-2017,) conducted international music programs on radio broadcast under the name Nite Spot Show and Radio Active along with organizing concerts from international artists such as Philadelphia soul band “The Stylist,” Australian rock band “Sherbet,” Blondie, Cliff Richard, Eric Clapton, Rod Stewart, Stevie Wonder, Bay City Rollers, and David Bowie.¹⁹⁵ In 1983, the music business started by accepting as a dealer selling works of international artists under “WEA Records,” representing Warner Music Group record companies in Thailand, distributing vinyl records, CDs, and cassettes such as Madonna and Rod Stewart U2, Chicago, Prince, etc. Later in 1984 released the first Thai artist, Pansak Rangsiprahammanakun, album “*Pai Talay* (ไปทะเล; go to the sea),” which is the first Thai album recorded in the United States, and “*Pai Talay*” was the first song to be made into a music video. Between 1986 and 1992, Ittivat founded the “Media Plus” to produce Smile Radio Networks radio programs broadcasting through more than 100 stations broadcasting satellites

¹⁹⁵ David Bowie performed the “*David Bowie Serious Moonlight Tour’83*” at the Army Stadium, Bangkok, Thailand, on December 5, 1983, among more than thirty thousand people. On that trip, David Bowie also filmed the documentary “*Ricochet*” that recalled the way of life of Thai people at that time; the ticket price was 250 Thai Baht, according to the interview of Viriya Sawangchot by Pakapon Rajawong: FIAT FROST. (2020, January 11). *Bowie in Bangkok - album analysis*. [Video file]. YouTube. https://www.youtube.com/watch?v=9kOKc-C-TSc&ab_channel=FIATFROST

nationwide and organizing concerts from abroad, including Bon Jovi, Metallica Gloria Estefan, and Manic Street Preachers. In 1996, Itthivat established “Channel V Thailand,” which was the first 24-hour music television in Thailand; he was also the founder of three other international music labels in Thailand; Warner Music, BMG, and Sony Music (CBS). Subsequently, Ittivat has established MTV Thailand, VH1, and FTV Thailand (Post Today, 2017).¹⁹⁶ As I mentioned above, Ittivat Bhiraleus is a pioneer in Thailand's music business and media.

3.1.2 Grammy Entertainment

On November 11, 1983, Paiboon Damrongchaitham used the accumulated money of about five hundred thousand baht as the registered capital, with Rewat Buddhinan, a famous musician in that era, and friends from the university. Founded the *Grammy Entertainment Company*, the first phase operated, the main business was creating Thai popular music. The first copyrighted work of the Grammys was the production of the *Thai Orchestra* composed by Luang Pradit Phairoh (Sorn Silapabanleng), with the first artist Panthiwa Sinrattanan, M.D. released the first popular music album, “Love story from the clouds” later produced three television shows. Rewat Buddhinan gathers friends of rock musicians to create many rock masterpieces.

3.2 ROCK MUSIC GAP IN THAILAND

As noted in Chapter 2, the V.I.P. band formed in 1968, played in the G.I. camp until 1974 and roamed overseas until 1984, and had some missing moments before the onset of Thai rock music. Due to the arrival of disco music and popular music, Thai people have turned to listen to pop music; some people still prefer *Luk Thung* and *Luk Krung*, and record labels/radio stations have turned their attention to these genres of music more; causing the rock trend to stagnate. Moreover, most of the foreign rock music listeners (from the camps) have returned to the country.

¹⁹⁶ Post Today. (2017, December 22). Turn off the legend! Ittivat Bhiraleus, a pioneer of music, radio, and concert. *Post Today, Bangkok Post Group*. <https://www.posttoday.com/ent/thai/531766>

3.3 ROCK ‘N’ ROLL IN THAI LYRICS

While disco music was popular in Thailand, so was pop music; many Thai artists took the melody and arrangement of foreign songs and wrote in Thai lyrics, which at that time did not know the copyright law. That is especially popular in pop music and Luk Krung music. In 1977, the singers’ named Don Sonrabiab and Daojai Paijit released the “Rock Roeng Jai (ร็อกเริ่งใจ)” album in rock ‘n’ roll and popular music styles, all melodies and music arrangement taken from the great rock ‘n’ roll and popular music tracks.

Table 3.2 | Don Sonrabiab and Daojai Paijit, “Rock Roeng Jai” (1977): album tracklist.

n°	Title	Original	Genre	
1	ร็อกเริ่งใจ (<i>Rock Roeng Jai</i>)	Rock around the clock (Bill Haley & His Comets), 1954	Rock ‘n’ roll	2:31
2	เอาซี... ฆ่าเสียเลย	Bad Moon Rising (CCR), 1969	Country rock	2:25
3	หยุดสวดยเสียมั่ง (<i>Yud Suai Sia Mung</i>)	Hello, Dolly! (Louis Armstrong), 1964	Traditional pop, jazz	2:25
4	รักมันนิรันดร (<i>Rak Mun Ni Run Don</i>)	Tie a Yellow Ribbon Round the Old Oak Tree (Dawn featuring Tony Orlando), 1973	Pop	3:03
5	เหนื่อปรารถนา (<i>Nuea Prattana</i>)	Save Your Kisses for Me (Brotherhood of Man), 1976	Pop, Schlager music (European popular music)	3:20
6	ล่องวารี (<i>Long Wari</i>)	Cotton Fileds (Lead Belly), 1940	Folk, blues	3:35
		Old Cotton Fields at Home (Odetta Holmes), 1954	Folk, country blues	
		Cotton Fields (Harry Belafonte), 1958	Blues jazz	
		Cotton Fields (The Highwaymen), 1962	Collegiate folk	
		Cotton Fields (The New Christy Minstrels), 1965	Folk	
		Cottonfields (The Beach Boys), 1968	Rock	
		Cotton Fileds (CCR), 1969	Rock	
		Cotton Fileds (Elvis), 1970	Rock ‘n’ roll	
7	ร็อกเริ่งใจ (<i>Rock Roeng Jai</i>)	Rock around the clock (Bill Haley & His Comets), 1954	Rock ‘n’ roll	2:31
8	ดีซี...ที่จากไป (<i>DC Tijakpai</i>)	Bad Moon Rising (CCR), 1969	Country rock	2:25
9	เจ้าชู้โก้แจ้ (<i>Jaochu Kaijajae</i>)	Hello, Dolly! (Louis Armstrong), 1964	Traditional pop, jazz	2:25
10	ชายชาตึงเห่า (<i>Chai Chat Ngu-hao</i>)	Tie a Yellow Ribbon Round the Old Oak Tree (Dawn featuring Tony Orlando), 1973	Pop	3:03
11	วอนเทพแห่งรัก (<i>Won Thep Hang Rak</i>)	Save Your Kisses for Me (Brotherhood of Man), 1976	Pop, Schlager music (European popular music)	3:20
12	คืนแห่งความเหงา	Cotton Fileds (Elvis), 1970	Rock ‘n’ roll	3:35

This album was released under Metro Records, produced and arranged (information from the vinyl cover) by Parjeen Songpao (the band leader of The Impossible). All songs writing the lyrics by Jongrak Jankana (the famous Luk Krung composer/songwriter at that time.) Since there are two singers divided into different sides, Don Sonrabiab sang the A side, and Daojai Paijit sang the B side. The songwriter uses the same melody but rewrites the lyrics.



Figure 3.1 | Don Sonrabiab, “Rock Roeng Jai” (1977): cassette tape covers.¹⁹⁷

Figure 3.1 shows the album covers from the cassette tapes, which are likely to be reworked because the cassette tape was not popular in those days; it’s the era of the phonograph. On the vinyl cover, the caption reads: “in the *rock* style.”

In the same year, Don Sonrabiab released the rock ‘n’ roll album with Kobkul Srisawat in rock style as well, an album named “A-lai Elvis (อาลัยเอลวิส)” means a tribute/mourning to Elvis Presley on October 1977. This album uses the same team as “Rock Roeng Jai” changing only the female singer, but the song was not found, only information from the vinyl cover. The vinyl cover designer (Worakan Thammasangkiti, 1977)¹⁹⁸ describes the album as “*The whole world stopped turning, especially the world of entertainment; when the rocking king Elvis Presley passed away, it was also heartbreaking for the fans around the world who were crazy about his singing and rocking style. So made this album to pay tribute to this great singer by giving “Jongrak Jankana” is the songwriter of the songs “Don Sonrabiab” and “Kobkul Srisawat,” a famous Thai teenage singer who is now loud as a firecracker singing, an album titled “Mourning Elvis,” hopes that Elvis Presley’s music fans should not miss this record collection”*”.

¹⁹⁷ All cassette tape cover pictures in this thesis are owned and photographed by the author.

¹⁹⁸ Worakan Thammasangkiti. (1977). *A-lai Elvis, vinyl back cover*. Nok Huk Records.

Table 3.3 | Don Sonrabiab and Kobkul Srisawat, “A-lai Elvis” (1977): album tracklist.

n°	Title	Original	Genre
1	ใจไม้ไผ่ระกำ (Jaimai Sai Rakam)	Wooden Heart (Elvis Presley), 1961	Pop, folk
2	มันเกินไปแล้วนะ (Man Koenpai Laeo-na)	Return to Sender (Elvis Presley), 1964	Pop, rock ‘n’ roll
3	รักคูชิ (Rak Du Si)	G.I. Blues (Elvis Presley), 1961	Pop, rock ‘n’ roll
4	โกกับพลอย (Kai Kab Ploi)	Wear My Ring Around Your Neck (Elvis Presley), 1958	Rock ‘n’ roll
5	กตัญญูเหงา (Katanyu Ngu Hao)	Jailhouse Rock (Elvis Presley), 1957	Rockabilly, rock ‘n’ roll
6	รักซิ-จะช้า (Rak Si-Ja Cham)	G.I. Blues (Elvis Presley), 1961	Pop, rock ‘n’ roll
7	ไม่น่าเตะ (Mai Na Te)	Wear My Ring Around Your Neck (Elvis Presley), 1958	Rock ‘n’ roll
8	ขอมือใหม่ (Ko Mi Aok Mai)	Wooden Heart (Elvis Presley), 1961	Pop, folk
9	มันเกินไปแล้วละ (Man Koenpai Laeo-la)	Return to Sender (Elvis Presley), 1964	Pop, rock ‘n’ roll
10	เกือบไป (Kueab Pai)	Jailhouse Rock (Elvis Presley), 1957	Rockabilly, rock ‘n’ roll

This album was under Nok Huk Records (means the owl) with the number LPS-126 (Lepso Studio,) and distributed by Sermvit, Bangkok. The key person from both albums is Don Sonrabiab, who can sing in different languages very well and has many English songs.

Don Sonrabiab (b. June 27, 1949 -) is a Thai singer and actor; he started his musical career as a drummer for the band “P.M. Pocket Music” and later changed the group’s name to “P.M.7” and “P.M.5,” respectively. Generally, perform music at various entertainment venues on the new Petchburi Road, Bangkok—in charge of playing drums and singing. After the disbandment of P.M.5, Don became a solo artist under Nititad Promotion.

It is essential to write the lyrics in the Thai language, probably caused by the listeners in those days who did not understand the English language, making Thai lyrics easier to enjoy music but making music to be able to international and up-to-date.

3.4 ELVIS ARTISTS IN THAILAND

Due to the reputation of the legendary king of rock ‘n’ roll, which is famous all over the world, he is a role model and inspiration to musicians and listeners, thus becoming the Elvis impersonator, commonly known as the Elvis Artist. There are contests and shows around the world, including the European Elvis Championships, The Image of Elvis, the Elvis Festival, etc. In Thailand, there are also Thai Elvis impersonation groups, and there are many famous Thai Elvis Artists, five famous Thai Elvis artists at that time were Wisoot Tungarat, Sakrin Punyarit, Ongart Jeeraphan, Jeerasak Pinsuwan, and Noppathat Rittisorn.

The one whose work is recognized is Wisoot Tungarat (June 17, 1942 – June 21, 2002)—in every performance, his hair, smile, voice, and dancing style are like Elvis Presley’s. Wisoot began his musical career by singing in a band named “Louis, the blues guitar”. Later, he formed a band named The Drifters; Wisoot has an album that covers songs of Elvis Presley called “Elvisoot¹⁹⁹ Medley” in 1982.

Table 3.4 | Visoot Tungarat, “Elvisoot Medley” (1982): album tracklist.

n°	Title	
1	Medley: Blue Suede Shoes / Johnny B. Good / Rip It Up / All Shook Up/ That’s All Right / My Baby Left Me / Blue Moon of Kentucky / C’mon Everybody / Girl Happy / Mystery Train / Frankfurt Special / I Got a Woman / His Latest Flame / Memphis Tennessee / What’d I Say / Long Tall Sally / Whole Lotta Shakin’ Goin’ on / Mean Woman Blue / Party / Mama Can Dance / Flip Flop And Fly / Jailhouse Rock / Hound Dog	17:36
2	Can’t Help Falling in Love with You	2:40
3	Return to Sender	2:03
4	Anything That’s Part of You	2:02
5	<i>A Mess of Blues</i>	
6	Crying in The Chapel	2:14
7	I Got Lucky	1:47
8	Hurt	1:39
9	Wild in the Country	1:34
10	The Girl of My Best Friend	2:14
11	It’s Now or Never	3:00
12	It Hurts Me	2:01
	King of the Whole Wild World	2:03

From the album tracklist’s table, there are twelve songs in total, but on the cassette tape, there are eleven songs—the missing song is 5th track.

¹⁹⁹ Elvisoot was a name mixed between Elvis and Wisoot.

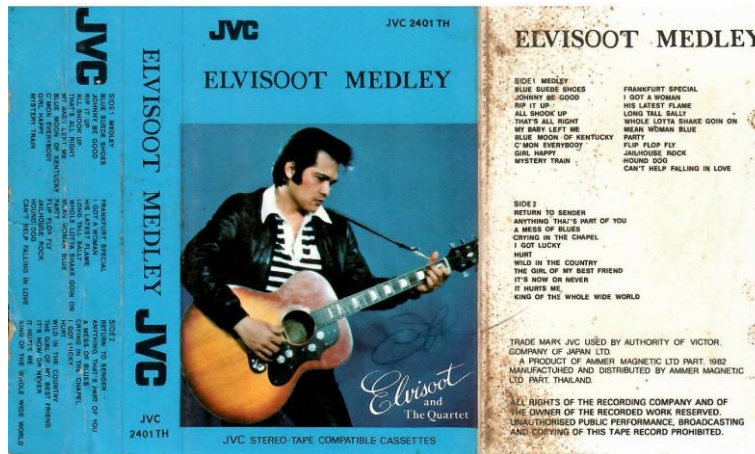


Figure 3.2 | Visoot Tungarat, “Elvisoot Medley” (1982): cassette tape cover.

3.5 DEVELOPMENT PERIOD OF THAI ROCK

The transformation of Thai rock music started with a group of musicians creating an experimental album in the Thai language in the form of a concept album. Because the most of them were English cover versions that brought the original song to re-arrange, including other bands that switched to produce their works in rock music style. Referring to Lamnao Eamsa-Ard (1996),²⁰⁰ the second period of Thai rock was a development of music creating, according to the imagination without limitation, with significant changes in form and texture, which started making Thai rock songs in 1982.

3.5.1 THE YEAR OF 1982

3.5.1.1 Dnu Huntrakul

In 1976 after graduating with a master’s degree in music composition from the Royal Conservatory of The Hague, The Netherlands, Dnu Huntrakul (b. April 24, 1950-) established a band called “*The Temple of Dawn Consort* (Associate of Wat Arun): ภาควัดอรุณ” has gathered musician friends, such as Jirapan Ansvananda, Surasee Ithikul, Krit Chokthipattana, and Nantika Kanjanawat, whose is led by Bruce Gaston (March 11, 1947 – October 17, 2021) and Thanawat (Anuwat) Suebsuwan. Previously, in 1970 Dnu received a bachelor’s degree in music composition from the University of Oregon, USA.

²⁰⁰ Lamnao Eamsa-Ard. (1996), pp. 201-202.

Two years after performing “*The Temple of Dawn Consort*,” Danu founded a private music school called “*St. Cecilia Academy of Music*” to develop the music industry and creating a new generation with Ket-Aran Lertpipat (May 16, 1948 – August 22, 2003) as the headmaster. During the same period, together with the “The Temple of Dawn Consort,” established the “*Butterfly Sound & Film Service*” to produced music productions for film, stage (theatre,) T.V. commercials, and general advertising. Currently still operates a recording studio and music label business, in the name of “*Butterfly Studio*” and “*Butterfly Record*” (Jiajaroen, 2011;²⁰¹ Huntrakul, n.d.).²⁰²

Dnu (2016)²⁰³ concludes that the origin of named Butterfly got this name from Michael Ranta, a 20th-century composer and musician’ friend who plays in Thailand, he said: “There is a small music company that has a service for advertising agencies in Taiwan named *Butterfly*, you can do it just have only one phone and one composer,” therefore came back to talking with six musicians friends that they should try; as used the name “*Butterfly*” because it’s simple and then making flyers distributed to advertising companies; the first work created for The Leo Burnett Group (Thailand) in 1978—using Surasee’s phone as the first company’s number. Dnu states that the motto of the new work is “*We can do anything in the world—if it’s music*” (Huntrakul, 2016).²⁰⁴

3.5.1.2 The Triangle Lake

In 1977, Jirapan [guitarist] had the idea to go abroad to study music after playing for two years with a “*Fantasy*” band but accidentally met with Dnu Huntrakul who persuaded him to join the “Temple of Dawn Consort.” When he joined this band, he met Surasee Ithikul [keyboards, vocals], who had retired from the *Royal Thai Army Band Department* and came to play in this band before; they decided to form a new band to played in a hotel before aboard study and invited Krit Chokthipattana [bass, vocals], who had just left the Kaleidoscope band, to

²⁰¹ Chokchai Jiajaroen. (2011, February 1). Thai songs you must hear before you die: Dnu Hantrakul; 1994. *Kom Chad Luek Newspaper*. <https://www.komchadluek.net/news/ent/87417>

²⁰² Dnu Huntrakul. (n.d.). *Biodata*. <http://www.dnunet.com/SongSmith/biodata.html>

²⁰³ Dnu Huntrakul. (2016, August 24). *Vision of the Legends – Butterfly part I: Interview with Dnu Huntrakulm, Surasee Ithikul, and Sorot Punkabutra by Jirapan Ansvananda on www.ecrumusic.com*. [Video file]. YouTube. https://www.youtube.com/watch?v=SqxhRcG3_p4&t=286s&ab_channel=EcruMusic

²⁰⁴ Ibid.

become the third member; The band *Triangle Lake* was named after the lake in Oregon where Surasee graduated.

The first phase was a trio band using a “*Rhythmbox*” instead of drums, with a regular contract at the Montien Thong room, Montien Hotel, Bangkok, and *Kriangkrai Wijakkana* (former Kisses Playmate and Phoenix) came to play the drums later. After the hotel opened the Casablanca Club, they moved to the club and played alternately with Rewat Buddhinan’s Oriental Funk band, which plays funky and soul. The band then had to find additional members. *Yothin Chiranont* (former Flash band) played the keyboard, and *Ukrist Balankura*, who had just returned from abroad, worked in a recording studio to play the guitar. Kilroy [alias] (2007)²⁰⁵ remarks that Triangle Lake focused on playing rock and popular music by fashionable (as the audience was a tourist) by playing “*Fleetwood Mac*” and then “*The Bee Gees*”—because, at that time, the disco music trend began to gain popularity.

3.5.1.3 The Butterfly, “Butterfly” (1st album)

After making many successful “*jingles*” for advertising and general music production, the Butterfly team made their album and called themselves the “*Butterfly*” band; the first album was an English-covered album, focused on progressive rock and hard rock, with one new song, is named “*One*” melody and lyrics by Surasee Ithikul, arranged by Anuwat Suebsuwan, recorded at “*Siengthong*”²⁰⁶ studio in which the member of the Butterfly team was a manager (*Ukrist Balankura*): all of the musical instrument was live recorded, as there was no sequencer or computer music program, that began recording the rhythm section spending three months (Ansvananda, 2017).²⁰⁷ The Butterfly members who created this album includes (1) Surasee Ithikul [vocal, piano, electric piano, synthesizer, flute, backing vocals, lyrics, composed and arranged], (2) Krit Chokthipattana [vocals, bass, backing vocals], (3) Ukrist Balankura [electric guitar and acoustic guitar], and (4) Koranes Waseenondh [drums and percussion]; in which the four-people work together as a producer. In addition, also Jirapan Ansvananda and Anuwat Suebsuwan arranged—women’s vocals harmony by Sisom Aiemsanpang and Kalayarat Waranawat. The Butterfly’s *Butterfly* album was distributed by Wave, and the details are as follows:

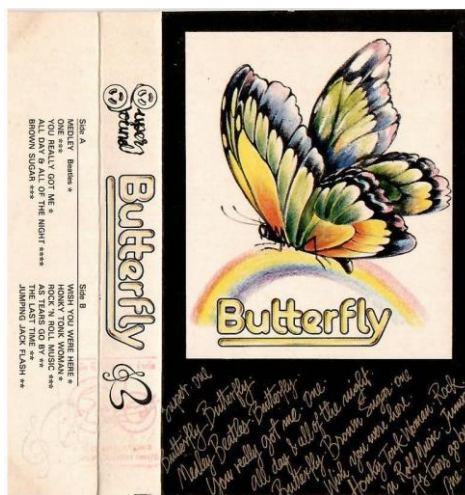
²⁰⁵ Kilroy. (2007, April 3). Triangle Lake. *OKnation*. <http://oknation.nationtv.tv/blog/print.php?id=26764>

²⁰⁶ The first recording studio in Bangkok, Thailand; in the period that began to have a record label.

²⁰⁷ Jirapan Ansvananda. (2017, March 17). *Butterfly talk: from analog to digital*. [Video file]. YouTube. https://www.youtube.com/watch?v=EQMPVtSIFN4&ab_channel=JirapanAnsvananda

Table 3.5 | The Butterfly, “Butterfly” (1982): album tracklist.

n°	Title	Original	Genre	Duration
1	Medley the Beatles	The Beatles (U.K./U.S.)		5:52
	– And I Love Her	– 1964	British beat (pop)	
	– Baby It’s You	– 1963	Merseybeat	
	– While My Guitar Gently Weeps	– 1968	Hard rock	
	– Nowhere Man	– 1965	Folk-rock	
	– It’s Only Love	– 1965	Folk-rock	
	– Two of Us	– 1969	Folk-rock	
	– The Long and Winding Road	– 1970	Rock	
2	One			3:19
3	You Really Got Me	The Kinks (U.K.), 1964	Rock ‘n’ Roll - rock	3:32
		Van Hallen (U.S.), 1978	Hard rock - heavy metal	
4	All Day and All of the Night	The Kinks (U.K.), 1964	Garage rock	3:08
5	Brown Sugar	The Rolling Stones (U.K.),1971	Hard rock	5:21
6	Wish You Were Here	Pink Floyd (U.K.), 1975	Progressive rock	4:18
7	Honky Tonk Woman	The Rolling Stones (U.K.),1969	Hard rock	3:59
8	Rock ‘n’ Roll Music	Chuck Berry (U.S.), 1957	Rock ‘n’ Roll	2:24
		The Beatles (U.S., U.K.), 1964	Rock ‘n’ Roll	
		The Beach Boys (U.S.), 1976	Rock ‘n’ Roll - rock	
9	As Tears Go By	The Rolling Stones (U.K.),1965	Pop	3:39
10	The Last Time	The Rolling Stones (U.K.),1965	Rock ‘n’ Roll - rock	3:33
		The Who (U.K.), 1967	Hard rock	
11	Jumping Jack Flash	The Rolling Stones (U.K.),1968	Hard rock	3:16

**Figure 3.3** | The Butterfly, “Butterfly” (1982): cassette tape cover.

3.5.1.4 Keetakawee band, “Rao Ma Rong Phleng Kan”

The first Thai rock album established a project that the two groups worked on together was an experimental album called “*Rao Ma Rong Phleng Kan*: เรามาร้องเพลงกัน (means let’s sing),” both groups merged and changed their names to “*Keetakawee*: คีตกวี (means composers)”. This album was produced by Dnu Huntrakul and lyrics directed by Ket-Aran Lertpipat, who laid the album’s concept with the progressive rock and experimental rock music. The concept was Buddhist philosophy, thoughts, and beliefs, Buddha’s teachings: perspective and life in a Buddhist way, positive thinking (optimistic), infinite power of nature, and the idea of looking at all-around society. On the singer’s part, the Keetakawee band chose “*Rewat Buddhinan*,” who has extensive experience in singing in the United States, Europe, and Asia—the cassette tape cover states the artist’s name as “*Rewat Puttinan and the Keetakawee band*.”

Keetakawee, the members were Asanee Chotikul, Jirapan Ansvananda, Krit Chokthipattana, Jaturon Amesbutr, Dnu Huntrakul, Sinnapa Sarasas, Anuwat Suebsuwan, Tewan Sapsanyakon, Koranes Waseenondh, Sorot Punkabutra, and Ket-Aran Lertpipat that the position of each person who recorded on each track as shown in *table 3.3*, and all of eleven tracks were recorded at Butterfly Studio by Krit Chokthipattana, sound engineer, and mixed down by Krit Chokthipattana and Sorot Punkabutra, and distributed by Wave; the details of the album are as follows:

Table 3.6 | Keetakawee, “Rao Ma Rong Phleng Kan” (1982): album tracklist.

n°	Title	Transliteration	Meaning	
1	ไม่เป็นไร	<i>Mai Pen Rai</i>	Never mind	4:14
2	เรามาร้องเพลงกัน	<i>Rao Ma Rong Phleng Kan</i>	Let’s sing	2:56
3	ทุกๆ คน (เป็นคนดี)	<i>Thuk thuk khon (Pen Khon-dee)</i>	Everyone (being a good person)	3:37
4	เธอ	<i>Thoe</i>	Her	3:23
5	ดนตรี คีตา (เวหาจักรวาล)	<i>Dontri Kita (Weha Jakrawan)</i>	Music, song (universe)	7:29
6	ทำอยู่ทำไป	<i>Tham-yu Tham-pai</i>	Doing it	3:31
7	ฮูละเล	<i>Hulele</i>	Every man for himself	4:47
8	วีณาแกว่งไกว	<i>Wina Kwaeng-gwai</i>	Lyre’s movement	4:13
9	ขลุ่ยผิว (กอไผ่บรรเลง)	<i>Khloy Phiw (Kor-phi Bal-leng)</i>	Whistling flute (music from a bamboo clump)	3:53
10	ดอกไม้ไปไหน	<i>Dokmai Pai Nai</i>	Where did the flowers go?	4:31
11	ดนตรีคีตา (ภาคลาโรง)	<i>Dontri Kita (Phak La-rong)</i>	Music, song (farewell)	1:55

Because being an experimentation album thus has a mixture of various music genres by standing on progressive rock, which is becoming popular. Dnu composed the melody to be Thainess; many songs had been influenced by Thai traditional music by a pentatonic scale that is a mix of Thai musical instruments. There was a 7-minute song in “*New-age music*” and a “*world music*” style song that used an ancient Indian musical instrument to created an atmosphere of India, the land of Buddhism, to match with the lyrics. The part of the sound due to the Butterfly band was working on the cover song of the Beatles, therefore influenced by British rock, and that is indispensable to music influenced of hard rock, progressive rock, and psychedelic rock that distortion guitar was outstanding in many tracks was played by Asanee Chotikul, this sound became the prototype of the guitar sound in Thai rock music later. For example, the song “*Dontri Kita (Weha Jakrawan)*” was primarily influenced by The Beatles’ album Sgt. Pepper’s Lonely Hearts Club Band (1967) and the Rolling Stones’ album Their Satanic Majesties Request (1967).

Table 3.7 | List of studio musicians by musical instrument and tracks.

Musicians Music instruments	Asanee Chotikul	Jirapan Ansvananda	Krit Chokthipattana	Jatron Amesbutr	Dnu Huntrakul	Sinnapa Sarasas	Anuwat Suebsuwan	Tewan Sapsanyakon	Koranes Waseenondh	Ket-Aran Lertpipat
E-Guitar	1,3,6	7	10							
A-Guitar		9	9-10	2,4						
Bass	1,3,6			2,4,7	11					
Piano					11	2				
E-Piano	3				1-2, 5-6,10					
Synthesizer	3				5,8,11	4	7-9			
Keyboard	3				5,8,11	4	7-9			
Drums				7,9,11					1-4,6,8	
Thai flute								9		
Saxophone								1		
Violin								1		
Veena*		8								
backing vocals	1-3, 6,8-9		1-3, 6,8-9	1-3, 6,8-9	1-3, 6,8-9	2,6				
Songwriting	1,3, 6,10									2,4-5, 7-9, 11
Composer		9			1-6, 8, 10-11		7			
Arranging	1,3,6		10	2,4,11			5,7-9			

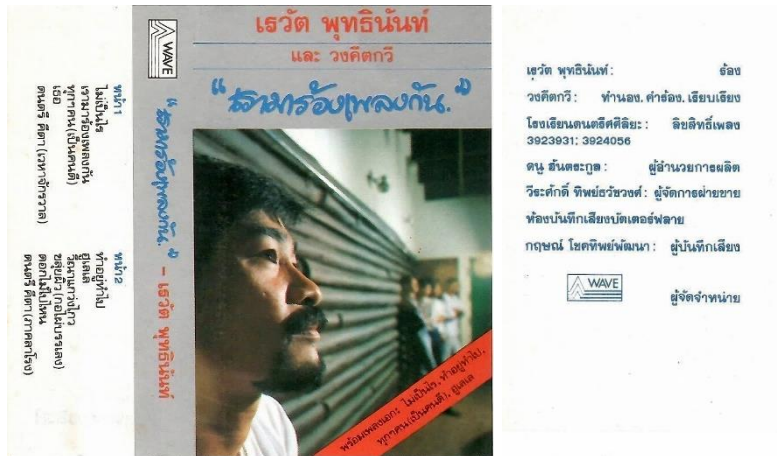


Figure 3.4 | Keetakawee, “Rao Ma Rong Phleng Kan” (1982): cassette tape cover. It is a picture of Rewat and the members of the Keetakawee band, which is far away.

3.5.1.4.1 Rewat Buddhinan

Rewat Buddhinan (September 5, 1948 – October 27, 1996) was a singer, songwriter, producer, and pioneering music industry, nicknamed “Ter” (pronounced “Toe,” but the owner’s name is written as “Ter”). Rewat learned saxophone since 11-year-old and formed his first band in high school, named *Dark Eyes*. In 1967 when he studied at Thammasat University formed the “*Yellow Red*” band together with Dnu Huntrakul, Jirapan Angsavanont, and other friends. When the “*Yellow Red*” was disbanded, he started “*The Thanks*” band with friends from different institutions; The Thanks were (1) Rewat Buddhinan [keyboards and lead vocals], (2) Chalermgiat Amornsingha [lead guitar], (3) Porames Vajarapana [drums], (4) Krit Chokthipattana [guitar and vocals], and (5) Napasak Manisuk [bass and vocals]. The Thank shows at university events, a modern band playing and singing modern dance songs made this student band was top-rated in those days and allowed to continue playing from the band “*The Impossible*” at “*The Impossible café*,” Plenjit arcade, Bangkok (Manisuk, 2009).²⁰⁸ In 1972, Rewat was persuaded by *The Impossible*s to perform in Hawaii, the USA as the lead singer and keyboardist and wandered around Europe, Scandinavia, and the latter was Taipei, Taiwan. He joined *The Impossible* until their disbandment in 1977. Later, Rewat collaborates with *Vinai Phanturak*; *The Impossible* member formed the funk band

²⁰⁸ Napasak Manisuk [Napman]. (2009, 6 October). Deep Purple has existed until today because encourages the use of sufficiency philosophy [Comment on the online forum post *Deep Purple and the Buddhist Theory*]. Nimitguitar. <http://www.nimitguitar.com/mybb/showthread.php?tid=5102>

“*The Oriental Funk*” and returned to shows in Europe and the United States. During that time, Rewat studied songwriting, music composition, and more. Ahead of returning to played at the *Casablanca club*, Montien Hotel, Bangkok for four years. They had two studio albums; one was playing English disco and funk songs, and another one was a cover of a Thai country song that represents the Thai way of life; Rewat in conjunction with the *Keetakawee* band in 1982.

In 1983,²⁰⁹ Rewat Buddhinan together with Paiboon Damrongchaitham founded the *Grammy Entertainment Company* (now GMM Grammy PLC); in the first phase operated, the main business was creating Thai popular music. He was in charge of music production, and by using international artist creation techniques were presenting both talent and image, making the company’s work successful in almost every album. Rewat’s last position was the chairman of Grammy Entertainment Public Company Limited’s board of directors before dying of brain cancer in 1996. Rewat had four solo albums; *Ter-1* (1983), *Ter-2* (1985), *Ter-3* (1986), and *Chob Kor Bok Wa Chob* (1987). Including his work as a songwriter, producer, and many more.

3.5.1.4.2 Asanee Chotikul

An important person in Thai rock music, the creator of both artistic and business works, is *Asanee Chotikul*. Asanee is from Loei Province, born on April 9, 1955, and started playing guitar at ten. He likes rock and roll music; after graduating high school from Loei, he went to Bangkok to study at the Faculty of Law, Ramkhamhaeng University. In 1974, he won the Thailand folk song singing contest (acoustic band), under the name of the band “*Isn’t*,” which is a homophone with the word “*Isan*” (the origin of the band members) the members were Asanee Chotikul, Wasan Chotikul, both of them stand out on the stage of the contest by using songs with *Isan folk music* that are perfectly blended with acoustic guitars. After winning the competition, the *Isn’t* recorded their first album in 1976, the second album in 1977, and the third album in 1978; then Asanee resigned to work with the Oriental band and the Butterfly group. As for Wasan, he continued to release two more albums with the “*Isn’t*” band and then worked with Asanee again under the name *Asanee-Wasan*—the *Isn’t* began from the duo artist and then expanded members, plays American folk music style, and developed to folk-rock music.

²⁰⁹ Reference from GMM Grammy Public Company Limited. (2000). *Company background: Milestone*. http://grammy.listedcompany.com/company_background.html



Figure 3.5 | Asanee Chotikul and the Butterfly team, from L. to R.: Krit Chokthipattana, Anuwat Suebsuwan, Asanee Chotikul, Surasee Ithikul, and Koranes Waseenondh.²¹⁰

In 1986, established the first album under the name “*Asanee-Wasan*” the rock duo band this album was called “*Bah Hob Fang*” (see 3.3.5.6 Asanee and Wasan, “*Bah Hob Fang*”) with the Nite Sports Production, which has all the works as follows:

Table 3.8 | Asanee-Wasan’s works list.

n°	Year	Album	Distributed by	
1	1986	บ้าหอบฟาง	<i>Bah Hob Fang</i>	Nite Sports Production
2	1987	ผักชีโรยหน้า	<i>Phakchi Roy-Nah</i>	Grammy Entertainment
3	1988	กระดี่ได้น้ำ	<i>Kradi Dai Nam</i>	Grammy Entertainment
4	1989	ฝึกทอง	<i>Fakthong</i>	Grammy Entertainment
5	1990	สับปะรด	<i>Sabparod</i>	Grammy Entertainment
6	1993	รุ่งกินน้ำ	<i>Rung Kinnam</i>	Grammy Entertainment
7	1998	บางอ้อ	<i>Bang Or</i>	More Music
8	2002	จินตนาการ	<i>Jintanakan</i>	More Music
9	2006	เด็กเลี้ยงแกะ	<i>Dek Liang Kae</i>	More Music
10	2007	Vacation (bring old songs to sing new ones)		Grammy Entertainment

In addition to being an artist, Asanee Chotikul founded the rock record label “*More Music Company*,” intending to produce rock music for young artists, established on November 20, 1995. GMM Grammy holds 100% of the shares; Asanee Chotikul is the company’s Managing Director—*More Music* closed down in 2011.

²¹⁰ Glass Spider [pseudonym]. (2015, April 10). Re: The Butterfly in the age of Asanee Chotikul is a team member. Pantip. <https://pantip.com/topic/33493062>

3.5.1.4.3 Ket-Aran Lertpipat

Ket-Aran Lertpipat (May 16, 1948 - August 22, 2003) is a Thai composer, songwriter, musician, producer, and co-founder of St. Cecilia Academy of Music. He graduated with a bachelor's degree from the Faculty of Economics, Thammasat University, is a classmate of *Rewat Buddhinan*, and takes classical guitar lessons at Yamaha Music School. Ket-Aran wrote many favorite songs; as a result, many singers became famous—almost all of the songs are top hits and are popular to this day—he resigned as a full-time employee at the Grammy in 1997 because after Rewat died, **most of the songs he wrote were hardly chosen**. After considering that he was incompetent, he decided to resign, (but also occasionally took up freelance writing jobs for Grammy). Then, he runs a restaurant called “*Wine ‘n’ Roses*” and a pub called “*Sgt. Pepper’s*” with live music. In 2001, he released a book, “*Kid Kam Tam Phleng* (means think words to make a song),” which is a presentation of knowledge and experience from over 20 years of writing successful songs. Including recording the stories of the Thai music business and building a website, “*www.songchef.com*,” as a space to exchange knowledge on songwriting. He composed a total of 144 songs (information from the “*songchef*”²¹¹ webpage).



Figure 3.6 | Ket-Aran Lertpipat and the Butterfly team, from L. to R.: Ket-Aran Lertpipat, Surasee Ithikul, Bruce Gaston, Anuwat Suebsuwan; sitting from L. to R. Dnu Huntrakul and Annop Jansuta.²¹²

²¹¹ <http://www.dnunet.com/songchef/about.html>

²¹² Ibid.

Ket-Aran Lertpipat started writing songs at the fifteenth age; the first song was called “*Today*,” inspired by learning Thai literature and having fun writing poems. Therefore, the early songs were more poetic than pop music today and contained hidden *Buddhist philosophy*. An example of a song that permeates Buddhist philosophy is the song “*Wina Kwaeng-gwai* (วิณาแก้วงไกว)” composed by Dnu Huntrakul, in the album of “*Keetakawee*” band. The lyrics mentioned that “life is like crossing a large river full of obstacles (birth, old age, sickness, and death). The ultimate goal is to cross the realm of happiness that is nirvana. This crossing can be successful requires consciousness, concentration, and perseverance, an essential element of Buddhism”.

3.5.1.5 Rockestra, “Medley Top Hits” (1st album)

Rockestra was founded by “*Chatchai Sukkhawadee*” after leaving the disco band “*M7*” of Soontorn Sujaritchan (later, the famous band played soul music named “*Royal Sprite*”). In the beginning, this new band was played pop-rock songs and then focused on the songs of Queen, The Alan Parsons Project, and Styx by playing in Bangkok, later moved to play at Hat Yai, Songkhla Province, southern Thailand. Chaichai (2018)²¹³ confirm that the name of his band came from a combination of “*rock*” and “*orchestra*,” the members of the band are constantly changing; Chatchai was the only one who has lived since its inception to the present. While playing music in Hat Yai, the members prepared the songs for the first cover album called “*Medley Top Hits*”; they started recording when they returned to Bangkok in 1982 with the Nititad Promotion company.

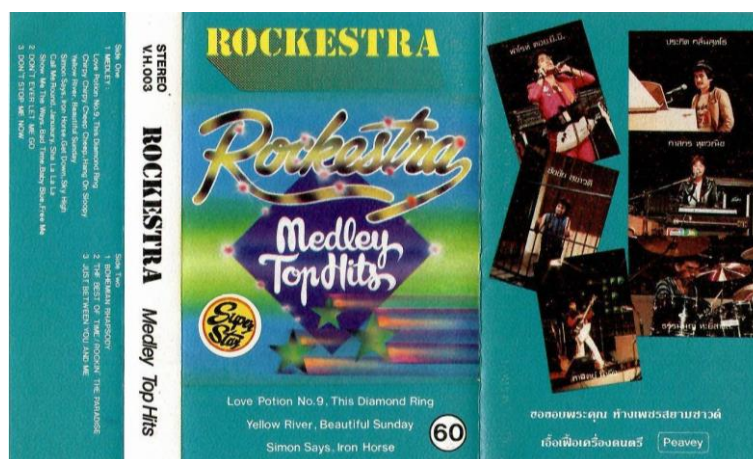


Figure 3.7 | Rockestra, “Medley Top Hits” (1982): cassette tape cover.

²¹³ Chatchai Sukkhawadee. Interview by author. (Bangkok, Thailand: 2018, March 6).

Table 3.9 | Rockestra, “Medley Top Hits” (1982): album tracklist.

n°	Title	Original	Genre
1	Medley – Love Potion No. 9	The Clovers (U.S.), 1959	Doo-wop
		The Searchers (U.K.), 1964	Rock and roll
		Tygers of Pan Tang (U.K.), 1982	Heavy metal
	– This Diamond Ring	Gary Lewis & the Playboys (U.S.), 1965	Pop-rock
		Billy Fury (U.K.), 1965	Rock and roll
	– Chirpy Chirpy Chirpy Cheep Cheep	Lally Stott (U.K.), 1970	Pop (British beat)
		Middle of the Road (Scottish), 1971	Pop, bubblegum
	– Hang on Sloopy	The McCoys (U.S.), 1965	Pop rock, Garage rock
	– Yellow River	Christie (U.S.), 1970	Pop-rock
	– Beautiful Sunday	Daniel Boone (U.S.), 1972	Pop-rock
	– Sky High	Jigsaw (U.K.), 1975	Pop-rock
	– Call Me Round	Pilot (Scottish), 1975	Pop-rock
	– January	Pilot (Scottish), 1974	Pop-rock
	– Sha La La La (<i>Sha-La-La-La-La</i>)	Walkers* (Danish), 1973 * Danish glam rock band	Pop
	– Show Me the Ways	Peter Frampton (U.K.), 1975	Rock
	– Bad Time	Grand Funk Railroad (U.S.), 1975	Rock
– Baby Blue	Badfinger (Welsh), 1972	Pop-rock	
– Free Me	Uriah Heep (U.K.), 1977	Hard rock	
2	Don’t Ever Let Me Go	The Kinks (U.K.), 1964	Proto-punk/garage rock
3	Don’t Stop Me Now	Queen (U.K.), 1979	Pop-rock
4	Bohemian Rhapsody	Queen (U.K.), 1975	Progressive rock, hard rock
5	The Best of Time / Rockin’ The Paradise	Styx (U.S.), 1981	Rock
6	Just Between You and Me	April Wine (Canada), 1981	Hard rock

Rockestra has six albums; *Medley Top hits* (1982), *Technology* (1984), *Special #1* [covered album] (1985), *Withayasatra* (1985), *Plian Thuk Wan* (1986), and *Thiao Mueang Thai* (1987). The members who recorded the first album consisted of (1) Chatchai Sukkhawadee [vocals], (2) Faroe Toigb [guitar], (3) Prakit Klinsuto [piano], (4) Pasakorn Hutawanich [keyboard, saxophone, and flute], (5) Sanit Nampeung [bass], and (6) Thammanoon Hayisalae [drums].

3.5.1.5.1 Chatchai Sukkhawadee

Chatchai Sukkhawadee [also known as *Rang Rockestra*] was born on August 20, 1958, in Surat Thani province, southern Thailand; he has been interested in music since the seven years old, at the thirteen-years he attended the Naval Academy of Music, playing the drums, trumpets, French horns, keyboards, and arranging, then contained in the position of the singer for the *Royal Navy Symphony*

Orchestra, the Royal Thai Navy. During the Vietnam War, Chatchai joined the band *M7*'s trumpet position and played in American military camps and clubs (Sukkhawadee, 2018).²¹⁴ He has a powerful voice and can sing high notes, including use of classical music techniques used for rock music; after *Rockestra*'s disbandment Chatchai has six solo albums (between 1988-1996); *Dao Si Muang* (1998), *Mod Kan Fai* (1990), *Wai Kua Sang* (1991), *Rock Tem Rak* (1991), *Rak Tang Miti* (1993), and *Untitled* (1996)— Currently, Chatchai operates a music school called the *Rockestra* school of music in Bangkok and performs under the *Rockestra* band; most new members came from their backup group at the concert during 1993.

The word *Rockestra* has been used since 1978 by the song “*Rockestra Theme*,” written by Paul McCartney for the fourth and final single on *Wings*' last studio album *Back to the Egg*, was recorded on October 3, 1978, and won the 1980 Grammy Award for Best Rock Instrumental Performance. *Wings* were a British-American rock band formed in 1971 by Paul McCartney (former the Beatles) with his wife Linda McCartney and friends-*Wings* discontinued definitively in 1981.

3.5.1.6 The Innocent, “Yu Ho” (4th album)

The Innocent was a group of students at *Daruna Ratchaburi*, a private school within the attendant of The Roman Catholic Diocese of Ratchaburi, Ratchaburi province in western Thailand. Began band together for a 3-piece folk song contest in 1979's Christmas—won the first prize, and won again in the provincial music competition in the next year; the members include (1) Pirasanti Juabsamai (b. 1962) [guitar and vocals], (2) Saichon Radomkij (b. 1964) [keyboards and vocal], and (3) Sithisak Kijteng (b. 1964) [bass and vocals]. They had made the first album was a Christian song, which was produced by Daruna school, an album named “*Song for Him*,” a month later, a record label owner contacted the school, asking for the band to record for distribution, that bringing old songs to re-arrange (the re-arrange of the old songs was not widely, The Innocent was the first band who re-arranged “*Luk Krung*” to “*Popular music*”) included composing the new songs, this album called “*Rak Mairu Dab*; means love never dies” which was released in September 1980. In March 1981, they recorded the next album which was released in June; the album was named “*Bang Pa Kong*.” It has been promoted

²¹⁴ Ibid.

on television, but not as popular as it should; Pirasanti Juabsamai (n.d.)²¹⁵ emphasizes that “*I am not surprised, because the band will be popular would be inevitable promoting the work to reach the audience as possible, but for us at that time, it was still so far away that the word was popular, we could not even dare to think.*”



Figure 3.8 | The Innocent, “Yu Ho” (1982): cassette tape cover.

Before graduating and dispersed to study in different places, The Innocent band agreed to make a final album with the concept of students not focus on songs about love by purchasing songs from the famous *Luk Krung* composer and adding two more members to make a full band; Kriengsak Jongteeratham [drums] and Pathipan Suktuti [guitar]. This “Student’s favorite” album was written and recorded for just over a month but has been highly popular with young audiences. When the album was popular, they thought to do the next album, but there has been a changed in members because Sithisak Kijteng (bassist) could not move to Bangkok, therefore the band have to chose a professional musician; Seni Chatwichai (b. 1966), who plays the electronic organ at Nana Café, takes the bass position, and they have an idea is to shift the band genre from string combo to pop-rock music. Thus adding a guitarist with rock music experience with a senior who studied in the same school in Ratchaburi province; named Chatree Kongsuwan (b. March 17, 1962), which later was a vital force of The Innocent, according to Pirasanti Juabsamai said; “*as I was responsible for the majority of the band’s work, now Chatree has made a huge*

²¹⁵ Pirasanti Juabsamai. (n.d.). *The history of “The Innocent”*. Mary Immaculate Seminary. <http://www.maryimmaculateseminary.org/main/index.php/alumni/48-alumni-book/228-mr-pirasanti>

contribution to music's work for this album, and fans have seen the development of the band's members in playing strong and complex music" (Juabsamai, n.d.).²¹⁶

Table 3.10 | The Innocent, "Yu Ho" (1982): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	อยู่หอ	<i>Yu Hor</i>	Live in the dormitory	3:24
2	รอยรัก รอยเล็บ	<i>Royrak Roy-leb</i>	Love with nail marks	3:04
3	ยังรักเธออยู่	<i>Yang Rak Teo Yu</i>	Still love you	3:12
4	มนต์ไทรโยค	<i>Mon Saiyok</i>	Magic of sai yok	3:19
5	เจ็บ	<i>Jeb</i>	Pain	2:41
6	ไม่ลองไม่รู้	<i>Mai Long Mai Ru</i>	If you do not try, do not know	2:30
7	ทาสความดี	<i>Taat Khwamdi</i>	Slave of goodness	2:06
8	คนจะรักกัน	<i>Khon Ja Rak Kan</i>	People are about to love each other	3:52
9	ควันสีขาว	<i>Kwan Si Kwao</i>	White smoke	3:15
10	เที่ยวทะเล	<i>Tiao Ta-le</i>	Beach trip	2:51

From the beginning with a 3-piece folk group to a string combo and a pop-rock band respectively, this fourth album named "Yu Hor" has clearly begun to become pop-rock, from the structure of the songs to the Blues licks and solos including an influence of country music, relate to the works of the guitarist in 70s such as Carlos Santana, Michael Schenker, and Ritchie Blackmore (OverDriveLive, 2011).²¹⁷

The 4th album of The Innocent, released on January 1, 1982, was a power-pop to rock music, arranged by Pirasanti Juabsamai and Chatree Kongsuwan, recorded at *Sri Siam Studio* by Surat Keowsakul, mixed by Prasert "Ra-ya" Pongthananikorn. The entire team members were (1) Pirasanti Juabsamai [guitar and vocals], (2) Saichon Radomkij [keyboards and vocals], (3) Kriengsak Jongteeratham [drums], (4) Pathipan Suksuti [guitar], (5) Seni Chatwichai [bass], and (6) Chatree Kongsuwan [guitar and vocals].

²¹⁶ Ibid.

²¹⁷ OverDriveLive. (2011, February 13). *108 Music T.V. program: Interview with Chatree Kongsuwan by Pratana Arunrangsri part 2/3*. [Video file]. YouTube. https://www.youtube.com/watch?v=OpnaUQesMhs&pbjreload=101&ab_channel=OVERDRIVELIVE

3.5.2 THE YEAR OF 1983

3.5.2.1 Carabao, “Wanipol” (3rd album)

*Carabao*²¹⁸ is a Thai rock band that is top-rated in Thailand and other Asian countries formed in 1977 in Manila, The Philippines, by three Thai students at Mapúa Institute of Technology (now Mapúa University); Yuenyong Opakul (nickname Aed), Kirati Promsaka Na Sakon Nakhon (nickname Khiao), and Sanid Limsila (nickname Kai). There, Yuenyong listened to Led Zeppelin, John Denver, The Eagles, and Peter Frampton from the record that Sanid had accumulated in large numbers. Later, they formed a three-piece musical band to played in university activities, playing folk music in content reflecting the problems and realities of society.

When they graduated, they returned to Thailand; Yuenyong and Kirati played music at a bar in the Ambassador Hotel, Sukhumvit Road, and worked as an architect and engineers in the daytime. In 1981 they released their first album under the name of the band “*Carabao*,” the first album called “*Khi-mao*: ชี้เมา (means drunkard)” with the help of “Suthep Thawanwattanakul” and using the “Hope” band to played as a backup group. Most of the songs were composed when they were studying in the Philippines—influenced by *Filipino songs* and music from the United States because of the colonial. As Yuenyong Opakul (1999)²¹⁹ mentions that “*I did not mean to copy it, but it was a beginner’s insecurity*”.

The first song that made people get to know the Carabao band called “Lung Khi-mao: ลุงชี้เมา (means the drunken old man).” Which uses the melody of the song “*Anak*” by Freddie Aguilar, a Filipino folk-singer; *Anak* was released in 1978 (the Carabao members were in the Philippines in this year) and means a child—that means using only melodies, not translating the lyrics.

In 1982, the second album named “Pae Khai Khuad” (which means Chinese elder who sells the bottles) was released. This album had a new member named Preecha Chanapai (nickname Lek) who plays the guitar and sings involving

²¹⁸ “**Carabao**” is a tagalong word (the native language of the Philippines) that means “**buffalo**,” a symbol of fighting, hard work, and patience, which is an emblem of the agricultural class of the Philippines.

²¹⁹ Yuenyong Opakul. (1999). *The first step of life, the second step of the musician: Yuenyong Opakul autobiography* (2ed.). Mingmitr Publisher, p. 179.

arranging—he was an important force until now. Yuenyong and Preecha are friends from the polytechnic in Bangkok (colleges that offer practical training, profession-oriented in engineering and architecture) and met again after Yuenyong came back from the Philippines and played at The Dickens Pub, Ambassador Hotel; This pub has a regulation that prohibits playing Thai songs. At that time, Carabao had the “*Khi-mao*” album; Preecha asked to perform the song “*Lung Khi-mao*” on the stage, Yuenyong and the Hope band played—therefore being fired. Preecha feels guilty and stricken that his friends lost their jobs and separated from the Hope band, consequently responsible for being a new member of the Carabao band ever since (Preecha Chanapai, 2007).²²⁰ Usually, Preecha plays with a variety of music styles’ band named “President” at the Ambassador Club, Erawan Hotel, then persuaded the President band to become a backup band for Carabao, including making music in the recording studio later albums.

The primary musical influenced of the early Carabao bands came from American folk music such as Nail Young and Bob Dylan, as seen from Yuenyong wrote the song named “*Yuenyong as Nail Young*” in the album “*World Folk Zen, 1991.*” Warat (2016)²²¹ indicates that Yuenyong is like Nail young; “*Holding the guitar calls for equality and equality for people who are inferior in society.*” Later, the Carabao band was influenced by rock music (particularly folk-rock and country-rock) such as John Denver, Peter Frampton, The Eagles, Led Zeppelin, and CCR [Creedence Clearwater Revival] (Yuenyong, 1999;²²² Preecha, 2002).²²³

The work in the later album became more complicated and more robust; by the third album was varieties rock genres, including Thai Luk Thung. Released in March 1983 named “*Wanipok: วนิพก* (means minstrel)” under the Azona music record label by the same backup team from the President band. The members of this album were (1) Yuenyong Opakul [vocals, backing vocals, harmonica, Thai harp, and percussion], (2) Kirati Promsaka Na Sakon Nakhon [vocals, backing vocals, guitar, and percussion], (3) Preecha Chanapai [guitar solo, vocals, backing vocals, and percussion]—most of the songs were composed by Yuenyong. This album has made the Carabao widely known to the audience, and the most famous

²²⁰ Preecha Chanapai. (2007). *135 days: American, America* (2nd ed.), in Thai. Mingmitr Publisher, pp. 15-16.

²²¹ Warat Intasara. (2016). *Tam roi kwai: Flay the buffalo’s skin of the Carabao’s billion*, in Thai. Monopoet, pp. 63-64.

²²² Yuenyong Opakul. (1999), p. 181.

²²³ Preecha Chanapai. (2007), pp. 15-16.

song was “*Wanipok*” with the same name as the album, which perfectly blends the style of *Cha-cha-chá* from Latin America (Cuba) mixed with Thai dance rhythm (*Rumwong*).

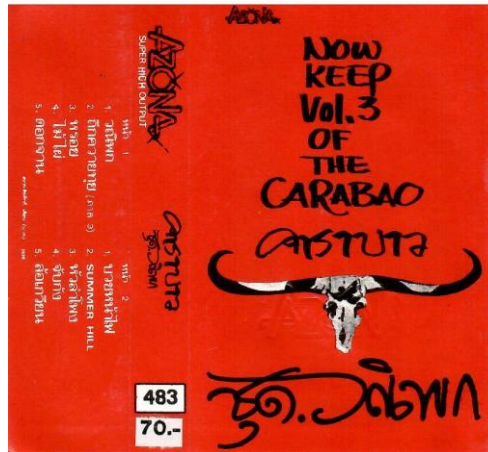


Figure 3.9 | Carabao, “Wanipok” (1983): cassette tape cover.

Table 3.11 | Carabao, “Wanipok” (1983): album tracklist.

n°	Title	Transliteration	Meaning	
1	วงฉัพภ	<i>Wanipok</i>	Minstrel	4:45
2	ถึกควายทุย (ภาค 3)	<i>Thuk Kwai Tui (Pak 3)</i>	Thuk, the buffalo with unusual horns, part 3	3:50
3	หรือ	<i>Hroi</i>	The best (the etymology comes from the southern Thai language meaning delicious)	4:43
4	ไม้ไผ่	<i>Mai Pai</i>	Bamboo	3:59
5	ดอกจัน	<i>Dok Jan</i>	Flower; <i>Butea monosperma</i> (sacred tree)	3:49
6	บวชน้ำไฟ	<i>Buad Na Fai</i>	Ordination in front of fire	5:57
7	Summer Hill	<i>Summer Hill</i>	Compare a child to a bird that flies out of the nest	5:04
8	หัวลำโพง	<i>Hua Lam Pong</i>	Bangkok’s central train station, where people take the train to find work in Bangkok.	2:27
9	จับกัง	<i>Jab Kang</i>	Coolie (laborer)	2:26
10	ล้อเกวียน	<i>Lor Kwian</i>	Cartwheel	5:26

Example 3.1 | Carabao, “Wanipok” (1983): an introduction, especially the guitar, bass, and drums.

The musical score for the introduction of "Wanipok" is in 4/4 time with a tempo of 130. It features three staves: Dist. Guitar (top), Bass (middle), and Drums (bottom). The guitar part starts at 0:07 and includes chords i Dm, VII C, and i Dm. The bass and drums parts are marked with T and D.

3.5.2.2 The Innocent, “Piang Krasib” (5th Album)

On April 29, 1983, The Innocent band released the fifth album, named “*Piang Krasib*,” distributed by ONPA audio, for four months creating the album that gained popularity with fans. The music was meticulous, improved with more rock ‘n’ roll but based on popular music developed from Pleng Luk Krung with distortion sound of the guitar by Chatree Kongsuwan, which plays an essential role in the band some members were changed. Chatree is still the band’s mainstay due to listening to various songs and styles, which appear in their music; as Chatree indicates that “*being inspired by the music that we like and experiencing it (referring to playing) will emerge as an influence in our work*”.²²⁴

Table 3.12 | The Innocent, “Piang Krasib” (1983): album tracklist.

n°	Title	Transliteration	Meaning	
1	เพียงกระซิบ	<i>Piang Krasib</i>	Just whisper	3:33
2	14-16-18 (วัยบริสุทธิ์)	<i>14-16-18 (waiborisut)</i>	14-16-18 (virgin)	4:24
3	อำนาจรัก	<i>Am-nat-rak</i>	Power of Love	3:47
4	ฝากใจถึงเธอ	<i>Fak Jai Thung Thoe</i>	Sending a heart to you	3:18
5	ปุยฝ้าย	<i>Puy-fay</i>	Cotton wool	2:27
6	ไม่เคยคิดเลย	<i>Mai Koei Kid Loei</i>	Never thought	4:01
7	กำพร้า	<i>Kam-phra</i>	Orphaned	4:27
8	ชีวิตร	<i>Chiwit</i>	Life	2:33
9	แจกันรัก	<i>Jakan Rak</i>	Vase of Love	4:00
10	ป่าของเรา	<i>Pa Khong Rao</i>	Our forest	2:34

²²⁴ OverDriveLive. (2011, February 13).

3.5.2.3 The Butterfly, “Butterfly II” (2nd Album)

The Butterfly released a second album, “*Butterfly II*,” an English album that the band’s members had written; most of the songs used The Beatles’ song structure, then increased complexity in the hard rock and progressive rock form. Some songs had a psychedelic rock influence. The vocals in the song “*Let Me In*” had distortion effects—the last song was ten minutes long. This album received praise from musicians and listeners as the best of their work. This album was recorded at “*Siengthong*” studio, and the entire music instrument was live recorded that began recording the rhythm section, same as the first album including the duration was three months. “*The songs were composed by Anuwat Suebsuwan are very difficult, needed to used a metronome for help the musicians and took longer than other songs*” as Jirapan mentions. (Ansvananda, 2017).²²⁵

The focus of this album was on the composer team, including lyrics, melodies, and arranged by Surasee Ithikul, except “*Plastique*” lyrics by Surasee Ithikul, composed and arranged by Krit Chokthipattana, “*Dead or Alive*” composed by Anuwat Suebsuwan, lyrics by Surasee Ithikul, and “*Reality*” melody by Anuwat Suebsuwan with Ket-Aran Lertpipat in the lyrics part. Additionally, the inside cover’s credit was mentioned to a front cover painting by Chuang Lee Boon, which depicts a butterfly.

The Butterfly group were (1) Surasee Ithikul [vocals, piano, electric piano, synthesizer, and string], (2) Krit Chokthipattana [vocals, bass, backing vocals], (3) Ukrist Balankura [electric guitar and backing vocals], (4) Asanee Chotikul [electric guitar and acoustic guitar], and (5) Koranes Waseenondh [drums and percussion]. In addition, Anuwat Suebsuwan joined the keyboards during a live performance (did not participate in the recording studio), as he was pulled to replace Ukrist Balankura—sound engineer and mixed down by Krit Chokthipattana and Ukrist Balankura; produced by Krit Chokthipattana and The Butterfly, also chorus by Sisom Aiemsanpang and Kalayarat Waranawat, under the Wave record label.

²²⁵ Jirapan Ansvananda. (2017).

Table 3.13 | Butterfly, “Butterfly II” (1983): album tracklist.

n°	Title	Duration
1	Get Enough	4:08
2	Plastique	3:27
3	Wish You Were Here	5:29
4	Dead or Alive	5:28
5	Reality	5:02
6	Let Me In	4:00
7	Mr.	10.36

This year, hired the butterfly team to make movie soundtracks named “*Ngoen Ngoen Ngoen: เงิน เงิน เงิน*” (means money, money, money) some of the songs are rock music styles, as for the other songs were re-arranged the “*Luk Krung*” songs in a popular music style, “*Ngoen Ngoen Ngoen*” was a musical film released on September 10, 1983, wrote by His Royal Highness Prince Anusorn Mongkolkarn, produced by Charoen Iam-Pungporn from Five Star Productions, directed by Yuttana Mukdasanit, this movie was a remake from the 1965’s film.

The group, still the principal staff member from Butterfly II’s album, were (1) Surasee Ithikul [vocals, backing vocals, piano, synthesizer, and flute], (2) Anuwat Suebsuwan [vocals, backing vocals, piano, electric piano, synthesizer, and string], (3) Krit Chokthipattana [vocals, bass, backing vocals], (4) Asanee Chotikul [vocals, backing vocals, electric guitar, and acoustic guitar], (5) Koranes Waseenondh [drums and percussion], (6) Sisom Aiemsanpang [vocals and backing vocals], and (7) Tewan Sapsanyakon [trumpet and clarinet], produced by the Butterfly. The rock song used in the film, named “*Aram boy Concert: อารามบอยคอนเสิร์ต*,” was arranged by Asanee Chotikul with a distinctive guitar sound, this song tells about the life of a temple boy.

3.5.2.4 Rewat Buddhinan, “Ter-1” (1st album)

After Rewat Buddhinan established “*Grammy Entertainment Company*” and worked as a producer for the artists in his company, the first album was a pop song with more complexity—was a marketing experiment (“Rewat” commercial art style, 2019).²²⁶ The next album was his solo album; some of the staff members were from the Butterfly team, together with the former members of The Impossible band,

²²⁶ “Rewat” commercial art style. (2019, May 15). *Silpa Wattanatham: Art and Culture Magazine*. <https://www.silpa-mag.com>

including Koranes Waseenondh [drums and percussion], Jaturon Amesbutr [bass, electric piano, synthesizer, acoustic guitar, and percussion], Asanee Chotikul [electric guitar and acoustic guitar], Ukrist Balankura [piano, electric piano, and synthesizer], Tewan Sapsanyakon [saxophone and clarinet], and Paitoon Wathayakon [bass]. Those in charge of arranging music were Vichai Eungamporn, Jaturon Amesbutr, Krit Chokthipattana, Asanee Chotikul, and Ukrist Balankura. Recorded at Siengthong studio, sound engineer and mixed down by Rewat Buddhinan and Niwat Prasertying; executive producer and produced by Rewat Buddhinan. In addition, Rewat played percussion and synthesizer, including participating in writing lyrics for all ten songs (three songs were written in collaboration with Nitipong Honark, and another song was written in collaboration with Watchara Pan-Iom) released in October 1983—most of the songs are more pop than rock; it was a significant changed, as Rewat Budhinan mentioned that the details of the album on the album’s cover:

“This is the first time for me and my friends are very happy to created music, like it or not, tell each other; will be a guideline for the next album and to meet the needs of the audience. We will not say the songs in this set are great, but a song that is easy to listen to, because we consider the song or music to be an entertainment that delights the listeners—reaches the hearts and minds of most people” (Buddhinan, 1983).²²⁷

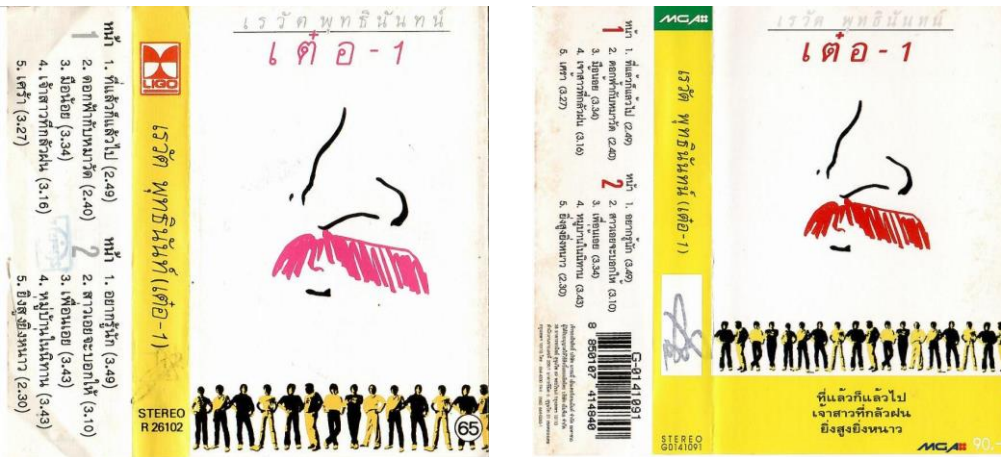


Figure 3.10 | Rewat Buddhinan, “Ter-1” (1983): cassette tape covers. The left hand was released in October 1983, the right was released in August 1998 and distributed by MGA; a Grammy-affiliated company.

²²⁷ Rewat Buddhinan. (1983). *Ter-1* [Album]. Grammy Entertainment.

The album's concept focused on the general love song, mixed with Buddhist philosophy, in which Ket-Aran Lertpipat was not involved in lyrics writing (harness all lyrics by Rewat); the lyrics used a figure of speech; both “simile” and “metaphor.”

The rock songs in this album were (1) “*Sao Oei Ja-bok Hai*” composed and arranged by Vichai Eungamporn, written by Rewat, this song was in rock ‘n’ roll style, (2) “*Yak Ru Nak*” composed and arranged by Krit Chokthipattana, wrote by Rewat, rock song with the vocal effect (delay) by Rewat, and (3) “*Phuean Oei*” composed and arranged by Ukrist Balankura, wrote by Rewat and Nitipong Honark was an enjoy's rock music style according to the trend at that time, distributed by Wave and later by GMM Grammy. Rewat Buddhinan has interviewed Pichai Sirichantanana about the idea of his work and said that “*There is an enormous number of Thais waiting to embrace new things that come from the Beatles' appearance into the music world. But here no one has; and when someone starts, there will be a big awakening...*” (Sirichantanana, 1989, as cited in (“Rewat” commercial art style, 2019).²²⁸

Table 3.14 | Rewat Buddhinan, “Ter-1” (1983): album tracklist.

n ^o	Title	Transliteration	Meaning	duration	LP.
1	ที่แล้วก็แล้วไป	<i>Ti-laeo Kor Laeo-pai</i>	Let bygones be bygones	2:49	6
2	ดอกฟ้ากับหมาวัด	<i>Dokfa Kab Hma-wad</i>	Beautiful girl and the temple dog	2:40	1
3	มือน้อย	<i>Mue Noi</i>	Little hands	3:34	4
4	เจ้าสาวที่กลัวฝน	<i>Jao-sao Ti Klua Fon</i>	A bride who is afraid of rain	3:16	3
5	เศร้า	<i>Sao</i>	Sadly, unhappy	3:27	9
6	อยากรู้นัก	<i>Yak Ru Nak</i>	Curious	3:49	7
7	สาวเอยจะบอกให้	<i>Sao Oei Ja-bok Hai</i>	Oh, girl, I will tell you	3:10	2
8	เพื่อนเอย	<i>Phuean Oei</i>	Friend	3:43	8
9	หมู่บ้านในนิทาน	<i>Hmuban Nai Nitan</i>	Village in fairy tales	3:43	5
10	ยิ่งสูงยิ่งหนาว	<i>Ying Sung Ying Hnao</i>	The higher you go, the harder you fall	2:30	10

There was a difference in the tracklist between LP. (vinyl) and a cassette; *Table 3.10* shows the tracklist from the cassette, that the author has added a channel for displaying the number of the tracklist on the LP, which had the same song that corresponds was the song number 10, both LP and cassette used the same number: R26102. There were a few different for names of the songs number 3rd, in cassette was “*Mue Noi: มือน้อย* (means little hands),” in LP. was “*Mue Noi Noi: มือน้อยๆ* (tiny hands),” Jaturon confirms that the exact title of the song was a “*little*

²²⁸ “Rewat” commercial arts style. (2019, May 15).

hand.” In contrast, the named from the LP. was probably due to a typo (Jaturon Amesbutr, personal communication, Online: 2020, December 15.) Information from the LP’s cover that Rewat has been written: *To Nitipong, we will work together and so on; with love; Rewat*, October 30, 1983.

3.5.2.5 Carabao, “Tor Tahan Od-ton” (4th album)

In December 1983, Carabao released the fourth album which was the last album under “Azona” record label. Because of the problem of the studio recording, by adding two more members, who are musicians from the recording room, which are (4) Amnat Lukjan [drums and percussion], and (5) Pairach Poemchalad [bass and backing vocals], an album named “*Tor Tahan Od-ton* (means endurance soldier).” As usual, Yuen Yong was responsible for writing most of the songs under the influence of Thai Luk Thung, which mixed with varieties of rock. This album was the first album banned by the *Thai Radio and Television Administration for broadcasting* in various media, including “*Tor Tahan Od-ton*” and “*Thinner*,” but it is still very successful in marketing.

Table 3.15 | Carabao, “Tor Tahan Od-ton” (1983): album tracklist.

n°	Title	Transliteration	Meaning	
1	ท.ทหารอดทน	<i>Tor Tahan Od-ton</i>	Endurance soldier	4:08
2	ทินเนอร์	<i>Thinner</i>	Paint thinner	4:31
3	ผู้เฒ่า	<i>Phu Thao</i>	Elder	3:21
4	ซี้เมาใจดี	<i>Khimao Jaidi</i>	Drunken kind-hearted	4:39
5	สวรรค์บ้านนา	<i>Swan Banna</i>	Farmhouse paradise	3:45
6	ตุ๊กตา	<i>Tuk-ka-ta</i>	Doll	3:51
7	คนเก็บฟืน	<i>Khon Keb Fuen</i>	Firewood collector	4:28
8	เวลา	<i>We-la</i>	Time	3:23
9	คนนิรนาม	<i>Khon Ni-la-nam</i>	Anonymous	4:49
10	กลิ่นรวงทอง	<i>Khlin Ruang Thong</i>	The smell of the golden ear of rice	3:50

Preecha Chanapai (2008)²²⁹ points out that the members of Carabao band in this period were five members (in the picture on the cover) but have two more musicians in the studio and backup in the show, including (6) Thierry Megwattana [guitar, vocals, and backing vocals], (7) Thanis Sriklindi [Thai flute, flute, saxophone, keyboard, and backing vocals]—which became a member of the band in next album. In addition, this album has the most popular song called “*Khon Keb*

²²⁹ Preecha Chanapai. (2008). *The true story of Lek Carabao*, in Thai. A Book, p. 142.

Fuen” which means “the firewood collector,” Preecha created the introduction when he played music in the United States before joining the Carabao; this introduction by acoustic guitar has been an introductory guitar practice for Thai people for a long time.

Example 3.2 | Carabao, “*Khon Keb Fuen*” (1982): an introduction.

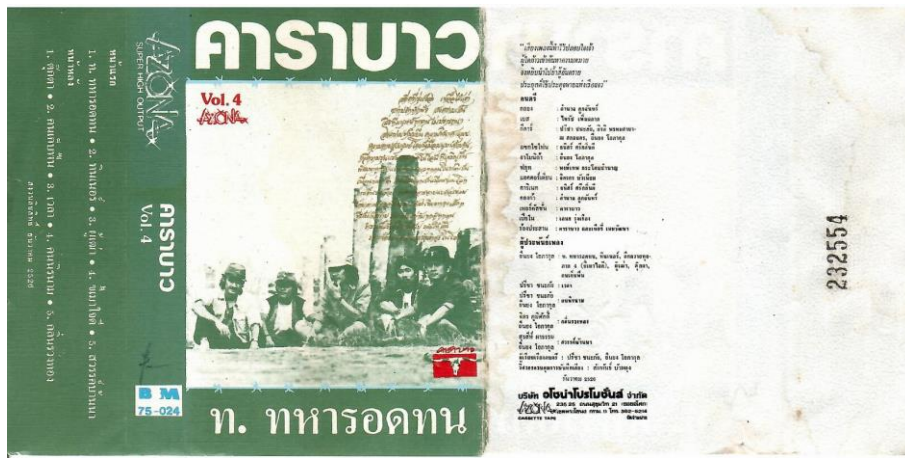


Figure 3.11 | Carabao, “*Tor Tahan Od-ton*” (1983): cassette tape cover.

3.5.2.6 Flesh and Skin, “*Kata Ganja*” (1st album)

The first heavy metal band that wrote lyrics in the Thai language was founded in 1979 (Jumpot, 2015)²³⁰ by Jumpot Lekhaphan and was supported by “*Withun Watanyu*,” a favorite U.S./U.K. rock radio host (D.J.) among teenagers in Bangkok. Jumpot, at 10-year-old as a kid who likes heavy metal music, approached D.J. Withun at the Royal Thai Air Force Radio Station, Thung Maha Mek, and then disappeared. He returned at twenty years old and told Withun that he formed a heavy metal band with two friends by composing the melodies and lyrics in Thai. Withun Watanyu provides supported for the recording studio fee (1500 baht per

²³⁰ Jumpot Lekhaphan. (2016, January 18). *Flesh & Skin: The first Thai language hard rock/heavy metal in Siam; grateful to still have fans following me* [Status update]. Facebook. https://www.facebook.com/permalink.php?story_fbid=43132_5590407050&id=310675429138734

day for ten days) at Rota studio, Bangkok. The first album was released with a wall-breaking cover, distributed by ONPA, and later by Amigo (in 1993).

Flesh and Skin in Thai name called “*Neu kab Hnang* (เนื้อกับหนัง)” were (1) Jumpot Lekhaphan [guitar and vocals], (2) Chanin Katliradaphan (1963-1993) [drums, guitar, and vocals], and (3) Chanon Kongthong [bass and vocals]. 80% of this album was composed and written by Chanin, “*which we call him the genius drummer,*” as Jumpot (2018)²³¹ mentions, produced and promoted by Withun Watanyu.

Flesh and Skin was a heavy metal/hard rock band, that released the 1st album in 1983, named “*Kata Ganja* (ฆาต-กัญชา)” under Top Teen Talent (the independent label) and distributed by Ligo. With ten new songs and one covered version, “*Love Potion Number 9.*”

Table 3.16 | *Flesh and Skin*, “*Kata Ganja*” (1983): album tracklist.

n°	Title	Transliteration	Meaning	
1	ฆาตกรรมกัญชา	<i>Kattakam Ganja</i>	Marijuana murder	4:54
2	วิ่งไปลงนรก	<i>Wing Pai Long Narok</i>	Run to hell	3:13
3	หยุดเสียที	<i>Yud Sia Ti</i>	Stop now	2:45
4	ดัชนี	<i>Dutchani</i>	Index	4:38
5	ควรจะไปถึง	<i>Kuan Ja Pai Thueng</i>	Should reach	4:00
6	บทเพลง	<i>Bot Phleng</i>	Song	3:41
7	เก็บกด	<i>Keb Kod</i>	Suppress	4:38
8	การโต้แย้ง (Instrumental)	<i>Kan To Yaeng</i>	Argument	2:11
9	โอมามูस्ता (Instrumental)	<i>Omar al-Mukhtar</i>	The lion of the desert	2:58
10	โลภกีย์	<i>Lo Ki</i>	Lustfulness	3:55
n°	Title	Original	Genre	
11	Love Potion Number 9	The Clovers (U.S.), 1959	Doo-wop	2:20
		The Searchers (U.K.), 1964	Rock and roll	
		Tygers of Pan Tang (U.K.), 1982	Heavy metal	

Flesh and Skin's music was strong and raw but not very popular because they are known in a small group, even though D.J. Withun will speak ads on radio programs. The heavy metal and hard rock from the West were booming, including making publicity spots but were unsuccessful. In short, Jumpot (2016)²³² concludes

²³¹ Jumpot Lekhaphan. (2018, November 11). *Flesh & Skin: The first Thai language hard rock/heavy metal in Siam; Kata Ganja* [Status update]. Facebook. https://www.facebook.com/permalink.php?story_fbid=887637351442536&id=310675429138734

²³² Jumpot Lekhaphan. (2016, January 18).

Table 3.17 | The Butterfly, “Soundtrack : Wai Ra Roeng” (1984): album tracklist.

n°	Title	Transliteration	Meaning	
1	ทิวเขา แมกไม้ สายธาร	<i>Tiokao Maekmai Saitan</i>	Mountains, trees, streams	3:18
2	เฮฮาปาร์ตี้	<i>Heha Party</i>	Hilarious party	2:22
3	ยุโรป	<i>Europe</i>	Europe	3:15
4	ดนตรีในหัวใจ	<i>Dontri Nai Huajai</i>	Music in the heart	4:28
5	ชีวิตนี้ของใคร	<i>Chivitni Khong Krai</i>	Whose life is this?	4:47
6	จับตำรามาใส่ตลับ	<i>Jab Tamra Ma Sai Talab</i>	Texts book in the cassette tape	3:21
7	จังหวะ	<i>Jangwa</i>	Rhythm	2:29
8	จากวันนั้นถึงวันนี้	<i>Jak Wannan Tung Wann</i>	From that day to today	5:02
9	ทิวเขา แมกไม้ สายธาร	<i>Tiokao Maekmai Saitan</i>	Mountains, trees, streams	T1
10	ชีวิตนี้ของใคร	<i>Chivitni Khong Krai</i>	Whose life is this?	T5

“*Wai Ra Roeng*” means adulthood, was the story of the movie tells about the life of a teenager with a teacher who uses music in their teaching. Directed by *Somboonsuk Niyomsiri* aka Piak Poster (October 18, 1932-) by Five Star Production released on February 25, 1984; starring Amphol Lumpoon, Sulaleewan Suwanatat, Wasamon Watharodom. *Thailand Film Archive (Public Organization)* discusses famous teen rock movies that have been registered as a Thai national film legacy of the year 2020:

“Another important feature of the youth is the movie soundtrack; Piak Poster is a filmmaker who listens to various music and always sets the music genre in line with the movies he directed. In which “in the youth,” he has chosen a hard rock genre that makes the movie more rebellious than any other teen movie and presents that; music can be an effective teaching tool if it is a genre of music that fits the interests of teenagers. By Rewat Buddhinan, who is joining in creating the Grammy music label, was a music supervisor. Before a short time, later “*Micro*” in the story will release an album as the early rock band at the Grammy and become a legend” (Chiamrattanyu, 2021).²³³

Surasee Ithikul sings the song on tracks number one to number five, and Thitima Suttasunthorn sings on tracks number six to number eight. There are eight songs in the movie, but to make a full-capacity of cassette 45 minutes type added the first track and track number five again.

²³³ Phuttaphong Chiamrattanyu. (2021, January 16). *Wai Ra Roeng: Liberate Thai education in Piak Poster's stlye*. Film Archive (Public Organization). <https://www.fapot.or.th/main/information/article/view/614>

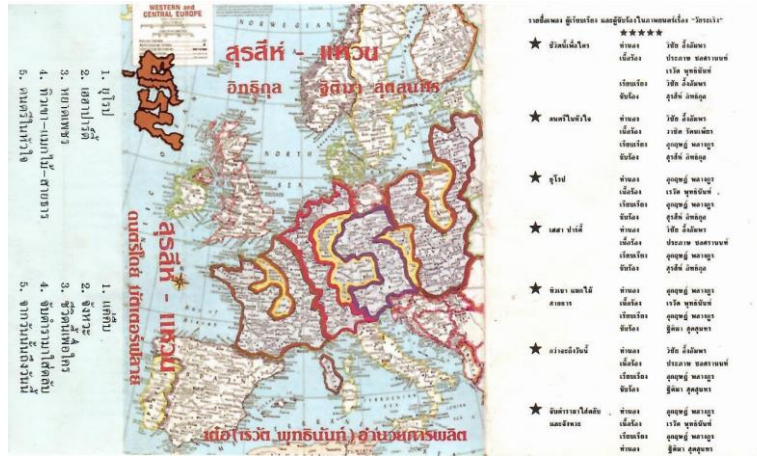


Figure 3.13 | Soundtrack, “Wai Ra Roeng” (1984): cassette tape cover.

There are academics and music critics who mentioned the song in this album have its origin from a famous rock song and was found to have four songs [see Table 3.18] (N. Permiphithak, 2017).²³⁴ This corresponds to that Rewat Buddhinan, who wrote the lyrics for this album included produced it, gave an interview to the television show called “*The People Tonight*” on the 10th anniversary of the Grammy Entertainment Company, which aired on Thai TV Channel 9 in 1993: “*We have the intention of developing Thai popular music to be international standard, by confirming that just emulating from western songs but not copying, because they want the music of Thailand to be comparable to the international ones in the future*” (Rero TV, 2021).²³⁵

Table 3.18 | Comparison table of the songs in the movie “Wai Ra Roeng” with the original song.

n°	Title	Original	
		Song Title	Artist
2	Heha Party	Freeze Frame	The J. Geils Band (US), 1981
3	Europe	Heartbreaker	Pat Benatar (US), 1970
4	Dontri Nai Huajai	Misty Morning	Bob Marley (Jamaica), 1977
			Pat Travers (Canadian), 1982
6	Jab Tamra Ma Sai Talab	Rock! Rock! (Till You Drop)	Def Leppard (UK), 1984

²³⁴ N. Permiphithak [pseudonym]. (2017, April 27). Wai Ra Roeng (1984). *Escape from mad world*. <https://escapefrommadworld.wordpress.com>

²³⁵ Retro TV. (2021, May 3). *TV shows “The People Tonight” interview with Rewat Buddhinan and GMM Grammy artists (1993)* [Video]. YouTube. https://www.youtube.com/watch?v=N8P-xQHjAyg&ab_channel=RetroTV

3.5.3.2 Rockestra, “Technology” (2nd album)

In 1984, the Rockestra band released the first Thai album called *Technology* was the most successful album due to the musical genre. The presentation was different from the works of other artists at that time, making this work quite outstanding and gaining popularity. Songs in this album, every song’s name have a single word (see *Table 3.19*), and the content inscribed with Buddhist philosophy is blended with progressive rock music with outstanding electric guitars and synthesizers, by the keyboardists served as a producer as well as getting new members including a great guitarist; the members were (1) Chatchai Sukkhawadee [vocals], (2) Krisada Tantivejkul [keyboards and producer], (3) Pasakorn Hutawanich [keyboard, saxophone, and flute], (4) Somchok Laopiamthong [bass], (5) Chusak Thanyarattanangkool, 1955–1997 [guitar], and (6) Thammanoon Hayisalae [drums]. *Technology* album was released under the name of Nititad Company, the music was influenced by Styx, Queen, and Alan Parson. The song was divided into two parts: the first half is rock, hard rock, progressive rock, and pop-rock, but the second half is pop—as was the *company’s policy*. Since then, the company mainly distributed popular music; they still do not dare to invest in new music genres; therefore, they concluded that we met halfway (Sukkhawadee, 2018).²³⁶

Table 3.19 | Rockestra, “Technology” (1984): album tracklist.

n°	Title	Transliteration	Meaning	
1	เทคโนโลยี	<i>Technology</i>	Technology	2:38
2	โลง	<i>Long</i>	Coffin	2:47
3	เงา	<i>Ngao</i>	Shadow	1:46
4	คิด	<i>Khid</i>	Think	2:58
5	เพลง	<i>Phleng</i>	Song	3:38
6	หวย	<i>Huy</i>	Lottery	3:16
7	กรรม	<i>Kam</i>	Karma	3:03
8	มนุษย์	<i>Manus</i>	Human	3:17
9	อดีต	<i>A-did</i>	Past	2:34
10	รัก	<i>Rak</i>	Love	2:38
11	เหงา	<i>H’ngao</i>	Lonely	1:39

²³⁶ Chatchai Sukkhawadee. Interview by author. (Bangkok, Thailand: 2018, March 6).

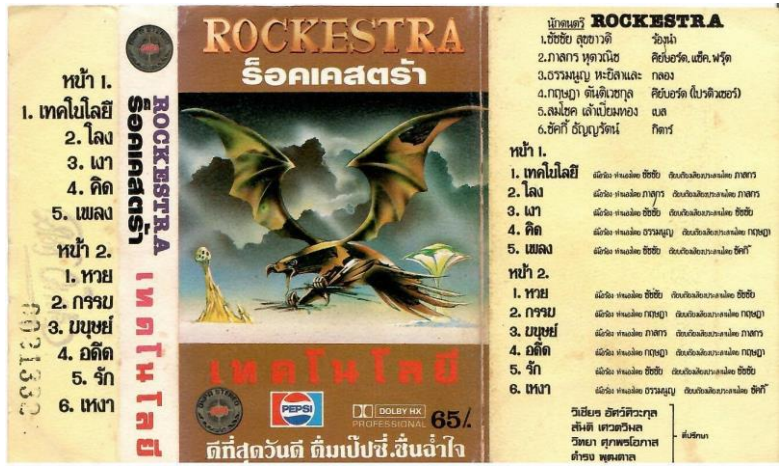


Figure 3.14 | Rockestra, “Technology” (1984): cassette tape cover.

Interestingly, in the song “*Ngao*” (which means shadow,) the chorus part is only four-note and singing only “*wing*,” meaning run.

Example 3.3 | Rockestra, “*Ngao*” (1984): chorus.

♩ = 160
starts at i
0:37 Cm

VII B^b VI A^b V G

wing wing wing wing wing wing wing wing wing wing wing wing wing pai.

3.5.3.2.1 Chusak Thanyarattanangkool

Chusak Thanyarattanangkool [also known as Chuckie Thanyarat] was born on June 13, 1955, in Singapore; his parents are Hong Kong residents and are well-off; there is a jewelry sales business in Bangkok. He became interested in playing guitar at 13-year-old after graduating from junior high school in St. Gabriel School, Bangkok. He went to study senior high school at Worcester High School, Massachusetts, the United States, and then to college at Worcester Tech until finishing at the Massachusetts Institute of Technology (MIT.) in music and acoustic. Upon graduation, he went back to Thailand has worked with a *Rockestra* band on two albums and with the *Caravan* band on two albums; and also had a solo album in 1985 called “*Faith*” and with the *Blue Planet* band in 1990. He used decades of experience playing guitar in the United States to create a new sound in a

recording, doing the work that he recorded sound very advanced. For example, in the song “*Karma*,” he used a guitar to create the sound of the sitar by tuning the first-string guitar to the D note, when playing the D major chord, with the drone sound similar to the sitar; by this song made for Lord Krishna, whom he respected. He was influenced by B.B. Kings and Eric Clapton when he studied music in the United States, but Steve Lukather from the Toto band affected the guitar accent on this album. Chuckie Thanyarat died of kidney failure on June 10, 1997.

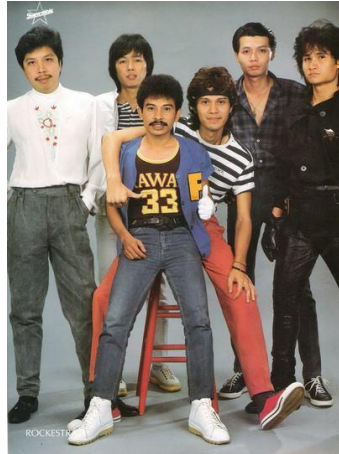


Figure 3.15 | Rockestra members, from L. to R.: Pasakorn Hutawanich, Krisada Tantivejkul, Thammanoon Hayisalae, Chusak Thanyarattanangkool, Somchok Laopiamthong, and Chatchai Sukkhawadee.²³⁷

3.5.3.3 Carabao, “*Made in Thailand*” (5th album)

The Carabao released the 5th studio album named “*Made in Thailand*” in December 1984, recording at Sri Siam Studio, under *Grammy* (now GMM Grammy PLC), the most prominent music record label in Thailand with record-breaking sales of 5 million copies of the cassette tapes, sold the most in that era; every song on the album is popular until now, with 85 percent of the songs composed by Yuenyong and 15 percent by Preecha. Likewise, this album contains a song that the government censorship agency has banned, the song namely *Ham Tiam*; because of the use of impolite words “*Ham*”²³⁸ (means “testicle”) with up to 19 words in the song.

²³⁷ Rockestra Band. (2021, December 2). *The first pioneer team is the elders, who respect everyone*. [Status update]. Facebook. <https://www.facebook.com/rockestraband/posts/3085321071737609>

²³⁸ In Northeastern Thai culture, boys are called “*bug ham*,” but the lyrics refer to the narrator himself.

Table 3.20 | Carabao, “Made in Thailand” (1984): album tracklist.

n°	Title	Transliteration	Meaning	Duration
1	เมดอินไทยแลนด์	Made in Thailand	Made in Thailand	4:10
2	มหาลัย	<i>Mahalai</i>	University	4:00
3	ลูกหิน	<i>Luk Hin</i>	Stone child	4:00
4	ลูกแก้ว	<i>Luk Gaeo</i>	Glass child	3:20
5	ห้าเทียม	<i>Ham Tiam</i>	Human artificial insemination (because it cannot find a wife)	4:00
6	สองเฒ่าผู้ยิ่งใหญ่	<i>Song Tao Pu Ying-yai</i>	Two great old men	3:50
7	ราชาเงินผ่อน	<i>Racha Ngen Pon</i>	King of credit	3:20
8	นางงามตู้กระจก	<i>Nang-ngam Tu-krajok</i>	Beauty queen in a glass cabinet	4:27
9	เรฟิวจี	<i>Refugee</i>	Refugee	4:35
10	บัวลอย (ถึคควายทุย ภาค 5)	<i>Bua Loy (Thuk Kwai Tui Pak 5)</i>	Thuk, the buffalo with unusual horns, part 5	4:28

With the success of the album “*Made in Thailand*,” Carabao held its first grand concert, named “*Concert Tam Doi Khon Thai* (means Concert made by Thai people)” at Velodrome, Huamak Stadium, Bangkok on February 9, 1985, with a peak audience of 60,000 persons. This concert is the first time for a Thai artist to show in a stadium and broadcast live on television stations (Channel 7, Thailand). The Carabao members performing in this concert are considered a classic line-up, including:

- (1) Yuenyong Opakul [vocals, backing vocals, harmonica, Thai harp, and percussion],
- (2) Kirati Promsaka Na Sakon Nakhon [vocals, backing vocals, guitar, and percussion],
- (3) Preecha Chanapai [guitar solo, vocals, backing vocals, and percussion],
- (4) Amnat Lukjan [drums and percussion],
- (5) Thierry Megwattana [guitar, vocals, and backing vocals],
- (6) Thanis Sriklindi [Thai flute, flute, saxophone, keyboard, and backing vocals], and
- (7) Pairach Poemchalad [bass and backing vocals].

In addition, the content of the songs reaches the soul of the listeners as well—Carabao’s songs are unique, reflecting the state of Thai society.



Figure 3.16 | Carabao, “Made in Thailand” (1984): cassette tape covers. The picture shows many editions, different in price, distribution company, and year of disposal. A creative team at Grammy Entertainment designed the album cover, using banana leaves as a symbol of Thainess.

3.5.3.4 Thitima Suttasunthorn, “Chan Pen Chan Aeng” (1st album)

The first album of *Thitima Suttasunthorn* was established after singing the movie soundtrack “*Wai Ra Roeng*,” she was approached as the fourth artist of the Grammy Entertainment Company by Rewat Buddhinan, who was the producer of the soundtrack album and a board of Grammy Entertainment Company (at that time). The work on the album is a new approach to modern Thai music, which is genuinely entering the music business; there is a clear division of jobs and meetings and presentations. As Nitipong (2018)²³⁹ remarks that “*The teamwork is divided into two sections; the first is a creative section, which is responsible for laying out concepts for the artists and writing lyrics; this team comes from the career of marketing, advertising, and creative; and the second is a producer section from the musician team—lead the producer team by Rewat Buddhinan.*” The producer team in this album are Vichai Eungamporn (track number 3, and 8-9), Jaturon Amesbutr (track number 4-5), Ukrist Balankura (track number 2), Paitoon Wathayakon (track number 1), and Asanee Chotikul (track number 6-7, and 10) [is responsible for composing the melody and arranging the harmony by forwarding the melody

²³⁹ Nitipong Honark. (2018, August 23). *This song I wrote part 8...* [Facebook post]. Facebook. <https://www.facebook.com/MyOneClass/posts/268909983833475>

arranged on to the songwriter to write the lyrics], recorded at *Siengthong studio*, mixed down and produced by Rewat Buddhinan (from the list of staff members found that they have worked with Rewat since the Butterfly until Grammy). The songwriters are Rewat Buddhinan (track number 2, 8, and 10), Prat Suwannasorn (track number 3-5), Narongrit Yongjindawat (track number 6), Nitipong Honark (track number 1 and 7), and Wachara Pan-Iom (track number 9).

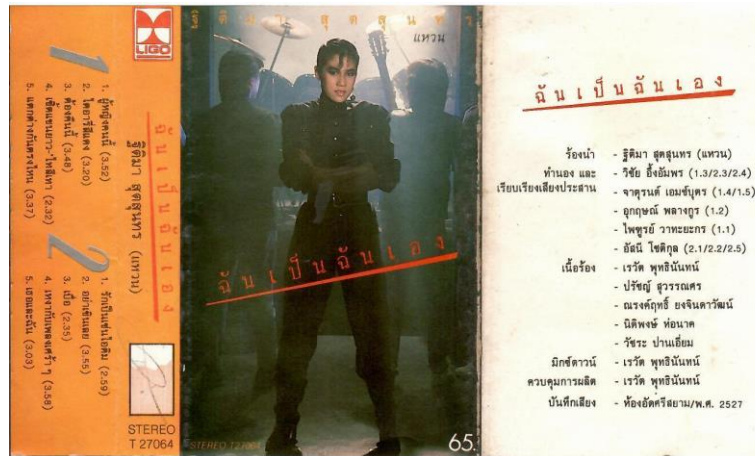


Figure 3.17 | Thitima Suttasunthorn, “Chan Pen Chan Aeng” (1984): cassette tape cover.

“*Chan Pen Chan Aeng*” was a pop-rock album with **280,000 copies of cassette tapes were sales**; *Chan Pen Chan Aeng* means *I am me* in the image of a young rocker and a fashionable woman of the 80s who dared to rise up to liberate different ideas in their style [created by the creative team] (GMM Superstar, 2019).²⁴⁰

Table 3.21 | Thitima Suttasunthorn, “Chan Pen Chan Aeng” (1984): album tracklist.

n°	Title	Transliteration	Meaning	
1	ผู้หญิงคนนี้	<i>Phuying Khonni</i>	This girl	3:49
2	เชิ้ตแขนยาว-ไทสีเทา	<i>Choet Kaenyao - Tie Sitao</i>	Long sleeve shirt - gray tie	2:45
3	อย่าเขินเลย	<i>Ya Koen Loei</i>	Don't be shy	3:56
4	แตกต่างกันตรงไหน	<i>Taektang Kanthoungnai</i>	Where is it different?	3:41
5	ต้องคืนนี้	<i>Tong Kuenni</i>	Just tonight	3:55
6	ไดอารี่สีแดง	<i>Diary Si Dang</i>	Red diary	3:33
7	รักเป็นเช่นไอติม	<i>Rak Penchen Itim</i>	Love is like ice cream	2:57
8	เบื่อ	<i>Buea</i>	Bored	2:34
9	เหงากับเพลงเศร้า	<i>Ngao Kab Pleng-sao</i>	Lonely with sad songs	3:53
10	เธอกับฉัน	<i>Thoe Kab Chan</i>	You and me	3:08

²⁴⁰ GMM Superstar. (2019, July 13). *Queen of Rock...* [Image attached] [Facebook post]. Facebook. <https://www.facebook.com/gmmsuperstar/photos/a.1590685124404251/1553327408140023>

Thitima Suttasunthorn (nickname: Waen) was born on September 4, 1961, in Bang Saphan Noi District of Prachuap Khiri Khan Province, central Thailand (394 Km from Bangkok), and died on July 7, 2017. While being an undergraduate student participated in many activities, such as being a singer of the university's Luk Thung band and performing in a musical theater. In 1981, Thitima won the first prize in the Montienthong singing contest, so she sang at the Montien Hotel with the Oriental Funk of Rewat Phutthinan and worked with the Hot Chilli, Aristocats (Philippines band), and Isn't (the songs that are regularly sung are "Do not it makes my brown eyes blue"). In 1983, she moved to sing at the Singha Beer House cocktail lounge; and in the same year, she became a leading actress in a television series under the Kantana Group production. In 1984 he sang the movie soundtrack "Wai Ra Roeng," the first album, Thitima had nine studio albums, which was successful in sales of almost every album.

3.5.3.5 Feed Back, "Feed Back #1"

The high school students from St. Gabriel's School released a techno-pop/rock album under the same name as the band "Feed Back #1," affiliated with Nititad Promotion, where the band members' father is the producer. Feed Back were (1) Thana Lawasut [guitar, vocals, bandleader, and producer], (2) Rachot Yamaphai [guitar and vocals], (3) Dechapol Sanglamyai [bass], (4) Jetsada Plungmanee [keyboard], (5) Nusorn Photphiphat [keyboard], and (6) Suksmith Chuenprasit [drums and album cover design].

The Feed Back band started by winning the St. Gabriel's school music contest in 1983 under the name "Lamyai (longan)" Band. Lyrics by Chairat Wongkiattikajon and Phinyo Suwintrakorn, composed and arranged by Thana Lawasut; recorded at Sri Siam Studio, which Sarayut Supanyo mixed. When it was released, it appeared to have been well received, but the band had to split up because the band members had to take the entrance exams for university, so they could not continue to make the album.

In 1985, the band changed some members and released three special albums: Medley Gold, Medley Gold 2, and 18 Karat. Feed Back were (1) Thana Lawasut [guitar, vocals, bandleader, and producer], (2) Rachot Yamaphai [guitar and vocals], (3) Dechapol Sanglamyai [bass], (4) Son Sanguanruang [piano and keyboard], (5) Chalerm Sak Angsupan [keyboard], and (6) Apichat Pattamarat [drums].

Table 3.22 | Feed Back, “Feed Back #1” (1984): album tracklist.

n°	Title	Transliteration	Meaning	
1	ประกายเสนาหา	<i>Prakai Saneha</i>	Sparkling affection	3:00
2	ตื่นเถิดชาวไทย	<i>Tuen Thoed Chao Thai</i>	Wake up, Thai people	3:15
3	ทำอะไรก็ทำเถิด	<i>Tham Arai Kor Tham Thoed</i>	Do whatever you want	2:34
4	ผิดหรือถูก	<i>Phid Rue Thuk</i>	Wrong or right	3:25
5	คนกับทะเล	<i>Khon Kab Ta-le</i>	People and the Sea	2:50
6	สิ่งที่เธอให้	<i>Sing Ti Ther Hai</i>	What she gives	2:45
7	เดินทางท่องเที่ยว	<i>Doen Thang Thong Thiao</i>	Travel	2:54
8	ลืมไม่ลง	<i>Luem Mai Long</i>	Cannot forget	3:45
9	เพียงความคิดถึง	<i>Phiang Kwam Kid-thueng</i>	just nostalgia	3:32
10	สายลม	<i>Sai Lom</i>	The breeze	2:45

**Figure 3.18** | Feed Back, “Feed Back #1” (1984): cassette tape cover.

3.5.4 THE YEAR OF 1985

3.5.4.1 Thaneth Warakulnukroh, “Dan Civilized” (1st album)

Rock music has begun to play a massive role in the music industry in Thailand, and many record labels produce rock music for the market. Nite Spot Productions is another label that pushes rock music, with plans to present the first singer *Thaneth Warakulnukroh*, but with a meticulous production process, thus becoming released as the company’s number four. Thaneth Warakulnukroh released his first album called “*Dan Civilized*” (means civilized land), progressive rock that is ultramodern, recorded in London and used foreign musicians for the recording.

Table 3.23 | Thaneth Warakulnukroh, “Dan Civilized” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	เบื่อคนบ่น	<i>Buea Khon Bon</i>	Complain about getting bored	4:02
2	ดนตรี	<i>Dontri</i>	Music	3:27
3	ดีใจ	<i>Dijai</i>	Glad (to see you)	5:10
4	ไม่รู้รู้งี้...โอย	<i>Mairurue-ngai</i>	Oh, don't you know?	4:32
5	ลุงคิดกับหลานชิตชัย และแดน ศิวิไลซ์สุดขอบฟ้า	<i>Lung-Kid Kab Lan-Chidchai Lae Dan Civilise Sud-kob-fah</i>	Uncle Kid and grandchild Chitchai and the civilized land beyond the horizon	5:33
6	ใช่...ผู้หญิง	<i>Chai...Phu-ying</i>	Yes... Woman	3:38
7	(จริงๆ)...เพลงในใจ	<i>(Jingjing)Phleng Nai Jai</i>	(Really)... The song in my heart	3:31
8	(?)...ในถนน	<i>(?) Bon Ta-non</i>	(?) ... On the street	3:41
9	คนเกลียดคน..อย่า(ก)ออกไป	<i>Khon Kliad KhonYa Ok-pai</i>	Hate people.. Don't go out	4:32
10	เบื่อคนบ่น (รีมิกซ์)	<i>Buea Khon Bon</i>	Complain about getting bored (remix)	7:19

Thaneth Warakulnukroh composed and wrote the lyrics with philosophical content reflecting society, stimulating thought to look at the society around them. A friend who is a DJ. asked to bring the demo to broadcast on Nite Spot Show 94.0 FM., thus resulting in a sound recording. They recorded this album at the Village Recorders, London, in twelve days; produced by Asanee Chotikul and Lea Hart (Barry James Hart), who have played twice concerts in Thailand, and the studio musicians on this album were (1) Lea Hart [guitar], (2) Terry Stevens [bass], (3) Ray Callcut [lead guitar], (4) Graham Garrett [drums], (5) Nick Coler [piano and keyboard], (6) Jeff Finch [fretless bass], and (7) John Earle [alto saxophone]. Gary Edward, who previously worked with George Martin, Roxy Music, Queen, and Rainbow, was a sound engineer (Kilroy, 2008;²⁴¹ Serisamran, 2021).²⁴²

²⁴¹ Kilroy. [alias] (2008, April 11). Thaneth Warakulnukroh. *OKnation*. http://oknation.nationtv.tv/blog/print.php?id=248798&fbclid=IwAR0xt4NJDW0FMNUo82LF5Pu43zDKuY_skAqedli5QPtx4sYzxMvGXNVaq20

²⁴² Teerapong Serisamran. (2021, February 16). The legend! The ultra-modern Thai music album of the 80s: “Dan Civilized” Thaneth Warakulnukroh. *#Beartai*. <https://www.beartai.com/lifestyle/540335>



Figure 3.19 | Thaneth Warakulnukroh, “Dan Civilized” (1985): cassette tape cover.



Figure 3.20 | Thaneth Warakulnukroh, “Dan Civilized” (1985): compact disc (CD.) cover. The original is from a cassette tape; in this picture is a new copy of a CD. by ONPA in the 90s that I bought from a second-hand shop for 400 baht (around 10 euros).

All ten songs have a touch of British rock music; with guitar sound blended with the synthesizer; track number three used the fretless bass. Track number six has been influenced by the song “Drive”²⁴³ by The Car, and track number nine is influenced by the song “Helpless Automaton”²⁴⁴ by Men at Work, as Kilroy²⁴⁵ mentions.

²⁴³ “Drive” was a single from the album “Heartbeat City” by an American rock band “the Cars” formed in Boston in 1976, released on July 23, 1984.

²⁴⁴ “Helpless Automaton” was a song from the album “Business as Usual” of Men at Work, an Australian rock band formed in Melbourne in 1978, released on November 9, 1981.

²⁴⁵ Kilroy. (2008).

Thaneth Warakulnukroh was born on September 9, 1958, in Samut Songkhram province; he was the eldest of five siblings, enjoyed listening to radio dramas since childhood, and participated in singing contests at various stages. When he came to study in Bangkok, he formed a band with his friends named “*Chu Thong*” (which means raise a flag). Later he starred in stage performances and television dramas; with an interest in music, he applied to be a radio broadcaster at Nite Spot and then became a rock singer. Thaneth has four studio albums, then founder of an independent record label “*Music Bugs*,” born in the booming indie era in 1996, producing teenage rock works. He retired from the record company in 2006 to spend time with his family and practice dharma. In 2015, he established a new record label called “*Rock Opera House Records*” and released his fifth studio album, twenty-three years after his fourth album.

3.5.4.2 Rockestra, “Special #1” (3rd album)

Rockestra released the cover album named “*Special #1*,” they work with ONPA Record and Nititad Promotion, with the same members from the second album. The information from the L.P. states that Krisada Tantivejkul was a producer, and Chusak Thanyarattanangkool was a remixing and engineer and arranging by Krisada Tantivejkul, Pasakorn Hutawanich, and Chusak Thanyarattanangkool, recorded at 722 Studio Record.



Figure 3.21 | Rockestra, “Special #1” (1985): cassette tape cover.

Table 3.24 | Rockestra, “Special #1” (1985): album tracklist.

n°	Title	Original	Genre	
1	Medley Yester-Rock 1			
	– Introduction			
	– Mambo Rock	Bill Haley & His Comets (U.S.), 1955	Rock and roll	
	– Let’s Twist Again	Chubby Checker (U.S.), 1961	Rock and roll	
	– Rock Around the Clock	Bill Haley & His Comets (U.S.), 1955	Rock and roll	
	– Marie Marie	The Blasters (U.S.), 1980	Rock and roll	
	– Greased Lightnin’	John Travolta (U.S.), 1978	Rock and roll	
	– Hound Dog	Big Mama Thornton (U.S.), 1952	Texas blues	
		Elvis Presley (U.S.), 1956	Rock and roll	
	– Tutti Frutti	Little Richard (U.S.), 1955	Rock and roll	
2	Flash Back			7:26
	– Introduction			
	– Hello, I Love You	The Doors (U.S.), 1968	Rock	
	– Light My Fire	The Doors (U.S.), 1967	Psychedelic rock	
	– All Right Now	Free (U.K.), 1970	Hard rock, blues rock	
	– (I Can’t Get No) Satisfaction	The Rolling Stine (U.K.), 1965	Hard rock, blues rock	
	– You Really Got Me	The Kinks (U.K.), 1964	Garage rock	
	– Mony Mony	Tommy James and the Shondells (U.S.), 1968	Garage rock	
	– Black Night	Deep Purple (U.K.), 1970	Hard rock	
– Smoke on the Water	Deep Purple (U.K.), 1973	Hard rock		
3	Little Wing	Jimi Hendrix (US-UK), 1967	Rock	4:35
4	Special Slow			
	– Daddy’s Home	Cliff Richard (U.K.), 1981	Pop	
	– You Don’t Have to Say You Love Me	Elvis Presley (U.S.), 1970	Pop	
	– You Mean Everything to Me	Neil Sedaka (U.S.), 1960	Pop, soft rock	
– Desperado	The Eagles (U.S.), 1973	Soft rock		
5	Reflections of My Life	Marmalade (Scottish), 1969	Pop rock	5:31
6	Medley Santana	Santana (Mexico, U.S.)		9:24
	– Black Magic Women	– 1970	Latin rock	
	– Everything’s Coming Our Way	– 1971	Latin rock, Chicano rock	
	– Oye Cómo Va	– 1971	Latin rock	
	– Soul Sacrifice	– 1969	Latin rock, blues rock	
	– Evil Ways	– 1970	Latin rock, jazz fusion	
	– Shades of Time	– 1970	Latin rock	
	– Samba Pa Ti	– 1970	Latin rock	
	– No One to Depend On	– 1971	Rock	
	– Stormy	– 1978	Rock	
– Well All Right	– 1978	Rock		

3.5.4.3 Rockestra, “Witthayasat” (4th album)

The same year after the cover album, Rockestra released the fourth album (it was the 2nd studio album in Thai lyrics) and changed the guitarist, who is very important to rock bands, because Chusak Thanyarattanangkool resigned to do solo work. Rockestra got the famous rock guitarist out of the Kaleidoscope band, Kitti Kanjanasatit.

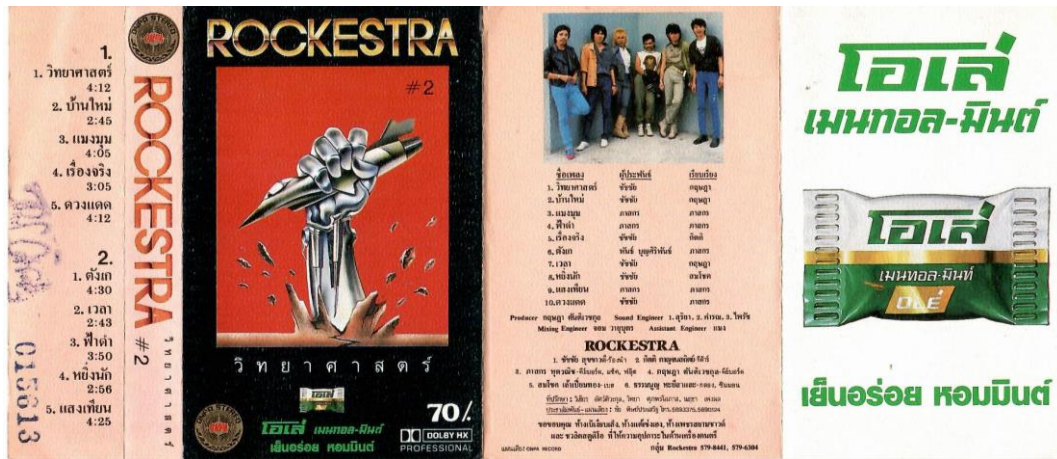


Figure 3.22 | Rockestra, “Witthayasat” (1985): cassette tape cover.

This album is called *Witthayasat* (which means science) under the contract with Nititad Promotion distributed by ONPA Record. The overall music is rock/hard rock, with a guitar and keyboards as notable instruments; some songs are played with flute and saxophone; Kitty used a *Talk-box* solo with a guitar in some songs. The members who played in this album are (1) Chatchai Sukkhawadee [vocals], (2) Kitti Kanjanasatit [guitar], (3) Pasakorn Hutawanich [keyboard, saxophone, and flute], (4) Krisada Tantivejkul [keyboard], (5) Somchok Laopiamthong [bass], and (6) Thammanoon Hayisalae [drums and percussion]. Krisada Tantivejkul was a producer; mixing and engineered by Jom (Jomnarong) Wayubut, recorded at Chawalit Studio. In a song verse, *Witthayasat* mentions that “*Science creates a bright world....*”.

Table 3.25 | Rockestra, “Witthayasat” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	วิทยาศาสตร์	<i>Witthayasat</i>	Science	4:12
2	บ้านใหม่	<i>Ban Mai</i>	New home	2:45
3	แมงมุม	<i>Mang-mum</i>	Spider	4:05
4	เรื่องจริง	<i>Reung Jing</i>	True story	3:05
5	ดวงแดด	<i>Duang Dad</i>	Under the sun	4:12
6	ตังเก	<i>Tang-ke</i>	Fishing boat	4:30
7	เวลา	<i>Wela</i>	Time	2:43
8	ฟ้าดำ	<i>Fah Dam</i>	Black sky	3:50
9	หยิ่งนัก	<i>Hying-nak</i>	Conceited	2:56
10	แสงเทียน	<i>Saeng Thian</i>	Candlelight	4:25

3.5.4.4 Rewat Buddhinan, “Ter-2” (2nd album)

After the first solo album, Rewat turned to behind-the-scenes work for six other self-label artists, mostly pop songs. In 1985, Rewat presented his second solo work with the same team. The music sector is still pop-rock like the first album with the same lyrics and music production teams, but music has more complexity, and pop has been reduced, replaced by funk, jazz including progressive scent.

This album was produced and mixed by Rewat Buddhinan, a concept work by Paiboon Damrongchaitham and Rewat; recorded at Sri Siam Studio (July 1984 – May 1985). Rewat played percussion and synthesizer, including writing all ten songs collaborated with Nitipong Honark, and is a part of the arranger team.

Table 3.26 | Rewat Buddhinan, “Ter-2” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	ดอกไม้พลาสติก	<i>Dokmai Plastic</i>	Plastic flower	4:17
2	อกหักไม่ยักกะตาย	<i>Ok-hak Maiyakka Tay</i>	Heartbroken, not dead	3:32
3	มันแปลกดีนะ	<i>Man Plaek Deena</i>	It's strange	3:07
4	ชายแปลกหน้า	<i>Chai Plaek-na</i>	Stranger	4:43
5	เสี้ยวอารมณ์	<i>Siao Arrom</i>	Fragments of emotions	2:28
6	ณ โลกสีขาว	<i>Na Lok-si-khaw</i>	At the white world	3:58
7	เมื่อรักมาเยือน	<i>Meu Rak Ma Yeuan</i>	When love comes	2:42
8	เป็นเวรเป็นกรรม	<i>Pen Wen Pen Kam</i>	Fateful	3:38
9	กำลังใจ	<i>Kam-lang-jai</i>	Encouragement	3:30
10	บทเพลงสำหรับเด็ก	<i>Bot-phleng Phuea Dek</i>	Songs for children	3:38

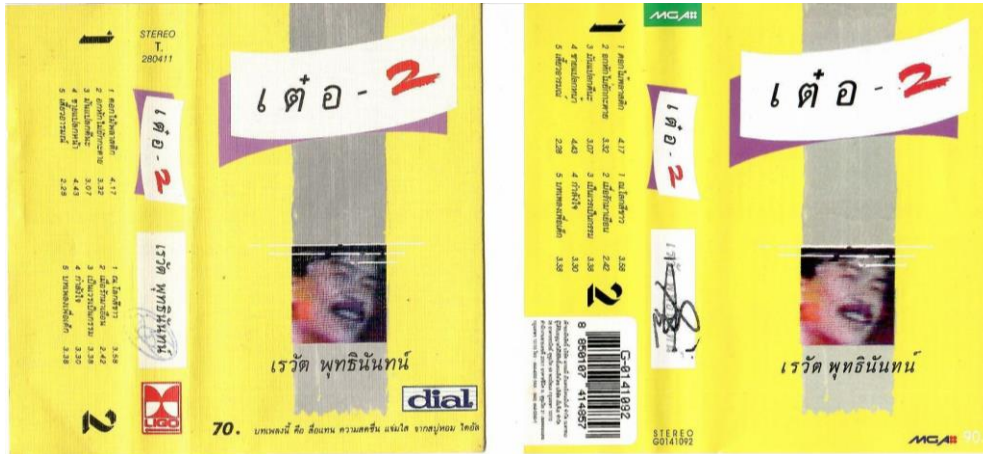


Figure 3.23 | Rewat Buddhinan, “Ter-2” (1985): cassette tape covers.

The left hand was released in June 1985, the right was released in August 1998 and distributed by MGA; a Grammy-affiliated company.

3.5.4.5 Flesh and Skin, “Tan Kue... Phu-ying-yai” (2nd album)

Following the success of their first album, *Flesh and Skin* released their second album entitled “*Tan Kue... Phu-ying-yai*: ท่านคือ...ผู้ยิ่งใหญ่” (means you are the great person), the music genre is still hard rock and heavy metal. Produced by Withun Watanyu, this album worked with Ligo (A label from Taiwan, also operated in Thailand, Malaysia & Singapore). Later in 1993, Withun’s company named Top Teen Talent distributed this album.

Table 3.27 | Flesh and Skin, “Tan Kue... Phu-ying-yai” (1985): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	นักรบ	<i>Nak Rob</i>	Warrior	3:58
2	ท่านคือ...ผู้ยิ่งใหญ่	<i>Tan Kue... Phu-ying-yai</i>	You are... the great person	4:40
3	ปัญหา	<i>Pan Hā</i>	The Problem	3:55
4	ผิดหวัง	<i>Phid Hwang</i>	Disappointed	4:40
5	มัชฌิมาปฏิปทา	<i>Maçhima Patipathā</i>	Middle Path	3:52
6	เจียรไน	<i>Jia Ra Nai</i>	Cutting	5:33
7	เพ้อพิไร	<i>Pheu Phirai</i>	Raving	2:29
8	คาราราย	<i>Dārā Rāy</i>	Individual	6:42
9	ฆาตกรรมในห้องดับจิต	<i>Khātakam Nai Hong Dabjit</i>	Murder in the Mortuary	2:50
10	ทำในเมืองไทย (made in Thailand)	<i>Thām Nai Meūxng Thai</i>	Made in Thailand	2:32

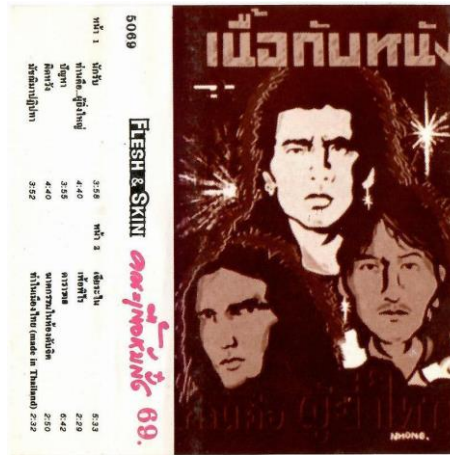


Figure 3.24 | Flesh and Skin, “Tan Kue... Phu-ying-yai” (1985): cassette tape cover.

3.5.4.6 Surasee Ithikul, “Kallapawasan” (1st album)

The member of the Butterfly, Surasee Ithikul released his first solo album named “*Kallapawasan*” in April 1985. This album was befalling from Satit Klongwessa, the Sri Siam recording Studio owner, who plans to promote the studio in Bangkok; having intimacy with Surasee, let him write a song to recorded. By hiring Timothy Wilson, a sound engineer from the United States, to practice work for achieving international standards (Ithikul, 2013).²⁴⁶ Surasee with the Butterfly team has created fourteen songs for recording; the musicians’ team are (1) Anuwat Suebsuwan [keyboard, synthesizer, backing vocals], (2) Surasee Ithikul [keyboard, flute, acoustic guitar, synthesizer], (3) Krit Chokthipattana [electric bass, electric guitar, backing vocals, synthesizer], (4) Jirapan Ansvananda [electric guitar, acoustic guitar], (5) Asanee Chotikul [electric guitar, backing vocals], (6) Koranes Waseenondh [drums], (7) Jumpot Panyamongkol [drums], (8) Tewan Sapsanyakon [alto saxophone, soprano saxophone], (9) Kalayarat Waranawat [backing vocals], (10) Bruce Gaston [bottle], and (11) Dnu Huntrakul [keyboard, synthesizer]. Produced by Surasee Ithikul and Krit Chokthipattana, mixed down by Krit Chokthipattana and Timothy Wilson—all lyrics were written by Ket-Aran Lertpipat, which was recorded between March 1984 – April 1985, the original was distributed by Rota music label, later the copyright is with Grammy Entertainment Company.

²⁴⁶ Surasee Ithikul. (2013, October 16). *Voice Hero: Surasee Ithikul, the legendary musician*. [Video]. YouTube. <https://www.youtube.com/watch?v=MubTwQrj4s4>

Table 3.28 | Surasee Ithikul, “Kallapawasan” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	ใกล้กับไกล	Klai Kab Klai	Near to far	2:36
2	จงจำไว้ทุกถ้อยคำ	Jodjam Wai Thuk Toikam	Remember every word	2:38
3	ตัวเราของใคร	Tua Rao Khong Krai	Who we are	2:58
4	พระอาทิตย์เที่ยงวัน	Phra Artid Tiangwan	Midday sun	3:46
5	คนไหนเก่ง คนนั้นดัง	Khonnai Keng Khonnan Dang	Who is good, that person is famous	3:58
6	ลืมนะลืม	Luem na Luem	Forget, forget	3:34
7	กาลปาวสาน	Kallapawasan	Perpetuity	2:24
8	เอมวาลี	Em Wali	Aimphrase	2:20
9	จากแสงแดด ถึงสายลม	Jak Saengdad Thung Sailom	From the sun to the wind	3:11
10	ผู้หญิง ผู้หญิง ผู้หญิง	Phuying Phuying Phuying	Woman, woman, woman	2:42
11	คำนึงชีวิต	Kamnung Chiwit	Take into account life	2:53
12	ครวญ	Khruan	Groan	2:56
13	วันหนึ่งวันนั้น	Wannung Wannan	One day that day	3:45
14	เวลา	Wela	Time	3:15

Kallapawasan meant “*Endlessly*,” which is derived from the Sanskrit language as a term for a very long period, translation from Pali language, using the same. The word “Kallapawasan” comes from *Kall* with *Awasan*; this is based on the principles of the Brahmin, as one of the castes in the concept of *Hinduism*. One “*Kall*” as one day of Brahma equals 4,320,000,000 human years. Surasee mentioned the song’s origins from a conversation with Ket-Aran Lertpipat, the songwriter; *the lyrics were inspired by the song of Cliff Richard’s “How Long is Forever” from the sixth studio album named “32 Minutes and 17 Seconds with Cliff Richard” was released on September 14, 1962. “How Long is Forever” (with Norrie Paramor and his Orchestra) was written by Chas McDevitt and Shirley Douglas; it’s a Rock and Roll song (Ithikul, 2011).*²⁴⁷

Surasee Ithikul (February 12, 1951 -) was a singer, musician, songwriter, and composer who graduated with a bachelor’s degree in music composition from the University of Oregon, USA, in 1974. Then came back to work with the music department of the Royal Thai Army for two years with the rank of second lieutenant by composing two songs for the Royal Thai Army Orchestra. After that, he worked with Danu Huntakul (both graduated from the same university while studying in the United States, they formed a band called “*Baby Finger*” by playing in the schools), and

²⁴⁷ Surasee Ithikul. (2011, December 17). *Dontri Kawee Silp: Surasee Ithikul*, Music Documentary on ThaiPBS channel, on air on December 10, 2011. [Video]. YouTube. <https://www.youtube.com/watch?v=sDpo764Tjdw>

founded a group of musicians named “*Butterfly*” and music schools. He has worked with the Butterfly for nine albums and four solo albums; in 1994, he has a Beatles cover album named “*The Beatles Profile by Surasee*”.



Figure 3.25 | Surasee Ithikul, “Kallapawasan” (1985): cassette tape, plastic cassette box, and cover.



Figure 3.26 | Surasee Ithikul, “Kallapawasan” (Remastered, 2008): compact disc cover.

3.5.4.7 WongTawan, “Hun Krabok” (1st album)

In December 1985, *WongTawan* released the first album in progressive rock style called “*Hun Krabok*” (means the puppet), *WongTawan* band established in 1984, arises from the union of professional musicians, whose concept is dissatisfied with the injustice of the compensation of the record label to the artists, make them want to present their work with their copyright, and each member gets a fair share of music production. A combination of the musicians from the Macintosh band

with ZQYZU and The Little Rock Arkansas (*The Charlatte*), who are musicians playing in nightclubs, in hotels, and at boat parties²⁴⁸ (Wongkrachang, 2012).²⁴⁹ The Macintosh band was a popular teenage string combo in the 80s; the members are (1) Kitiphan Punnabutra [guitar, keyboard, vocals], (2) Chaiwat Chulapan [guitar, keyboard, vocals], (3) Marutharat Samphan [bass, guitar, backing vocals, bandleader], (4) Pongprom Snitwong na Ayuthaya [keyboard, bass programmer, vocals], and (5) Wongsakorn Rassamitat [drums and percussion, programmer, vocals]. This album was recorded at The Butterfly Sound and Film Service, produced by Kitiphan Punnabutra, an effect edited by Yothin Chiranont, a sound engineer by Sorot Punkabutra along with mixed down; distributed by Grammy Entertainment Company, but the marketing was unsuccessful.



Figure 3.27 | WongTawan, “Hun Krabok” (1985): cassette tape cover.

WongTawan band learns to work on the music from the Butterfly group, which can be called the second generation of the Butterfly; in this first album, the Butterfly group played a massive part in the production—was the time of finding the identity (WongTawan, 2016).²⁵⁰ The member of the WongTawan band was writing the songs from experience; many lyrics told stories about the incident, and the current situation, including a metaphor, as Pongprom Snitwong na Ayuthaya, who is a songwriting teacher and member of the WongTawan, concludes that

²⁴⁸ Boat Party is a chartered boat on the Chao Phraya River with food, drinks, and a band. The Chao Phraya River is the major river in Thailand, flows through Bangkok and then into the Gulf of Thailand.

²⁴⁹ Hatthaya Wongkrachang. (2012, May 22). *Interview with WongTawan on satellite television: TrueVisions*. [Video]. YouTube. https://www.youtube.com/watch?v=bxxLURWYxKc&ab_channel=ktjclubs

²⁵⁰ WongTawan. (2016, June 24). *Live at Lax RCA (WongTawan official channel)*, [Video]. Youtube. https://www.youtube.com/watch?v=1Oo_IXaI6Po&ab_channel=WongTawanOfficialChannel

“Every song of the WongTawan has a story” (WongTawan, 2016).²⁵¹ WongTawan has been influenced by The Rolling Stone, CCR, The Beatles, Uriah Heep, Deep Purple, Led Zeppelin, Black Sabbath, and Grand Funk Railroad.

Table 3.29 | WongTawan, “Hun Krabok” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	หุ่นกระบอก	<i>Hun Krabok</i>	The puppet	2:37
2	เสียงกระซิบจากสายฝน	<i>Siang Krasib Jak Saifon</i>	Whispers from the rain	3:58
3	อึดตา	<i>At-ta</i>	Ego	3:24
4	ขอรักเธอข้างเดียว	<i>Ko-rak-thoe-kang-diao</i>	One-sided love	2:51
5	คน	<i>Khon</i>	People	2:58
6	สมาคมว่างงาน	<i>Smakom Wang-ngan</i>	Unemployment association	2:36
7	สู่แสงแห่งดาววัน	<i>Su Sang Hang Tawan</i>	To the light of day	4:38
8	ถึงเธอผู้ห่างไกล	<i>Tung Thoe Pu-hang-kai</i>	To you who are far away	3:23
9	รถจีเอ	<i>Rod Ja-e</i>	Met one girl on a bus	3:15
10	V - BOOM	<i>We-boom</i>	Fighting without escape	2:47

After the first album, WongTawan established the Orange Music Group to produce songs such as movie soundtracks, TV drama soundtracks, songs for commercials, and produced albums for various artists and their works in 1992.

3.5.4.8 Anchalee Chongkhadikij, “Neung Diao Khonni” (1st album)

The first female rock singer released the first album, “*Neung Diao Khonni* (means This Lonely Me)”; all songs were composed and produced by Chitnart Vajrasthira, the lyricists by Khunying Chamnobsri Rutnin, Busaba Sutabutr, Suntrasingsh Vajrasthira, and Naraporn Alhabshi. The studio musicians were (1) Ukrist Balankura [arranger and guitar], (2) Wirat Yoothaworn [arranger and guitar], (3) Sanong Sotilak [drums], (4) Paitoon Wathayakon [bass], (5) Seksan Yongyut [piano], (6) Vichai Eungamporn [saxophone], an executive produced by B. de Rosario; recorded at Siang Thong Studio.

Anchalee Chongkhadikit (nickname: Pooh) was born on November 15, 1955, in Bangkok; she began to play the guitar and sing along with the three sisters, and joined “The Waves” band of her brother (Ekkamon Chongkhadikij) during high school, by playing bass due to a lack of bass player, mainly plays hard rock songs such as Deep Purple and Uriah Heep. While studying for her second year of

²⁵¹ Ibid.

university, the band played at the Montien Hotel; she played rhythm guitar and sang. At the Montien Hotel, “The Waves” band played a country-rock song such as The Eagles but played for only two months and then disbanded; Anchalee moved to sing with “The Everest” for a short period before going to study in St. Louis, Missouri, USA. After she graduated with a master’s degree in finance and banking, she joined the “Barracudas” band as the lead singer for a while and started a modeling career. In 1984 Anchalee got to sing in a special holiday television program called “*Namkang Sai Namwan* (means sweetened ice)” and then went to played in the movie “*Tam-ha Khwam Rak* (means ask for love)” and has been featured by many celebrities and music magazines—because of her popularity until becoming the first album entitled “*Neung Diao Khonni*” (Opaspanpong, 2018).²⁵² Her favorite songs include the songs of George Benson, Michael Franks, Pat Benatar, and Bruce Springsteen, but her famous singer is Linda Ronstadt.

Table 3.30 | Anchalee Chongkhadikit, “*Neung Diao Khonni*” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	หนึ่งเดียวคนนี้	<i>Nueng Diao Khonni</i>	This lonely me	3:22
2	กลัวเพี้ยน	<i>Klua Pian</i>	Fear of crazy	2:27
3	ต้องระวัง	<i>Tong Rawang</i>	Be careful	3:06
4	ฉันเหงา	<i>Chun Ngai</i>	I’m lonely	3:27
5	น่าคิด	<i>Na Kid</i>	Be considerable	3:02
6	อยู่ไปวันวัน	<i>Yu Pai Wanwan</i>	Live day by day	2:35
7	คิดไปเอง	<i>Kid Pai Aeng</i>	Quit imagining things.	3:13
8	จะบอกเขาได้อย่างไร	<i>Ja Bok Kao Dai Yangrai</i>	How to tell him?	3:22
9	ฝ่ายเดียว	<i>Fai Diaw</i>	Unilateral	2:02
10	ไม่ผิด	<i>Mai Phid</i>	Not wrong	3:12

That first album caused the phenomenon of “Anchalee Fever” because she was unable to live a normal life, this popularity has even filmed a Pepsi commercial with Tina Turner (b. 1939, an American singer, songwriter, and actress—widely referred to as the “Queen of Rock ‘n’ Roll”); this ad is broadcast all over the world, not just in Thailand. Subsequently, she had two romantic films (1985 and 1986) and four studio albums (1986, 1987, 1988, and 1997), including a special 1986 album, an English version of the album *Neung Diao Khonni*, called “*This Lonely Me*.”

²⁵² Jiradech Opaspanwong. (2018, April 17). Sixty is the only number, talk with Pooh-Anchalee Chongkhadikit about keeping “fight” and “bustling” until the passage of time until today. *The Cloud*. <https://readthecloud.co/talk-26>

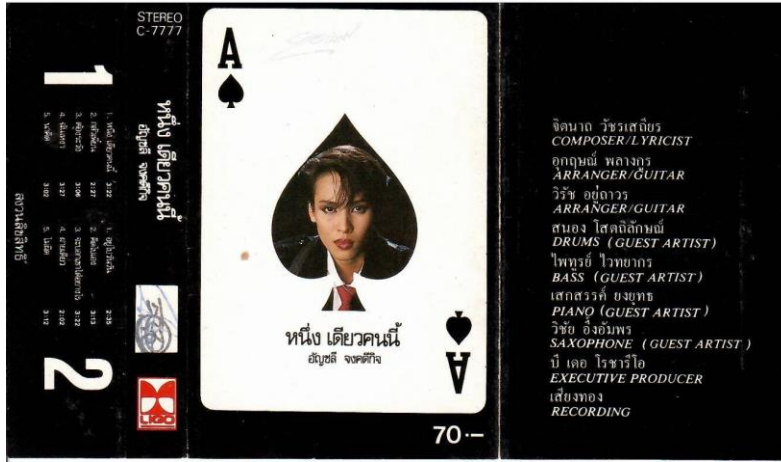


Figure 3.28 | Anchalee Chongkhadikit, “Neung Diao Khonni” (1985): cassette tape cover.

3.5.4.9 Carabao, “Amerikoi” (6th album)

After the 5th album, Carabao became involved in rebellion on September 9, 1985; the Carabao was forced to perform a concert alternating with the reading of the revolutionary announcement. The explosions and gunshots from that concert were recorded in the songs on this album.

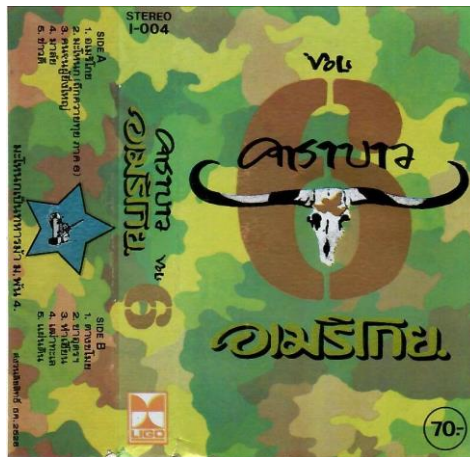


Figure 3.29 | Carabao, “Amerikoi” (1985): cassette tape cover.

And as well, I bought it from a second-hand shop for 50 baht (or about 1 euro). Currently, it is becoming famous for collecting old music tapes of popular rock groups from the past.

On December 1, 1985, the Carabao band released their 6th studio album, distributed by Amigo; this album was the first album recorded at Center Stage

Studio, which is the Carabao band’s recording studio. The content talks about the limitation of fabric and textile quotas from Thailand by the United States government. However, this album contains songs that the government censorship agency has banned from broadcasting, the song called “*Ham Hian*” with the same problem as the song *Ham Tiam* from the 5th album—Yuenyong was written this song, knowing that it would be banned because a verse directly insults the government censorship agency.

Table 3.31 | Carabao, “Amerikoi” (1985): album tracklist.

n°	Title	Transliteration	Meaning	
1	อเมริกาโย	<i>Ameri-koi</i>	America takes over	4:36
2	ถึกควายทุยภาค ๖	<i>Thuek Khwai Thui Pak 6</i>	Mentions that the story of life in the lower classes, especially farmers	5:00
3	คนจนผู้ยิ่งใหญ่	<i>Khon Jhon Phu Yingyai</i>	The great poor man	4:54
4	มาลัย	<i>Ma Rai</i>	Flower garland	4:46
5	ข่าวดี	<i>Khao Di</i>	Good news	4:25
6	ตาชไม	<i>Tang Kamoi</i>	Malnutrition	4:05
7	ซาอุดีอาระเบีย	<i>Sa-Udon</i>	Thai people wanted to work in Saudi Arabia but was deceived to go to Udon Thani	4:04
8	ทำเฮียน	<i>Ham Hian</i>	The content mentions asking the government to help farmers.	5:57
9	เฒ่าทะเล	<i>Tao Talay</i>	Sea old man	5:53
10	แผ่นดิน	<i>Phan Din</i>	Land	3:37

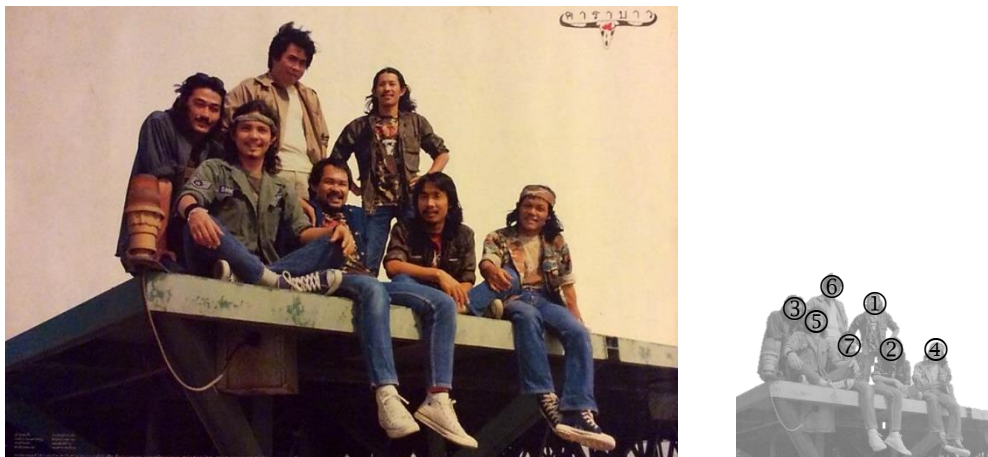


Figure 3.30 | The Carabao members’ classic lineup for the album *Amerikoi*.²⁵³
(The numbers are the names listed below from the picture on the right.)

²⁵³ <https://music90thai.com>. (2020, July 21). Legendary 90’s Song with Add Carabao [Online image]. *Music90Thai*. <https://music90thai.com/archives/512>

The Carabao members are considered a classic line-up, including (1) Yuenyong Opakul [vocals, backing vocals, harmonica, Thai harp, and percussion], (2) Kirati Promsaka Na Sakon Nakhon [vocals, backing vocals, guitar, and percussion], (3) Preecha Chanapai [guitar, vocals, backing vocals, and percussion], (4) Amnat Lukjan [drums and percussion], (5) Thierry Megwattana [guitar, vocals, and backing vocals], (6) Thanis Sriklindi [Thai flute, flute, saxophone, keyboard, and backing vocals], and the new member (7) Anupong Prathompatama [bass and backing vocals]. This album was a rock with synthesizer technology; an album-opening concert on TV5's *Lok Dontri (Pop on Stage)* on Sunday, December 1, 1985 (12:00-13:00).

3.5.5 THE YEAR OF 1986

3.5.5.1 Narinthorn Na Bangchang, “Dokmai Jodmai Khwamrak” (1st album)

On January 1, 1986, Narinthorn Na Bangchang released the first album *Dokmai Jodmai Khwamrak*, rock music mixed with melodies and singing technic that conveys Thainess. Under the production of *The Butterfly* group, the lyrics team was Ket-Aran Lertpipat, Annop Jansuta, and Jaturon Amesbutr; the composed team was Surasee Ithikul, Annop Jansuta, Krit Chokthipattana, Anuwat Suebsuwan, Asanee Chotikul, and Jaturon Amesbutr. This work was recorded at Butterfly Studio in 1985 by Sorot Punkabutra, Torpong Saisilp, Yothin Chiranont, and Krit Chokthipattana, mixed down by Yothin Chiranont. Under the production of the Butterfly Sound and Films Service, distributed by Rota.

Table 3.32 | Narinthorn Na Bangchang, “Dokmai Jodmai Kwamrak” (1986): album tracklist.

n°	Title	Transliteration	Meaning	
1	ดอกไม้ จดหมาย ความรัก	<i>Dokmai Jodmai Kwamrak</i>	flowers letter love	2.50
2	เพื่อน...เออ	<i>Puean Aoei</i>	Friend	2.56
3	พ่อฉันซ่าส์	<i>Phor Chan Za</i>	My father is fizzy	3.27
4	เต้นแร้งเต้นกา	<i>Ten Rang Ten Ka</i>	Dance with joy	2.28
5	คิดจะมีแฟน	<i>Kidja Mi Fan</i>	Thinking of having a boyfriend	3.50
6	เป็นอย่างนี้ได้อย่างไร	<i>Pen Yang-ngi Dai Yang-nga</i>	How can this be?	3.50
7	วัยรุ่นรุ่นวุ่นวาย	<i>Wai Sarun Wun-wai</i>	Busy teenagers	3.00
8	มือถือไมค์ใจอยากเรียน	<i>Muetue Mic Jai Yak Rian</i>	Hold the mic, but I want to study	3.27
9	อย่าซื่อป้อ	<i>Ya Sue Bue</i>	Don't be foolish	2.20
10	รวยเพื่อน	<i>Ruai Puean</i>	Rich friend	3.10

3.5.5.2 Thitima Suttasunthorn, “Rao Mi Rao” (2nd album)

In early 1986, Thitima Suttasunthorn released the 2nd album under Grammy Entertainment. Rewat Buddhinan and Jaturon Amesbutr were producers; this album was a variety of rock depending on an arranger (which was more pop than rock), recorded and mixed down at Sri Siam Studio by Rewat Buddhinan (October 1985 – January 1986). Responsible for writing lyrics for only two people: Rewat Buddhinan and Nitipong Honark, but composed and arranged part were Vichai Eungamporn, Paitoon Wathayakon, Asanee Chotikul, Tewan Sapsanyakon, and Jaturon Amesbutr. The album’s main song is “Rao Mi Rao,” with lyrics by Nitipong Honark, composed and arranged by Asanee Chotikul—the saxophone plays a more critical role than the guitar. And this year, *Thongchai McIntyre*, the number one male pop singer in Thailand, released his first album (produced by Rewat Buddhinan, under Grammy Entertainment).

Table 3.33 | Thitima Suttasunthorn, “Rao Mi Rao” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	เรามีเรา	<i>Rao Mi Rao</i>	We have us	3:19
2	ตัวเก่ามั่ง	<i>Tuakao Mang</i>	The old one?	3:16
3	จดหมายร้าง	<i>Jodmai Rang</i>	Abandoned letter	4:18
4	แข่งได้แข่งไป	<i>Kangdai Kangpai</i>	Race, yes race	3:18
5	ไม่ขายความรัก	<i>Mai Kai Kwam Rak</i>	Don’t sell love	3:42
6	เป็นเพราะโลกกลม	<i>Pen Pror Lok Klom</i>	Because the world is round	3:10
7	แอบฝัน	<i>Aeb Fan</i>	Secretly dreaming	3:08
8	น้ำตาเทียน	<i>Namta Tian</i>	Candle drippings	3:35
9	กลัวไม่จริง	<i>Klua Mai Jing</i>	Unreal fear	3:38
10	ส่งยิ้มกันนะ	<i>Song Yim Kanna</i>	Send a smile	2:55



Figure 3.32 | Thitima Suttasunthorn, “Rao Mi Rao” (1986): cassette tape cover.

3.5.5.3 Anchalee Chongkhadikij, “Sa Dud Rak” (2st album)

Anchalee released the second album under Polydor and distribution by Ligo, “*Sa Dud Rak* (means tripping in love,)” all songs were written the lyrics, composed, and produced by Chitnart Vajrasthira; Ukrist Balankura and Wirat Yoothaworn as music arrangers, recorded at Jam Studio.

Table 3.34 | Anchalee Chongkhadikit, “Sa Dud Rak” (1986): album tracklist.

n°	Title	Transliteration	Meaning	
1	สะดุดรัก	<i>Sa Dud Rak</i>	tripping in love	2:59
2	อย่าฝืนใจตัวเอง	<i>Ya Fuen Yai Tua Aeng</i>	Do not force yourself	3:15
3	ขวัญเอย	<i>Kwan Aoei</i>	Kwan	4:14
4	รักแท้	<i>Rak Thae</i>	true love	3:46
5	พบกันในฝัน	<i>Phob Kan Nai Fhan</i>	see you in a dream	2:42
6	จุดมุ่งหมาย	<i>Jud Mung Mai</i>	aim	3:14
7	อยากให้เขารู้	<i>Yak Hai Khao Ru</i>	I want him to know	4:04
8	เจ็บนัก	<i>Jeb Nak</i>	It hurts so much	3:05
9	ชนะใจ	<i>Chana Jai</i>	win the heart	3:14
10	ใครคนไหน	<i>Khrai Khon Nai</i>	who?	2:48

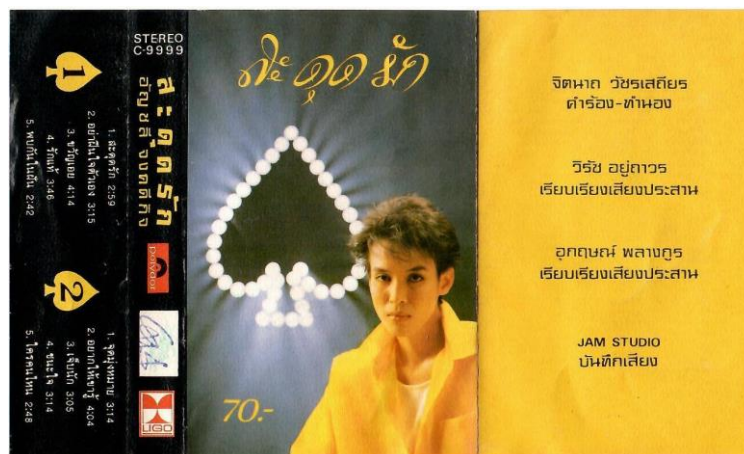


Figure 3.33 | Anchalee Chongkhadikij, “Sa Dud Rak” (1986): cassette tape cover.

3.5.5.4 The Butterfly, “Action!” (3rd album)

The Butterfly band released a third studio album, “*Action!*” whose members wrote an English album as before. That received a positive attitude response from the audience; most people who bought this Butterfly’s work mainly listened to international music (sings in the English language) and listened to rather serious

music. Grammy Entertainment distributed this album, but the business result was unsuccessful.

This third album, which is three years away from the previous album, The Butterfly uses a synthesizer to play a role in many songs; unlike previous albums that American and British Progressive Rock influenced, the music arranging part in this album is less complicated. Asanee Chotikul shows more of a musician's talent than just a guitarist by perfectly incorporating the guitar's sound into each song. After finishing the studio recording, Asanee left to promote his album *Bah Hob Fang*, causing The Butterfly assigned to Jirapan Ansvananda to play the guitar in a live performance—the Butterfly is known as the *Super Group of Thailand* because the members of the Butterfly band, each of them was a Grandmaster level—during the past a few years, each had solo projects, produced works for their label artists, and music productions for singers under other labels.

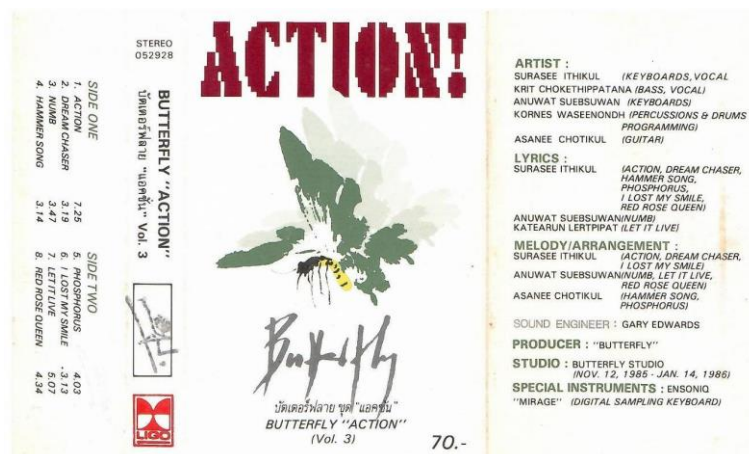


Figure 3.34 | The Butterfly, "Action!" (1986): cassette tape cover.

Action! was recorded at Butterfly Studio, Bangkok (November 12, 1985 - January 14, 1986) by Gary Edwards, and produced by The Butterfly. The lyrics team were Surasee Ithikul, Anuwat Suebsuwan (on track number 3), and Ket-Aran Lertpipat (on track number 7); in the composed and arranged section by Surasee Ithikul (on tracks number 1, 2, and 6), Anuwat Suebsuwan (on track number 3, 7, and 8), and Asanee Chotikul (on track number 4 and 5). The members of The Butterfly in this last album were (1) Surasee Ithikul [keyboards and vocals], (2) Krit Chokthipattana [bass and vocals], (3) Anuwat Suebsuwan [keyboards], (4) Koranes Waseenondh [percussion and drums programming], and (5) Asanee Chotikul [guitar]. The LP's back cover mentions a special instrument, the digital sampling

keyboard: *Ensoniq “Mirage,”* was Ensoniq’s first product and one of the earliest affordable sampler-synths, introduced in 1984; with 61-key velocity-sensitive keyboards and 8-bit sampler featuring eight voices of polyphony, 16 oscillators, analog resonant Curtis CEM3328 4-pole 24db/octave filters, extensive MIDI implementation, a two-digit LED display, and a 333-event sequencer; including 128kB of RAM.

Table 3.35 | The Butterfly, “Action!” (1986): album tracklist.

n°	Title	Duration
1	Action	7:25
2	Dream Chaser	3:19
3	Numb	3:47
4	Hammer Song	3:14
5	Phosphorus	4:03
6	I Lost My Smile	3:13
7	Let It Live	5:07
8	Red Rose Queen	4:34

3.5.5.5 Asanee and Wasan,²⁵⁵ “Bah Hob Fang” (1st album)

In February 1986, *Asanee and Wasan* established the first album, “*Bah Hob Fang*,” in a progressive rock style, after working in the background for many artists. This album was recorded and mixed at Sri Siam Studio, Bangkok (October 1985,) sound engineered by Gary Edwards and Maeng Na Lamphun, mixed down by Krit Chokthipattana, and produced by Asanee Chotikul (except for the song “*Kala Tesa*” by Asanee Chotikul and Krit Chokthippattana,) with Chaiyong Nonthasut (Nite Spot managing director) as an executive producer. The musician who played in the studio were (1) Asanee Chotikul [vocals, electric guitar, and acoustic guitar], (2) Wasan Chotikul [vocals, electric guitar, and acoustic guitar], (3) Vichai Eungamporn [piano, keyboards (string instruments), and synthesizer], (4) Apichai Yenpoonsuk [piano, keyboards (string instruments), and synthesizer], (5) Paitoon Wathayakon [bass], (6) Koranes Waseenondh [drum programming (Roland TR-707 and Linn 9000)], (7) Lam Morrison [guitar on “*Mai Pen Rai*”], (8) Yuenyong Opakul (Aed Carabao) [guest vocals on “*Mai Pen Rai*,” “*Wan Ni Wan Di Wan Ti*”]

²⁵⁵ As for the names of the *Asanee and Wasan*’s album covers are written differently; Asanee – Wasan, Asanee and Wasan, Asanee & Wasan and Asanee : Wasan. Apple Music (online and offline music service from Apple Inc) and Spotify (digital music, podcast, and video streaming service) use the name “Asanee & Wasan” in their *Platform* for the listeners. Still, most album covers used “Asanee – Wasan”—only the album “*Bah Hob Fang*” uses the words “Asanee and Wasan.”

Pen Tai,” “*and Nam Oei Nam Jai*”], (9) Krit Chokthippattana [backing vocals], (10) Sisom Aiemsanpang [backing vocals], and (11) Kalayarat Waranawat [backing vocals].

This album has four editions, the first one released in 1986 with a price of 70 baht (on the left of *Figure 3.22*) under the WEA record (Warner Elektra Atlantic.) The next two covers were the same picture but were different in price, cassette tape color, and adding four karaoke songs; distributed by the Nite Spot Production record label in 1987. The last one was released in November 1998 under More Music rebel with the price of 99 baht, by shifting songs and adding two live performances.



Figure 3.35 | Asanee and Wasan, “Bah Hob Fang” (1986): cassette tape covers. Shows that Asanee Chotikul (L.) and Wasan Chotikul (R.).

Table 3.36 | Asanee and Wasan, “Bah Hob Fang” (1986): album tracklist.

n°	Title	Transliteration	Meaning	
1	บอกแล้ว	<i>Bok Lao</i>	I told you	3:00
2	บ้าหอบฟาง	<i>Bah Hob Fang</i>	Carry a lot of things (money)	4:46
3	เดือนเพ็ญ	<i>Duean Penh</i>	Full moon	4:31
4	ไม่เป็นไร	<i>Mai Pen Rai</i>	Never mind	3:53
5	กาละเทศะ	<i>Kala Tesa</i>	Time and Place	3:50
6	วันนี้วันดีวันที่เป็นไท	<i>Wan Ni Wan Di Wan Ti Pen Tai</i>	Today is a good day, a day that is freedom	5:38
7	เพลงของเขา	<i>Pleng Kong Kao</i>	His music	4:00
8	น้ำเอ๋ย น้ำใจ	<i>Nam Oei Nam Jai</i>	Generosity, helpfulness	4:47
9	สมชายกล้าหาญ	<i>Somchai Kla-harn</i>	Somchai, who has the courage	5:00

Asanee Chotikul (April 9, 1955-) and his brother **Wasan Chotikul** (March 25, 1957-) were born into a family that loves music. His mother plays the mandolin, and his father is a lawyer but likes to play the violin; he is a musician of the Thai stringed band in Loei Province, their hometown. Asanee learned to play guitar from *The Shadows* band songs; Hank Marvin (lead guitarist for the Shadows), which “Apache” is the song he likes the most. Lately, he likes *Gary Moore* because he plays with an accent; as Asanee mentions, “He did not play slow or fast, but he played with feelings” (The Guitar Magazine: Asanee-Wasan, 2016),²⁵⁶ Wasan has influenced by Larry Carlton (The Guitar Magazine: A collection of Asanee-Wasan and friends songs, 2007).²⁵⁷ In 1986, formed the *duo rock* band called “*Asanee and Wasan*” released the first album; before that, both released the album under the name “*Isn’t*” with friends in 1976 (a total of five albums). Asanee became a pioneer in the rock music market—creating a singing style by dragging and changing the petition to a long vowel, including bumping vocals, which is unique until now. In addition, another uniqueness of Asanee-Wasan’s big concert is that the concert title will be from the name of the song, sentence, or phrases from the lyrics of his songs.

Asanee emphasized that he particularly liked this album; the concepts of the “Bah Hob Fang” album are about “*life*” (The Guitar Magazine: Asanee-Wasan, 2016).²⁵⁸ This album was up-to-date by making music in a modern style with the intense influence of Western music and hidden with Thai identity. Asanee has experience as a producer for Thaneth Warakulnukroh’s album, *Dan Civilized*, which has worked with musicians from England—The works of both albums are similar—“*Bah Hob Fang*” written by Asanee Chotikul and Ket-Aran Lertpipat, composed by Krit Chokthippattana. The song’s content compares “straw” to “money” as a satire of capitalism/consumerism where people are irresistibly obsessed with material and collective desires. The song says that *straw* (money) is good or not, depending on how we use it.

Another highlight of duo rock *Asanee – Wasan* is an entertaining concert where the audience can sing along with every song (because all songs are famous) by the band playing backup band regarded as a rock band with good craftsmanship. The first lineup of a musician which most of them are members of the band “*Miti*,”

²⁵⁶ The Guitar Magazine: Asanee-Wasan. (2016). *A musician is more than a musician: An interview with Asanee-Wasan*. Wongsawang Publishing & Printing, pp. 3-6.

²⁵⁷ The Guitar Magazine: A collection of Asanee-Wasan and friends’ songs. (2007). *The duo rock: An interview with Asanee-Wasan*. Wongsawang Publishing & Printing, p. 61.

²⁵⁸ The Guitar Magazine: Asanee-Wasan. (2016). p. 5.

including (1) Weera Chotevichian [guitar], (2) Thaloengpong Mimutha [bass], (3) Suriyan Suesat [keyboards], (4) Ponchai Wongcheep [keyboards], (5) Ekamun Potipunthong [drums and percussion], (6) Kalayarat Waranawat [backing vocals], and (7) Kanakham Apiradi [backing vocals]—the first showed at Thammasat University in 1986.

One of the identities that emerged by chance was the allot of free guitar picks for the audience; it happened for the first time in the “Bah Hob Fang” concert in Udon Thani province, with the audience asking for the guitar pick from Asanee. Therefore, it is customary for every Asanee show to prepare guitar picks and throws for the audience.

3.5.5.6 Miti, “Kao Kao”

In the same period as the album “Bah Hob Fang” there was another rock band that brought together talented musicians, released in February 1986 under Nititad Promotion named *Miti* with an album called “Kao Kao (เก้า เก้า)”.

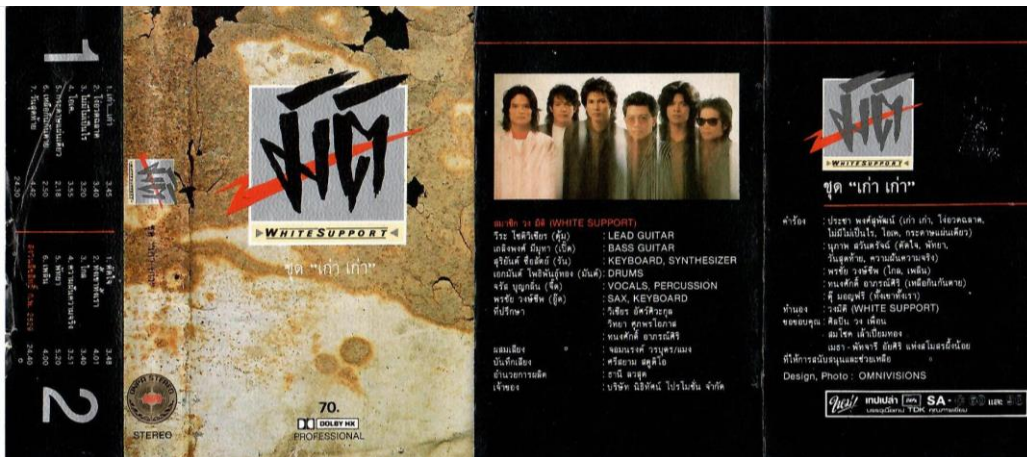


Figure 3.36 | Miti, “Kao Kao” (1986): cassette tape cover.

Miti was a rock band that was a combination of musicians who have had extensive experience in music, including (1) Weera Chotevichian [guitar], (2) Thaloengpong Mimutha [bass], (3) Suriyan Suesat [keyboards and synthesizer], (4) Ekamun Potipunthong [drums, from the V.I.P. band], (5) Jarat Boonklin [vocals and percussion, from the Heavy Mountain band], and (6) Ponchai Wongcheep [saxophone and keyboard, from the Fantasy band (who plays in Europe)]. This band was formed by the merger of former V.I.P. band members (Ekamun Potipunthong [drums] and Niwat Kongkaew [bass]) to play in Pattaya for six

months under the name “*White Support*” band. Later, the White Support plays the back-up for *Nupap Savantracha* (นุภาพ สวันตรัจฉ์); Nupap invites them to make a demo (shortened from “demonstration”) to present to the record label, but Niwat Kongkaew does not want to make an album in Thai music, so he resigned. The first record label to offer was Grammy Entertainment, But the compensation was not what the band wanted, so they were presented to the Nititad Promotion record label and eventually contracted (Weera, 2022).²⁵⁹ The demo tape was recorded at Nupap bedroom studio, and the original was recorded at Sri Siam Studio, where they met Asanee, who recorded an album “Bah Hop Fang” in the same studio—Asanee then persuaded them to play the backup music for a concert tour.

Table 3.37 | Miti, “Kao Kao” (1986): album tracklist.

n°	Title	Transliteration	Meaning	
1	เก่า...เก่า	<i>Kao... Kao</i>	old... old	3:45
2	โง่อวดฉลาด	<i>Ngo Auad Chalad</i>	stupid, be pretentious	3:40
3	ไม่มีไม่เป็นไร	<i>Mai Mi Mai Pen-rai</i>	nothing, but it's okay	3:20
4	โอเค	<i>Okay</i>	okay	3:55
5	กระดาษแผ่นเดียว	<i>Kradad Paen Diao</i>	only one paper	2:18
6	เหตลือกินกันตาย	<i>Luea Kin Kan Tai</i>	eat to prevent death	2:50
7	วันสุดท้าย	<i>Wan Sudthai</i>	last day	4:42
8	ตัดใจ	<i>Tadjai</i>	get over	3:48
9	ทั้งเขาและเรา	<i>Thang Kao Lae Rao</i>	he and we	4:01
10	ไกล	<i>Klai</i>	far	3:40
11	ความฝันความจริง	<i>Kwam Fan Kwam Jing</i>	dream reality	3:51
12	พัทยา	<i>Pattaya</i>	Pattaya	5:20
13	เพลิน	<i>Ploen</i>	enjoy	4:00

This album is another quality album from the Nititad record label which the songs are not the primary way that Nititad is making; the songs in this album are very modern. The synthesizer, which was new at the time, was mainly used in every song, and the recording was excellent. The lyrics mention the truth in life, the poor man, and the starving, but there are some love songs.

As for the band’s name, from *White Support*, the band changed its name to the Thai language for easy recognition and publicity. There are many names to choose from; finally, it ends with the name “*Miti*” (which means a dimension)—but there is still a White Support name on the cassette tape’s cover for fans who are familiar with this name to remember).

²⁵⁹ Weera Chotevichian. (2022, June 1). *Toom Talk EP.13: “Miti band” an interview with Ekamun Potipunthong* [Video]. Youtube. <https://www.youtube.com/watch?v=zXRV5wygaY0>

3.5.5.7 Rocketra, “Plien Thuk Wan” (5th album)

On May 1, 1986, the Rocketra band released their fifth album, “*Plien Thuk Wan*,” with various rock, including rock ‘n’ roll, progressive rock, and pop-rock. The members who play in this album were (1) Chatchai Sukkhawadee [vocals], (2) Pasakorn Hutawanich [keyboard, and flute], (3) Piti Pitiwong [piano and synthesizer], (4) Sirisak “Moo” Sirichotinana [guitar], (5) Somchok Laopiamthong [bass], and (6) Thammanoon Hayisalae [drums and percussion]. This album was under Nititad Promotion.

Table 3.38 | Rocketra, “Plien Thuk Wan” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	คนสี่ขา	<i>Khon Si Kha</i>	Four-legged man	3:07
2	ไม่สนใจ	<i>Mai Sonjai</i>	Ignore	3:31
3	เปลี่ยนทุกวัน	<i>Plien Thuk Wan</i>	Change everyday	3:37
4	ความพอใจ	<i>Khvam Pho Jai</i>	Satisfaction	3:32
5	นิยายเศร้า	<i>Niyai Sau</i>	Sad fiction	3:12
6	ชอบอีกแล้ว	<i>Chob Ik Leaw</i>	Like it again	3:13
7	พระจันทร์สีส้ม	<i>Phrachan Sisom</i>	Orange moon	3:14
8	คิดกันเอาเอง	<i>Khid Kan Aua Aeng</i>	Think by yourself	2:44
9	รักทรมาน	<i>Rak Thorraman</i>	Dear agony	3:03
10	อยากบอกคุณว่ารัก	<i>Yak Bok Khun Wa Rak</i>	I want to tell you that I love	3:25
11	สู้	<i>Soo</i>	Fight	3:51
12	หุ่นยนต์	<i>Hun Yon</i>	Robot	3:59

The central theme of the song “*Plien Thuk Wan*” is “*Life changes according to the revolving world.*” In that refrain, it joins the end of several verses and repeats four times; and using the technique of repeating the words, found that there were sixteen times of “*thuk* (means every)”.

Example 3.4 | Rocketra, “Plien Thuk Wan” (1986): refrain.

starts at 3:00 ♩ = 130 V7 B7 I E

(1) *Thuk thuk wan mai mi thuk thuk wan mai khoei mi. Thuk thuk*
 (1) ทุก ทุก วัน ไม่ มี ทุก ทุก วัน ไม่ เคย มี ทุก ทุก
 (2) วัน ย่ำ ไป ทุก ทุก วัน ไม่ เคย เปื้อน ทุก ทุก
 (3) คน ไป ทุก ทุก คน ไม่ เคย กลับ ทุก ทุก
 (4) คีน ณา มาก ทุก ทุก คีน (ending)

Table 3.39 | Rockestra, “Plien Thuk Wan” (1986), refrain: Thai lyrics, transliteration, and meaning.

Thai Lyrics	Transliteration	Meaning
ทุกทุกวันไม่มี ทุกทุกวันไม่เคยมี	<i>Thuk Thuk Wan Mai Mi Thuk Thuk Wan Mai Koei Mi</i>	Every day doesn't have, every day doesn't have it
ทุกทุกวันอย่าไป ทุกทุกวันไม่เคยเบื่อ	<i>Thuk Thuk Wan Yam Pai Thuk Thuk Wan Mai Koei Buea</i>	every day I walk, every day I never get bored
ทุกทุกคนจากไป ทุกทุกคนไม่เคยกลับ	<i>Thuk Thuk Khon Jak Pai Thuk Thuk Khon Mai Koei Kkab</i>	everyone left, everyone never returned
ทุกทุกคืนเมามาก ทุกทุกคืน	<i>Thuk Thuk Kuen Mao Mak Thuk Thuk Kuen</i>	every night so drunk, every night!



Figure 3.37 | Rockestra, “Plien Thuk Wan” (1986): cassette tape cover.

3.5.5.7.1 Sirisak Sirichotinan

Sirisak Sirichotinan [also known as *Moo Kalei*] was born in 1960 (Bangkok, Thailand); he is a virtuoso guitarist who was rich in music experience, performing live on stage, a recording studio musician for many artists, and an artist for the instrumental music albums. He was also the first guitarist in Thailand to use the Tapping technique; initially, he practiced the guitar by listening, and his father supported the first guitar. When he became proficient, he gathered to form a band with his friends, mainly playing rock music. In 1984, he released a pop music album with *Barracuda*’s band named “Sunday,” who met by chance in the music practice room—Sirisak played with Barracudas for two years and learned about music with Kris Thomas, the bandleader—Rewat Buddhinan and Paiboon Damrongchaitham produced this album.

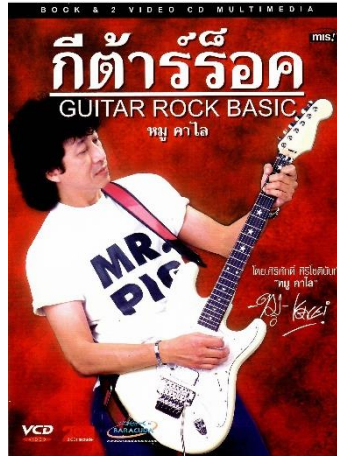


Figure 3.38 | The cover of the rock guitar teaching book by Sirisak Sirichotinan.²⁶⁰

In 1986, he joined the Rockestra, worked on two albums, and later worked with the Butterfly team as a studio musician until 1992; he started to work as a guitarist of the Kaleidoscope band, with two Thai rock albums. All in all, he worked with this band for almost ten years. Sirisak Sirichotinan concludes that he has been influenced to practice the guitar by Michael Schenker²⁶¹ (for music accent and speed) and Eddie Van Halen²⁶² (for technique), the song that Sirisak Sirichotinan uses to practice tapping technic was “*You Really Got Me* (1978)” and “*Eruption* (1978),” included Larry Carlton (Sirichotinan, 2018).²⁶³

3.5.5.8 Rewat Buddhinan, “Ter-3” (3rd album)

On July 1, 1986, Rewat Buddhinan released the 3rd Album named “*Ter-3*” under Grammy Entertainment with a pop-rock genre. Rewat wanted Thai music to be international, so many songs influenced his songs. He writes the lyrics of all songs and lets the team make music. The song “*Sompong Nong Somchay*” is

²⁶⁰ Sirisak Sirichotinan. (2005). *Basic rock guitar*, in Thai. MIS SoftTech.

²⁶¹ **Michael Schenker** (b. January 10, 1955) is a German rock guitarist who has played in *UFO* and led the *Michael Schenker Group* (MSG). He was an early member of *Scorpions*, the band co-founded by his elder brother Rudolf Schenker. Michael Schenker works with a third studio album by the English hard rock band *UFO*, released in May 1974, with the legendary song “*Rock Bottom*.”

²⁶² **Eddie Van Halen** (January 26, 1955 – October 6, 2020) was an American songwriter and guitarist of the American rock band *Van Halen*, which he co-founded in 1972 with his elder brother, who was drummer; Alex Van Halen. He is regarded as one of the all-time greatest guitar players in rock history and was well known for popularizing the tapping guitar solo technique, allowing rapid arpeggios to be played with two hands on the fretboard.

²⁶³ Sirisak Sirichotinan. Interview by author. (Bangkok, Thailand: 2018, March 8).

influenced by “*The Cisco Kid*,” the song of *The War* was released in late 1972 from the album *The World Is A Ghetto*. While this song was a hit in Bangkok, Rewat stayed up as a nightclub musician; and of course, his *Oriental Funk* band had to play this song.

Table 3.40 | Rewat Buddhinan, “Ter-3” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	สองเราเท่ากัน	<i>Song Rau Thau Kan</i>	Two of us equal	3:41
2	สมปองน้องสมชาย	<i>Sompong Nong Somchai</i>	Sompong, Somchai’s brother	6:10
3	ไม่สายเกินไป	<i>Mai Say Kein-pai</i>	Not too late	3:42
4	เพื่อน	<i>Phuean</i>	Friend	3:18
5	ฝัน	<i>Fhan</i>	Dream	3:13
6	เมืองใหญ่เมืองนี้	<i>Muang Yai Muang Ni</i>	Big city	3:54
7	ปากคน	<i>Pak Khon</i>	Human mouth	4:08
8	ใจของเรา	<i>Jai Khong Rau</i>	Our mind	3:20
9	คงจะมีสักวัน	<i>Khong-Ja-Mi-Sakwan</i>	Probably someday	4:28
10	ไม่สายเกินไป (3 rd track)	<i>Mai Say Kein-pai</i>	*Karaoke version	4:06

In addition, the song “*Sompong Nong Somchai*” it has two versions which are of different lengths, the LP. version is 3:31 minutes, and the cassette version is 6:10 minutes, probably the reason for the tape length.

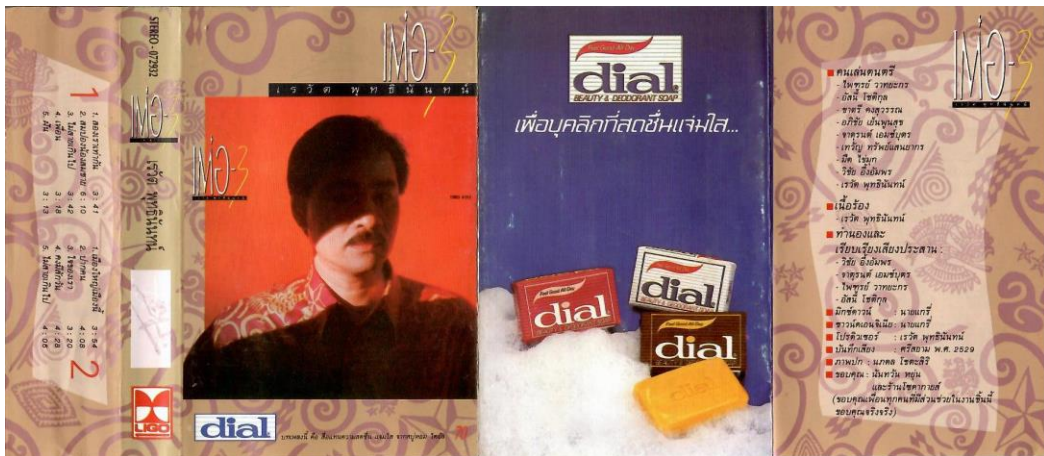


Figure 3.39 | Rewat Buddhinan, “Ter-3” (1986): cassette tape cover.

3.5.5.9 Phu-ying, “Namphueng Rue Yaphid” (1st album)

Phu-ying pop-rock band released the first album named “*Namphueng Rue Yaphid*,” under Polydor Records (Thailand) [now Universal Music,] produced and mixed by Ukrist Balankura at Jam Studio; music arranged by Parjeen Songpao, Krit Chokthipattana, Anuwat Suebsuwan, Chatree Kongsuwan, Itti Balangura, and Mongkonpat Thongrueang. Most of the songs are written by Ket-Aran Lertpipat and Chairat Wongkietkachorn. Phu-ying means women, with all members are female including (1) Rossukon Pholvicha [guitar and vocals], (2) Chulalak Poolsirikul [vocals], (3) Orarat Kongsukit [keyboards and vocals], (4) Chantima Kiattinan [keyboards], (5) Jintana Bunpiset [piano], (6) Teeraphon Manawakul [bass], (7) Kittima Attakitbuncha [drums], and (8) Nararat Attakitbuncha [guitar].

Table 3.41 | Phu-Ying, “Namphueng Rue Yapid” (1986): album tracklist.

n°	Title	Transliteration	Meaning	
1	น้ำผึ้งหรือยาพิษ	<i>Namphueng Rue Yapid</i>	Honey or poison	4:13
2	รักที่เฝ้ารอ	<i>Haeoha Kwam Rak</i>	Longing for love	3:56
3	โชคชะตา	<i>Chok Chata</i>	Fortune	3:15
4	ศิลปิน...อยู่ที่คุณ	<i>Silpin Yuyhi Khun</i>	Artist...it's up to you	3:20
5	คำว่าเพื่อน	<i>Khamwa Phuean</i>	The word friend	3:03
6	เดือนเพ็ญ	<i>Duean Pen</i>	Full moon	3:23
7	อยากให้รู้	<i>Yak Hai Ru</i>	I want you to know	3:15
8	คิดให้ดี	<i>Kid Hai Di</i>	Think carefully	3:42
9	ธรรมชาติ	<i>Thammachat</i>	Nature	4:21
10	เบื่อ	<i>Buea</i>	Bored	4:00
11	ไม่เคยแคร์	<i>Mai Koei Care</i>	Never care	2:30
12	เฮโลสาราพา	<i>Helo Sarapa</i>	Rhythmic pronunciation	3:00



Figure 3.40 | Phu-Ying, “Namphueng Rue Yapid” (1986): cassette tape cover.

3.5.5.10 Flesh and Skin, “Attahi Attano Natho” (3rd album)

Flesh and Skin released the third album named “*Attahi Attano Natho*,” with the original band members including (1) Jumpot Lekhaphan [guitar and vocals], (2) Chanin Katliradaphan (1963-1993) [drums, guitar, and vocals], and (3) Chanon Kongthong [bass and vocals] and the guest who plays keyboard; Manop Waronithipas—all song composed and wrote the lyrics by *Flesh and Skin*—produced by “*Visruti*”. This album was heavy metal under RS. Sound.

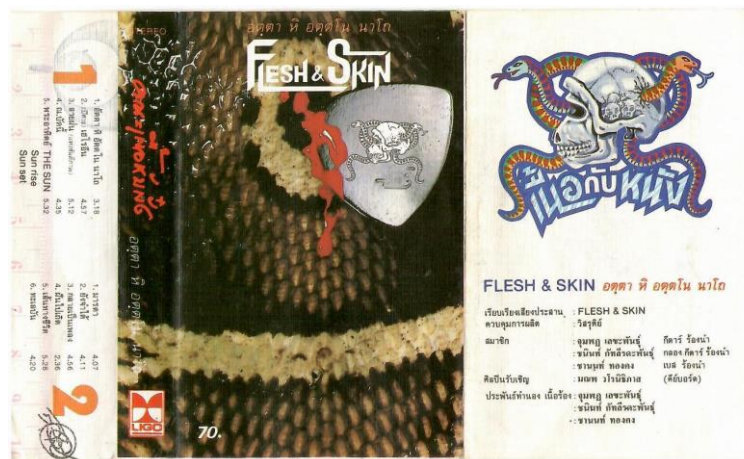


Figure 3.41 | Flesh and Skin, “Attahi Attano Natho” (1986): cassette tape cover.

Table 3.42 | Flesh and Skin, “Attahi Attano Natho” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	ออตตว หี ออตตโน นาโถ (ออตตว หี ออตตโน นาโถ)	<i>Attahi Attano Natho</i>	God helps those who help themselves	3:18
2	(ปีศาจ) เฮโรอีน	<i>(Pisaj) Heroin</i>	(Demon) heroin	4:57
3	สายฝน (แห่งสันติภาพ)	<i>Saifon (Heang Santipap)</i>	Rain (of Peace)	5:12
4	ณ. บัดนี้	<i>Na Budnee</i>	At this time	4:38
5	พระอาทิตย์	<i>Phra-ar-tid</i>	The Sun	5:32
6	มารดา	<i>Marda</i>	Mother	4:07
7	ยังจำได้	<i>Yang Jam Dai</i>	Still remember	4:11
8	กลายเป็นเพลง	<i>Klay Pen Phleng</i>	Turn into a song	4:56
9	ฝันไปเถิด	<i>Fan Pai Theid</i>	Dream	2:36
10	เส้นทางชีวิต	<i>Senthang Chiwit</i>	Life path	5:28
11	ทะเลบัน	<i>Thale Ban</i>	Thale Ban National Park	4:20

3.5.5.11 Micro, “Rock Lek Lek” (1st album)

December 1, 1986, the pop-rock band named *Micro* released the first album “*Rock Lek Lek: ร็อค เล็ก เล็ก* (means small rock)” under Grammy Entertainment (at that time). The members of *Micro* were (1) Amphol Lampoon [vocals], (2) Kraipop Jandee [guitar], (3) Mana Prasertwong [guitar], (4) Santhan Laohawatanawit [keyboard], (5) Adinan Nokthet [bass], and (6) Adisai Nokthet [drums, bandleader]. Recorded between July 1986 and November 1986 at Sri Siam Studio by Gary Edward and Mang na Lampoon, produced by Asanee Chotikul, executive produced by Rewat Buddhinan. The lyrics team was Nitipong Honark, Ket-Aran Lertpipat, and Krisna Karun (Krit Chokthipattana), and the music team (melody composer and arranger) was Krisna Karun (Krit Chokthipattana), Jaturon Amesbutr, Paitoon Wathayakon, Vichai Eungamporn, and Asanee Chotikul (under the name Patchari Sarawan). From the list, it is found that all of them are Butterfly’s team, with Asanee and Krit using pseudonyms in their work.

This album created a novelty for the music business; because at that time, most of the songs were pop songs, but the work of the band *Micro* was pop-rock and used actors as singers to easily reach the audience and become famous quickly. Previous rock artists rarely had any publicity, but micro-bands were in the mainstream with radio and television media. There was also a team in charge of producing both lyrics and music. In this album, there are songs taken from foreign melodies such as “*Rak Ponpon*” from the melody of Fortune’s *Stacy* and the song “*Jam Fang Jai*” from the melody of *Empty Room* by Gary Moore.

Table 3.43 | Micro, “Rock Lek Lek” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	อย่าดีกว่า	<i>Ya-di-kwa</i>	Do not be better	3:23
2	อู๊ดกับแอด	<i>Aud kab Ad</i>	Aud and Ad	3:35
3	รักปอนปอน	<i>Rak Ponpon</i>	Shabby love (Melody: Fortune, Stacy)	3:57
4	อยากจะบอกใครซักคน	<i>Yakja Bokkai Sakkhon</i>	Want to tell someone	4:02
5	เรามันก็เป็นอย่างนี้	<i>Raomankorpenyangni</i>	We are like this	4:12
6	สมน้ำหน้า...ซ่าส์...นัก	<i>Somnamna Tzanak</i>	Deservedly...feisty	3:46
7	ฝันที่อยู่ไกล	<i>Fan Thi Yu Klai</i>	A distant dream	4:18
8	อยากได้ดี	<i>Yak Dai Di</i>	Want to be good	3:35
9	จำฝังใจ	<i>Jam Fang Jai</i>	Remember impressing (Melody: Empty Rooms, Gary Moore)	4:29
10	ลุง	<i>Lung</i>	Uncle	3:20

Back in 1984, the rock band “*The Crab*” played music at various events, was persuaded to star in the movie “*Wai Ra Roeng*” by the famous film director Piak Poster (under the agency of Five Star Productions) and renamed the new band “*Micro*” by Soontorn Sujaritchan, a former member of Royal Sprite. It made Ampol Lamphun and Micro famous before Micro released their first album. While Ampon starred in his second film with Rewat Buddhinan as a stepfather, they discussed making an album. Therefore, an audition appointment occurred by performing at the concert “*Dad Diaw*,” T.V. Channel 9 (MCOT), with Thanet Warakunukroh as the host; finally, the Micro band signed a contract with Grammy Entertainment [now GMM Grammy] (The Guitar Mag, 2020).²⁶⁴ Wirat Toareemit, an independent columnist, notes that “*Rock Lek Lek*” is to make a photocopy of Asanee Chotikul, but to reduce the size; and take Butterfly’s music bone, digesting it to share with a new rock band and then add an image (STILLWATER [pseudonym], 2004, as cited in STILLWATER, 2007).²⁶⁵

During that time, there was no concert stage to play for the album’s debut; Micro performed in the holiday concerts via television, which were few including (1) TV7 Concerts on Saturday, February 7, 1987 (12:00-13:00), and (2) TV5’s Lok Dontri on Sunday, March 1, 1987 (12:00-13:00).



Figure 3.42 | Micro, “*Rock Lek Lek*” (1986): cassette tape cover, from L. to R.: Mana Prasertwong, Santhan Laohawatanawit, Amphol Lampoon, Kraipop Jandee, Adinan Nokthet, and Adisai Nokthet.

²⁶⁴ The Guitar Mag. (2020, March). Micro: Rock star of all time [in Thai]. *The Guitar Mag*, 51(552), 52-67, pp. 56-59.

²⁶⁵ STILLWATER [pseudonym]. (2007, May 29). Micro in a day. *Oknation*. <http://oknation.nationtv.tv/blog/STILLWATER/2007/05/29/entry-1>

3.5.5.12 Carabao, “Prachathippatai” (7th album)

In December 1986, Carabao released the 7th album “Prachathippatai (means democracy)” under the Amigo record label. This album was made by the demand for democracy, with songs that reflect democratic problems such as “*Democracy*” and “*Phu Thon*,” and other songs are valuable songs for Thai society. This album is the first album that the band has made an official music video. The songs “*Phu Thon*,” “*Wan Dek*,” and “*Khor Khwai Khor Khon*” were banned by the Thailand Broadcasting and Television Administration Committee; later, the song “*Phu Thon*” was made into a music video by changing the lyrics part that prohibits broadcasting. The latest version in 2013, remastered by Pauler Acoustics (Hendrik Pauler), was produced as a vinyl by Virgin Vinyl manufactured at Pallas, Germany, and distributed by Warner Music Thailand.

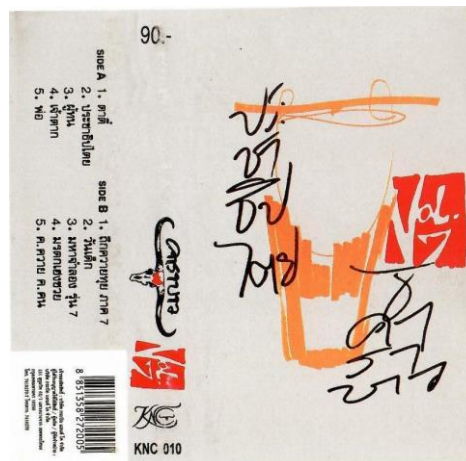


Figure 3.43 | Carabao, “Prachathippatai” (1986): cassette tape cover,

Table 3.44 | Carabao, “Prachathippatai” (1986): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	ตาตี	<i>Ta Ti</i>	Capitalism and Thai society	4:14
2	ประชาธิปไตย	<i>Prachathippatai</i>	Democracy	4:30
3	ผู้แทน	<i>Phu Thon</i>	Representative	4:31
4	เจ้าตาก	<i>Choa Tak</i>	Taksin the Great	4:50
5	พ่อ	<i>Phor</i>	The father	3:59
6	ถึกควายทุยภาค 7	<i>Thuek Khwai Thui Pak 7</i>	Says the story of life in the lower classes, especially farmers	4:42
7	มหาจำลองรุ่น 7	<i>Maha Chamlong Run 7</i>	Mentions that “Chamlong Srimuang,” a Thai activist and former politician	5:29
8	มรดกเฮงซวย	<i>Moradok Hengsuai</i>	Bad heritage	3:44
9	วันเด็ก	<i>Wan Dek</i>	Children’s day	5:18
10	ค.ควาย ค.คน	<i>Khor Khwai Khor Khon</i>	Buffalo and man	4:51

3.5.6 THE YEAR OF 1987

3.5.6.1 The Rock Pub

The first rock place in Bangkok was established on March 1, 1987. Wannop Buranasittiporn (2020)²⁶⁶ mentioned that when he was 14-year-old, he traveled to U-Tapao G.I. camp via Sattahip Naval Base to watch the rock band named “Kaleidoscope” every weekend; this is an inspiration. Many years later, he became a manager of the Kaleidoscope and found that disco music invaded the music market in Thailand, disco pubs and bars that cost less than a rock bar because hired only D.J.s. Then, Wannop established a pub for the band to play with an investment of 500,000 baht, which at that time was considered a lot of money, most of which are audio equipment and a sound system; Kaleidoscope played here for twelve years. The Rock Pub is in Bangkok downtown; afterward, there are entertainment venues related to rock music, such as the Hard Rock Cafe established on April 22, 1991, etc. “*There has never been a customer wrangle in the Rock Pub, only musicians that punch each other,*” Wannop said.

3.5.6.2 The Olarn Project, “Kumphaphan 2528” (1st album)

In 1987, the heavy metal/hard rock group *The Olarn Project* released their first album called “Kumphaphan 2528: กุมภาพันธ์ ๒๕๒๘ (means February 1985).” This album worked under G.S. Sounds (Siang Thong Sound), Later the copyright belonged to the *Milestone Record* record label, recorded at G.S. Studio by Yothin Ritthipongchusit, Hiroshi Suedo, and Suwapan Ritthipongchusit. The Olarn Project were (1) Olarn Phromjai [guitar and bandleader], (2) Pathompong Sombatpiboon [vocals], (3) Pitak Srisang [bass], (4) Chatpong Niyomthai [keyboards and vocals on track number 1], (5) Chanin Saengkhamchoo [drums], and guest musicians were (6) Tewan Sapsanyakon [saxophone on track number 8 and 13], (7) Vinai Sotiphun [keyboards on track number 13].

Initially intended to use the band name “*Thailand Band,*” but Olarn saw that it could have a negative effect on the country. Later changed the name to *The Olarn Project* because if something happened, Olarn would be responsible for himself. The word “Olarn” in Thai means *grand*, with the great of working and crystallization of thinking, including moving forward in teamwork (PPTV Online, 2020).²⁶⁷

²⁶⁶ Talk before sleep. (2020). *Interview with Wannop Buranasittiporn*. [Facebook Live EP. 32]. <http://www.facebook.com/talkbeforesleep>

²⁶⁷ PPTV Online. (2020, April 19). Friday special: Talk with “The Olarn Project”. *PPTV HD*. <https://www.pptvhd36.com/news/ข่าวบันเทิง/101740>

The Olarn Project is a heavy metal legend in Thailand; they have been hailed as “The Godfather of Thai Heavy Metal,” as Olarn Phromjai mentions (Sanook Music, 2020).²⁶⁸

Table 3.45 | The Olarn Project, “Kumphaphan 2528” (1987): album tracklist.

n°	Title	Transliteration	Meaning	
1	แทนความห่วงใย	Tan Kwam Huang Yai	To be concerned about	3:58
2	หนทางของคุณ	Hon Thang Khong Khun	Your way	5:06
3	ฉันอยากจะตายเพราะเธอ (ว่ะ)	Chan Yak Ja Tai Pror Thoe	I want to die because of you	3:36
4	ไฟปรารถนา	Fai Prat-tha-na	Fire desire	5:19
5	กุมภาพันธ์ 2528	Kumphaphan 2528	February 1985	2:18*
6	ไชโย	Chaiyo	Bravo!	2:59
7	ไม่เคยลืม	Mai Khoei Luem	Never forget	2:09*
8	อย่าหยุดยั้ง	Ya Hyud Yang	Do not stop	4:41
9	ด้วยตัวเราเอง	Duai Tua Rao Aeng	By ourselves	5:04
10	เพลงนี้เพื่อคุณ	Phleng Ni Phuea Khun	This song is for you	3:29*
11	เธอต้องการไหมใครสักคน	Ther Tongkan Mai Kai Sak-khon	Do you want somebody?	3:18
12	เราสองคน	Rao Song Khon	Two of us	1:53
13	สนุกทุกถั่วหน้า	Sanuk Thuk Thuan Na	All fun	2:31*

Instrumental songs*

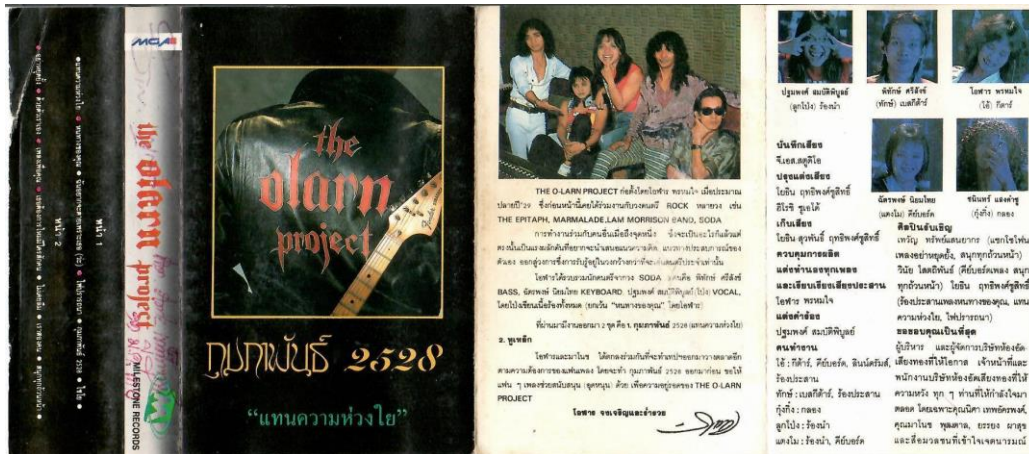


Figure 3.44 | The Olarn Project, “Kumphaphan 2528” (1987): cassette tape cover. From L. to R.: Olarn Phromjai, Chatpong Niyomthai, Pathompong Sombatpiboon, Chanin Saengkhomchoo, and Pitak Srisang. This copy version is the 10th-year celebration of this album.

²⁶⁸ Sanook Music. (2019, April 10). “Oh, Olarn”: When the passion of life continues to burst out, and playing music that never stops. *Sanook*. <https://www.sanook.com/music/2407825>

All songs were composed, arranged, and produced by Olarn Phromjai, and Pathompong Sombatpiboon wrote all lyrics (except track number 2 by Olarn Phromjai). This album was a rock song with instrumental rock songs such as track number 6; they sing only “*Chaiyo*” or track number 4 with an introduction duration of 2:53 minutes. The Olarn Project has created some of the best Thai rock musicians:

3.5.6.2.1 Olarn Phromjai

Olarn Phromjai (April 5, 1955 -) nicknamed “*Oh*,” the guitarist from Chiang Rai province (Thailand’s northernmost province; is part of the Golden Triangle region bordering Laos and Myanmar). He began playing music in 1969 by starting to practice with Sirisak Sirichotinan^{269, 270} and working with Lam Morrison during the V.I.P.’s return from shows in Scandinavia. After the V.I.P. band disbanded, Olarn joined a pop band called *Soda* in 1984, together with members of the *Jonathan Blues* band: (1) Somchok Nuanniran [guitar and bandleader], (2) Banjong Ratanasophon [drums and vocals], and (3) Chatpong Niyomthai [keyboards and vocals]. Along with the members of the covered rock band *Na-On*: (4) Pathompong Sombatpiboon [vocals], and (5) Pitak Srisang [bass]. In which six young musicians met with *Khunthong Asuni Na Ayudhaya* as the band manager under Grammy Entertainment, with Rewat Buddhinan, who was mix-down and produced—released only one album called “*Kham Kon* (คำก้อน),” due to unsuccessful sales. After *Soda* disbanded in 1985, Olarn invited some members for established the new band, *The Olarn Project*, which began to form and started composing songs of *The Olarn Project* in 1984, at that time; he was still a member of the band *Soda* (*The Olarn Project*, 2005).²⁷¹

Olarn Phromjai was regarded as one of Thailand’s foremost guitarists who played the music with an understanding of the context and content of the songs to be played with interpretation. In 2006, Olarn had the first signature guitar with Squier (V.C. Squier Company), a guitar company affiliated with USA’s Fender, considered the first guitarist in Southeast Asia and ASEAN to produce their signature guitar models with the world company. Later in 2017, Fender Musical Instruments Corporation made *Fender Stratocaster “O-larn Signature”* guitars.

²⁶⁹ Olarn Phromjai. Interview by author. (Bangkok, Thailand: 2018, Febuary 27).

²⁷⁰ Sirisak Sirichotinan. Interview by author. (Bangkok, Thailand: 2018, March 8).

²⁷¹ The Olarn Project. (2005, November 22). *BioGraphy*. <http://theolarnproject.com/BioGraphy/index.php>



Figure 3.45 | The original Olarn Project member was the first full concert publicity photo in 32 years, under the name “The Olarn Project: X-Fire” on April 20, 2019.²⁷²
From L. to R.: Chatpong Niyomthai, Chanin Saengkhamchoo, Pathompong Sombatpiboon, Olarn Phromjai (with Fender Stratocaster “O-larn Signature”), and Pitak Srisang.

3.5.6.2.2 Pathompong Sombatpiboon

Pathompong Sombatpiboon (October 9, 1961 -), nicknamed “Pong,” is a singer-songwriter, actor, and businessman who owned *the Real and Sure* rock record label. Pathompong was born in a family of Thai people of Chinese descent in Chumphon Province (a southern province/on the Gulf of Thailand). Before moving to study in Bangkok, Pathompong gathered with his friends and played mainly *Black Sabbath* songs. In Bangkok, between 1981 and 1983, formed the band *Na-On* with Jumpot Lekhaphan (guitar, later *Flesh & Skin*) and Pitak Srisang [bass], who also played heavy metal songs. This band used to play at a music show that D.J. Withun Watanyu held at the Athens cinema every Sunday morning. Pathompong has worked on three albums with *The Olarn Project*: *Kumphaphan 2528* (1987), *Hu Lek* (1989), and *The Olarn Classic* (2002). After leaving *The Olarn Project*, he formed a new band called *Stone Metal Fire*: SMF, known in Thai as *Hin Lek Fai* (หินเหล็กไฟ) with three studio albums including *Hin Lek Fai* (1993), *Khon Yuk Lek* (1995), and *Never Say Die* (2005). When they completed the 2nd album of *Hin Lek Fai*, Pathompong included some members establishing a new band called *The Sun* which has three albums, namely *The Sun* (1996), *Sua Singha Krating Raed* (1998), and *Thanon Phra Athit* (2000). In addition, he has two solo albums: *The Game*

²⁷² Sanook Music. (2019, April 10).

(2002) and Sexperience (2003). Pathompong (2018)²⁷³ emphasizes that the song that influenced his life and work was *Paranoid* (1970) by the English heavy metal band *Black Sabbath*.

On the business side, Pathompong Sombatpiboon founded *Real and Sure* in 2002, a rock record label under the RS. Public Company Limited; the target audience is rock, heavy metal, or modern metal music. Real and Sure was initially closed in 2006 and later in 2015 re-opened as an independent record label. Pathompong held the position of Managing Director.

3.5.6.3 Rocketra, “Thiao Mueang Thai” (6th album)

In February 1987, the Rocketra band released the last studio album, “*Thiao Mueang Thai* (which means travel in Thailand),” there was a change in the music genre to be softer by adding *Luk Krung* and *Luk Thung* songs. With the concept of supporting the government sector to welcome the year of Thai tourism, the song upheld the Thainess with a song in the northern language. The members who play in this album were (1) Chatchai Sukkhawadee [vocals], (2) Pasakorn Hutawanich [keyboard], (3) Piti Pitiwong [keyboard], (4) Sirisak Sirichotinana [guitar], (5) Somchok Laopiamthong [bass], and (6) Thammanoon Hayisalae [drums].

Table 3.46 | Rocketra, “Thiao Mueang Thai” (1987): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	คิดถึงบ้านนา	<i>Khid Thueng Banna</i>	miss a farmhouse	2:30
2	เที่ยวเมืองไทย	<i>Thiao Mueang Thai</i>	travel in Thailand	4:13
3	นางแอ่น	<i>Nang Aen</i>	the swallow	3:13
4	เสือติดจั่น	<i>Suea Tid Jan</i>	Tiger stuck in a crane	4:20
5	นายคนใหม่	<i>Nai Khon Mai</i>	the new boss	4:05
6	รักระทม	<i>Rak Ra Thom</i>	depressed love	2:47
7	ครู	<i>Khru</i>	teacher	4:00
8	คนเมือง	<i>Khon Mueang</i>	city man	3:04
9	ฟ้าลิขิต	<i>Fah Likit</i>	sky destiny	3:27
10	ดอกไม้ช่อนี้	<i>Dok Mai Chor Ni</i>	this bouquet	4:36
11	รอยอดีต	<i>Roi Adit</i>	traces of the past	5:10

²⁷³ Pathompong Sombatpiboon. Interview by author. (Bangkok, Thailand: 2018, February 27).

This album was under the Radio Group, by Arunsak Ong-la-or as an executive producer, with Amigo distribution. Recorded at Chaowalit studio, Chatuchak District, Bangkok; all songs arranged by Rockestra, words and melodies by Im Sinhalaka, Arunsak Ong-la-or, Therdphon Kraiwanich, Thammanoon Hayisalae, Piti Pitiwong, and Kua Utsahakanon. Due to a change of music genre and unsuccessful, the band members dispersed to work independently.

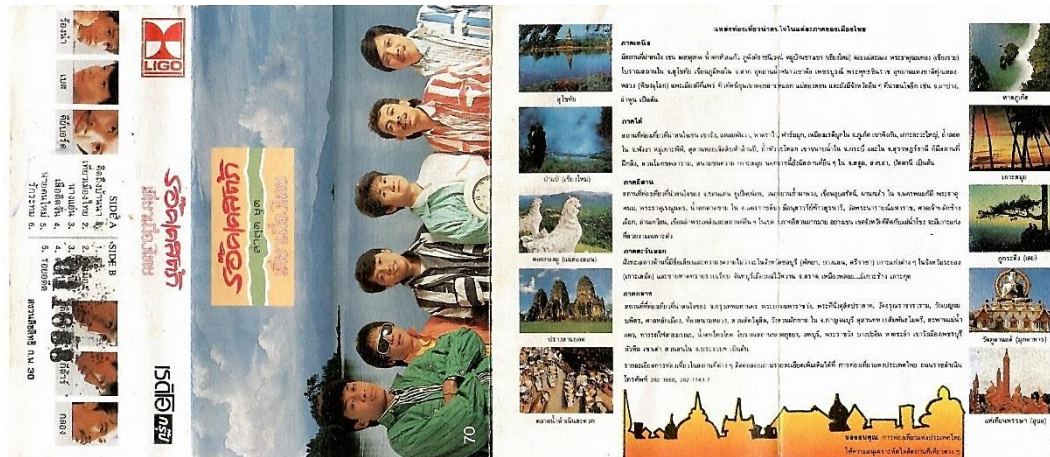


Figure 3.46 | Rockestra, “Thiao Mueang Thai” (1987): cassette tape cover.

3.5.6.4 Asanee – Wasan Chotikul, “Phakchi Roy-Nah” (2nd album)

The second album of duo rock *Asanee – Wasan* was released on April 1, 1987, under GMM Grammy with the rock genre, *Phakchi Roy-Nah* (Thai proverbs mean superficial good deeds [N. window dressing]), was an album that has created success and a reputation for them. This album was recorded and mixed down at Center Stage Studio (the recording studio of the *Carabao* band) between February 1987 and March 1987 by Gary Edward, Krit Chokthipattana, and Jomnarong Worabut—produced by Asanee and Wasan Chotikul—credit on the cover album shows that all of the electric guitars, acoustic guitars, and bass was recorded By Asanee and Wasan, with the following invited musicians: (1) Tewan Sapsanyakon [Thai flute on track number 9], (2) Hucky Eichelmann [classical guitar on track number 9], (3) Thanawat (Anuwat) Suebsuwan [keyboards on track number 9], (4) Surasee Ithikul [piano on track number 1], (5) Sak (Mued Kaimuk) Boonrueang [percussion on track number 4], (6) Apichai Yenpoonsuk [piano], (7) Paitoon Wathayakon [bass on track number 3], (8) Krit Chokthipattana [backing vocals, drums (sequencer) programming (excepted track number 5, drums recorded by Ekamun Potipunthong, a former member of the V.I.P. band *which is not indicated*

on the cassette tape)], (9) Kalayarat Waranawat [backing vocals], and (10) Kirati Promsaka Na Sakon Nakhon (the member of Karabao who works in Center Stage Studio) [backing vocals].

Table 3.47 | Asanee – Wasan, “Phakchi Roy-Nah” (1987): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	ผัดซีโรยหน้า	<i>Phakchi Roy-Nah</i>	Window dressing	5:20
2	ก็เคยสัญญา	<i>Kor Koei Sanya</i>	Had promised	3:50
3	เสี่ยวราฟิ่ง	<i>Siaw Rampueng</i>	[V] bemoan, [N] consideration	5:14
4	บังอรเอาแตนอน	<i>Bang-Orn Aow Tae Non</i>	Bang-Orn kept sleeping	4:13
5	สายล่อฟ้า	<i>Sai Lor Fah</i>	Lightning rod	3:58
6	ให้มันเป็นไป	<i>Hai Man Penpai</i>	Let it be	3:28
7	ทั้งทั้งที่รู้	<i>Tangtang Ti Ru</i>	Although I know	4:00
8	หนึ่งมิตรชิดใกล้	<i>Nueng Mitr Chid-klai</i>	One close friend	3:12
9	ขลุ่ยผิว	<i>Khloi Phiw</i>	Whistling flute	4:20

The backup band on this album has only changed a few members: (1) Chalermkiat Amornsingh (a former member of the *Kaleidoscope* band) [guitar], (2) Thaloengpong Mimutha [bass], (3) Suriyan Suesat [keyboards], (4) Ekamun Potipunthong [drums and percussion], (5) Kalayarat Waranawat [backing vocals], and (6) Kanakham Apiradi [backing vocals].

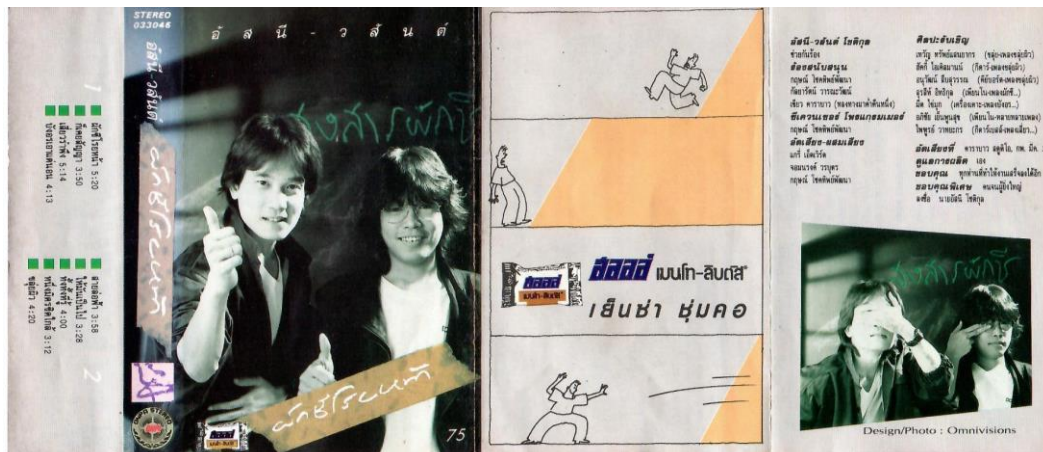


Figure 3.47 | Asanee and Wasan, “Phakchi Roy-Nah” (1987), cassette tape cover, the photo show that Asanee Chotikul (L.) and Wasan Chotikul (R.).

3.5.6.5 Anchalee Chongkhadikij, “Ka-yao Lok” (3rd album)

Anchalee released the third album under Polyam and distribution by Ligo, all songs were written the lyrics, composed, and produced by Chitnart Vajrasthira; but adding a team of music arrangers from the original were Wirat Yoothaworn, Supakorn Boonyanant, Sarayut Supanyo, Itti Balangura, and Krit Tommas. Recorded at Sri Siam Studio and Dragon Studio in Hong Kong by Peterson T.W. Wong as a sound engineer and mixed down; the guest musicians such as Tewan Sapsanyakon [saxophone on track number 9], Mongkonpat Thongrueang, and Jane Chaloeikai.

Table 3.48 | Anchalee Chongkhadikij, “Ka-yao Lok” (1987): album tracklist.

n°	Title	Transliteration	Meaning	
1	เขย่าโลก	<i>Ka-yao Lok</i>	Shake the world	3:35
2	หยุดหัวใจ	<i>Yud Hua Jai</i>	stop heart	3:12
3	หนักเกินไป	<i>Nak Koen Pai</i>	too heavy	3:05
4	ไกลเกินฝัน	<i>Klai Koen Fhan</i>	beyond dreams	3:18
5	พูดไม่ออก	<i>Phud Mai Aok</i>	speechless	3:29
6	ร้อนนัก	<i>Ron Nak</i>	so hot	2:28
7	ถึงกัน	<i>Thuen Khan</i>	to each other	3:16
8	ยืมหัวใจ	<i>Yuem Hua Jai</i>	lend a heart	3:27
9	คนนี่แน่นอน	<i>Khon Ni Nae Non</i>	this person for sure	3:40
10	ฉันผิดเอง	<i>Chan Phid Aeng</i>	I made a mistake	3:29



Figure 3.48 | Anchalee Chongkhadikij, “Ka-yao Lok” (1987): cassette tape cover.

3.5.6.6 Thaneth Warakulnukroh, “Khon Kian Pleng Banleng Chiwit” (2nd album)

October 1987, Thaneth Warakulnukroh released the second album named “*Khon Kian Pleng Banleng Chiwit: คนเขียนเพลงบรรเลงชีวิต* (means a songwriter of life,)” under Nite Spot Production record label. This album was progressive rock, all songs written, composed, and produced by Thaneth Warakulnukroh with a new team (the first album worked with Asanee Chotikul). That said, it’s progressive rock because the team that created this album is “Wong Tawan.” All songs were arranged and co-produced by Pongprom Snitwong na Ayuthaya (who has been cognomen the wizard of Thailand’s synthesizer), and recorded at Center Stage Studio (June – September 1987) by Gary Edwards. The musicians who recorded were (1) Pongprom Snitwong na Ayuthaya [piano, synthesizer, computer programming, and classical guitar on track number 7], (2) Kitiphan Punnabutra [electric guitar and acoustic guitar], (3) Chaiwat Chulapan [electric guitar], (4) Marutharat Samphan [bass and fretless bass], (5) Wongsakorn Rassamitat [drums and percussion programming], (6) Supatra Intharapakdee [acoustic guitar on track number 10, classical guitar on track number 9, and backing vocals], (7) Sujittra Intharapakdee [backing vocals], and (8) Nantida Kanchanawat [backing vocals].

Table 3.49 | Thaneth Warakulnukroh, “Khon Kian Pleng Banleng Chiwit” (1987): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	บทเริ่มต้น (คนเขียนเพลง... บรรเลงชีวิต I)	<i>Bot Roem Ton (Khon Kian Pleng Banleng Chiwit, I)</i>	The opening chapter (A songwriter of life, Part III)	1:57
2	เอาอีก...อยากจะทำอีก	<i>Ao-ik... Yak-ja-ao-ik</i>	More ... I want more	3:56
3	(จิต)...จากใจ	<i>(Jit) ... Jakjai</i>	(Mind) ... from the heart	3:10
4	มหัศจรรย์ II	<i>Má-hát-sà-jan II</i>	Marvelous II	0:30
5	กับความฝันที่มี	<i>Kab Kwam-fan Thimi</i>	With dreams that have	3:50
6	วิถีที่เป็นไป	<i>Withi Thi Pen Pai</i>	Path happening	4:05
7	เนื่องด้วยอากาศมันร้อน...ตอนบ่ายวันนั้น	<i>Nueang Duai Akat Man-ron... Tonbai Wannan</i>	Due to the hot weather ... that afternoon	3:10
8	คนเขียนเพลงบรรเลงชีวิต II	<i>Khon Kian Pleng Banleng Chiwit, II</i>	A songwriter of life, Part II	4:50
9	ใครผิด	<i>Krai Pid</i>	Who’s wrong?	2:26
10	เธอคิดไหม?	<i>Teo Kid Chaimai</i>	Do you think so?	4:25
11	บทสุดท้าย	<i>Bod Sud Tai</i>	Final chapter	7:55
12	เสียงจากสายลม...(คนเขียนเพลง...บรรเลงชีวิต III)	<i>Sing Jak Sailom (Khon Kian Pleng Banleng Chiwit, III)</i>	The voice from the Wind ... (A songwriter of life, Part III)	1:17

This work received enormous acclaim from a small minority of music listeners, making it an album that must be listened to before you die. (Jiajaroen, 2010).²⁷⁴ With a particular feature, it is a concept album with content, melody, and music in the same direction from the first song until the last song. The story follows the creator’s imagination and purpose.

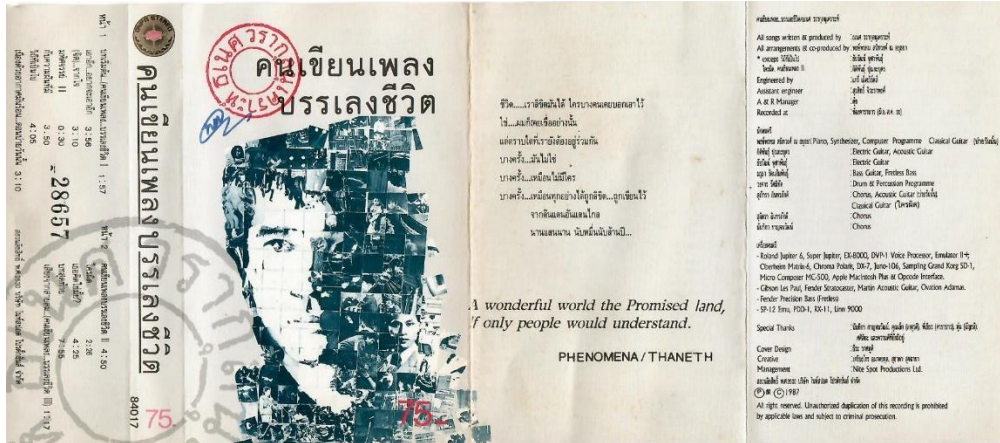


Figure 3.49 | Thaneth Warakulnukroh, “Khon Kian Pleng Banleng Chiwit” (1987): cassette tape cover.

3.5.6.7 Carabao, “Welcome to Thailand” (8th album)

The rock group named *Carabao* released an eighth studio album in October 1987, “Welcome to Thailand” was the second English album name and was a subpopulation from “Made in Thailand” (1984) under *Waew Wan* (แหว่หวาน) record label and distributed by Amigo. This album has reduced political content due to bans from government agencies, therefore focusing on the life story is easier to understand, more fun, and matches the year of Thai tourism campaigned by the government. This album has sold over 1 million copies, which is the second best-seller after the album “Made in Thailand”.

One of the highlights of Carabao is the retaliation songs of the band members; in this album, the members remain the same as in the previous album, which is Carabao’s classic lineup, with the cassette tape’s cover saying that the members are as follows: (1) Amnat Lukjan [drums], (2) Anupong Prathompatama

²⁷⁴ Chokchai Jiajaroen. (2010, August 10). Thai songs you must hear before you die: Thaneth Warakulnukroh; 1987-Khon Kian Pleng Banleng Chiwit. *Kom Chad Luek Newspaper*. <https://www.komchadluek.net/entertainment/69309>

[bass, vocals on track number 4, and mixed down], (3) Preecha Chanapai [guitar, keyboards, backing vocals, and vocals on track number 8 and 9], (4) Thierry Megwattana [guitar, backing vocals, and vocals on track number 8], (5) Thanis Sriklindi [saxophone and keyboards], (6) Kirati Promsaka Na Sakon Nakhon [backing vocals and mixed down], and (7) Yuenyong Opakul [vocals]—almost of the songs were composed by Yuenyong Opakul. Produced by Carabao and recorded at Center Stage Studio in October 1987, with a guest musician, Pongprom Sanitwong Na Ayudhya, plays the piano on track number 6.

Table 3.50 | Carabao, “Welcome to Thailand” (1987): album tracklist.

n°	Title	Transliteration	Meaning	
1	เวลคัมทูไทยแลนด์	<i>Welcome to Thailand</i>	Welcome to Thailand	4:58
2	บ๊ิกเสี่ยว	<i>Big Siao</i>	Big best friend	4:55
3	สบายกว่า	<i>Sabai Kwa</i>	More comfortable	3:02
4	กระถางดอกไม้ให้คุณ	<i>Krathang Dokmai Hai Khun</i>	Flowerpot for you	3:43
5	เทวดาท่าจะแหย่	<i>Thewada Tha Cha Yae</i>	Angels must be difficult	5:37
6	สังกะสี	<i>Sang-kasi</i>	Zinc	5:52
7	นีออน	<i>Ni-on</i>	Neon	4:29
8	คนหนังเหนียว	<i>Khon Nang Niao</i>	Sticky leatherman	4:33
9	บาปบริสุทธิ์	<i>Bap Borisut</i>	Pure sin	4:12
10	ถึกควายทุยภาค ๘	<i>Thuek Khwai Thui Pak 8</i>	Mentions that the story of life in the lower classes, especially farmers	2:42

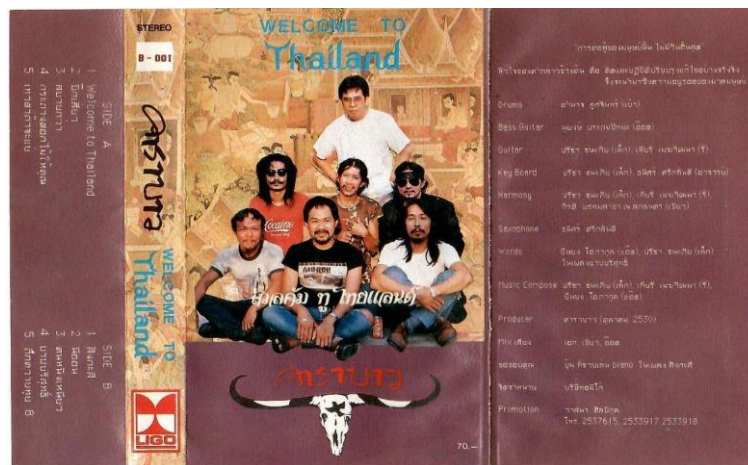


Figure 3.50 | Carabao, “Welcome to Thailand” (1987): cassette tape cover.

3.5.6.8 Mighty Queen, “Mighty Queen”

Mighty Queen was the first all-female rock group in Thailand, released the rock album *Mighty Queen* (Same artist name and album name), supervised by the Butterfly team. Part of the song’s details are scarce as only one album, it is not affiliated with a major label, there are only the following details: (1) Yothin Chiranon [produced, composed, arranged, and mixed-down], (2) Surasee Ithikul [producer, composed, and arranged], (3) Marutha Rattanasamphan [written the lyrics], (4) Jirapan Ansvananda [written the lyrics, composed, and arranged], (5) Pongprom Sanitwong na Ayudhya [composed and arranged], (6) Anuwat Suebsuwan [composed and arranged], (7) Krit Chokthippattana [composed and arranged], (8) Sorot Punkabutra [sound engineer], (9) Koranes Waseenondh [sound engineer], (10) Thorpong Saisin [sound engineer], and (11) Wongsakorn Rassamitat [sound engineer] (Pongprom Snitwong’s Fan Page, 2016).²⁷⁵ This band had previously toured overseas with Lam Morrison’s V.I.P.

Table 3.51 | Mighty Queen, “Mighty Queen” (1987): album tracklist.

n°	Title	Transliteration	Meaning	
1	รักเผาเผา	<i>Rak Paed Pao</i>	Scorching love	3:25
2	คนเยอะคนเยอะ	<i>Khon Yoe Khon Yae</i>	A lot of people	3:09
3	เก็บ...น้ำตา	<i>Keb Namta</i>	Keep tears	4:15
4	อยากจะมีหัวใจ	<i>Yakjami Huajai</i>	I want to have a heart	3:32
5	วันฟ้าหม่น	<i>Wan Fa Mon</i>	Cloudy day	3:02
6	ขอมอบบทเพลง	<i>Kor Mob Botpleng</i>	I would like to give a song	3:05
7	ได้อย่างไร	<i>Dai Yang-ngai</i>	How?	4:00
8	มีเหตุผลใด	<i>Mi Hed-phon Dai</i>	For any reason	3:22
9	ให้ฉันเป็นฉัน	<i>Hai Chan Pen Chan</i>	Let me be me	2:54
10	บางที	<i>Bang Ti</i>	Sometime	3:38

3.5.6.9 Narinthorn Na Bangchang, “Fan Nan Pen Jing” (2nd album)

After finishing the show from the first album, Narinthorn set in the second album in 1986, recording for three songs, she auditioned for “Al Dolsa” in the musical *Man of La Mancha*. which was performed at the National Theater on August 28 – September 9, 1987, a total of 17 performances; causing the work of the 2nd album to be postponed.

²⁷⁵ Pongprom Snitwong’s Fan Page. (2016, June 21). *Today, I invite you to listen to the old work of Butterfly (the first all-female rock band in Thailand) with the work on the album Mighty Queen.* [Status update]. Facebook. <https://www.facebook.com/PongpromFanPage/posts/1021828411232020>

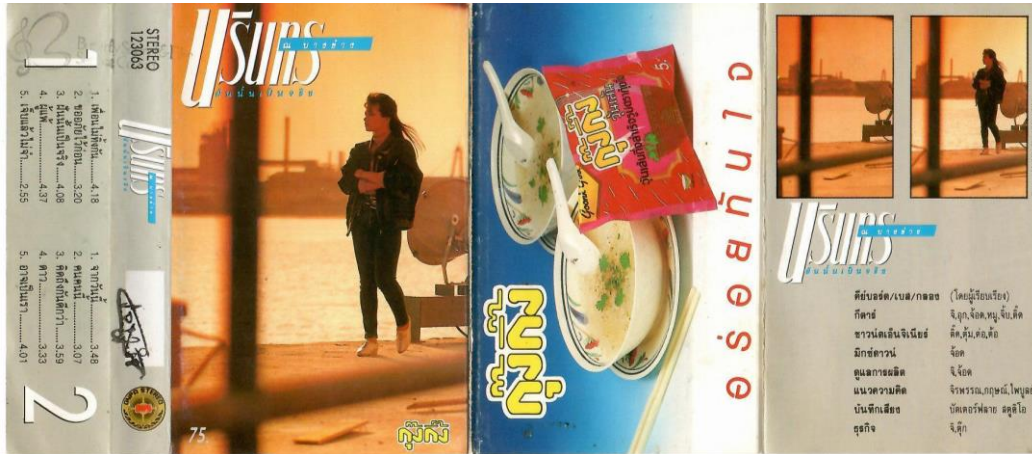


Figure 3.51 | Narinthorn Na Bangchang, “Fan Nan Pen Jing” (1987): cassette tape cover.

As a result, the response to this stage play is excellent, making Narintorn more known. The Butterfly team focused on making music suitable for the pop-rock market; the second album was more successful than the first. This album was released on December 15, 1987; recorded at Butterfly Studio by Sorot Punkabutra, Koranes Waseenondh, Thorpong Saisin, and Kullavat Bramasthita as a sound engineer, mixed down by Krit Chokthipattana—produced by Krit Chokthipattana and Jirapan Ansvananda. The lyrics team were Ket-Aran Lertpipat, Pracha Pongsupat, Kalayarat Waranawat (using the pseudonym *Seefa*), Annop Jansuta, and Nitipong Honark; the composers and arrangers who play bass, keyboards, and drum machine programming were Ukrist Balankura, Krit Chokthipattana, Jirapan Ansvananda, Anuwat Suebsuwan, Surasee Ithikul, and Sorot Punkabutra.

Table 3.52 | Narinthorn Na Bangchang, “Fan Nan Pen Jing” (1987): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	เพื่อนไม่ทิ้งกัน	<i>Phuean Mai Thing Kan</i>	Friends don't leave each other	4:27
2	ขอภัยไว้ก่อน	<i>Kor Apai Wai Kon</i>	Sorry in advance	3:27
3	ฝันนั้นเป็นจริง	<i>Fan Nan Pen Jing</i>	That dream come true	4:18
4	ผู้แพ้	<i>Phu Pae</i>	Loser	4:42
5	เจ็บแล้วไม่จำ	<i>Jeb Lao</i>	Hurt and don't remember	3:06
6	จากวันนี้	<i>Jak Wan Ni</i>	From today	3:55
7	คนคนนี้	<i>Khon Khon Ni</i>	This person	3:14
8	คิดถึงกันดีกว่า	<i>Kid Thueng Kan Di Kwa</i>	Miss each other, better	4:08
9	ดาว	<i>Dao</i>	Star	3:41
10	อาจเป็นเรา	<i>Aj Pen Rao</i>	May be us	4:12

The musicians who play as a backup in the shows for this album were (1) Sirisak Sirichotinan [guitar], (Kaleidoscope band members), (2) Thammanoon Hayisalae [drums] (Rockestra. band members), (3) Kitiphan Punkabutra [guitar], (4) Wongsakorn Rassamitat [bass] (WongTawan band members), and (5) Chatri Rerkbanleng [keyboards]— all the backup’ musicians are all the leading musicians of that era (SaraphunRock, 2021).²⁷⁶

3.5.6.10 Phu-ying, “Maimi Namta” (1st album)

The second album of the female pop-rock band “Phu-ying” is named “Maimi Namta,” which means without tears, released in November under Music Line. Produced and mixed down by Ukrist Balankura at Jam Studio and Sri Siam Studio; music arranged by Parjeen Songpao, Wichai Punyayant, and Ukrist Balankura.

All members are female including (1) Orarat Kongsukit [bandleader and vocals], (2) Chulalak Poolsirikul [vocals], (3) Rossukon Pholvicha [guitar lead and vocals], (4) Chantima Kiattinan [keyboards], (5) Teeraphon Manawakul [bass], (6) Kittima Attakitbuncha [drums], (7) Jintana Bunpiset [piano and keyboards], and (8) Wassana Siratam [guitar].

Table 3.53 | Phu-Ying, “Maimi Namta” (1987): album tracklist.

n°	Title	Transliteration	Meaning	
1	รักไม่รัก	<i>Rak – Mai Rak</i>	Love or don’t love	3:37
2	วันลา	<i>Wan La</i>	Vacation	3:56
3	ได้แต่หวัง	<i>Dai Tae Wang</i>	Just hope	3:16
4	แค่ถามดู	<i>Kae Tham Du</i>	Just ask	3:43
5	กันและกัน	<i>Kan Lae Kan</i>	Each other	3:07
6	ขอเพียงเธอเข้าใจ	<i>Kor Piang Ter Kaojai</i>	I just want you to understand	3:00
7	อย่ากลับมา	<i>Ya Klab Ma</i>	Don’t come back	3:40
8	นาฬิกา	<i>Nalika</i>	Clock	3:36
9	ไม่มีน้ำตา	<i>Maimi Namta</i>	Without tears	3:17
10	ช้ำเพราะรัก	<i>Cham Por Rak</i>	Bruised because of love	3:07

²⁷⁶ SaraphunRock. (2021, September 24). *Phuean Mai Thing Kan - Narintorn Na Bangchang (Lok Dontri: Pop on the stage on Sunday, March 27, 1988)* [Video]. YouTube. <https://www.youtube.com/watch?v=SOSeW5TpFsw>

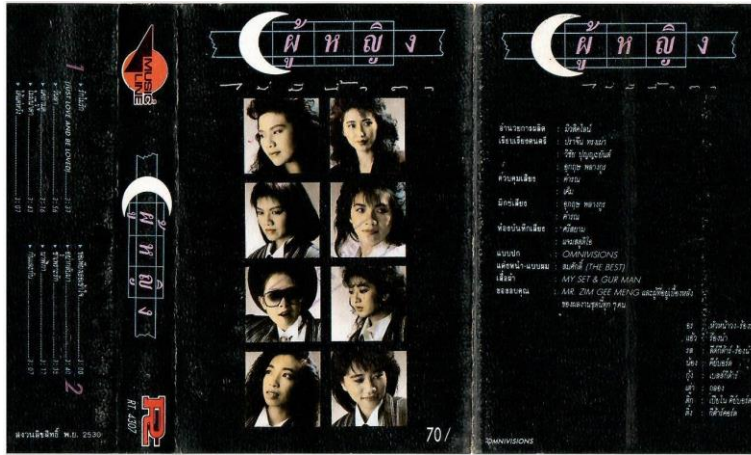


Figure 3.52 | Phu-Ying, “Maimi Namta” (1987): cassette tape cover.

3.5.7 THE YEAR OF 1988

3.5.7.1 The Innocent, “10 Nalika” (9th Album)

In January 1988, The Innocent band released the ninth album that was the last, named “10 Nalika (10 นาฬิกา),” which means 10 o’clock, which is the band’s run that starts to work around 10 a.m. and ends late night; this album has been a success in terms of both critics and sales. This album was produced by Chatree Kongsuwan and Pirasanti Juabsamai and recorded at Sri Siam Studio from October 1987 to January 1988 by Pornthep Chiranont as a sound engineer, recording engineer by Pairath, Weth, and Suriya; mixed down by Pongthada (Mang) na Lampoon, executive produced by Thani Lawasut, under the Nititad Promotion record label.



Figure 3.53 | The Innocent, “10 Nalika” (1988): cassette tape cover.

The Innocent member includes (1) Chatree Kongsuwan [guitar, harmonica, sequencer programming, and vocals], (2) Pirasanti Juabsamai [keyboards, sequencer programming, and vocals], (3) Seni Chatwichai [bass and vocals], and (4) Saichon Radomkij [vocals]. The producers used E-mu SP-1200 (a sampler that was released in August 1987) to create the drum beats; in addition, Apichai Yenpoonsuk played the piano for the recording, with Robert Dila as a supporting member to play the drums during the concert tour, including for music videos.

Table 3.54 | The Innocent, “10 Nalika” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	เสียเวลาเปล่า	<i>Sia Wela Pao</i>	Wasting time	3:14
2	เกิดมาทำไม	<i>Keod Ma Thammai</i>	Why were you born?	3:07
3	เห็นใจกันหน่อย	<i>Hen Jai Kan Noi</i>	sympathize, please	4:26
4	เรื่องมันใหญ่	<i>Rueang Man Yai</i>	big deal	3:20
5	ขายหัวเราะ	<i>Kai Hua-ro</i>	selling laughs	3:14
6	26.00 น. (บรรเลง)	<i>26.00 (02:00)</i>	26.00 (instrumental)	1:58
7	บอกแล้ว	<i>Bok Laeo</i>	already told	3:49
8	เพราะเธอรีเปล่า	<i>Pror Toe Rue Pao</i>	because of you	4:09
9	589-3375	<i>589-3375</i>	589-3375 (telephone number)	3:19
10	จะเอาอย่างไร	<i>Ja Ao Yang Ngai</i>	How do you do it?	4:28
11	ลองคิดดู	<i>Long Khid Du</i>	think about	3:30

All songs were composed and arranged by Chatree Kongsuwan and written by Pirasanti Juabsamai; except an 11th track composed and written by Tanakorn Chueawiwat and arranged by Pirasanti Juabsamai, and a 9th track all by Pirasanti Juabsamai.

This work is concentrated on rock music that is stronger than all the band’s albums, in which the previous three albums were pop-music and included disco era, the authors did not compile them, which are: the 6th album “Rak Khue Arai” released in 1983, the 7th album “Lok Bai Kao” released in 1985, and the 8th album “Krang Ni... Kong Pi Kab Nong” that released in 1986. The members went their separate ways to work behind the scenes for various artists, both in recording studio work and playing back-up artists, and accumulated three years of experience from the 8th to the 9th album. The Innocent had more concert tours than any other album before the band disbanded the following year because members had to go back to work that they were responsible for and then reunited in 2009. “The Innocent...Reunite concert” was held at IMPACT Arena, Muang Thong Thani, Nonthaburi Province, on Saturday, October 10, 2009.

3.5.7.2 Micro, “10000° Fahrenheit” (2nd album)

On January 30, 1988, *Micro* launched the 2nd album *10000° Fahrenheit* (ten thousand degrees Fahrenheit), a pop-rock album under Grammy Entertainment, produced and mixed down by Krit Chokthipattana, recorded at Sri Siam Studio (October 1987 – December 1988). The unchanged *Micro* members consist of (1) Amphol Lampoon [vocals], (2) Adisai Nokthet [drums, bandleader], (3) Adinan Nokthet [bass], (4) Mana Prasertwong [guitar and vocals], (5) Kraipop Jandee [guitar and vocals], and (6) Santhan Laohawatanawit [keyboard]. As always, Grammy Entertainment has a music production team in which the artist is responsible for just promoting by performance. The lyrics team, namely Nitipong Honark, Ket-Aran Lertpipat, and Annop Jansuta, with the arrangement and the composer team, include Chatree Kongsuwan, Krit Chokthipattana, Petch Osathanugrah, Jirapan Ansvananda, Sorot Punkabuttra, Jaturon Amesbutr, Somchai Kritsanaseranee, and Pongprom Snitwong na Ayuthaya.

Table 3.55 | Micro, “10000 Fahrenheit” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	เอาไปเลย	<i>Ao Pai Loei</i>	Take my heart	3:28
2	จริงใจซะอย่าง	<i>Jingjai Sayang</i>	So sincere	4:16
3	หมื่นฟาเรนไฮต์	<i>Muen fa-ren-hai</i>	Ten thousand Fahrenheit	4:28
4	พายุ	<i>Payu</i>	Storm	4:11
5	ใจโทรมๆ	<i>Jai Sohm Sohm</i>	Broken heart	4:13
6	บอกมาคำเดียว	<i>Bok-ma-kam-diao</i>	Just say only one word	3:55
7	ลองบ้างไหม	<i>Long Bang Mai</i>	Have you tried?	4:25
8	รักคุณเข้าแล้ว	<i>Rakkhun Kao-laeo</i>	Love you already	3:35
9	คิดไปเองว่าดี	<i>Khidpai-aeng Wa-di</i>	I thought it was good	4:34
10	โชคดีนะเพื่อน	<i>Chokdina Phuean</i>	Good luck my friend	4:22

The first promotional track, “*Ao Pai Loei*,” was composed by Annop Jansuta and arranged by Chatree Kongsuwan. This album contains songs influenced by foreign songs, namely “*Payu*,” credited on the LP. cover mentions that the lyrics are written by Khet Aranlert Pipat, melody and arrangement by Jirapan Ansvananda; the song that influenced was *Dust in the Wind* (1977) by American progressive rock band; *Kansas*.

The *Micro* held three large concerts: (1) TV5’s Lok Dontri [the album’s opening concert] on Sunday, January 31, 1988 (12:00-13:00), (2) TV7 Concerts on

Saturday, February 27, 1988 (12:00-13:00), and (3) “Ao Pai Loei” Concert at Bangkok Youth Center (Thailand – Japan) [the capacity of 3,800 seats] on April 16, 1988.



Figure 3.54 | Micro, “10000 Fahrenheit” (1988): cassette tape cover.

3.5.7.3 Asanee – Wasan Chotikul, “Kradi Dai Nam” (3rd album)

The duo rock *Asanee – Wasan* released the third album, “*Kradi Dai Nam*” on March 31, 1989. Under GMM Grammy; produced by Asanee Chotikul (except track number 3 by Asanee Chotikul and Krit Chokthipattana,) recorded at Center Stage Studio (February 1988) by Stan Katayama and Jomnarong Worabut as an assistant sound engineer and mixed-down. Same as a second album, the credit on the cover album shows that all of the electric guitars, acoustic guitars, bass, vocals, and backing vocals were recorded By Asanee and Wasan, with the following invited musicians: (1) Thanis Sriklindi [saxophone on track number 8], (2) Apichai Yenpoonsuk [piano and keyboards], (3) Koranes Waseenondh [drums on track number 5], (4) Krit Chokthipattana [backing vocals, drums programming], (5) Pongprom Snitwong na Ayuthaya [drums programming], (6) Kalayarat Waranawat [backing vocals], (7) Sisom Aiemsanpang [backing vocals], (8) Kirati Promsaka Na Sakon Nakhon [backing vocals].

This third album was a rock genre with Thainess from the melody, arrangement, and language; the songwriter’s team are Ket-Aran Lertpipat, Nitipong Honark, Asanee Chotikul, Pracha Pongsupat, and Yuenyong Opakul. The composer who arranged the song are: Asanee Chotikul (using the pseudonym “Sunisa Sarawan”), Krit Chokthipattana, Ukrist Balankura, Dnu Huntrakul, Anuwat Suebsuwan, and Pongprom Snitwong na Ayuthaya. The backup musicians’

team for the shows were (1) Thaloengpong Mimutha [bass], (2) Li (nickname, from the Fox band) [guitar], (3) Suriyan Suesat [keyboards], (4) Ekamun Potipunthong [drums and percussion], (5) Kalayarat Waranawat [backing vocals], and (6) Kanakham Apiradi [backing vocals].

A significant problem with finding out the information was that most of the data was written as a nickname or pseudonyms and were not labeled with real names, making it impossible to know who the musician or contributor was.

Table 3.56 | Asanee – Wasan, “Kradi Dai Nam” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	บังเอิญติดดิน	<i>Bang-Oen Tiddin</i>	Accidentally, down to earth	5:20
2	ยินยอม	<i>Yin Yom</i>	Agree	3:50
3	กระตี่ได้น้ำ	<i>Kradi Dai Nam</i>	Be nervous	5:14
4	ทำดีได้ดี	<i>Tamdi Daidi</i>	Do good things, and good things will happen to you	4:13
5	วิณณาแกว่งไกว	<i>Wina Kwaeng-gwai</i>	Lyre’s movement	3:58
6	รำไร	<i>Ram-rai</i>	Be dilatory	3:28
7	เบื่อก	<i>Bueak</i>	Dim-witted	4:00
8	ทนไม่ได้	<i>Ton Mai Dai</i>	Unbearable	3:12
9	กล้าหาญ ชาญชัย	<i>Klahan Chanchai</i>	Bravely	4:20

The backup band on this album has only changed a few members: (1) Chalermkiat Amornsingh (a former member of the *Kaleidoscope* band) [guitar], (2) Thaloengpong Mimutha [bass], (3) Suriyan Suesat [keyboards], (4) Ekamun Potipunthong [drums and percussion], (5) Kalayarat Waranawat [backing vocals], and (6) Kanakham Apiradi [backing vocals].

Asanee inserted himself into the song “*Bueak*,” in verse A” said, “*Good good good, Asanee Wasan, all day long, keeps singing.*”

Example 3.5 | Asanee – Wasan, “*Bueak*” (1988): verse and chorus.

Verse A”
Starts at 2:06 C♯ = 114

F C C D G C F C C G C

เบื่อก เบื่อก เบื่อก กระ - เดือก ไม่ - ลง งง งง งง ไม่ - ลง สัก ที ดี ดี ดี อ้ - ส - นี ว - สันต์ วัน ทั้ง วัน เอา แต่ ร้อง เพลง
Bueak bueak bueak kra - dueak mai long, ngong ngong ngong mai-long sak ti, di di di A-sa - nee Wa - san wan thang wan aao tae rong phleng.

Chorus
Starts at 2:39 F = 114

C G C F C G C F C G C F C G C

เช้า เย็น กลาง - วัน เบื่อก กัน รำ - ไป เอย เอย สาย - ใจ เบื่อก ไป เบื่อก มา
Chao yen klang - wan bueak kan ram - pai, aoei aoei sabai - jai bueak pai bueak ma.

Example 3.5 shows that by singing short notes through a simple melody and chord, Asanee sings high notes, and Wasan sings in the low octave.



Figure 3.55 | Asanee – Wasan, “Kradi Dai Nam” (1988): cassette tape cover.

3.5.7.4 Itti Balangura, “Itti Balangura Vol.1 [Hai Man Laeo Pai]” (1th album)

In September 1988, Itti Balangura (January 30, 1955 – November 11, 2004) released the first album *Itti Balangura Vol.1: Hai Man Laeo Pai*; under R.S. Sound (later renamed to R.S. Promotion 1992, now R.S. Public Company Limited). This album marks a significant transformation of the R.S.; as the company’s first rock album, with the severe intention of producing, this made this album the most popular album of the year, and the name “Itti Balangura” quickly became a famous artist; with sales of over 700,000 copies. In addition, this album has the company logo displayed on the cassette tape cover (RS Friends, 2013).²⁷⁷

The musicians who recorded in this album were (1) Itti Balangura [guitar and keyboards], (2) Sirisak Sirichotinan [guitar], (3) Decha Inthaphirat [guitar], (4) Suraphan Chamlongkul [bass], (5) Tawatchai Khamprasat [bass], (6) Kris Thomas [keyboards], (7) Ruangyot Pimthong [keyboards], (8) Thanit Chernphiphatthanasakul [synthesizers and programmer], (9) Samatha Teesongmuang [synthesizers and programmer], (10) Chatchai Sukhawadee [backing vocals], (11) Sukanda Bunyathunmik [backing vocals], and (12) Anuwat Balangura [backing vocals]. Recorded at Jam Studio in 1988; mixed down by Ukrist Balankura,

²⁷⁷ RS Friends. (2013, January 4). *Hai Man Laeo Pai: Itti Balangura (Official MV)*. YouTube. <https://www.youtube.com/watch?v=5BntJ2CXvMo>

produced by Itti Balangura, co-produced by Kris Thomas and Thanit Chernphiphatthanasakul, composed and arranged by producer and co-producer, songwriting by Kris Thomas, Nok Khao (Rattharong Srilert), Lo Singhan, Thanapon Intharit, Wichet Hokanjana (died on January 10, 2014), and Yongyuth Kamyod. Information on the cassette cover shows that Thanapon Intharit (who later became a popular rock singer) was a cover designer, and Prachya Pinkaew (later is a film director with world-class works) was a light setting. In addition, Prachya Pinkaew directed the music video for “*Keb Tawan*,” which won the *Golden Television Award* for Best Music Video in 1988. Thanapon Intharit (2022),²⁷⁸ as the “*Keb Tawan*’s” songwriter, mentions that the main idea is “When we are given the opportunity, do it with all the power that is in your heart”.

Table 3.57 | Itti Balagura, “Itti Balagura Vol.1: Hai Man Laeo Pai” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	ให้มันแล้วไป	<i>Hai Man Laeo Pai</i>	Let it go	3:30
2	จบลงแล้ว	<i>Job Long Laeo</i>	It’s over	4:21
3	ยังจำไว้	<i>Young Jam Wai</i>	Still remember	5:07
4	คนอะไร?	<i>Khon Arai?</i>	What person?	3:28
5	มากคน-มากความ	<i>Makkhon Makkwam</i>	Too many cooks spoil the broth	2:25
6	เจ็บคราวนี้	<i>Jeb Krao Ni</i>	It hurts this time	3:12
7	เก็บตะวัน	<i>Keb Tawan</i>	Collect the sun	4:30
8	ใจเขาใจเรา	<i>Jai Kao Jai Rao</i>	To put yourself in someone else’s shoes	3:20
9	หากคิดจะรัก...ก็รัก	<i>Hak Kid Ja Rak...Kor Rak</i>	If you think you love... then love	3:17
10	นิยมน้ำเน่า	<i>Ni-yai Nam-nao</i>	Soap operas	3:22

Itti formed a band called “Martini” to back up his shows with the following members: (1) Wijai Rasamejan [electric guitar], (2) Wuttichai Chairitthi [electric guitar], (3) Chettha Ruenprem [acoustic guitar], (4) Pornchai Laosunthornsiri [keyboards], (5) Suthep Thaweephon [keyboards], (6) Wanchai Amket [bass], and (7) Sompong Jitwarangkul [drums]. However, they have a backing vocals team in the shows, including Sukanda Bunyathunmik and Kanakham Apiradi (SaraphunRock, 2020)²⁷⁹—the two singers usually work with the Butterfly team and the Grammy Entertainment (Grammy record label is a big competitor to R.S.).

²⁷⁸ Thanapon Intharit. Interview by author. (Bangkok, Thailand: 2022, November 16).

²⁷⁹ SaraphunRock. (2020, March 11). *Hai Man Laeo Pai - Itti Balangura (Lok Dontri: Pop on Stage on Sunday, September 30, 1988)* [Video]. YouTube. <https://www.youtube.com/watch?v=5pRS-OeY1vo>

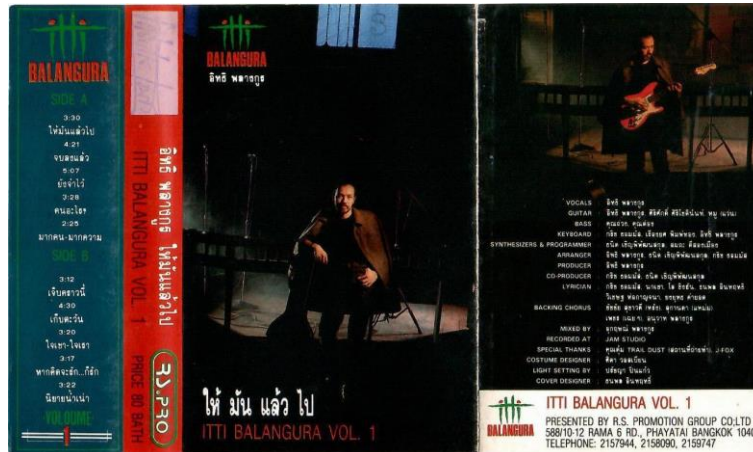


Figure 3.56 | Itti Balagura, “Itti Balagura Vol.1: Hai Man Lao Pai” (1988): cassette tape cover.

Itti Balangura’s real name is Ekachaiwat Balangura (January 30, 1955 – November 11, 2004); influenced by music from his elder brother (Ukrist Balankura).²⁸⁰ The first song he learned to play on guitar was the Journeymen’s “500 Miles”. From a young age, Itti shone as a musician; he can play Jimmy Hendrix, The Beatles, and Cream songs, which are considered very difficult to play which can play since he was in junior high school in Bangkok. Later, when he studied high school in Chiang Mai, he formed his first band called “The Stream,” performing José Feliciano’s Old Turkey Buzzard at a school event. After graduating from high school, Itti moved back to Bangkok to study architecture and joined “The Organization,” which plays hard rock by Deep Purple, Uriah Heap, and Grand Funk Rail Road. Itti entered the music industry as a member of the band “The Bless,” an audition to find work in nightclubs. The early members were Surasee Ithikul [guitar], Somchai Kritsanaseranee [bass], Chod Nana [drums], and Paiboonkiat Kheawkaew [singer], with Itti on guitar as well as having modified the style of play to be softer for the luxury hotels. *The Blesses* decided to disband in the 8th year due to the members’ boredom with plays in the nightclub; having worked on three albums, Itti became partners in the recording studio “Jam Studio” with his brother while working as a sound engineer and producer for other artists. Itti Balangura has seven solo albums and several collaborations with other artists; in 2004, he died of colon cancer at 49-year-old.

²⁸⁰ The author references the spelling of the surname is based on media, such as the surname from the CDs cover or poster, by Itti using *Balangura* and Ukrist using *Balankura*. Therefore, write differently.

The first album had many influences for example, “*Yang Jam Wai*” this song used a melody and arrangement from Japanese popular music “*Nanno Mujun Monai* (何の矛盾もない).” By Tsuyoshi Nagabuchi (Japanese pop-rock singer, guitarist, and songwriter, b.1956) from the 1987 “License” album. The songs’ highlight in this album is the musicians’ technique, and the recording team has a lot of experience in creating music; as an example of the solo part of the song “*Keb Tawan*,” which uses blues notes as follows:

Example 3.6 | Itti Balangura, “*Keb Tawan*” (1988): a solo part.

Solo ♩ = 66
starts at 2:37

[Chorus] ตม - ม - ดา... we-la... ฟ่า... fah...

3.5.7.5 Nuvo, “Pen Yang-ngi Tangtae Koed Loei” (1st album)

On October 11, 1988, the teenage rock band *Nuvo* released the first album (the members were between 20-year-old and 21-year-old at the time of the album’s release) produced by Krit Chokthipattana, recorded in 1988 at Sri Siam Studio by Weth and Pairath. Under Grammy Entertainment, a music production team includes Sorot Punkabutra, Somchai Kamlerkun, Apichai Yenpoonsuk, Jaturon Amesbutr, Chatree Kongsuwan, Krit Chokthipattana, and Samran Thongtan. And whose lyrics are written by Archarit Methakunwut, Nitipong Honark, Kalayarat Waranawat (using the pseudonym *Seefa*), Annop Jansuta, and Ket-Aran Lertpipat. Every song in this album ends with the word “*Loei*” (which means [adv.] really, completely, absolutely), which is the idea of Rewat Buddhinan.

Nuvo was established by the gathering of junior high school students from Bangkok Christian College: (1) Jirayuth ‘Joe’ Wattanasin (b. June 9, 1967) [vocals and guitar] and (2) Saharat ‘Kong’ Sangkapreecha (b. May 4, 1968) [bandleader, vocals, and guitar]. Later, they transferred to high school at Srivikorn School, Bangkok, and formed a band with friends from this new school, including (3) John Rattanaverroj (b. November 17, 1967) [vocals, keyboards, and synthesizer], (4) Surachai Soonthornthadakul [bass], (5) Chayut Burakarn-Kowit [drums], and (6) Peter Anthony Hammond [keyboards]. While studying at Srivikorn School, the band’s name was *High School*. However, when they were about to graduate from high school, they decided to change the band’s name. Jirayuth learned French and came across a new word, “*Nouveaux Riche* (means a new generation of millionaires or people who created themselves without inheritance,)” which was therefore used and eliminated the word *Riche*, leaving only *Nouveaux*. Subsequently, they made demos to present songs to various record labels. And there are many record labels interested in working with them. The Grammy Entertainment sent scouts to watch their shows at the pub and signed the contracts first, which the Grammys suggested writing as *Nuvo* to make it easier to remember.

Table 3.58 | Nuvo, “Pen Yang-ngi Tangtae Koed Loei” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	คึกคักบ่อยเลย	<i>Kuekkak Boi Loei</i>	always bustling	3:06
2	ไม่เป็นไรเลย	<i>Mai Pen Rai Loei</i>	It’s okay	4:39
3	ทนเลย	<i>Thon Loei</i>	Endure	4:33
4	ถังขยะเลย	<i>Tang-kaya Loei</i>	Trash now	4:09
5	บอกอย่างนี้เป็นอย่างนี้เลย	<i>Bok Yang-ngan Yang-ngi Loei</i>	Just tell me like this	3:43
6	คางคกร่าเริงเลย	<i>Kangkrok Raroeng Loei</i>	The toad is cheerful	3:30
7	เป็นอย่างนี้ตั้งแต่เกิดเลย	<i>Pen Yang-ngi Tangtae Koed Loei</i>	It’s been like this since birth	4:08
8	ของมันได้อยู่เลย	<i>Khongman Daiyu Loei</i>	I can do it for sure	3:53
9	หลอกกันเล่นเลย	<i>Hlokkannlen Loei</i>	Trick each other	4:00
10	ปล่อยไปตามลมเลย	<i>Ploipaitamlom Loei</i>	Let it go with the wind	3:56

In 1988, the “**Season Awards**” was established, a music award organized by *Thiwa Sarajutha*’s *Season Magazine*, starting with judging from Thai songs released in the year 1988 and announced in “*Season Magazine*,” with rules and regulations continually updated following the realities of the times, and subject to extensive consideration of the results. In addition, the award ceremony is also a gathering of music artists from all labels and music genres to gather in the same place and sometimes go on stage to perform together—*Nuvo* received the 1st Annual 1988 *Season Awards* as Best New Artist from the album *Pen Yang-ngi Tangtae Koed Loei*.

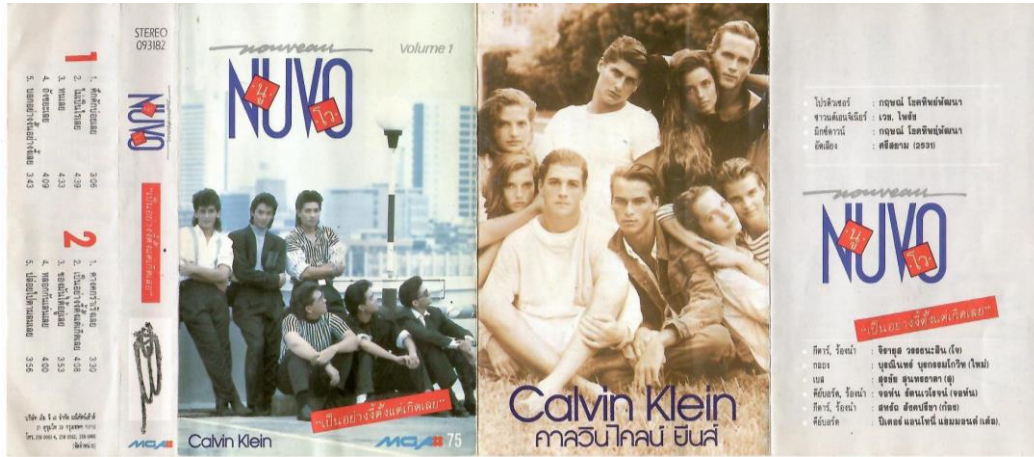


Figure 3.57 | Nuvo, “Pen Yang-ngi Tangtae Koed Loei” (1988): cassette tape cover. Nuvo members from L. to R.: John Rattanaveraj, Jirayuth Wattanasin, Saharat Sangkapreecha, Chayut Burakarn-Kowit, Surachai Soonthornthadukul, and Peter Anthony Hammond.

3.5.7.6 Thitima Suttasunthorn, “San-ying – San-ya” (4th album)

After the second album in 1986, Grammy Entertainment revised the Thitima Suttasunthorn image by focusing on popular music to make it easier to listen to and more comfortable with the third album, “*Khon Ti Ru Jai*,” in 1987. This Fourth album in 1988 was a turning point that the record label wanted her image to be more rock; “*San-ying – San-ya*” was the most sold (sales 910,000 copies, record the highest sales of a female singer in the 80s at a Grammy company), this 4th album is almost all rock songs (Sook Samer, 2021).²⁸¹ The lyrics team were Kalayarat Waranawat (using the pseudonym Seefa), Nitipong Honark, Annop Jansuta, and Ket-Aran Lertpipat; the composer and arranger teams were Somchai Kritsanaseranee, Apichai Yenpoonsuk, Jaturon Amesbutr, Paitoon Wathayakon, Vichai Eungamporn, and Chatree Kongsuwan. Executive produced and mixed-down by Rewat Buddhinan, with Paitoon Wathayakon as a producer; recorded at Sri Siam Studio (July 1988) by Yim-Weth-Pairath as a sound engineer. The musicians who were recorded: (1) Chatree Kongsuwan [electric guitar and acoustic guitar], (2) Apichai Yenpoonsuk [keyboards and piano], (3) Paitoon Wathayakon [bass], (4) Somchai Kritsanaseranee [bass], (5) Tewan Sapsanyakon [saxophone], (6) Wasan Chotikul [acoustic on track number 8], (7) Sukanda Bunyathunmik [backing vocals]. In this regard, Thitima is also responsible for backing vocals.

²⁸¹ Sook Samer. (2021, August 8). Relive the life story of Thitima Suttasunthorn. *Sook Samer*. <https://www.sooksamer.com/whean-thitima-roamerao>

Table 3.59 | Thitima Suttasunthorn, “San-ying – San-ya” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	ฟ้ายังมีฝน	<i>Fah Yangmi Fon</i>	The sky still rain	3:41
2	หยิบดินสอ	<i>Yib Dinsor</i>	Take a pencil	3:50
3	ยึกยัก	<i>Yuek Yak</i>	Avoid/not smoothly	2:39
4	ใครสัญญาสัญญา	<i>Krai San-ying San-ya</i>	Who promised?	3:31
5	ชายคนหนึ่ง	<i>Chai Khon Nueng</i>	One man	4:10
6	ของดีๆ	<i>Khong Didi</i>	Good stuff	3:29
7	อยู่กับคำถาม	<i>Yu Kab Kam-tham</i>	Stay with question	3:54
8	สองมือสองตา หนึ่งใจ	<i>Song Mue Song Ta Nueng Jai</i>	Two hands, two eyes, one heart	3:39
9	เพียงเธอ	<i>Piang Ther</i>	Just you	3:55
10	แล้วกันไป	<i>Laeo Kan Pai</i>	Then let's go	3:30

The style of music production that the Grammy Company does in this era, it is a style set up by Asanee Chotikul—which Asanee characterized music arrangement and vocal methods made music critics observe that *Thitima* as losing her identity.

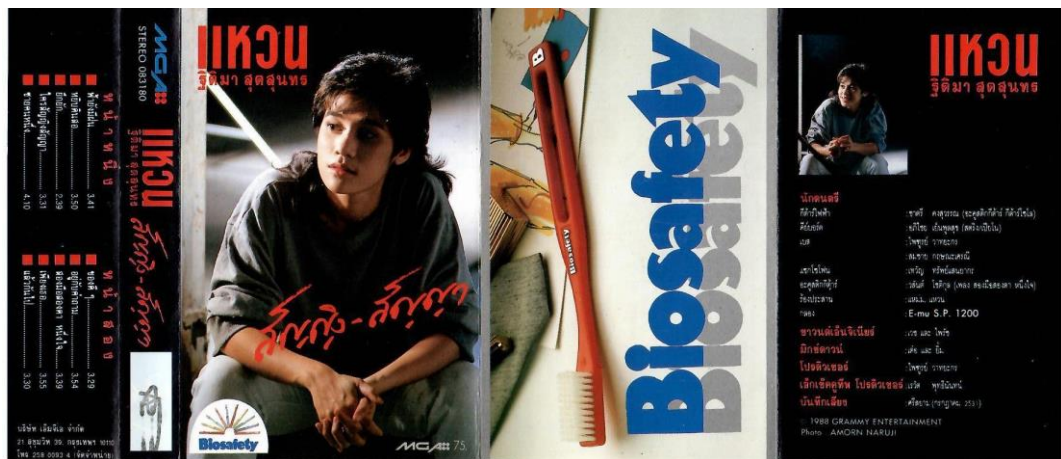


Figure 3.58 | Thitima Suttasunthorn, “San-ying – San-ya” (1988): cassette tape cover.

3.5.7.7 Somprasong Singhawanawat, “Hwaek Fah Kwa Dao” (1st album)

In 1988, Grammy Entertainment released a pop-rock album by actor-singer *Somprasong Singhawanawat*; this album was called *Hwaek Fah Kwa Dao*; this album was divided into two teams, as usual, the lyrics team: Kalayarat Waranawat (using the pseudonym Seefa), Nitipong Honark, Annop Jansuta, and Ket-Aran Lertpipat; and the composed and arrangement teams: Jaturon Amesbutr, Somchai Kritsanaseranee, Apichai Yenpoonsuk, Vichai Eungamporn, Chatree Kongsuwan,

and Chumpon Supanyo—that primarily of drum programming and structure the chords—musicians whos recorded the instruments; most of them were composers: (1) Apichai Yenpoonsuk [keyboards and backing vocals], (2) Chatree Kongsuwan [guitar], (3) Chumpon Supanyo [guitar], (4) Somchai Kritsanaseranee [bass and backing vocals], (5) Kalayarat Waranawat [backing vocals]. They were recorded at Sri Siam Studio (July 1987 – June 1988) by Yim-Weth-Pairath as a sound engineer, produced by Apichai Yenpoonsuk, with Rewat Buddhinan as executive producer and mix-down.

Table 3.60 | Somprasong Singhawanawat, “Hwaek Fah Kwa Dao” (1988): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	แหวกฟ้าคว้าดาว	<i>Hwaek Fah Kwa Dao</i>	Break into the sky and grab the stars	3:55
2	กระจกเงา	<i>Krajok Ngao</i>	Mirror	4:07
3	สามคำที่หายไป	<i>Samkam Ti Haipai</i>	Three missing words	3:37
4	จะเอาอย่างไร	<i>Ja Ao Yang-ngi</i>	How do I get it?	3:09
5	อะไรคือใจเธอ	<i>Arai Kue Jai Ter</i>	What is your heart?	3:35
6	ที่เก่าที่ฉันยืน	<i>Ti Kao Ti Chan Yuen</i>	The old place where I stand	3:27
7	รู้กันอยู่แล้ว	<i>Ru Kan Yu Lao</i>	Already know	3:19
8	เรื่องแค่นี้	<i>Rueang Kae Ni</i>	Just about this	3:14
9	คว้าไขว่	<i>Kwa Kwai</i>	Grab/clutch	3:31
10	ตัวของเรา	<i>Tua Kong Rao</i>	Our body	3:29

The list of composers and arrangers shows that this album was divided into two music types: rock music (from Jaturon Amesbutr, Somchai Kritsanaseranee, and Chatree Kongsuwan) and pop music; because Apichai Yenpoonsuk, Vichai Eungamporn, and Chumpon Supanyo were pop-jazz musicians.



Figure 3.59 | Somprasong Singhawanawat, “Hwaek Fah Kwa Dao” (1988): cassette tape cover.

3.5.7.8 Wasan Chotikul, “Guitar Toh” (1th album)

In the same year that **Asanee-Wasan** released the album “*Kradi Dai Nam* (3rd album, 1988,)” Wasan Chotikul, the younger brother of Asanee, had a solo album but was released under the name “*Wasan and Isn’t*,” which is the former band of both. Wasan was responsible for writing the lyrics, composing, and arranging almost all songs (5 out of 11 songs). The rest of the songs are collaborations with the Grammy teams: Nitipong Honark, Pracha Pongsupat, Rewat Buddhinan, Wimon Chongwilai, and Ket-Aran Lertpipat as a songwriter; Chatree Kongsuwan, Jaturon Amesbutr, Sapon Onto, and Ittinan Intaranan (who graduated a jazz guitar performance from Berklee College of Music, Boston) as a composer and arranger.

Table 3.61 | Wasan Chotikul and Isn’t, “Guitar Toh” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	เลยตามเลย	<i>Loei Tam Loei</i>	Bygone	5:06
2	ให้เธอ	<i>Hi Ther</i>	Give to you	4:47
3	ห้องของฉัน	<i>Hong Khong Chan</i>	My room	3:36
4	อาจจะพอแล้ว	<i>Aj-ja Por Lao</i>	Maybe enough	3:46
5	ชีวิตกับความหวัง	<i>Chiwit Kab Kwam-hwang</i>	Life and hope	2:42
6	พบกันครึ่งทาง	<i>Pob Kan Kueng Thang</i>	Meet halfway	2:21
7	มาร์ชคนง่วงนอน	<i>March Khon Nguang Non</i>	Sleepy marching	4:22
8	อยากกลับบ้าน	<i>Yak Klab Ban</i>	Want to go home	2:45
9	รีบทำ	<i>Rib Tham</i>	Hurry up	3:39
10	หัวใจมันเบื่อ	<i>Huajai Man Buea</i>	My heart is boring	3:35
11	จะเรียนรู้	<i>Ja Rian Ru</i>	Will learn	4:38



Figure 3.60 | Wasan Chotikul and Isn’t, “Loei Tam Loei” (1988): cassette tape cover. The critical identity of Wasan Chotikul is playing the “Ovation” acoustic guitar.

This album was folk-rock style, focused on an acoustic guitar that plays by Wasan; the Isn't member was responsible for recording music and playing as a backup band for Wasan, including (1) Tawatchai Khamprasat [bass and vocals on track number 10 and sings with Wasan on track number 7], (2) Jumpot Panyamongkol [drums, current bandleader], and (3) Sopon Onto [keyboard]; with the backing vocals team was: Kalayarat Waranawat, Krit Chokthipattana, and Nitipong Honark—recorded at Sri Siam Studio in 1988 by Pornthep Chiranont, and Weth-Pairath; mixed-down and produced by Rewat Buddhinan.

After the concert ended, Wasan parted with the band again; Wasan returned to work with Asanee and had a solo album again in 1992 without the *Isn't* band. Wasan's distinctive identity is the low notes and soft vocals, including acoustic guitars to back up the melody, and the use of guitars instead of the sound of “*Phin* (Isan harp)” has an Isan accent.

Example 3.7 | Wasan Chotikul and Isn't, “*Loei Tam Loei*” (1988): an interlude for the second time.

starts at 1:23

Vocals and Backing vocals

Electric Guitar 1

Electric Guitar 2

Bass

Drum Set

♪ = 83

Am

Am

Am

Am

Noi noi noi noi noi noi noi noi noi noi noi noi.

3.5.7.9 Carabao, “*Tab Lang*” (9th album)

On November 9, 1988, the Carabao band released the ninth studio album; this album is a story recording of reclaiming *Narai Bantomsin* lintel, back to Prasat Hin Phanom Rung (historical park), Buriram Province (lower northeastern Thailand), from the Art Institute of Chicago, USA. The members of the band are still a classics lineup including (1) Amnat Lukjan [electric drums], (2) Anupong Prathompatama [bass, sound engineer, and mixed down], (3) Preecha Chanapai [electric drums, electric guitar, acoustic guitar, piano, backing vocals, and vocals on track number 3], (4) Thierry Megwattana [electric guitar, acoustic guitar, backing

vocals, and vocals on track number 5], (5) Yuenyong Opakul [vocals and electric guitar], (6) Thanis Sriklinde [saxophone, piano, keyboards, and Thai flute], (7) Kirati Promsaka Na Sakon Nakhon [backing vocals, computer programmer, and mixed down], produced by Yuenyong Opakul and Preecha Chanapai; recorded at Carabao Studio (Center Stage Studio) in November 1988 as the members of the Carabao points out that “*in the past, it only took a week to work in a recording studio due to the power of young men with a willingness to work.*” Again, as always, Pongprom Sanitwong Na Ayudhya came to help the band to play the keyboards and piano. A significant development is using female singers [backing vocals] who have worked with Asanee–Wasan and the Butterfly team, namely Sisom Aiemsanpang and Kalayarat Waranawat.

Table 3.62 | Carabao, “Thap Lang” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	ทับหลัง	<i>Thap Lang</i>	Mentions that the reclaim the “ <i>lintels</i> ” from the United States	5:26
2	รักทรหด	<i>Rak Torahod</i>	Love with hardship	3:42
3	ลูกบางเอน	<i>Ruk Bang Noe</i>	Give some time to your child	5:10
4	มิสชาวนา	<i>Miss Chao-na</i>	Miss Farmer	4:44
5	แม่สาย	<i>Mae Sai</i> ²⁸²	Says that the story of a northern girl whose parents sell her to become a prostitute	4:51
6*	น้ำตาตกขังใต้	<i>Namta Pak-tai</i>	Tears of the people from the south because flood	3:51
7	ปาณา	<i>Pa-na</i>	Five precepts (Buddhist devotional practices)	4:46
8	หนุ่มสุพรรณ (2)	<i>Num Suphan (2)</i>	A young man from Suphan Buri province (part II)	3:48
9	พระอภัยมณี	<i>Phra Aphai-muni</i>	Tells the story of a young man comparing it to Thai literature	4:52
10	ถึกควายทุย ภาค ๙	<i>Thuek Khwai Thui Pak 9</i>	Mentions that the story of life in the lower classes, especially farmers	2:36
11	นิคส์	<i>NICs</i>	Newly industrialized country	4:11
12	นา	<i>Na</i> (aunt)	Mentions that the country leader	4:05

Figure 3.61 shows that the second edition of the cover because they have a sticker “plus song *Namta Paktai*” (track number 6 on Table 3.62); this song was adapted from “*Namthuam*” (means Flooding) by Paiboon Butakhan (1918-1972,) who was a Luk Krung and Luk Thung’s songwriter/composer.

²⁸² *Mae Sai* is the northernmost subdistrict municipality of Thailand, in Mae Sai district in the far north of Chiang Rai province. Mae Sai is a major border crossing between Thailand and Myanmar (Tachileik, Shan State.)



Figure 3.61 | Carabao, “Thap Lang” (1988): cassette tape cover.

3.5.7.10 Anchalee Chongkhadikij, “Kab Tua Kong Thoe Aeng” (4th album)

In 1988, Anchalee released the fourth album with the new company and new team, “*Kab Tua Kong Thoe Aeng*: กับตัวของเธอเอง (means with herself,)” under the Sound Scale record label and distribution by Rota. Produced by Charas Fueng-arom and Phonthep Suwannabun, co-produced by Sarayut Supanyo. Lyrics by Charas Fueng-arom, Smart Sukkanit, and Busabong Preechanont; composed and arranged by Phonthep Suwannabun and Sarayut Supanyo. Recorded at Space Studio and C.A. Studio by Chakri Premanont as a sound engineer and mixed down by Chakri Premanont and Robert Newton. The musicians were Phonthep Suwannabun, Sarayut Supanyo, Pamorn Klaipongpun, and Chumpon Supanyo— a decade later, this team is one of the Grammys’ best pop-music maker teams.

Table 3.63 | Anchalee Chongkhadikij, “Kab Tua Kong Thoe Aeng” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	ไม่ให้ใครรู้	<i>Mai Hai Khrai Ru</i>	Don't let anyone know	3:15
2	จบที่...เข้าใจ	<i>Job Ti Kao Jai</i>	end at...understand	3:11
3	คงไม่นาน	<i>Khong Mai Nan</i>	It won't be long	4:29
4	เพราะเชื่อคน	<i>Pror Chuea Khon</i>	because believe people	3:40
5	วิ่งไปสู่ฝัน	<i>Wing Pai Su Fhan</i>	run to dream	2:44
6	ไม่เห็นเป็นไร	<i>Mai Hen Pen Rai</i>	Nevermind	3:05
7	อีกแล้ว	<i>Ik Laeo</i>	Again	3:14
8	คนบางคน	<i>Khon Bang Khon</i>	some people	3:11
9	คือละครคน	<i>Khue Lakon</i>	is the drama	4:11
10	พบกันใหม่	<i>Pob Kan Mai</i>	see you again	3:45

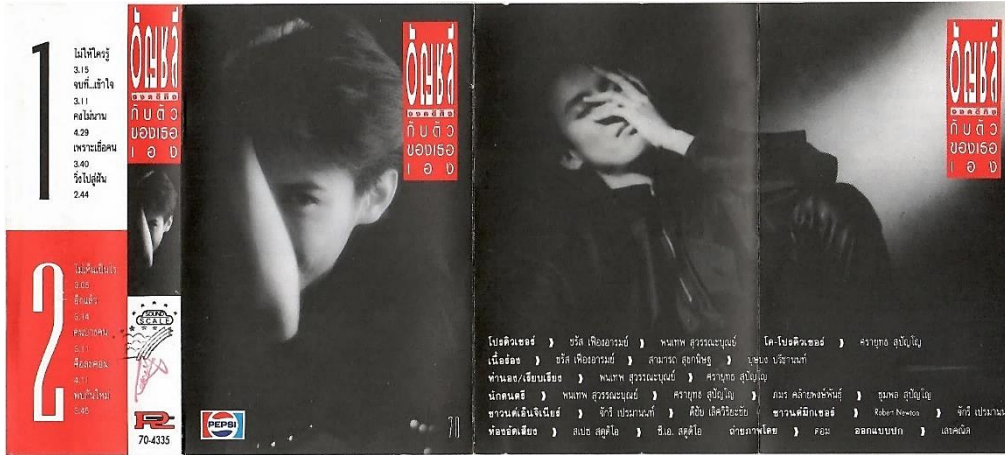


Figure 3.62 | Anchalee Chongkhadikit, “Kab Tua Kong Thoe Aeng” (1988): cassette tape cover.

3.5.7.11 Rang Rockertra, “Dao Si Muang” (1st album)

In 1988, Chatchai Sukkhawadee (also known as *Rang Rockestra*,) the vocalist of the Rockestra band launched the first solo album under the Music Train record label. Based on his long rock music experience, in this album, Chatchai does almost everything by himself; the cassette tape cover states that Chatchai (in the name of *Chatchai S. Rock*) was a producer, composer, songwriter, and arranger; and played guitar, bass, keyboards, backing vocals, drums, and percussion (including drum programming) during the recording process. Recording at Jam Studio by Snong, Kem, and Yung Yood as a recording engineer; mixed down by Ukrist Balankura (the Jam Studio owner.) The musicians who participated in the recording were divided into musical instruments including (1) guitar: Lam Morrison, Kitti Schanger (Kitti Kanjanasatit), Kieg Rock (Somchok Laopiemthong), Kor (Khor Chalermkiat), Addy M. Autobahn (Atthaphon Makranon), Moo Hoo Rock (Sirisak Sirichotinan), and Robert Robinson (2) bass: Kieg Rock and Tor (3) keyboards: Rozie Rocker, Mr. Keyboards J. Louis, Roo Rock, Peak Rock (Krisada Tantivejkul), and Rung Yood (4) percussions: Thammanoon Hayisalae. Backing vocals by Itti Balangura, co-composed by Deer (Kwang: Nattaphob Promsunthornsakul) and S. Suwanarat (Suwit Suwannarat); co-produced by Raya (Prasert Pongthananikorn,) the Music Train owner.

This team was experienced rock musicians; almost everyone had worked with the original band “Rockestra,” which can be seen from the nickname with the word “Rock” at the end.

Table 3.64 | Rang Rockestra, “Dao Si Muang” (1988): album tracklist.

n°	Title	Transliteration	Meaning	
1	อยากอยู่อย่างนี้	<i>Yak Yu Yang Ni</i>	want to stay like this	3:41
2	หาใครสักคน	<i>Ha Khrai Sak Khon</i>	find someone	2:52
3	รักเธอจริงๆ	<i>Rak Teo Jing Jing</i>	really love you	3:48
4	ยามเช้า	<i>Yam Chao</i>	morning	4:32
5	ปังๆครั้งต่อไป	<i>Pang Pang Khrang Topai</i>	bang, next time	3:26
6	นึกว่าเก่ง	<i>Nuek Wa Keng</i>	I think I'm good	3:38
7	ใหญ่มากไหม?	<i>Yai Mak Mai?</i>	Is it big?	2:56
8	คนในน้ำ	<i>Khon Nai Nam</i>	people in the water	3:51
9	ดาวสีม่วง	<i>Dao Si Muang</i>	purple star	4:21
10	จะโทษใคร	<i>Ja Thos Khrai</i>	Who will you blame?	4:00

**Figure 3.63** | Rang Rockestra, “Dao Si Muang” (1988): cassette tape cover.

The songs on this album are diverse rock, ranging from progressive rock to pop songs; for example, the song “*Purple Star*,” the album title, is a fun pop song at 129 bpm speed. The bands that play back-up include (1) Prathakorn Chimkerd [guitar], (2) Kiattichai Sae-Ou, who died March 1, 2020 [bass], (3) Chatri “Louis” Rerkbanleng [keyboards], and (4) Chanin Saengkhamchoo [drums]. Showing an album promotion at the “Lok Dontri” concert on Sunday, September 25, 1988.

From a change of record labels, Rang (Chatchai) brought the songs in the old albums, which were recorded in a live concert format and distributed by the music train company, as Rang Rockestra conclusion on the cover that “*for the rockers, it’s not only about the sound of the cassette tape or the platter but also the satisfying performance. To listen to rock music to reach the core must be listened to from a live performance recording*”.

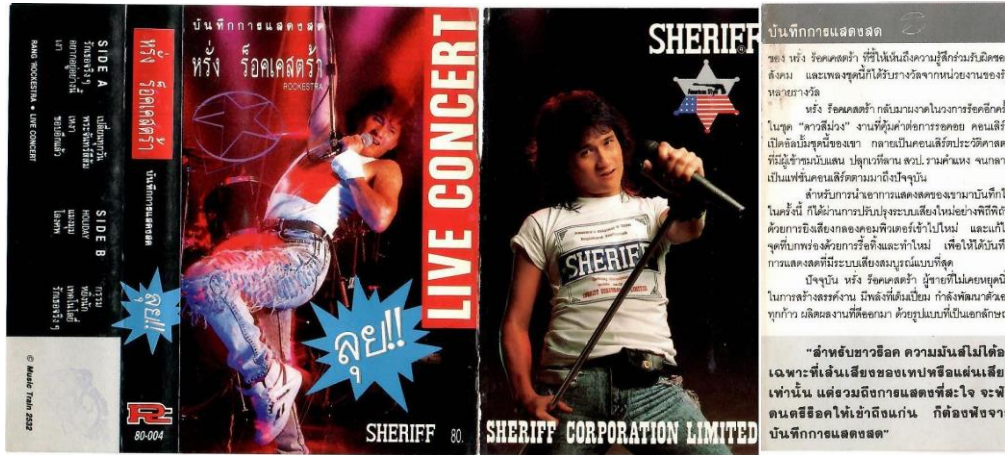


Figure 3.64 | Rang Rockestra, “Live Concert” (1988): cassette tape cover.

3.5.8 THE YEAR OF 1989

3.5.8.1 Itti Balangura, “Pai Tor Pai” (2nd album)

On the first of January 1989, Itti Balangura released the second album “*Pai Tor Pai*” under R.S. Promotion. Itti as a producer and co-produced by Thanit Chernphiphatthanasakul, recorded at Jam Studio; mixed down by Ukrist Balankura, backing vocals by Sukanda Bunyathunmik, Thanapon Intharit, and Sirisak Sirichotinan. Songwriting by Kris Thomas, Nok Khao (Rattharong Srilert), Arisman Pongruangrong, Thanapon Intharit, and Wichet Hokanjana. The music production team is Itti Balangura, Kris Thomas, Ukrist Balankura, Thanit Chernphiphatthanasakul, and Wanchai Pinthong.

Table 3.65 | Itti Balagura, “Pai Tor Pai” (1989): album tracklist.

n°	Title	Transliteration	Meaning	
1	หัวใจเดิม	<i>Hua Jai Doem</i>	original heart	3:38
2	ไปต่อไป	<i>Pai Tor Pai</i>	go on	5:13
3	แบกต่อไป	<i>Baek Tor Pai</i>	continue to carry	2:48
4	กายช้ำ	<i>Kai Cham</i>	bruised body	3:10
5	นับหนึ่ง	<i>Nab Nueng</i>	counting one	4:00
6	จบไม่ลง (ปลงไม่ไหว)	<i>Job Mai Long (Pong Mai Wai)</i>	Can't end (can't change)	3:34
7	อย่าเอ่ยคำว่ารัก	<i>Ya Aoei Kam Wa Rak</i>	Don't say a love word	3:26
8	สุดทางสายลม	<i>Sud Thang Sai Lom</i>	end of the wind	3:57
9	กล้าหน่อย	<i>Kla Noi</i>	be brave	3:20
10	ฝันเกินจริง	<i>Fhan Koen Jing</i>	exaggerated dream	4:08



Figure 3.65 | Itti Balangura, “Pai Tor Pai” (1989): cassette tape cover.

The musicians who recorded in this album were (1) Itti Balangura [guitar, drums, and keyboards programming], (2) Sirisak Sirichotinan [guitar], (3) Suraphan Chamlongkul [bass], (4) Kris Thomas [keyboards, drums programming], (5) Ruangyot Pimthong [keyboards], (6) Thanit Chernphiphatthanasakul [keyboards, drums programming], (7) Ukrist Balankura [acoustic guitar on 4th track].

3.5.8.2 Asanee – Wasan Chotikul, “Fakthong” (4th album)

“*Fakthong* (ฟักทอง) means pumpkin” is the 4th studio album by Asanee – Wasan was released on February 21, 1989; this is the first album with ten songs (the first three albums had nine songs each). And this album shows their name, “*Asanee: Wasan Chotikul*,” on the cover. And as always, Asanee and Wasan were produced and played acoustic guitar, electric guitar, bass, and vocals; mixed-down by Krit Chokthipattana; Recorded at Carabao Studio (Center Stage Studio) December 1988 - January 1989 by Tik-Aek. The musician who worked in the recording studio was a few; including (1) Kullavat Bramasthita (b.1966 - May 13, 2021) [sequencer programmer], (2) Sorot Punkabutra [sequencer programmer], (3) Apichai Yenpoonsuk [piano and keyboards], (4) Kalayarat Waranawat [backing vocals], (5) Sisom Aiemsanpang [backing vocals], and (6) Krit Chokthipattana [backing vocals]. The lineup musicians’ team for Asanee – Wasan concert tours “*Tam-ha Fakthong* (means looking for a Pumpkin),” including (1) Weera Chotevichian [guitar], (2) Thaloengpong Mimutha [bass], (3) Kullavat Bramasthita [keyboards], (4) Ekamun Potipunthong [drums], (5) Kalayarat Waranawat [backing vocals], and (6) Kanakham Apiradi [backing vocals]—which is known as the best backup musician of Asanee.



Figure 3.66 | Asanee – Wasan, “Fakthong” (1989): cassette tape cover.

In part of the song, most of the songs in this album were composed and arranged by Asanee Chotikul, with co-composers and co-arrangers including Sorot Punkabutra, Pongprom Snitwong na Ayuthaya, Ukrist Balankura, Krit Chokthipattana. There was a lyricist team including Ket-Aran Lertpipat, Nitipong Honark, and Pracha Pongsupat with the help of a friend Yuenyong Opakul, who co-worker on track number 9).

Table 3.66 | Asanee – Wasan, “Fakthong” (1989): album tracklist.

n°	Title	Transliteration	Meaning	
1	ยินดีไม่มีปัญหา	<i>Yindi Maimi Panha</i>	Welcome, no problem	4:41
2	อยากจะลืม	<i>Yak Ja Luem</i>	I want to forget	3:36
3	วัวลืมตัว	<i>Wua Luem Tua</i>	[idiom] Forgetful cow	4:25
4	สุขใจ	<i>Suk Jai</i>	Delight	3:25
5	กรุงเทพมหานคร	<i>Krung Thep Maha Nakhon</i>	Bangkok Metropolitan	6:14
6	ได้อย่างเสียอย่าง	<i>Dai Yang Sia Yang</i>	[idiom] You win some, you lose some.	4:36
7	ทองไม่รู้ร้อน	<i>Thong Mairu Ron</i>	[idiom] indifferent, unenthusiastic	4:22
8	ไม่เกี่ยวกับ	<i>Mai Kiao Kan</i>	unrelated	4:12
9	หัวใจสะออน	<i>Hua Jai Sa-on</i>	Weak heart	4:58
10	ฟักทอง	<i>Fakthong</i>	Pumpkin	4:04

The album’s results were immense popularity and were the first album to sell **over a million copies**; almost all the songs on the album were hits. The song “*Krung Thep Maha Nakhon*” is exceptional because it brings the full name of Bangkok, which is the capital city of Thailand, added a melody and music arrangement; this allows listeners to remember the full name of Bangkok, which is

a very long (The longest place name in the world from Guinness World Records).²⁸³ As Asanee says on the cassette’s cover “*I only intended to remind you of the full name of Bangkok, other songs were typical modern songs; enjoy listening to music.*”

Example 3.8 | Asanee – Wasan, “*Krung Thep Maha Nakhon*” (1989): an interlude with a melody and lyrics.

$\text{♩} = 120$
starts at 0:50

Em iv V VI
Am B C

(Dist. gt.) กรุง-
Krung

Em Am B

เทพ ม-หา - น - คร อ - มร รั - ต - น โก - ลิน ม - หิน - ท - รา ยู - ธ -
thep maha na-khon a - mon rat-ta-na ko - sin ma - hin - tha-ra yut-tha

C Em

ยา ม - หา ดี - ลก - ภู - น - พ - รัตน์ รา - ช - ธา - นี บู - รี - รมย์ อุ - ตม รา - ช - นิ - เวศน์ ม -
ya ma-ha di-lok - phop nop-pa-rat rat-cha-tha - ni bu-ri-rom u - dom rat-cha-ni-wet ma

Am

หา ส - ถาน อ - มร พิ - มาน อ - ว - ตาร ส - ถิต
ha sa - than a - mon phi - man a - wa - tan sa - thit

B C

สัก - กะ - ทัด - ตี - ย - วิ - ษ - ณุ - กรรม ประ - สิทธิ
sak - ka - that - ti - ya wit - sa - nu-kam pra - sit. (Dist. gt.)

The song “*Fakthong*” was based on Asanee’s guitar *Gibson Les Paul “Pumpkin”* (it’s called a pumpkin because of the guitar’s color), who disappeared before his debut in the first album “*Bah Hop Fang*” concert in 1986—the song’s content mentions that the lost necessities. In 2017, the Gibson Brands, Inc. guitar company built the *Gibson Pumpkin Asanee* model guitar for him, and in 2018 the company Epiphone the subsidiary of Gibson created the *Epiphone Les Paul Custom*

²⁸³ Guinness World Records. (2021). *Guinness World Records: Longest place name*. <https://www.guinnessworldrecords.com/world-records/67273-longest-place-name>

Pumpkin Asanee guitar for general distribution by making only 150 pieces worldwide (Yasuhiko Iwanade, 2017).²⁸⁴

3.5.8.3 The Olarn Project, “Hu Lek” (2nd album)

A hard rock/heavy metal band released the second album named “Hu Lek (หูเหล็ก) means steel ear” under *Milestone Records*. The founding members of The Olarn Project band are (1) Olarn Phromjai [guitar, keyboards, vocals, and bandleader], (2) Pathompong Sombatpiboon [vocals] with two new members (3) Narong Sirisansunthorn [bass], and (4) Mikael Johansson [drums]. The LP.’s cover shows that the guest musician who plays in the studio, such as Pitak Srisang, on bass and drum machine (Roland TR-707) (on tracks number 2, 5, 6, and 7), Warawut Wongyangyu plays drums (on track number 3), backing vocals on track number 6 by Sudkanung Singhawanawat and Suwapan Ritthipongchusit. Recorded at G.S. Studio (except the song “*Ya Yud Yang*” recorded at the Red Dragon studio) by Yothin Ritthipongchusit and Suwapan Ritthipongchusit, mixed down by Yothin Ritthipongchusit, all songs composed and written the lyrics by Olarn Phromjai and Pathompong Sombatpiboon, and arranged and produced by Olarn Phromjai.

Table 3.67 | The Olarn Project, “Hu Lek” (1989): album tracklist.

n°	Name	Transliteration	Meaning	
1	Introduction (Instrumental)			1:02
2	คนหูเหล็ก	<i>Khon Hu Lek</i>	Steel ear man	4:31
3	ขอผมสักคืน	<i>Khor Phom Sak Khuen</i>	Give me one night	4:48
4	รุ่งอรุณ (Instrumental)	<i>Rung-A-run</i>	Dawn, Daybreak (Instr.)	1:12
5	เพราะรัก	<i>Pror Rak</i>	Because of love	5:13
6	เหนือคำบรรยาย	<i>Hnue Kham Ban-yai</i>	Beyond description	2:33
7	ฟ้า...ขอท้าทาย	<i>Fah ... Kha Khor Thathay</i>	Sky ... challenge	4:07
8	บทเพลงคนหนุ่ม-สาว	<i>Bot Phleng Khong Khon Numsao</i>	Song of young people	3:20
9	คน	<i>Khon</i>	People	4:00
10	อย่าหยุดยั้ง (Acoustic Version)	<i>Ya Yud Yang</i>	Don't stop (Acoustic Version)	3:42

²⁸⁴ Yasuhiko Iwanad. (2017, October 22). *Gibson Les Paul Custom Pumpkin “Assanee”* [Video]. YouTube. https://www.youtube.com/watch?v=WOP_Aw7g08Q



Figure 3.67 | Tho Olarn Project played at Rock Pub in 1990.²⁸⁵
L. to R.: Pathompong Sombatpiboon, Mikael Johansson, and Olarn Phromjai.

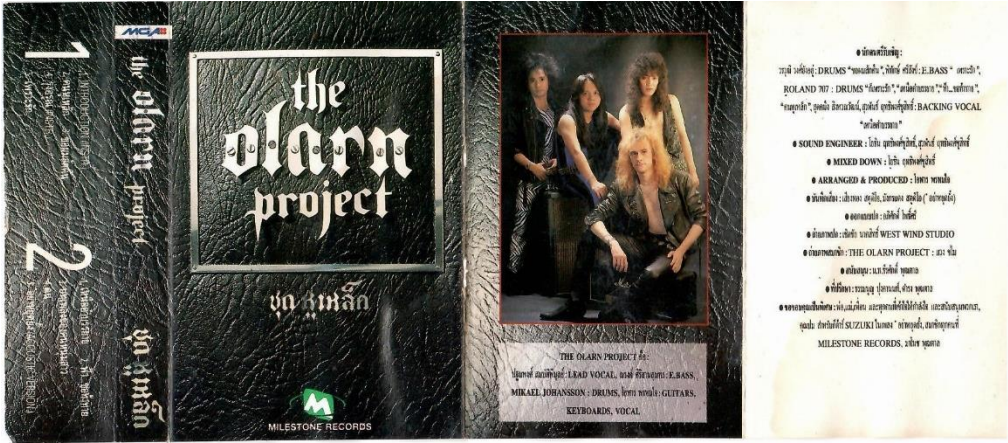


Figure 3.68 | The Olarn Project, “Hu Lek” (1989): cassette tape cover.

3.5.8.4 Micro, “Tem Thang” (3rd album)

On July 22, 1989, Micro band released “*Tem Thang*: เต็มถัง (means full tank)” the third studio album, this is the last album before Amphol Lampoon left as a solo artist and was the heyday of the micro band and was a bestseller album. Recorded at Sri Siam Studio and Butterfly Studio between April 1989 – June 1989 by Torpong Saisilp as a sound engineer; mixed down and produced by Krit Chokthipattana under Grammy Entertainment. The lyrics team was Nitipong Honark, Ket-Aran

²⁸⁵ Mikael Johansson. (2017, August 2). *Rock pub—in Bangkok, Thailand*. [Image attached] [Status update]. Facebook. <https://www.facebook.com/olarnprojectjintathrashproject/photos/1116042561829038>

Lertpipat, Pracha Pongsupat, and Annop Jansuta. The music part on this album is more complex and heavier than on previous albums. The music team (composed and arranged) was Sorot Punkabutra, Somchai Kritsanaseranee, Chatree Kongsuwan, Khanit Phruek-phrakan, Samran Thongtan, Apichai Yenpoonsuk, Anuwat Suebsuwan, and Somchai Kamlertkun. The members of *Micro* were (1) Amphol Lampoon [vocals], (2) Kraipop Jandee [guitar], (3) Mana Prasertwong [guitar], (4) Santhan Laohawatanawit [keyboard], (5) Adinan Nokthet [bass], and (6) Adisai Nokthet [drums, bandleader].

Table 3.68 | Micro, “Tem Thang” (1989): album tracklist.

n°	Name	Transliteration	Meaning	
1	สัมหลน	<i>Som Lon</i>	Good luck, windfall	4:01
2	เรามันก็คน	<i>Rao-man-kor-khon</i>	We are people	3:06
3	คนไม่มีสิทธิ์	<i>Khon Mai Mi Sit</i>	Unauthorized person	3:39
4	ดับเครื่องชน	<i>Dab Kueang Chon</i>	Shut down the engine	3:37
5	รู้ไปทำไม	<i>Ru Pai Tam-mai</i>	Why do you want to know?	3:28
6	มันก็ยังงงง	<i>Man-kor Yang Ngong</i>	It is still confusing	4:10
7	เติมน้ำมัน	<i>Toem Namman</i>	Refuel	3:47
8	รุนแรงเหลือเกิน	<i>Run Raeng Luea Koen</i>	Too violent	4:52
9	ถึงเพื่อนเรา	<i>Tueng Phuean Rao</i>	To our friend	3:27
10	เปิดฟ้า	<i>Ped Fah</i>	Open the sky	3:48

The opening concert of this album on the TV program; TV5’s Lok Dontri was on Sunday, September 3, 1989, the second time on Sunday, December 17, 1989, and TV7 Concerts on Saturday, September 23, 1989. In addition, the band held a concert, “Toem Si Kiao (means fill green)” at the sky deck (open-air concert), Central Plaza Ladprao, on October 14, 1989, but played only three songs; a quarrel ensued, causing the show to be postponed for another week. By turning it into a concert, “Toem Si Kiao Hwan (means fill Sweet Green)” is available only to women in green clothes; on October 18, 1989, only one song could be played, and it had to be stopped because of the rain.

The Micro’s golden year achieved album sales from 1986 – 1990, with many famous songs and concerts around Thailand, such as the “Right Hands Concert,” February 10, 1990, at Bangkok Youth Center (Thailand – Japan) as the last artist. They were representing rock bands in Thailand and performed at the *International Rock Music Festival 1990* in Okinawa, Japan—organized by NHK television station (the Japan Broadcasting Corporation).

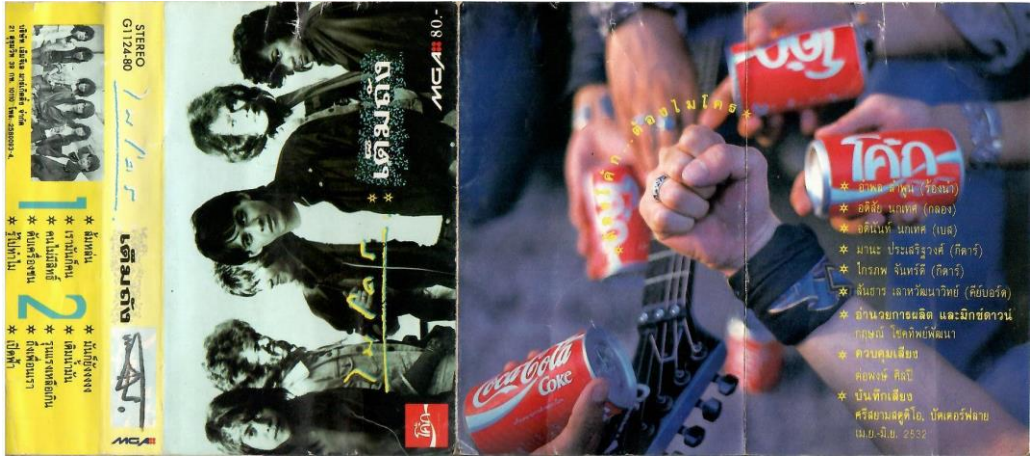


Figure 3.69 | Micro, “Tem Thang” (1989): CD cover.

3.5.8.5 Thaneth Warakulnukroh, “Kod Pum” (3rd album)

Thaneth Warakulnukroh released the third rock album under Grammy Entertainment named *Kod Pum* (which means press the button). Anuwat Suebsuwan and Thaneth Warakulnukroh produced this work, recorded at the Butterfly Studio (February, August – November 1989) by Torpong Saisilp as a sound engineer mixed down by Krit Chokthipattana. All of the musicians who played in the studio were the Butterfly team: Surasee Ithikul [keyboards], Apichai Yenpoonsuk [keyboards], Anuwat Suebsuwan [keyboards], Chai Kamlerkun [guitar], Chatree Kongsuwan [guitar], Thierry Tapia-Ruano Ferrand [bass], Kalayarat Waranawat [backing vocals], Sisom Aiemsanpang [backing vocals], Chai Kamlerkun [backing vocals], Annop Jansuta [backing vocals], Anuwat Suebsuwan [backing vocals], Krit Chokthipattana [backing vocals], Khanit Phruek-phrakan [backing vocals], with Thaneth Warakulnukroh as backing vocals as well—Thaneth was involved in writing lyrics and composing melodies with the Grammy team.

Table 3.69 | Thaneth Warakulnukroh, “Kod Pum” (1989): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	ศิลปินเดี่ยว	Silpin Diao	Solo artist	3:22
2	ทำใจลำบาก	Tamjai Lambak	Not easy to accept	3:28
3	กดปุ่ม	Kod Pum	Press the button	4:11
4	ยอม	Yom	Surrender	3:42
5	เรือ	Ruea	Boat	4:08
6	เขตปลอดมนุษย์	Khet Plod Manut	Human free zone	4:40
7	หายหมดจด	Hay Mod Jod	Completely disappear	3:44
8	ไม่เจอ ไม่จำ	Maijoe Maijam	Not found, can't remember	3:52
9	นาฬิกา	Narika	Clock	4:00
10	แดนศิวิไลซ์ II	Dan Siwilai 2	Civilized land II	4:00

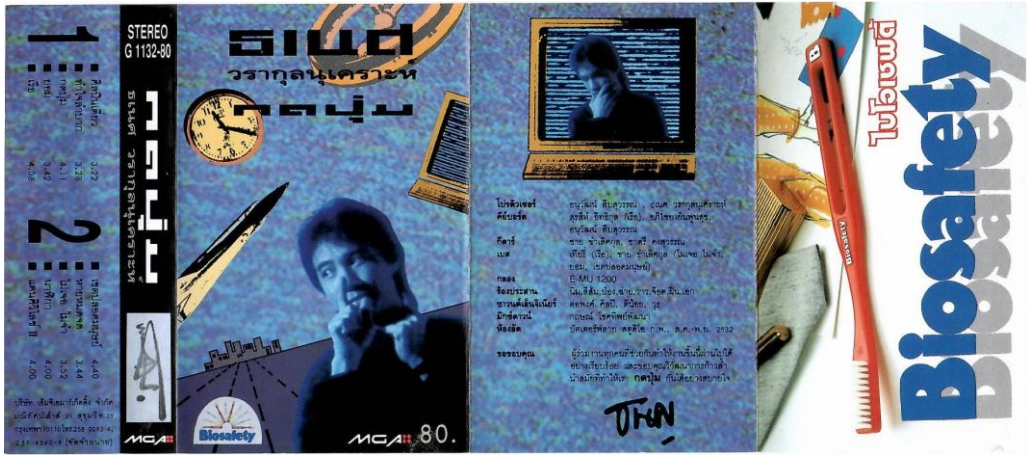


Figure 3.70 | Thaneth Warakulnukroh, “Kod Pum” (1989): cassette tape cover.

3.5.8.6 Billy Ogan, “Billy... Khem” (2nd album)

On March 20, 1989, Billy Ogan released the second album in rock style, previously presented as a pop album in 1987. Jaturon Amesbutr produced this album and the musicians who were recorded in the studio, including (1) Chai Kamlerkun [guitar], (2) Thierry Tapia-Ruano Ferrand [Bass], (3) Somchai Kritsanaseranee [bass on track number 4], (4) Apichai Yenpoonsuk [keyboards], (5) Surasee Ithikul [keyboards on track number 3]. Recorded at Sri Siam Studio in January 1989 by Weth-Pairath as a sound engineer; mixed down by Krit Chokthipattana. The album’s name “Billy... Khem” means Billy strong, maybe because the music genre changed from pop to rock music with more intensity.

Table 3.70 | Billy Ogan, “Billy... Khem” (1989): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	หยดน้ำในทะเล	<i>Yod Nam Nai Talay</i>	Water droplets in the sea	3:06
2	เอาอะไรมาแลกก็ไม่ยอม	<i>Aao Arai Ma Laek Kor Mai Yom</i>	I do not want to exchange anything	3:03
3	เบื่อก็ทนเอา	<i>Buea Kor Ton Aao</i>	Bored and endured	4:27
4	ฟ้าคงสะใจ	<i>Fah Kong Sa-jai</i>	The sky laughed at	3:45
5	ช่างอะไร (ผู้หญิงคนเดียว)	<i>Changparai (Puying Khondiao)</i>	Let it be! (only one woman)	3:46
6	ก็มันเป็นอย่างนั้น	<i>Kor Man Pen Yang Nan</i>	It is so	4:33
7	ฝังไว้ในผืนดิน	<i>Fang Wai Nai Phuendin</i>	Buried in the ground	3:36
8	ปล่อยเขา	<i>Ploi Khao</i>	Let him go	3:30
9	อยากตะโกน	<i>Yak Takon</i>	Wanna shout	4:04
10	ไหนดูซิ	<i>Nai Dusi</i>	Let's see	3:55
11	โต ๆ กันแล้ว	<i>Toto Kan Laeo</i>	Already mature	3:54

The Grammys’ work system is that a music production team composes and arranges the music and then passes it to the lyricist team; the music production team was Jaturon Amesbutr, Chatree Kongsuwan, Somchai Kritsanaseranee, Jirapan Ansvananda, Chai Kamlerkun, and Apichai Yenpoonsuk. The lyricist team was Nitipong Honark, Ket-Aran Lertpipat, Kalayarat Waranawat (using the pseudonym *Seefa*), Annop Jansuta, Jaturon Amesbutr, and Billy Ogan who co-wrote for track number 6.

Billy Mittrarin Ogan (b. July 29, 1966) was an actor, singer-songwriter, and half-breed with a Filipino father and a Thai mother. Billy started working as an actor at 19-year-old (at that time, the Thai entertainment industry was popular with half-breed stars). When Billy became famous for acting, he turned into a pop singer, and the first four albums made under the Grammys were performed by a team. Still, after the contract expired, he started writing songs himself—with all eleven albums.

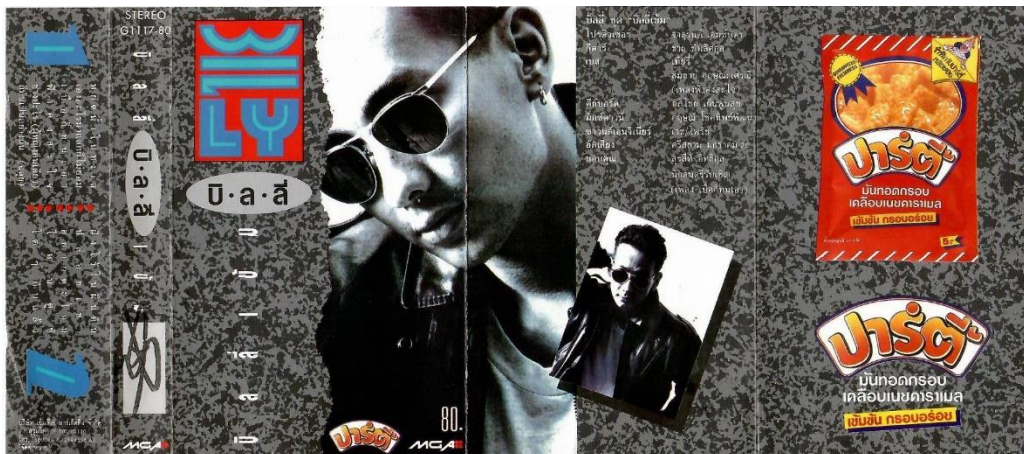


Figure 3.71 | Billy Ogan, “Billy...Khem” (1989): cassette tape cover.

The backup band who played for Billy in the concert called “*The Kid*” at the show is collectively known as *Billy the Kid*²⁸⁶: (1) Billy Ogan [vocals], (2) Siripong Horvejkul [guitar], (3) Pisan Panichphon [guitar], (4) Komut Atkasem [bass], (5) Thierry Tapia-Ruano Ferrand²⁸⁷ [keyboards], and (6) Nopporn Imsup [drums].

²⁸⁶ *Billy the Kid*, is a 1989 American western television film about a young man who became a famed gunman Billy the Kid (September 17, 1859 – July 14, 1881), it aired on TNT cable channel on May 10, 1989.

²⁸⁷ Thierry Tapia-Ruano Ferrand (August 4, 1965 – May 24, 2010) was a Spanish bassist (multi-instrumentalist,) arranger, and record producer from Oviedo who worked in Thailand; he was a managing director (MD) of WATAPIA Studio in Bangkok.

3.5.8.7 Thitima Suttasunthorn, “... (Jud Jud Jud)” (5th album)

October 1989 Thitima Suttasunthorn released the fifth album under Grammy Entertainment, which was produced by Paitoon Wathayakon, the musicians who were playing in the recording studio including (1) Apichai Yenpoonsuk [keyboards, composed and arranged tracks number 7 and 9], (2) Chumpon Supanyo [guitar, composed and arranged track number 6], (3) Chatree Kongsuwan [guitar, composed and arranged tracks number 7 and 10], (4) Chai Kamlerkun [guitar, composed and arranged track number 2], (5) Paitoon Wathayakon [bass], (6) Somchai Kritsanaseranee [bass on track number 7, composed and arranged tracks number 1 and 4], (7) Kalayarat Waranawat [backing vocals] Recorded at Sri Siam Studio on September 1989 by Weth, mixed down by Krit Chokthipattana.

The lyricists were Waratchaya Phromsathit, Nitipong Honark, Annop Jansuta, and Ket-Aran Lertpipat. In addition to the list above, there were also composers/arrangers: Vichai Eungamporn, Thanin Chor Soraphong, and Jaturon Amesbutr. A drum machine and sequencer by E-mu (SP)-1200 (released in August 1987). The album’s name “...” (dot dot dot) is pronounced in Thai as *jud jud*.

Table 3.71 | Thitima Suttasunthorn, “... (Jud Jud Jud)” (1989): album tracklist.

n°	Title	Transliteration	Meaning	
1	ดีกว่าเสียใจ	<i>Di Kwa Sia Jai</i>	Better than regret	4:38
2	ทำเป็นไม่แคร์	<i>Tam Pen Mai Care</i>	Pretend not to care	3:47
3	ถ้าเธอมีฉัน	<i>Tha Thoe Mi Chan</i>	If you have me	2:46
4	ขอยืนอยู่ตรงนั้น	<i>Ko Yuen Yu Trong Ni</i>	I want to stand there	3:35
5	มาทางไหน ไปทางนั้น	<i>Ma Thangnai Pai Thangnai</i>	[idiom] This is the door!	2:59
6	รักแท้คือตัวเราเอง	<i>Rak Tae Kue Tua Rao Aeng</i>	True love is ourselves	4:05
7	แทงที่ใจ	<i>Tang Ti Jai</i>	Stab in the heart	3:38
8	ลืมได้เลย	<i>Luem Dai Loei</i>	Forget it	3:56
9	เวียนหัว	<i>Wien Hua</i>	Dizziness	3:46
10	อาจจะเป็นคนนี้	<i>Aj Ja Pen Khon Ni</i>	Maybe this person	4:07

The list of composers/arrangers found various rock music due to *Chatree Kongsuwan* and *Jaturon Amesbutr* specializing in rock music, *Apichai Yenpoonsuk* and *Somchai Kritsanaseranee* specializing in popular music, and *Chumpon Supanyo* and *Vichai Eungamporn* specializing in jazz music.



Figure 3.72 | Thitima Suttasunthorn, “... (Jud Jud Jud)” (1989): cassette tape cover.

3.5.9 THE YEAR OF 1990

3.5.9.1 Nuvo, “Bun Khun Pu Dam” (2nd album)

In February 1990, the Nuvo with its original members band released the second album called “Bun Khun Pu Dam” in a pop-rock style; produced and mixed down by Krit Chokthipattana, recorded at Sri Siam Studio. The lyrics team are Nitipong Honark, Kalayarat Waranawat (using the pseudonym *Seefa*), Annop Jansuta, and Ket-Aran Lertpipat, with a music production team that includes Sorot Punkabuttra, Somchai Kamlertkun, Apichai Yenpoonsuk, Jaturon Amesbutr, Chatree Kongsuwan, Chumpon Supanyo, Somchai Kritsanaseranee, and Krit Chokthipattana. The song “*Bun Khun Pu Dam*” was influenced by the Fine Young Cannibals’ *Good Thing* (1989), a British pop-rock band from Birmingham, England.

Table 3.72 | Nuvo, “Bun Khun Pu Dam” (1990): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	สัญชาตญาณบอก	<i>Sanchattayan Bok</i>	Instinct tells	3:36
2	บุญคุณปูดำ	<i>Bun Khun Pu Dam</i>	The grace of black crab	3:42
3	โง่งมgay	<i>Ngo Ngom Ngai</i>	Stupid	4:08
4	หลบไปเลยไป	<i>Lob Pai Loei Pai</i>	Getaway	3:54
5	ยอมแล้วยอมอีก	<i>Yom Laeo Yom Ik</i>	Acquiesce	3:33
6	เพื่อนกับพ่อ	<i>Phuean Kab Pho</i>	Friends with dad	3:42
7	กวีบทเก่า	<i>Kawi Bod Kao</i>	Old poetry	3:43
8	คัดมาอย่างดี	<i>Khad Ma Yang Di</i>	Well selected	3:27
9	โลกเราสวยงาม	<i>Lok Rao Suai Ngam</i>	Our world is beautiful	4:15
10	ไม่มีคำตอบ	<i>Maimi Khamtob</i>	No answer	3:07

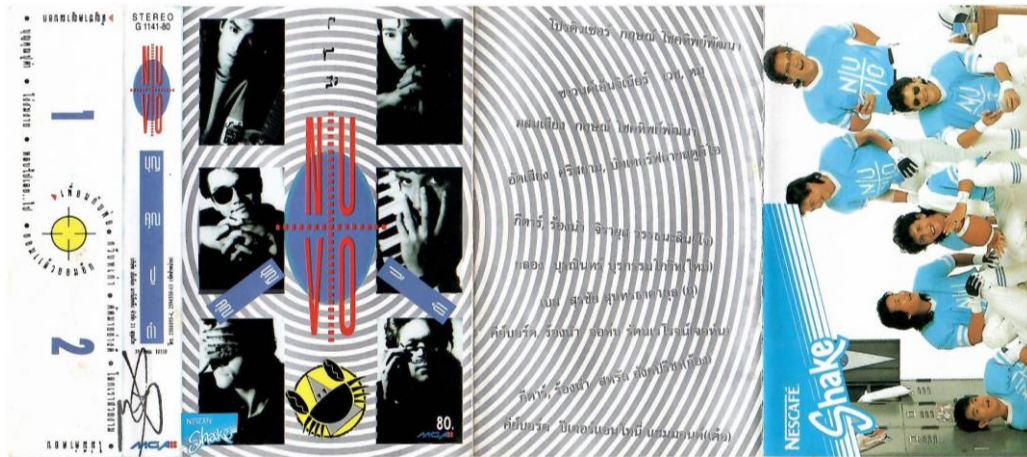


Figure 3.73 | Nuvo, “Bun Khun Pu Dam” (1990): cassette tape cover.

3.5.9.2 Carabao, “Ham Jod Kwai” (10th album)

In 1990, the Carabao band had only four members left, consisting of (1) Yuenyong Opakul [guitar, vocals, and backing vocals], (2) Kirati Promsaka Na Sakon Nakhon [vocals on track number 7 and backing vocals], (3) Preecha Chanapai [guitar, vocals, backing vocals], and (4) Anupong Prathompatama [bass and vocals on track number 6]. Carabao’s 10th album was released in March 1990, produced by Yuenyong Opakul under *Waew Wan*’s record label.

In this album, WongTawan has helped to arrange and play back-up, with a different musical tone color from the original, but still inserting the cha-cha-cha style music, which is the identity of the Carabao. The keyboard plays a more significant role than the guitar. Overall, there was more development in the music, including a more detailed backing vocal (chorus). There is a mix of world music which is the dominant line of Pongprom Snitwong na Ayuthaya. WongTawan, who was the backup musician, were (1) Kitiphan Punnabutra [guitar and backing vocals], (2) Marutharat Samphan [bass and backing vocals], (3) Pongprom Snitwong na Ayuthaya [keyboard, drum programmer, and backing vocals], and (4) Wongsakorn Rassamitat [drums and backing vocals].

Table 3.73 | Carabao, “Ham Jod Kwai” (1990): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	ผ้าชีริ้ว	<i>Pha Ki Rio</i>	Tripe	4:27
2	ดิบแตก	<i>Dib Dak</i>	Raw	4:54
3	กอทูเล	<i>Kawthoolei</i>	Kawthoolei is the endonym for a proposed state that the <i>Karen</i> have sought to establish in Myanmar since the <i>Karen</i> conflict in the late 1940s.	4:52
4	แบบหมาหมา	<i>Bab Ma Ma</i>	Dog behavior	4:29
5	ค.เขาเดียว	<i>Kor Kao Diao</i>	One-horned buffalo	4:37
6	ปอดแตก	<i>Pod Haek</i>	Be spineless	4:31
7	สัญญาหน้าฝน	<i>Sanya Na Fhon</i>	Rainy season promise	4:53
8	คานธี	<i>Khanti</i>	Mahatma Gandhi	5:19
9	นส.ตท.	<i>Nor Sor Sam Kor</i>	Land utilization certificate	4:41
10	ต่อไป	<i>Tor Pai</i>	Go on	3:34



Figure 3.74 | Carabao, “Ham Jod Kwai” (1990): cassette tape cover.

3.5.9.3 Somprasong Singhawanawat, “Phuchai Tanu” (2nd album)

In April 1990, *Somprasong Singhawanawat* debuted the second album in pop-rock style under Grammy Entertainment; this album was named *Phuchai Tanu* (which means archer man). Produced by Sorot Punkabutra, recorded at Butterfly Studio (October 1989 – April 1990) by Tor, Wuth, Teenoi, and Moo; mixed down at Sri Siam Studio by Sorot Punkabutra. The musicians who recorded the instruments were composers of the same team in his past albums, including the lyrics team.

Table 3.74 | Somprasong Singhawanawat, “Phuchai Tanu” (1990): album tracklist.

n°	Title	Transliteration	Meaning	
1	ต้องดีกว่าเก่า	<i>Tong Di Kwa Kao</i>	Must be better than before	3:51
2	ช่างไม่รู้เลย	<i>Chang Mairu Arai Loei</i>	You do not know	3:36
3	ทนได้ทุกที	<i>Thon Dai Tukti</i>	Endure every time	3:40
4	รักที่อร่อย	<i>Rak Ti Aroi</i>	Delicious love	3:31
5	พูดไม่ออก	<i>Phud Mai Aok</i>	Speechless	2:54
6	อยู่กันยังไง	<i>Yu Kan Yang Ngai</i>	How are you living together?	3:12
7	สั่งมาคำเดียว	<i>Sang Ma Kham Diao</i>	One-word order	3:56
8	ไฟกับตะวัน	<i>Fai Kab Tawan</i>	Fire and sun	3:40
9	ยิ้มลูกเดียว	<i>Yim Luk Diao</i>	Only smile	3:39
10	เหมือนมี لبปาก	<i>Muean Mi Lang Bok</i>	Only smile	3:59
11	ตบะแตก	<i>Taba Taek</i>	Broken penance	4:56

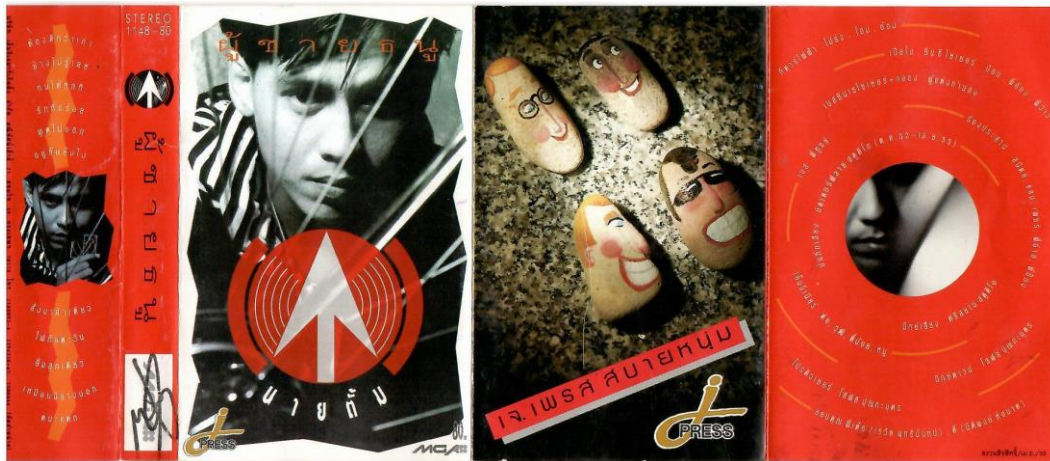


Figure 3.75 | Somprasong Singhawanawat, “Phuchai Tanu” (1990): cassette tape cover.

3.5.9.4 Blue Planet, “Pha Fhun”

Chuckie Thanyarat presented a rock album (focused on hard rock and heavy metal) on behalf of the artist named “Chuckie Thanyarat and the Blue Planet,” this album was a masterpiece during the boom of Thai rock music, with Chuckie’s guitar skills developed to the highest level.

The “Blue Planet” band members have experienced rock musicians, including (1) Chuckie Thanyarat (a former member of the Rockestra) [guitars], (2) Nusorn Potjanaphiphat (use the alias “Smiley” and afterward, he was a member of the Olarn Project) [keyboard], (3) Chuchat Nuduang (use the alias “Pa Ko,” the former member of the Kaleidoscope) [drums], (4) Anon Saisaengchan (use the alias “Pathapi Saisaeng”) [vocals], and (5) Kiattichai Sae-Oh, died on March 1, 2020

(use the alias “Peter-O”) [bass]; Chuckie gave most members a pseudonym, arguing that it made them look strong and steady (SaraphunRock, 2021).²⁸⁸

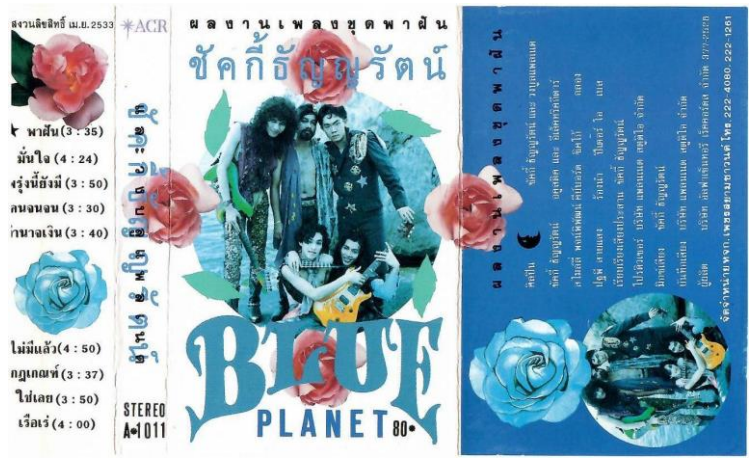


Figure 3.76 | Blue Planet, “Pha Fhun” (1990): cassette tape cover.

All songs were arranged and mixed down by Chuckie Thanyarat, recorded at Planet Studio—produced by Planet Studio (Chuckie Thanyarat.) Under the Alpha Centauri Records (ACR.) music label and distributed by Petchsiam Sound, which in those days was a large musical instrument shop in the musical instrument market zone called “Woeng Nakhon Kasem” near Chinatown in Bangkok.

Table 3.75 | Blue Planet, “Pha Fhun” (1990): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	พาฝัน	<i>Pha Fhun</i>	bring a dream	3:35
2	มั่นใจ	<i>Man Jai</i>	confident	4:24
3	พรุ่งนี้ยังมี	<i>Prung Ni Yang Mi</i>	tomorrow still has	3:50
4	คนจนจน	<i>Khon Jon Jon</i>	poor people	3:30
5	อำนาจเงิน	<i>Amnat Ngoen</i>	money power	3:40
6	ไม่มีแล้ว	<i>Mai Mi Lao</i>	no more	4:50
7	กฎเกณฑ์	<i>Kod Ken</i>	rules	3:37
8	ใช่เลย	<i>Chai Loei</i>	yes	3:50
9	เรือเร่	<i>Ruea Re</i>	peddle boat	4:00

Almost all songs were composed by Chuckie Thanyarat except a 2nd track composed and written by Nusorn Potjanaphiphat; lyrics written by Benya

²⁸⁸ SaraphunRock. (2021, October 12). *Dissecting show EP.6 – “Uranium”*. [Video]. YouTube. https://www.youtube.com/watch?v=xg-Z_xjBFhc

Nantakhwang, Praweena Rattayantrakon, Soonthorn Maisoonphon, and Wichai Pannachet. The cassette tape edition was released in April 1990 and the compact disk (CD.) was re-released in 2008.

3.5.9.5 Hi-Rock, “Khon Phan Rock” (1st album)

The Butterfly team presented “*Hi-Rock*,” the first rock group under RS. Promotion record label on May 13, 1990. This album was complete heavy metal/hard rock music; previously, RS. had made a rock album, “*Itti Balangura’s Vol 1*,” but it has a mixture of pop music. Produced by Jirapan Ansvananda, co-produced by Yothin Chiranont and Pongsak Phuwananon, recorded at Butterfly Studio by Torpong Saisilp, Warawuth Piammongkol, and Pongsak Kaohom as a sound engineer, mixed down by Yothin Chiranont. The Butterfly team who worked on this album were (1) Sirisak Sirichotinan [guitar], (2) Paiboon Atcharakul [guitar], (3) Jirapan Ansvananda [guitar], (4) Somchok Laopiamthong [bass], (5) Surasee Ithikul [keyboards and synthesizer], (6) Attaporn Chuto [keyboards and synthesizer], (7) Koranes Waseenondh [drum programmer]. The lyricists were Su Boonlieng, Somwang Anusaksathien, Ittisontorn Vichailak (using the pseudonym *Phijika*), and Thanapon Intharit (as a creative conception of this album as well). The music production team was Sirisak Sirichotinan, Pongsak Phuwananon, Duangchai Kittiamornchaikul, Khanit Phruet-phrakan, Paiboon Atcharakul, Jirapan Ansvananda, and Surasee Ithikul.

Hi-Rock was a rock group with a distinctive feature that the music is strong in heavy metal and hard rock with the musician’s dress full of flashy colors. All members have long hair, including powerful vocals and high-pitched voices— influenced by *Cinderella* from the United States and *Lundness* from Japan—the members of this album were (1) Surat Thapwang [lead vocals], (2) Anurak Yingnakorn [guitar], (3) Seree Vi-hok-hoen [keyboards], (4) Phurich Sukhararom [bass], and (5) Kitisak Kongsamai [drums].

In 1988, Anurak Yingnakorn and Seree Wihakhare formed Hi-Rock, by gathering three other friends to form a band, while Surat Thapwang joined as a bassist and vocals afterward; for playing at Rock Pub and being a back-up band for “*Pathomphon Pathomphon*” in Pathomphon’s first album show at Ramkhamhaeng University, Bangkok in the middle of 1989. Before being approached by Thanapon Intharit, a talent scout (musician casting) from RS. Promotion to release the first album.

Table 3.76 | Hi-Rock, “Khon Phan Rock” (1990): album tracklist.

n°	Name	Transliteration	Meaning	
1	พันธุ์ร็อก	<i>Phan Rock</i>	Rock species	3:48
2	กระจกร้าว	<i>Kra-Jok Rao</i>	Cracked glass	4:38
3	ลองแล้วลองอีก	<i>Long Laew Long Ik</i>	Try and try again	3:58
4	ชวย	<i>Suy</i>	Hapless	3:10
5	คนจนตรอก	<i>Khon Jon Trok</i>	The poor	4:12
6	กว่าจะรู้สึก	<i>Kwa Ja Rusuk</i>	Than to feel	4:08
7	ทนต่อไป	<i>Thon Topai</i>	Endure upon	3:07
8	เมืองผีเสื้อ	<i>Muang Phi-Suea</i>	Butterfly city	5:28
9	ฟังหูไว้หู	<i>Fang-hu Wai-hu</i>	Listen and think	3:12
10	ลืมเถิดเพื่อน	<i>Luem Theid Phuen</i>	My friends, forget it	3:18

**Figure 3.77** | Hi-Rock, “Khon Phan Rock” (1990): cassette tape cover (L.) and album promotional poster²⁸⁹ (R.).

The prominent point of this album is the sound of double bass drums, a rock guitar solo by *Sirisak Sirichotin*, who has a high level of rock experience, and a vocal that is higher than the average singer. The Hi-Rock plays a concert on TV5’s *Lok Dontri* (Pop on Stage) on Sunday, August 26, 1990 (12:00-13:00) for promoting this album. The success of Hi-Rock’s album made Butterfly Sound and Service even more outstanding in the music business. The team revealed that the revenue from the music production is about eight hundred thousand to 1 million baht per 1 album, plus a percentage of sales of 1 baht to 3 baht per copy, which was relatively

²⁸⁹ SaraphunRock. (2020, May 9). #*This picture has a story: Hi-Rock*. [Image attached] [Status update]. Facebook. <https://www.facebook.com/1596330277317359/photos/a.1596962713920782/2640702882880088>

high money (Pantawong, Chanuanworawiti & Ansvananda²⁹⁰, 1992). On the CD cover, Hi-Rock communicated to the audience as follows: “*People hide a lot of things in their hearts, rock music can release that dark awkwardness...believe it or not!*”

3.5.9.6 Surasee Ithikul, “Khon Dontri” (2nd album)

In June 1990, Surasee Ithikul released the second album “Khon Dontri,” which means music man. Produced by Krit Chokthipattana and Surasee Ithikul, and Rewat Buddhinan as executive producer with Nitipong Honark as production co-ordinator; recorded at Butterfly Studio (May 1990 – June 1990) by Torpong Saisilp, Warawut Piammongkol, Pongsak Kaohom, and Itsarawut Amornpitak as a sound engineer; mixed down by Krit Chokthipattana. The best musicians from the Butterfly team recorded this album, including Sirisak Sirichotinan, Paiboon Atcharakul, Khanit Phruek-phrakan, Koranes Waseenondh, Osmond Sufian, Somchai Kamlertkun, Anuwat Suebsuwan, Sorot Punkabuttra, Pongsak Phuawawiranon, and Krit Chokthipattana. The guests’ backing vocals were Petch Marr (Petrie V.E. Marr) and Krit Chokthipattana.

Table 3.77 | Surasee Ithikul, “Khon Dontri” (1990): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	ต้นไม้	<i>Ton Mai</i>	Tree	4:30
2	ปราสาททราย	<i>Prasat Sai</i>	Sandcastle	4:05
3	ทะเลคน	<i>Thale Khon</i>	Sea people	4:16
4	ตะเกียง	<i>Takiang</i>	Lamp	4:37
5	เธอหรือเปล่า	<i>Ter Lue Pao</i>	Is it you?	3:49
6	อยู่ไปเพลินเพลิน	<i>Yu Pai Phoen Phoen</i>	Live to enjoy	3:52
7	เฉพาะงานนี้	<i>Chapho Ngan Ni</i>	Only for this event	3:45
8	ไม่มีวันจะใกล้เธอ	<i>Maimi Wan Jakai Ter</i>	I will never be near you	4:27
9	พลุเพลิง	<i>Phu Phoeng</i>	Fireworks	4:57
10	ค้นหาไป	<i>Khon Kao Pai</i>	Search	4:18

Most songs use the nickname in their songwriting which the lyricists include Annop Jansuta, Nitipong Honark, Ket-Aran Lertpipat, Pracha Pongsupat, Waratchaya Phromsathit, and Chakrawut Sawangphon. The musical team was Surasee Ithikul, Sorot Punkabuttra, Jaturon Amesbutr, Anuwat Suebsuwan, Somchai Kamlertkun, Krit Chokthipattana, and Khanit Phruek-phrakan.

²⁹⁰ Tawan Pantawong, Sukalai Chanuanworawiti & Jirapan Ansvananda. (1992). *Complete music production project*, in Thai. [Master thesis, MBA, Thammasat University, Thailand]. TU Digital Collections. http://digital.library.tu.ac.th/tu_dc/frontend/Info/item/dc:123521, p. 5

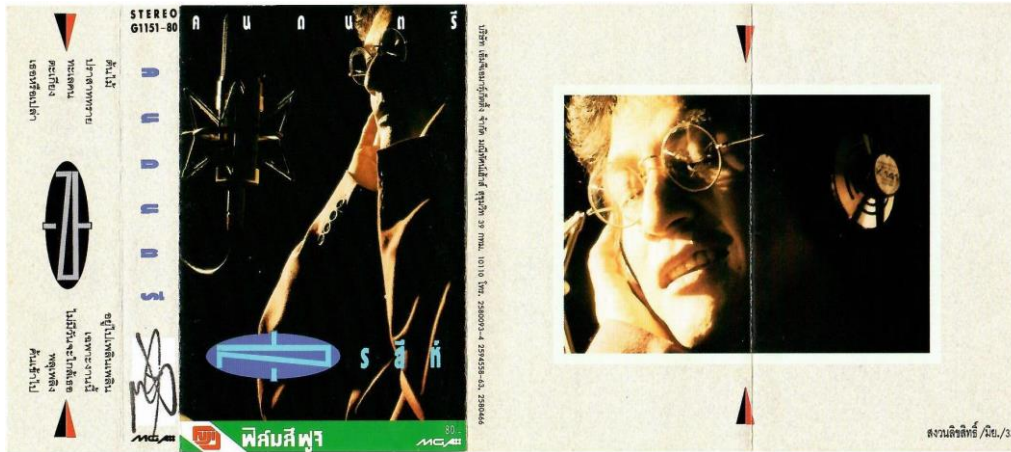


Figure 3.78 | Surasee Ithikul, “Khon Dontri” (1990): cassette tape cover.

3.5.9.7 Pisut Subwijit, “Phleng Pisut” (1st album)

Also, in June 1990, Pisut Subwijit, a Thai singer-songwriter, debuted the first album, “Phleng Pisut (means Pisut’s songs,)” under RS. Promotion, produced by Thanit Chernphiphatthanasakul, co-produced by Pisut and Thanapon Intharit. This album was composed and written with six songs by Thanapon Intharit, three by Pisut Subwijit, and another by Pisut and Weera Dechkraiwan. An arranger team was Thanit Chernphiphatthanasakul, Thanan Chernphiphatthanasakul, Mongkonpat Thongrueang, and Ukrist Balankura.

The musicians who play in the recording studio included (1) Thanit Chernphiphatthanasakul [piano, synthesizer, keyboards, bass programming, and drums programming], (2) Bob Enik [guitar], (3) Itti Balangura [guitar], (4) Ukrist Balankura [guitar], (5) Mongkonpat Thongrueang [guitar], (5) Sirisak Sirichotinan [guitar], (6) Pisut Subwijit [guitar], (7) Taku Watanabe [piano, synthesizer, and keyboards], and (8) Tewan Sapsanyakon [saxophone on 6th track]. In addition, information on the cover of the cassette tape mentions the musicians of the string instrument group: Suthin Srinarong, Poth Preecha, and Chalam Mangmi; backing vocals by Sukanda Bunyathunmik, Anuwat Balangura.

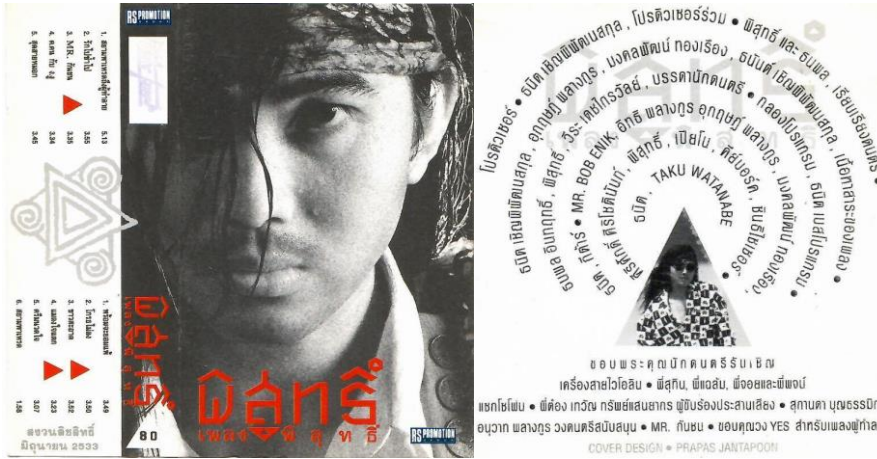


Figure 3.79 | Pisut Subwijit, “Phleng Pisut” (1990): cassette tape cover.

Pisut Subwijit was born on July 28, 1965, in Bangkok; he started playing guitar by playing easy-to-play folk songs of the Impossible and joined a rock band of teenage friends “Jonathan Hemps,” who plays progressive rock, such as Pink Floyd, ELP (Emerson, Lake & Palmer), Genesis, King Crimson, Asia, and Alan Parsons, and play progressive rock in various entertainment venues around Bangkok which at that time, this type of music was not familiar to most Thai people.

Later, he became a student of Jirapan Ansvananda of the Butterfly group at St. Cecilia Academy of Music, where Pisut learned all about music, composing, and arranging, including working in the Butterfly recording studio. After that, he came to RS. to audition for music video actors and met Thanapon Intharit (who then was an art director), therefore persuaded to audition as a singer and songwriter; later, he became a composer with many hit songs written for RS. Promotion artists.

Through the persuasion of Thanapon Intharit, Itti Balangura, and Thanit Chernphiphatthanasakul, who saw the potential of the 23-year-old composer at that time, to bring the song to be presented to the audition team of RS. Pisut’s songs came out in the style of Progressive Pop-Rock; like Yes, Genesis, and many of the songs wrote when he was a member of Jonathan Hemps. The cassette tape cover thanked the YES band (an English progressive rock band formed in London in 1968) who inspired the song “*Siam Parade to the Destroyer*” (only “to the Destroyer” part) from “1983’s *Owner of a Lonely Heart*.” Also, track number 7 that are influenced by “*Heaven*,” a 1985’s Bryan Adams song (Adam was a Canadian guitarist, singer-songwriter, and composer,) this song was composed by Jim Vallance.

Pisut Subwijit has four studio albums and two special albums with Surat Thapwang (the vocalist of a Hi-Rock band,) then he worked in the background as a songwriter and producer for many artists and music labels and was a former record label owner of “Monster Music,” a subsidiary of RS. Promotion Group. He turned into a national politician in an election on February 2, 2014; Pisut ran for election in the party-list system in the 2nd number of the “*Matubhum Party* (Motherland Party)” and later as a member of the “National Reform Steering Assembly.” The identity of Pisut is the image of a rock musician with long hair, a headband, and dave pants with positive thinking songs that he wrote himself.

Table 3.78 | Pisut Subwijit, “Phleng Pisut” (1990): album tracklist.

n°	Name	Transliteration	Meaning	
1	สยามพาเหรดสู่ผู้ทำลาย	<i>Siam Parade Su Phu Tamlai</i>	Siam Parade to the Destroyer	5.13
2	รักไปซ้ำไป	<i>Rak Pai Cham Pai</i>	Love to bruise	3.55
3	Mr. กันชน	<i>Mister Kanchon</i>	Mr. Bumper	3.35
4	ค.คน กับ ง.งู	<i>Kor Khon Kab Ngo Ngu</i>	Man, and snake	3.34
5	สุดสายหมอก	<i>Sud Sai Mok</i>	The end of the mist	3.45
6	พร้อมจะยอมแพ้	<i>Promp Ja Yom Pae</i>	Ready to surrender	3.49
7	โกรธไม่ลง	<i>Kroth Mai Long</i>	Cannot be angry	3.50
8	ขาวสะอาด	<i>Kao Sa-ard</i>	Clean white	3.52
9	แมลงใจแตก	<i>Malang Jai Taek</i>	Spoiled insect	3.23
10	ครีมนวดใจ	<i>Khrim Nuad Jai</i>	Heart massage cream	3.07
11	สยามพาเหรด	<i>Siam Parade</i>	Siam parade	1.58

3.5.9.8 Billy Ogan, “Billy... Khem Talod” (3rd album)

In August 1990, Billy Ogan released the third album with a more intense concept, therefore using the album’s name “Billy... Khem Talod,” meaning Billy was consistently strong. This album was produced by Jaturon Amesbutr under Grammy Entertainment, recorded at Butterfly Studio in July 1990, and mixed down at Sri Siam Studio by Mao (nickname). The musicians who were recorded in the studio included (1) Chai Kamlerkun [guitar], (2) Chatree Kongsuwan [guitar], (3) Thierry Tapia-Ruano Ferrand [bass], (4) Jaturon Amesbutr [bass on track number 5, guitar on track number 2], and (5) Apichai Yenpoonsuk [keyboards]; along with many other musicians’ friend. The lyrics team are Billy Ogan, Annop Jansuta, Surak Suksaewee, Chakrawut Sawangphon, Pracha Pongsupat, Saowaluk Leelabutr, and Nitipong Honark (using the pseudonym *Bang-na Tha-ruae*); the composer and arranger team are Jaturon Amesbutr, Billy Ogan, Somchai Kritsanaseranee, Jirapan Ansvananda, Apichai Yenpoonsuk, Anuwat Suebsuwan, and The Kid (the backup band for Billy).

Table 3.79 | Billy Ogan, “Billy... Khem Talod” (1990): album tracklist.

n°	Name	Transliteration	Meaning	
1	ลาออก	<i>La Ok</i>	Resign	3:04
2	ผิดจนเกินอภัย	<i>Phid Jon Koen Apai</i>	Too wrong to forgive	4:04
3	พูดด้วยไม่พูดด้วย	<i>Phud Duai Komai Phud Duai</i>	I speak, but she does not speak	3:57
4	คำมั่งง่าย	<i>Kam Mak Ngai</i>	Carelessly word	3:36
5	ไม่มีแก่นสาร	<i>Maimi Kaen San</i>	No essence	4:27
6	หมื่นล้านเพลง	<i>Muen Lan Phleng</i>	Ten billion songs	3:35
7	หน่อมแน้มไปหน่อย	<i>Nom Naem Pai Noi</i>	Childish	3:17
8	เสียหนาม	<i>Sian Nam</i>	Adversary	4:16
9	จนแต่เจ๋ง	<i>Jon Tae Jeng</i>	Poor but cool	3:03
10	หุ่น	<i>Hun</i>	Manikin	4:48

From the above, we can see that the lyrics team has grown; Billy also contributed to the album by he was a songwriter and arranging for tracks number 1 and 2. After the release of the album “Billy... Khem Talod” immediately sold at number one on all cassette panels, with half a million copies sold within a month. Billy was chosen by music listeners across the country with overwhelming ratings as the “Best Popular Singer” from the “Star and Music Awards.” On October 6, he held a concert in a unique style called “Billy intensive advance 1999” at MBK Hall, Bangkok (Billy Ogan, 1990).²⁹¹

**Figure 3.80** | Billy Ogan, “Billy... Khem Talod” (1990): cassette tape cover.

²⁹¹ Billy Ogan’s intensity development scenario. (1990, October 3). *Thairath*, 21.

3.5.9.9 Itti Balangura, “Wela” (3rd album)

Itti Balangura launched the third solo album in September 1990 with the same music label “R.S. Promotion Group.” This album named “Wela” means time; the cassette tape cover and an advertisement poster said: “Itti 3 times,” which “three” is the 3rd album, combined means three times (theory of three-time: Past, Present, Future). Itti as an artist and producer, with the help of a best friend “Thanit Chernphiphatthanasakul” who has been working with Itti since the age of 20, including taking care of the last moments of his life (Likitsilpakul, 2004).²⁹² Thanit as a co-producer, was the arranger who composed and arranged including Itti Balangura, Ukrist Balankura, Thanit Chernphiphatthanasakul, Amnat Lukjan (drums and percussion of the Carabao band,) Suraphan Chamlongkul, and Taku Watanabe. The songwriter includes Nok Khao (Rattharong Srilert,) Thanapon Intharit, Arisman Pongruangrong, and Pisut Subwijit.

The guest musicians were Bob Enik (guitar on tracks number 5, 3, 8, and 10), Sirisak Sirichotinan (guitar on the 2nd track), and Thierry Megwattana (member of Carabao band) together to sing on track number 6. Violin and viola by Suthin Srinarong, Thanadeth Mangmi, Poj Pricha, and Manoch Bunpattranont; trumpet by Suthin Latthi; trombone by Manas Pukkarat, and French horn by Wichan Chinnawirojpaisan—orchestration by Thanit Chernphiphatthanasakul. Backing vocals by Sukanda Bunyathunmik, Anuwat Balangura, and Sasiwimon Wiriyant, recorded at Jam Studio; mixed down by Ukrist Balankura.

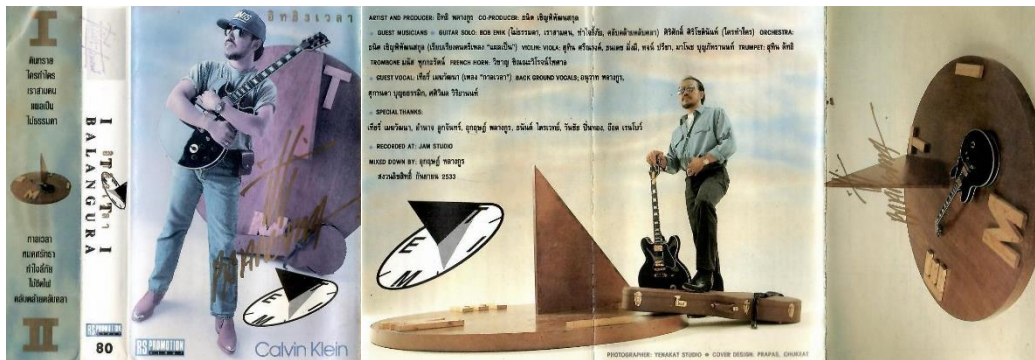


Figure 3.81 | Itti Balangura, “Wela” (1990): cassette tape cover.

²⁹² Busakorn Likitsilpakul. (2004). *Path, music, life, Itti Balangura*, in Thai. Poema Book, pp. 149-160.

Table 3.80 | Itti Balagura, “Wela” (1990): album tracklist.

n°	Title	Transliteration	Meaning	
1	ดินทราย	<i>Din Sai</i>	sandy soil	5:02
2	ใครทำใคร	<i>Khrai Tham Khrai</i>	who does who	4:36
3	เราสามคน	<i>Rao Sam Khon</i>	the three of us	5:05
4	แผลเป็น	<i>Phae Pen</i>	a scar	3:23
5	ไม่ธรรมดา	<i>Mai Tham-ma-da</i>	extraordinary	3:04
6	กาลเวลา	<i>Kal-we-la</i>	Time	4:09
7	หมดศรัทธา	<i>Mod Sattha</i>	lose faith	4:14
8	ทำใจลี้ภัย	<i>Tham Jai Li Pai</i>	take heart refuge	3:36
9	ไม้ขีดไฟ	<i>Mai Kid Fai</i>	matchstick	3:35
10	คล้ายคล้ายคล้ายคลา	<i>Khlab Khai Khlab Khla</i>	vaguely remember	3:48

3.5.9.10 Rang Rocketra, “Mod Khan Fai” (2nd album)

Chatchai Sukkhawadee (*Rang Rockestra*) marketed the second solo album under the Music Train record label; and produced, arranged, and composed most of the songs by Rang Rocketra. The musicians who appeared on this album include (1) Shine Butterfly (Somchai Kamlerkun), (2) Kor Rock (Khor Chalermkiat) [guitar on track number 7], (3) Ome Inno (Chatree Kongsuwan) [guitar on track number 3], (4) Moo Hoo Kali’ Rock (Sirisak Sirichotinan) [guitar on tracks 4, 6, and 10], (5) Cat Tawan [guitar on track 5], (6) Tape Rock [guitar on tracks number 1 and 2], (7) Kieg Rock (Somchok Laopiemthong) [bass], (8) Kanc Rocketra [keyboards], (8) Rang Rocketra (Chatchai Sukkhawadee) [drums]. Recorded at Red Dragon Studio, sound engineered by Macaw and B#; mixed down by Yoo Butterfly (Yothin Chiranont.) *Mod Khan Fai* means “fire ant,” but the cassette tape cover shows “Ant of Fire” in English language.

Table 3.81 | Rang Rocketra, “Mod Khan Fai” (1990): album tracklist.

n°	Title	Transliteration	Meaning	
1	ชมเหนือดวงดาว	<i>Chom Nuea Duang Dao</i>	watch above the stars	4:56
2	เย็นใจ	<i>Yen Jai</i>	calm down	3:30
3	ทำอย่างดี	<i>Tham Yang Di</i>	well done	4:01
4	รักเธอประเทศไทย	<i>Rak Thoe Prathet Thai</i>	love you, Thailand	3:39
5	Telephone		Telephone	4:12
6	ทีใครทีมัน	<i>Ti Khrai Ti Man</i>	his time his turn	3:03
7	มดคันไฟ	<i>Mod Khan Fhai</i>	fire ant	3:06
8	ดีกว่าเดิม	<i>Di Kwa Doem</i>	better than before	3:58
9	มีก็เหมือนไม่มี	<i>Mi Kor Muean Mai Mi</i>	There is like no	3:58
10	ปีศาจควัน	<i>Pisat Khwan</i>	smoke devil	5:36

This second album was more solid rock music, without *Luk Thung* or *Luk Krung*'s music permeating like in the previous album; the information from the cassette tape cover only states that “Rang” is the song’s composer/songwriter, without mentioning others. There is one song that is popular amongst a wide range, “*Rak Thoe Prathet Thai*,” that song with positive content about the love of the country. But nowadays, the public and private sectors use it in patriotic activities and political rallies.

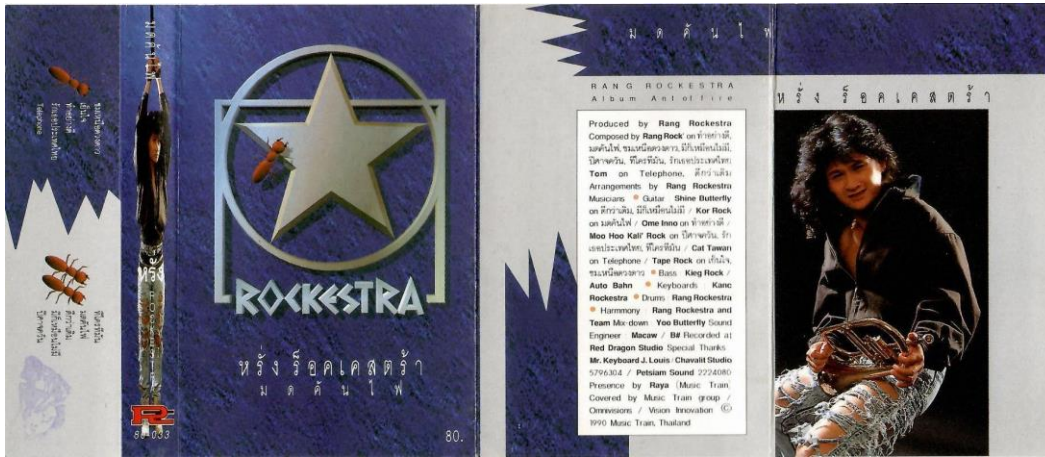


Figure 3.82 | Rang Rockestra, “Mod Khan Fai” (1990): cassette tape cover.

Chatchai (2018)²⁹³ said, “This song originated from the intention of creating a song for exercise when he was a Naval officer in the Royal Thai Navy Orchestra Department, so the concept was given to Nattaphob ‘Kwang’ Promsunthornsakul as the lyricist.” In the music part, Sirisak Sirichotinam is a guitar player for recording, which Sirisak received the nickname *Eddie Van Halen* of Thailand; this song uses the technique “tapping” almost the whole song. The chorus part mentions that “I swear, I’m not sorry; losing anyone is not as much as losing you. How can anyone let someone hurt? Even if I die, I’m ready to die (love you, Thailand)”.

Example 3.9 | Rang Rockestra, “Rak Thoe Prathet Thai” (1990): chorus.

Chorus
Starts at

1:11

$\text{♩} = 98$

C Em Am F Em G F G C Em Am F G C

สา-บาน ว่า ไม่ เสีย__ใจ เสียใครไม่เท่า เสีย__เธอ จะ ยอม ให้ ใคร มา ทำ ร้าย เธอ เป็น ไป ได้ ไ้ แม้ตาย ก็ ไม่ ยอม__
(รัก เธอ ประเท ไทย__)

²⁹³ Chatchai Sukkhawadee. Interview by author. (Bangkok, Thailand: 2018, March 6).

3.5.9.11 Asanee – Wasan, “Sabparod” (5th album)

Asanee – Wasan established the 5th album on October 10, 1990. Recorded at Center Stage Studio, July 1990 - August 1990; recorded and sound engineered by Sorot Punkabutr, assistant by Surasit Jiwaraopong, mixed down by Krit Chokthipattana under Grammy Entertainment. The musicians who played in the studio were (1) Asanee Chotikul [vocals, electric guitar, acoustic guitar, and bass], (2) Wasan Chotikul [vocals, electric guitar, acoustic guitar, and bass], (3) Apichai Yenpoonsuk [keyboards], (4) Sarayut Supanyo [keyboards], (5) Kalayarat Waranawat [backing vocals], (6) Sisom Aiemsanpang [backing vocals], and (7) Krit Chokthipattana [backing vocals], (8) Kullavat Bramasthita [sequencer programmer], (9) Sorot Punkabutra [sequencer programmer], produced by Asanee – Wasan Chotikul.

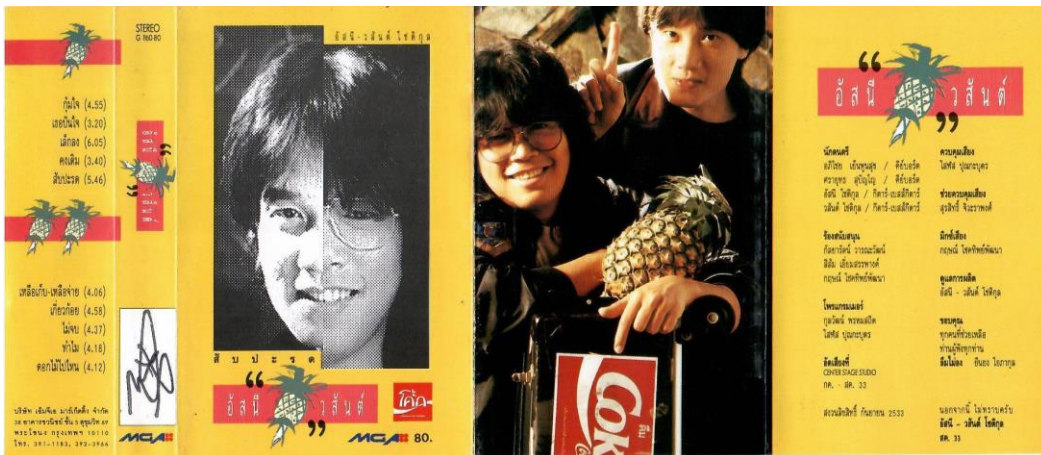


Figure 3.83 | Asanee – Wasan, “Sabparod” (1990): cassette tape cover.

All music arrangements by Asanee Chotikul with the composer except track number 4 by Chatree Kongsuwan and track number 8 by Wasan Chotikul. The lyrics team includes Pracha Pongsupat, Nitipong Honark (using the pseudonym *Opas Phandee*), Ket-Aran Lertpipat, Yuenyong Opakul, Wasan Chotikul, and Asanee Chotikul. The composer team Asanee Chotikul, Sorot Punkabutra, Pongprom Snitwong na Ayuthaya, Chatree Kongsuwan, Anuwat Suebsuwan, Krit Chokthipattana, Jaturon Amesbutr, and Dnu Huntrakul (track number 10 from Keetakawee band’s Rao Ma Rong Phleng Kan).

Table 3.82 | Asanee – Wasan, “Sabparod *Kiao Koi*” (1990): album tracklist.

n°	Title	Transliteration	Meaning	
1	กุ่มใจ	<i>Kumjai</i>	Worry	4:55
2	เธอปันใจ	<i>Toe Pan Jai</i>	She shares her heart	3:20
3	เล็กลง	<i>Lek Long</i>	Smaller	6:05
4	คงเดิม	<i>Kong Doem</i>	Stay the same	3:40
5	สับปะรด	<i>Sabparod</i>	Pineapple	5:46
6	เหลือเก็บ-เหลือจ่าย	<i>Luea Keb Luea Jai</i>	Leftover - left to pay	4:06
7	เกี่ยวก้อย	<i>Kiao Koi</i>	hook each other's little finger	4:58
8	ไม่จบ	<i>Mai Job</i>	Pending	4:37
9	ทำไม	<i>Tammai</i>	Why?	4:18
10	ดอกไม้ไปไหน	<i>Dokmai Pai Nai</i>	Where did the flowers go?	4:12

The lineup musicians' team for the concert tours including (1) Weera Chotevichian [guitar], (2) Boonlue Obkaew [bass], (3) Kullavat Bramasthita [keyboards], (4) Ekamun Potipunthong [drums], (5) Kalayarat Waranawat [backing vocals], and (6) Kanakham Apiradi [backing vocals]. An album-opening concert on *TV5's Lok Dontri (Pop on Stage)* on Sunday, November 4, 1990 (12:00-13:00).

3.5.10 THE YEAR OF 1991

3.5.10.1 Nuvo, “Sud Sud Pai Loei... Si” (3rd album)

In March 1991, the teenage rock band *Nuvo* released the third album under Grammy Entertainment, produced by Sorot Punkabutra, co-produced by Surak Suksaewee, and Nitipong Honark as a production coordinator. Recorded at Butterfly Studio and Center Stage Studio between December 1990 to January 1991, mixed down by Krit Chokthipattana—Rewat Buddhinan and Krit Chokthipattana was an executive producer, with sales of one million copies of cassette tapes.

Most lyrics were written by “Pramual Phromphong” and “Mual Mu” which was the joint pen-name of a group of songwriters, including Nitipong Honark, Ket-Aran Lertpipat, Pracha Pongsupat, Annop Jansuta, Kalayarat Waranawat (pseudonym *Seefa*), Somkuan Misillapasuk (pseudonym *Nawachat*), Waratchaya Phromsathit, Weerakiat Rujirakul, Chakrawut Sawangphon, and Surak Suksaewee (Suksawee, 2019).²⁹⁴ The melodies and arranger team were Somchai Kamlertkun,

²⁹⁴ Surak Suksaewee. (2019). *Chiwit Likit Phleng (The journey through songs)*. I Feel Fine Music, pp. 33.

Chatree Kongsuwan, Surasee Ithikul, Sorot Punkabutra, Chumpon Supanyo, Anuwat Suebsuwan, Apichai Yenpoonsuk, Krit Chokthipattana, Khanit Phruengkphrakan, with Jirayuth Wattanasin the member of Nuvo.



Figure 3.84 | Nuvo, “Sud Sud Pai Loei... Si” (1991): cassette tape cover.

Table 3.83 | Nuvo, “Sud Sud Pai Loei... Si” (1991): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	รักกันมั่ง...บ่ามมือ (รักกันมัยบอออกมา)	Rai Kan Mak... Ba Mok (Rak Kan Mai Bok Ma)	Do you love me, tell me?	3:42
2	สุดสุด...ไปเลย	Sud Sud Pai Loei	Let's go to do our best!	4:06
3	สัญญาปากเปล่า	Sanya Pakpao	oral contract	3:33
4	หมดคำถาม	Mod Kamtham	end of the question	4:00
5	เกี่ยว	Kiao	Reap	4:40
6	เก็บไว้ให้เธอ	Keb Wai Hai Toe	keep it for her	2:31
7	หน่วยกล้าอาย	Nuay Kla Aai	shyness team	4:32
8	ไม่เข้าใจ	Mai Kao Jai	do not understand	4:03
9	หลุมหลบภัย	Lum Lob Pai	The bunker	3:35
10	ครั้งนี้คงถูกใจ	Khrang Ni Khong Thuk Jai	This time will be satisfying	3:50
11	เก่าไป...ใหม่มา	Kao Pao... Mai Ma	Out with the old, in with the new!	3:00
12	ลืมไปไม่รักกัน	Luem Pai Mai Rak Kan	Forget that you do not love each other	4:02

3.5.10.2 Narinthorn Na Bangchang, “Yang Raeng” (3rd album)

On May 17, 1991, Narinthorn Na Bangchang released the third album *Yang Raeng*, which means “strongly;” with a more robust image, as well as stronger rock music than the previous album. This album was produced by Kris Thomas under Grammy Entertainment and recorded at Mix Studio, Clef Studio, and Jam Studio (December 1990 – January 1991) by Mao; the musician team who recorded included (1) Kullavat Bramasthita [guitar, keyboards, bass, and drums programming], (2) Anuwat Balangura [guitar], (3) Weera Chotevichian [guitar], (4) Kris Thomas [keyboards and drums programming] by using E-Mu SP-12 (a sampling drum computer, released in 1986), Akai S900 (a 12-bit sampler, released in 1986), and S1000 (a 16-bit stereo digital sampler, released in 1988).

The lyrics team are Pilaiwan Boonlon, Waratchaya Bramasthita (member of Mighty Queen), Annop Jansuta, Pracha Pongsupat, Nantana Boonlong, Moncheep Siwasinangkool, and Weerasak Kukanthi (a *Phleng Puea Chiwit* songwriter and musician). A composer and arranger part were Kris Thomas, Anuwat Balangura, Kullavat Bramasthita, Jaturon Amesbutr, Jullapol Julanon, Pasakorn Hutawanich (from the *Rockestra* band), Phoemsak Sabmok, Narong Decha, Siriphan Jaroenrak, Panat Nakwachara, and Butterfly group.

Table 3.84 | Narinthorn Na Bangchang, “Yang Raeng” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	อยากมีหัวใจใหม่	<i>Yak Mi Huajai Mai</i>	I want a new heart	3:06
2	เก็บไว้ไม่ไหว	<i>Keb Wai Mai Whai</i>	Cannot keep it	3:05
3	กลับมาซักครั้ง	<i>Klabma Sak Krang</i>	Come back once	3:20
4	เชิญเลย	<i>Cheon Loei</i>	Come on	3:12
5	อย่างแรง	<i>Yang Raeng</i>	Strongly	2:47
6	หิน	<i>Hin</i>	Rock	2:58
7	อยู่กับเงา	<i>Yu Kab Ngao</i>	Stay with shadow	2:53
8	คน	<i>Khon</i>	Human	3:20
9	น้ำเสีย-น้ำใส	<i>Nam Sia Nam Sai</i>	Wastewater / clear water	3:12
10	คืนไป	<i>Khuen Pai</i>	Take back	3:30

Based on the above information found that new lyricists, composers, and arrangers have entered the Grammys’ workflow. After completing this album, the contract with the Grammy company expired; therefore, it was her last album.



Figure 3.85 | Narinthorn Na Bangchang, “Yang Raeng” (1991): cassette tape cover.

3.5.10.3 Thitima Suttasunthorn, “Hua Mae Pong” (6th album)

The last album of Thitima under Grammy Entertainment is called “Hua Mae Pong” which means *thumb* (its general meaning is thumbs up,) with sales of 620,000 copies. By a new aggressive look, wearing a leather jacket and black pants; heeled Chelsea boots with pointed toes in black leather, including rock and heavy metal songs. This work was produced by Paitoon Wathayakon, and co-produced by Chakrawut Sawangphon; also, Nitipong Honark was a production coordinator—Rewat Buddhinan was an executive producer. Recorded at Sri Siam Studio (February – May 1991) by Moo, Weth, and Mao; mixed down at the same studio in May 1991 by Mao (nickname).

The sixth album was released in June 1991, with the cooperation of musicians in a recording studio as follows (1) Chatree Kongsuwan [guitar], (2) Apichai Yenpoonsuk [keyboards], (3) Viboon “Tzar” Paanphum [bass], (4) Worarit Lewisut [electric drums: Alexis drum, and drum machine: E-mu 1200]; backing vocals by Kalayarat Waranawat and Apichai Yenpoonsuk. The lyricist was Pramual Phromphong (the name of the songwriter group), Nitipong Honark (using the pseudonym *Opas Phandee*), Waratchaya Phromsathit, Somkhuan Misillapasuk, Chakrawut Sawangphon, and Chanchai Imsamran; the music team (the arranger who composed the melody) includes Jaturon Amesbutr, Anuwat Suebsuwan, Sorot Punkabutra, Chatree Kongsuwan, Apichai Yenpoonsuk, Paitoon Wathayakon, and Somchai Kritsanaseranee.

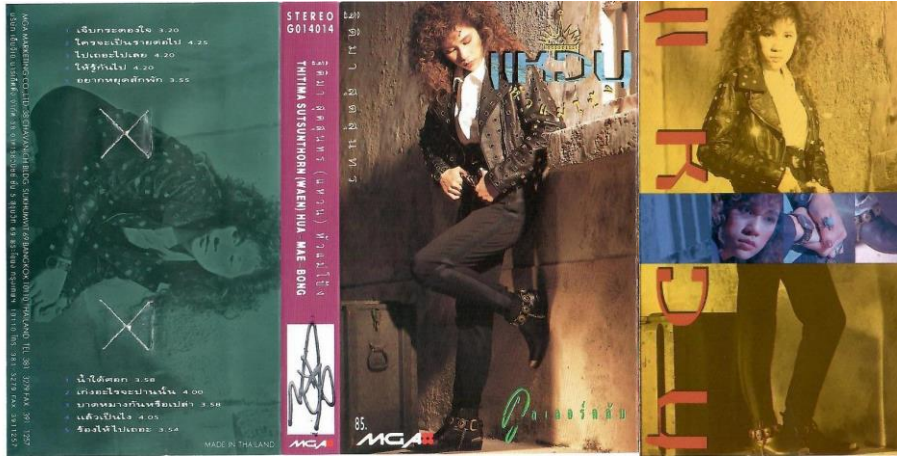


Figure 3.86 | Thitima Suttasunthorn, “Hua Mae Pong” (1991): cassette tape cover.

Apparently, Grammy’s production system entered the music industry era; the composer composes and arranges the works and then sends the demo to the lyricist to write lyrics, with production control at every step.

Table 3.85 | Thitima Suttasunthorn, “Hua Mae Pong” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	เจ็บกระตองใจ	<i>Jeb Kradong Jai</i>	heartache	3:20
2	ใครจะเป็นรายต่อไป	<i>Krai Ja Pen Rai To Pai</i>	who will be next?	4:25
3	ไปเถอะไปเลย	<i>Pai Toe Pai Loei</i>	Let’s go	4:20
4	ให้รู้กันไป	<i>Hai Ru Kan Pai</i>	all or nothing	4:20
5	อยากหยุดสักพัก	<i>Yak Yud Sak Phak</i>	I want to stop for a while	3:55
6	น้ำใต้ศอก	<i>Nam Tai Sok</i>	agree to be subordinate [idiom]	3:58
7	เก่งอะไรจะปานนั้น	<i>Keng Arai Ja Pan Nan</i>	What are you good at?	4:00
8	บาดหมางกันหรือเปล่า	<i>Bad Mang Kan Rue Plao</i>	discord?	3:58
9	แล้วเป็นไง	<i>Lao Pen Ngai</i>	So how are you?	4:05
10	ร้องไห้ไปเถอะ	<i>Rong Hai Pai Toe</i>	Let’s cry	3:54

3.5.10.4 Micro, “Iam Ong Orathai” (4th album)

A Micro band released the fourth studio album, “*Iam Ong Orathai* (means brand-new,)” on August 23, 1991, under Grammy Entertainment with Jaturon Amesbutr as a producer; this album was recorded at the Butterfly Studio (March 1991 – May 1991) by Wuth, Teenoi, Suriya, Mang and mixed Down by Panot Samanpaisit. The music arranger team that include composed the melodies were Micro band, Anuwat Suebsuwan, Sorot Punkabutra, Apichai Yenpoonsuk, Somchai Kritsanaseranee, Thierry Tapia-Ruano Ferrand, Chanchai Imsamran, Krit

Chokthipattana, Chatree Kongsuwan (rock instrumental on track number 6), Mana Prasertwong (rock instrumental on track number 12), and Santhan Laohawatanawit which composed, writing and arranged a tracking number 4, as for the songwriter: Pracha Pongsupat, Jaturon Amesbutr, Billy Ogan, Chakrawut Sawangphon, and Chanchai Imsamran.

Table 3.86 | Micro, “Iam Ong Orathai” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	รักซะให้เข็ด	<i>Rak Sa Hai Khed</i>	I love you	4:00
2	เลือดเย็น	<i>Luead Yen</i>	brutally	4:11
3	ไม่มีอะไรจะเสีย	<i>Maimi Arai Ja Sia</i>	nothing to lose	4:34
4	พอใจแล้วซิเธอ	<i>Sa Jai Lao Si Toe</i>	Are You Satisfied Now?	4:09
5	เอกันหน่อย	<i>He Kan Noi</i>	Let's have fun	3:43
6	คิดถึง (บรรเลง)	<i>Khid Thung</i>	Nostalgia (instrumental)	3:50
7	ร็อกรักร็อก	<i>Rock Rak Rock</i>	rock love rock	4:45
8	รู้ตัวอยู่แล้ว	<i>Ru Tua Yu Lao</i>	already know	4:12
9	อีรุงตุงนัง	<i>Airung Tungnang</i>	Tangled	3:39
10	ตัวเรากี่เท่านี้	<i>Tua Rao Ko Tao Ni</i>	ourselves, that's it	3:58
11	อึดอัดออก	<i>Aued Aad Aok</i>	uncomfortable	3:58
12	สงครามสันติภาพ (บรรเลง)	<i>Songkram Santiphap</i>	peace war (instrumental)	3:36

The significant change was Ampon Lampoon’s separation as a solo singer, resulting in Kraipob Jandee (the band’s guitarist) taking on the lead vocals instead. The members of *Micro* were (1) Kraipob Jandee [vocals and guitar], (2) Mana Prasertwong [guitar], (3) Santhan Laohawatanawit [keyboard], (4) Adinan Nokthet [bass], and (5) Adisai Nokthet [drums and bandleader]—The image of the Micro band in this era is a young musician with long hair, dressed in denim jackets, jeans, and boots. This album received an award for Best Group Artist in the 4th Season Awards 1991.



Figure 3.87 | Micro, “Iam Ong Orathai” (1991): cassette tape cover.

3.5.10.5 Marsha Vadhanapanich, “Tham Dao” (1st album)

Marion Ursula Marsha Vadhanapanich, a Thai-Chinese father and a German mother was born on August 24, 1970, in Iserlohn, West Germany; she was a singer, model, and actress. Marsha entered the entertainment industry in 1985 at fourteen with a film commercial, then began modeling for magazine covers and entered the film industry in 1986, the first movie named “*Tamluat Lek* (Iron Cop).” In 1987 she became a trainee singer for the Grammy Entertainment Company from the solicitation of Bussaba Daoreung and Paiboon Damrongchaitham; here she fell in love with Amphon Lamphun, the Micro singer, and had one child in 1988.

Marsha released her 1st album in September 1991 under Grammy Entertainment, produced and mixed down by Kris Thomas at Jam Studio (November 1990 – July 1991,) co-produced by Narong Decha and Thanatta Vadhanapanich (another name for Masha). All guitars by Weera Chotevichian, keyboards by Kris Thomas and Narong Decha, bass by Tomoya Hirata, drums programmed by Kris Thomas and Narong Decha with SP.3, and Akai S1000 sampling.

Table 3.87 | Marsha Vadhanapanich, “Tham Dao” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	เหนื่อยไหมดาว	<i>Nueai Mai Dao</i>	The stars, are you tired?	3:48
2	โลกเอียง	<i>Lok Aiang</i>	tilted world	3:07
3	ขอเวลาดังตัว	<i>Ko Wela Tangtua</i>	ask for time to set up	4:30
4	จับไม่ได้ไล่ไม่ทัน	<i>Jab Mai Dai Lai Mai Tan</i>	Cannot catch up	3:38
5	ของเก่า	<i>Kong Kao</i>	antique	3:15
6	จบตรงนี้	<i>Job Trong Ni</i>	end here	3:27
7	ดึกแล้ว	<i>Duek Laeo</i>	late night	4:30
8	แตก-หัก	<i>Taek Hak</i>	broken	3:16
9	ขอแค่คืนนี้	<i>Ko Khae Khuen Ni</i>	just tonight	4:34
10	เขาคอนัน	<i>Lao Khon Nan</i>	He	3:42
11	เจ้ากวางเขน	<i>Jao Kang-Ken</i>	magpie	3:27

The lyricist team was Nantana Boonlong, Teerachai Langsanam, Kris Thomas, Antakorn Samayarom, Pratsanee Tanthaksai, Somkhuan Deeprom, and Kamonsak Suntanont. The musical team who composed the melodies and arranged the demo were Narong Decha, Pasakorn Hutawanich (keyboardist of the Rockestra,) Poemsak Sabmok, and Pol Chulanont; except for the 5th track was composed and written by Moncheep Sivasinakul and arranged by Kris Thomas. It can be seen that new composers and songwriters have emerged.

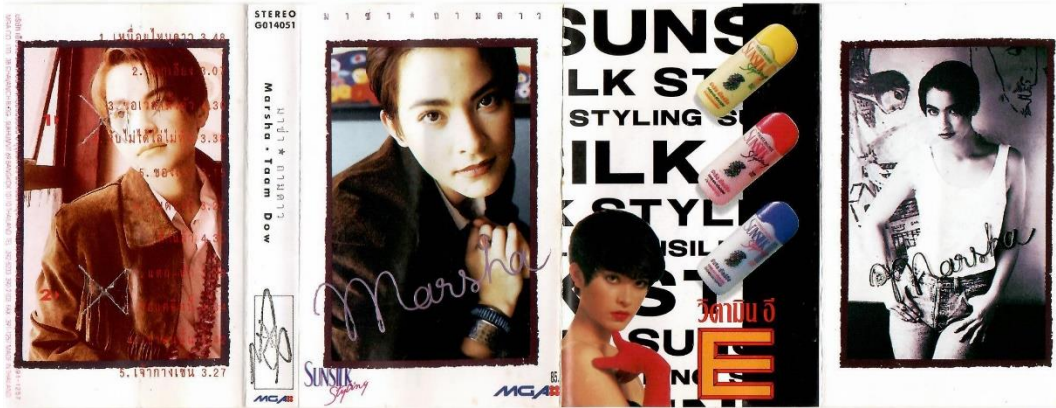


Figure 3.88 | Marsha Vadhanapanich, “Tham Dao” (1991): cassette tape cover.

This album has a country rock concept, many songs have a wah-wah guitar and a slide guitar (a technique for playing the guitar that is often used in blues music.) “Tham Dao” means “ask the star” is the lyrics in the pre-chorus part of “*Nueai Mai Dao*,” the album’s first song. Marsha does not want to work anymore after having a baby but finds it a duty to raise and then returns to work in the entertainment industry (Marsha, 2007).²⁹⁵

3.5.10.6 Hi-Rock, “Banyad Pha Paed” (2nd album)

Hi-Rock, the heavy metal/hard rock group under RS. Promotion record label released the second album in September 1991, an album named “Banyad Pha Paed” which means *the commandment of a very short period of time [idiom]*. This album was produced by Jirapan Ansvananda, Pongsak Phuwaniranon, and Khanit Phruengk-phrakan; recorded at Butterfly Studio by Piya Sudseritsin and Adisorn Amornphithak, and mixed down by Koranes Waseenondh. The Butterfly team who worked on this album were (1) Sirisak Sirichotinan [acoustic guitar and electric guitar], (2) Paiboon Atcharakul [piano, acoustic guitar, and electric guitar], (3) Surat Thapwang [electric guitar on track 3], (4) Pongsak Phuwaniranon [acoustic guitar], (5) Surachok Satraphai [piano], (6) Petrie V.E. Marr [keyboard], (7) Attaporn Chuto [keyboard], (8) Osman Sufiani [bass], (9) Robert Dila [drums]. The *Hi-Rock* members were (1) Surat Thapwang [lead vocals], (2) Anurak Yingnakorn [guitar], (3) Seree Vi-hok-hoen [keyboards], (4) Phurich Sukhararom [bass], and (5) Damrongsit Srinak [drums]—which this album has changed the drummer.

²⁹⁵ Marsha Vadhanapanich. (2007). Marsha: Biography. http://www.inlovedmarsha.com/?page_id=4

From the information found, Hi-Rock members did not play in the recording studio; they played only in the Live Concert. Sirisak Sirichotinan (2018)²⁹⁶ mentioned to him and Paiboon Atcharakul recorded different guitar tracks for the producer to choose from; if the producer chooses one, they give the other one to the Hi-Rock guitarist to use in a live performance. But the band members also participated in the backing vocals while recording in the studio.

Table 3.88 | Hi-Rock, “Banyad Pha Paed” (1991): album tracklist.

n ^o	Title	Transliteration	Meaning	
1	หมายเหตุพันธุ์ร็อก	<i>Maihed Phan Rock</i>	Rock breed notes	4:16
2	นานแสนนาน	<i>Nan Saen Nan</i>	a long time	4:30
3	ชนวนระเบิด	<i>Chanuan Raboed</i>	detonate	4:05
4	เจ็บครั้งเดียว	<i>Jeb Krang Dia</i>	hurt once	4:02
5	นางฟ้าหรือปีศาจ	<i>Nangfah Rue Pisat</i>	angel or devil	5:27
6	คือเพื่อน	<i>Khue Phuean</i>	is a friend	4:26
7	สุดดินสุดฟ้า	<i>Sud Din Sud Fah</i>	the end of the earth and the sky	3:56
8	ดาบสองคม	<i>Dab Song Khom</i>	double-edged sword	3:24
9	อันตราย	<i>Auntarai</i>	dangerous	4:03
10	ปิดตาย	<i>Pid Tai</i>	close permanently	5:18

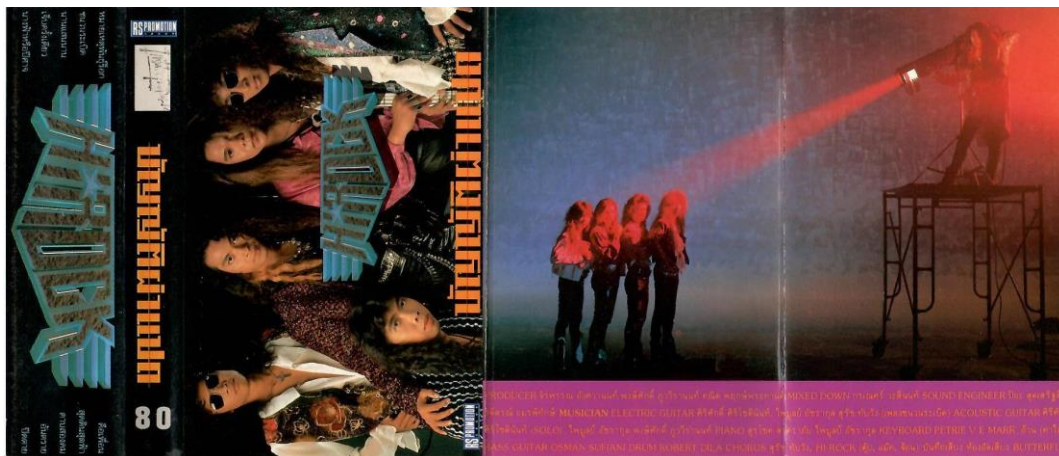


Figure 3.89 | Hi-Rock, “Banyad Pha Paed” (1991): cassette tape cover.

²⁹⁶ Sirisak Sirichotinan. Interview by author. (Bangkok, Thailand: 2018, March 8).

3.5.10.7 Company, “Unlimited”

The only album of the legendary rock group “Company (กัมปะนี)” called “Unlimited,” works under Grammy Entertainment; and was released in October 1991. The Company created this album because the recording room that the Grammys rented for that time was no one used. So *Somchai* invited his friends who played music at a nightclub and worked in the Grammys to bring the songs that he had written and did not have a singer to sing; let’s record by them. And there is only one album because of each person’s primary responsibility. Therefore, there is no opportunity to spend enough time together to create music.



Figure 3.90 | Company, “Unlimited” (1991): cassette tape cover.

The electronic rock band consists of three talented producers/songwriters, namely (1) Somchai Kamlerkun [vocals and guitar], (2) Krit Chokthipattana, b. May 5, 1950 [vocals and bass] (3) Annop Jansuta, (June 18, 1953 – August 8, 2006) [vocals and drums]. All three act as producers and play all the musical instruments for studio recording, including string instruments arrangement by Apichai Yenpoonsuk and backing vocals by Rossukon Pholvicha. Recorded and mixed down at Center Stage Studio, Butterfly Studio, and Sri Siam Studio by Ake, Wuth, and Teenoi as a sound engineer—mixed down by Krit Chokthipattana.

The band members have experience making music in the music business and have created a lot of songs; the team that created this work is a team that has been working together for a long time. The lyrics team are Annop Jansuta, Surak Suksaewee, Pracha Pongsupat, Ket-Aran Lertpipat, Chakrawut Sawangphon, Nitipong Honark, and the team “*Mual Mu*”. Most of the songs were composed and arranged by the Company except for the 6th track composed/arranged by Anuwat Suebsuwan and track number 8 composed/arranged by Jaturon Amesbutr.

Table 3.89 | Company, “*Klab Kham Sia Unlimited*” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	สรุปว่า...บ้า	<i>Sarup Wa... Ba</i>	In conclusion... crazy	3.24
2	ไม่มีเหลือเฟือ	<i>Maimi Luea Fuea</i>	there is no glut	4.12
3	วัด	<i>Wad</i>	Temple	4.34
4	กลับคำเสีย	<i>Klab Kham Sia</i>	turn back word	4.16
5	ผัดไทย	<i>Phad Thai</i>	Pad Thai	3.30
6	แม่เดียวกัน*	<i>Mae Diao Kan</i>	same mother	3.00
7	นักเดินทาง	<i>Nak Doen Thang</i>	traveler	5.20
8	ประเทศไทย	<i>Pratet Thai</i>	Thailand	3.50
9	เทวดา	<i>Thewada</i>	angels	4.20
10	ไทยมืด	<i>Thai Mued</i>	Dark Thai	4.09
11	แม่เดียวกัน*	<i>Mae Diao Kan</i>	same mother	4.03

The 6th and 11th tracks were the same lyrics and melody but different arrangements *

Before using the band’s name “Company,” the band used to use the name when making the demo “Sing Tao (สิงห์เห่า)” which means *old lions* (the king of the jungle) because the band members were producers at the master level. After the end of the promotion of this album, the three members dispersed to work as producers. Occasionally, the members gathered to play a special concert under the *Beatlenuts* (plays only the Beatles songs) until early 2006, when the drummer died. The last concert of *Beatlenuts* playing in the Chao Phraya River was called “The *Beatlenuts* Music on the Boat” on July 7, 2019. Previously the *Beatlenuts* were invited on behalf of Thailand to celebrate the 50th anniversary of The Beatles, a band dubbed as *the greatest pop band in the world*, by participating in concerts with musicians from over 40 countries around the world during August 22–28, 2012 in Liverpool, England. The present-day band consists of (1) Somchai Kamlertkun [vocals and guitar], (2) Krit Chokthipattana [vocals and bass] (3) Paul Pekatan [vocals and guitar], (4) Robert Dila, d. August 13, 2021 [drums], and (5) Suriya Puengthongthai [keyboard].

An album concept shows Thainess; for example, in the song “Thailand,” the lyrics mention, “As you are comfortable, we are Thai people; no one is comfortable. As you are comfortable with, we are Thai people; friendly, humble, considerate, never mind, no problem.” And in the song “Wad,” which means “temples,” states the name of thirty-one temples in Bangkok; in the chorus part conclusion that “When will you go to the temple? Please go to the temple to clean your mind; no lack of morality, do not be blinded by, and avoid evil. Go to the temple while still breathing, do not wait until you die. Went to the temple today; it’s not too late.”

3.5.10.8 Inca, “Khon La Fhan” (1st album)

The Grammy Entertainment released a country rock album called “Khon La Fhan (คนล่าฝัน,)” means “dream catcher.” By the folk/country rock group named “Inca,” members were (1) Sakda Phatthasima [vocals and guitar], (2) Jaruwat Wisetsombat [vocal and guitar], (3) Ronnapop Akkarat [guitar], (4) Worawit Phikunthong [keyboards and vocal], (5) Piti Duangpikul [bass], and (6) Nol Singholaka [drums and vocals]. This album was let out on December 13, 1991; produced by Chatree Kongsuwan with Rewat Buddhinan as an executive producer and Nitipong Honark as production co-ordinator; Waratchaya Phromsathit directed lyrics. Recorded at the Butterfly Studio and Sri Siam Studio by Wuth, Teenoi, Weth, and Suriya as a sound engineer; mixed down by Panot Samanpaisit.

The music team who composed the melodies along with arranging the music were Chatree Kongsuwan, Somchai Kamlertkun, Krit Chokthipattana, Apichai Yenpoonsuk, Chumpon Supanyo, Anuwat Suebsuwan, and Sorot Punkabutra. Lyrics are written by Surak Suksaewee, Nitipong Honark (using as pseudonym *Opas Phandee*), Pracha Pongsupat, Annop Jansuta, Kalayarat Waranawat (used as pseudonym *Seefa*), Chakrawut Sawangphon, and Waratchaya Phromsathit.

In addition, those who were arrangers will be played the musical instrument for the recording studio and it have professional musicians to recorded, namely Wasan Chotikul [who plays acoustic guitar on tracks number 1 and 7], Somchai Kamlertkun [electric guitar on tracks number 2 and 4], and Anusarn Kunadilok [bass on tracks number 2 and 4]; including the backing vocals were Apichai Yenpoonsuk, Chumpon Supanyo, and Anuwat Suebsuwan.

Table 3.90 | Inca, “Khon La Fhan” (1991): album tracklist.

n°	Title	Transliteration	Meaning	
1	หมากเกมนี้	<i>Mak Gane Ni</i>	Check this game	3:25
2	ไม่โกรธเลย	<i>Mai Krot Loei</i>	not angry at all	3:25
3	กลับคืนรัง	<i>Krab Khuen Rang</i>	return to the nest	3:17
4	ไม่เห็นใครแน่นอน	<i>Mai Hen Khrai Nae Non</i>	I can't see anyone for sure	4:05
5	หลบไปให้พ้น	<i>Lob Pai Hai Pon</i>	get away	4:59
6	ยิ่งใกล้ยิ่งเจ็บ	<i>Ying Klai Ying Jeb</i>	The closer it hurts	4:08
7	หลงหลงลืมลืม	<i>Long Long Luem Luem</i>	forgetful	3:15
8	ขอเริ่มใหม่	<i>Kor Roem Mai</i>	let's start over	4:18
9	ฮีด	<i>Hued</i>	resolve	3:39
10	ฝ่าวงล้อม	<i>Fa Wong Lom</i>	breakout	3:40

The Inca band appeared in the look of six young men with long hair and jeans in a country music style, including music with an emphasis on acoustic guitar. Especially the accent of Wasan Chotikul’s acoustic guitar, Moreover, the band was also influenced by Wasan’s use of the *Ovation* acoustic guitars brand, which can be seen in music videos or live concerts—one million copies sold.

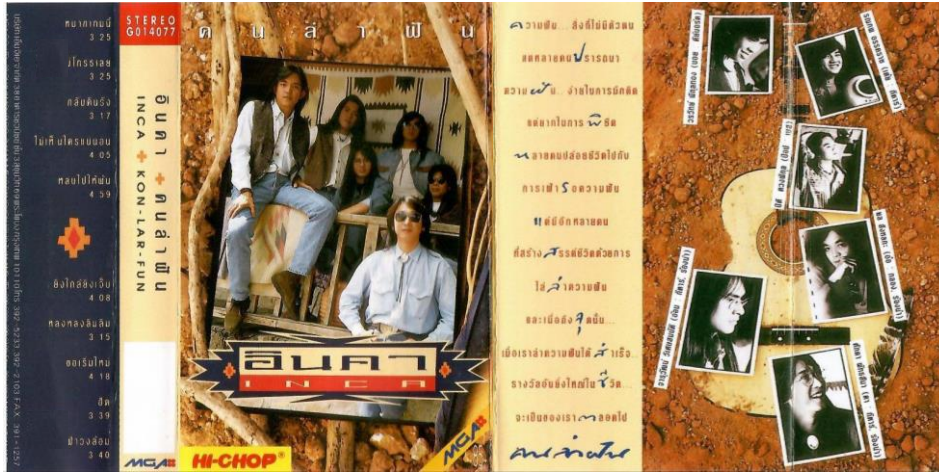


Figure 3.91 | Inca, “Khon La Phan” (1991): cassette tape cover.

Another entertainment in those days was karaoke,²⁹⁷ which influences by Japan. There are many forms of karaoke services in Thailand, such as providing karaoke booths, private rooms, or shared rooms with karaoke equipment in entertainment venues or restaurants. This entertainment can be purchased at home; various record labels have produced karaoke in cassette tape format, as shown in Figure 3.92, found the word *Minus One*, which is a song that cuts out one track (vocals track); still, all instrument tracks are left intact including the backing vocal tracks. From the Inca karaoke that was released in April 1992, the A side is a *karaoke* (the left track is a music track, the right is a vocals track, and the balance track is together), and the B side is *minus one*, the music track for singing.

²⁹⁷ Karaoke (kara 空 means “empty” and ōkesutora オーケストラ means “orchestra”) is a type of interactive entertainment usually offered in clubs and bars, in the form of instrumental music or a song that mutes the singer’s voice; the user will sing that song through the microphone, with the lyrics displayed on the screen to help sing. Karaoke was first held in Japan, then spread to other parts of East Asia and around the world



Figure 3.92 | Inca, “Khon La Phan” (1991): karaoke cassette tape cover.

3.5.10.9 Outsiders, “Outsiders” (1st album)

At the end of 1991, Tan Punturaumporn, a young Thai businessman from Melbourne, along with three other Australian friends released their first album, “Outsiders,” which is the same name as the band. The members are (1) Tan Punturaumporn [vocals, guitar], (2) Johnny Stewart [lead guitars], (3) Carl Manuel [drums], and (4) Gordon Blake [bass]. Tan is the composer and songwriter of most of the album’s songs, except for the 3rd and 5th tracks by Thanapon Intharit and track number 9 by Gordon Blake and Johnny Stewart; this album was produced and arranged by Gordon Blake, under RS. Promotion.

Tan Punturaumporn dreamed of becoming an artist by starting to make a demonstration of his album at 28 while doing business (Thai restaurants) in Melbourne. The demo was presented to a record label in Thailand 4 times. First, gave it to Chatree Kongsuwan, who works with Grammy Entertainment (when he left Innocent), and second, he met Rewat Buddhinan (co-founder of the Grammys) at Sri Siam Studio, which went there three times. It was a very good experience to meet Rewat; he pointed out the way to succeed in the Thai music industry, taught about the economy and finance, talked for about 20 minutes, and came up with some ideas; what is the selling point? Therefore, found that there is no selling point at all—turning a disadvantage into an advantage; being a solo artist was his weakness, thus finding more musicians to form a band.

The third copy of his demo gives to Wasan Chotikul, which at that time, the first album, “Ba Hob Fang,” (Asanee and Wasan), was released. Tan met Wasan at

the Ambassador Hotel in Bangkok and had the opportunity to jam with *Dire Straits* songs. But all the demos were unsuccessful; no one to contact back; then, Tan returned to Australia to do a new demo. And hired an old friend, Gordon Blake, to be the producer; Johnny Stewart came in during when recording process. Finally, he invited them to form an *Outsiders* band to present their work together; the *Outsiders* means someone from outside (Tan *Outsiders*, 2015).²⁹⁸

In 1991 the Australian economy was bad, but his restaurants were still selling well, and he had money to invest in making music in a master format, not just a demonstration, by hiring to do an album's cover and music video. And sent it to Thanapon Intharit, who works for RS. Promotion; they finally got a contract with RS., with sales of only 70,000 copies, which is a loss because the company invested 1.2 hundred thousand baht; therefore, the company did not renew the contract. Thanapon Intharit (2022)²⁹⁹ stated that he supports this band because he sees the artist in Tan Punturaumporn, which has a unique approach to songwriting with an interesting melody and a universal perspective.

This master's recorded at RBX. Studio in Richmond, Victoria a state in southeastern Australia by Mark McDougall as an engineer and mixed down at Metropolis in south Melbourne by Cameron Craig, co-ordinator by Victor Bolgarow. As mentioned above, all songs arranged by Gordon Blake and the musicians who played in the recording studio were divided into musical instruments including (1) guitar: Johnny Stewart, Tan, and Gordon Blake (2) bass: Gordon Blake (3) drums programming: Carl Manuell (4) keyboards: Gordon Blake (5) chorus [backing vocals]: A, Dee (Viboon Larp Sister,) and TYGER; released in December 1991. The *Outsider* was not a marketing success but was known to some groups of music enthusiasts; the Thai music market at that time favored young artists and focused on stars. The songs that Tan wrote a talk about life as well as an underlying philosophy, making the lyrics difficult to reach teenagers.

Tan Punturaumporn, full name: *Thanongsak Punturaumporn* was born in 1958 in the Chinese community of Bangkok and move to Melbourne in 1976 to study industrial engineering at Swinbourne University. After graduated a bachelor's degree he started a small laundry business, until 1986 he bought a Thai restaurant, "*Patee Thai*," at Brunswick Street, Fitzroy from a Thai person—finally there are four branches. In 1992 he bought a building near the second Thai restaurant on Chapel

²⁹⁸ Tan *Outsiders*. (2015, January 8). *Humming, a throwback with Tan Outsiders: Episode 4*. [Status update]. Facebook. https://www.facebook.com/permalink.php?story_fbid=pfbid0pyZqmuTsJ1y2rwcNvh847W8CsoP21TsdYoW9nZ1QaSHQRw9Xp22UFGNKkehJwB7Hl&id=1510954279170124

²⁹⁹ Thanapon Intharit. Interview by author. (Bangkok, Thailand: 2022, November 16).

St, Prahran; made a musical instrument shop, “Revolver Music Gallery,” shared with Gordon Blake, beginning by selling second-hand musical instruments because there was little capital. Later made the back part into a music practice room “Revolver Rehearsal & Studio” and in 1997 developed it into a nightclub named “Revolver” (now Revolver Upstairs.)³⁰⁰

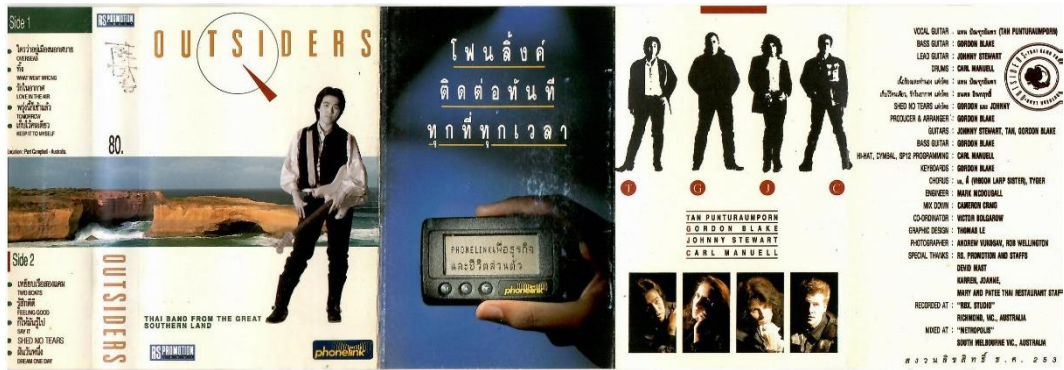


Figure 3.93 | Outsiders, “Outsiders” (1991): cassette tape cover.

Tan concludes that an influence of his work is from Mark Knopfler (a British singer-songwriter, guitarist, and recording producer) of the rock band Dire Straits; he points out that he uses the same guitar model as Mark Knopfler, that is a resonator guitar “National” brand, which became the identity of the Outsiders (Thai PBS., 2015).³⁰¹

Table 3.91 | Outsiders, “Outsiders” (1991): album tracklist.

n°	Title	Transliteration	English title	
1	ใครว่าอยู่เมืองนอกสบาย	<i>Khrai Wa Yu Mueang Nok Sabuy</i>	Oversea	3:40
2	ทิ้ง	<i>Thing</i>	What went wrong	3:51
3	รักในอากาศ	<i>Rak Nai Aakas</i>	Love in the air	3:42
4	พรุ่งนี้ก็เช้าแล้ว	<i>Prung Ni Kor Chao Lao</i>	Tomorrow	3:29
5	เก็บไว้คนเดียว	<i>Keb Wai Khon Diao</i>	Keep it to myself	4:04
6	เหยียบเรือสองแคม	<i>Yiab Ruea Song Kaem</i>	Two boats	3:48
7	รู้สึกดีดี	<i>Ru Suek Di Di</i>	Feeling good	3:33
8	ก็ให้มันรู้ไป	<i>Kor Hai Man Ru Pai</i>	Say it	3:37
9	shed no tears			3:38
10	ฝันวันหนึ่ง	<i>Fhun Wan Nueng</i>	Dream one day	4:02

³⁰⁰ Tan Punturaumporn. (2015). *Fhun Wan Nueng* (ฝันวันหนึ่ง). Double Click, p. 159.

³⁰¹ Thai PBS. (2015, September 1). *Tan Outsiders: the dream of the Outsiders musicians*. [Video]. Thai PBS. <https://program.thaipbs.or.th/Artclub/episodes/33935>

The *Outsiders* band's name has been used before includes (1) The Outsiders, 1964–1969 was a Dutch garage rock/psychedelic rock band from Amsterdam, (2) The Outsiders, 1965–1970 was an American rock and roll band from Cleveland, Ohio, and (3) The Outsiders, 1975–1979 was an English punk rock band from Wimbledon, England. In addition, there is also the name of the 1983 American drama movie, directed by Francis Ford Coppola; based on the 1967 *The Outsiders* novel by S. E. Hinton (Susan Eloise Hinton).

3.5.11 THE YEAR 1992

3.5.11.1 Amphol Lampoon, “Wat-thu Wai Fai” (1st album)

Amphol Lampoon (b. July 20, 1963) was a Thai actor and a singer of the *Micro* band released his first solo album on January 26, 1992, called “Wat-thu Wai Fai” which means “flammable material,” (communicates that the heart that is close to the other will burn.) After Amphol resigned from the micro band, Amphol formed a team to produce a solo album under the name “Amphon Band” consisting of (1) Weera Chotevichian [guitar], (2) Petch Marr (Petrie V.E. Marr) [keyboards], (3) Nopporn Imsup [drums], (4) Siripong Horvejkul [guitar and backing vocals], (5) Krit Chokthipattana [bass], and (6) Somchai Kamlerkun [guitar]. Some members are from Kid (the backup band for Billy,) with Pisan Panichphon and Anuch Temi performing the backing vocals in the recording at Center Stage Studio and Butterfly Studio, mixed down by Yothin Chiranont at Butterfly Studio. Produced by Krit Chokthipattana and co-produced by Pracha Pongsupat and Rewat Buddhinan as executive producer with Nitipong Honark as production co-ordinator; under Grammy Entertainment.

Table 3.92 | Amphol Lampoon, “Wat-thu Wai Fai” (1992): album tracklist.

n°	Title	Transliteration	English title	
1	วัตถุไวไฟ	<i>Wat-thu Wai Fai</i>	flammable material	3:42
2	เสียมัย	<i>Sia Mai</i>	shy?	3:20
3	ลางร้าย	<i>Lang Rai</i>	ominous	4:25
4	นึกหรือว่าไม่รู้	<i>Nuek Rue Wa Mai Ru</i>	Do you think that I do not know?	4:16
5	อย่าทำอย่างนั้น	<i>Ya Tam Yang Nan</i>	Do not do that	3:38
6	หยุดมันเอาไว้	<i>Yud Man Aao Wai</i>	stop it	3:38
7	บ่อนทำลาย	<i>Bon Tam Lai</i>	undermine	4:25
8	เข็ด	<i>Ked</i>	be afraid	3:40
9	แผลในใจ	<i>Phae Nai Jai</i>	heart wound	4:05
10	ยังไงก็โดน	<i>Yang Ngai Kor Don</i>	I got hit anyway	4:22
11	คือฝน	<i>Kue Fon</i>	is the rain	1:05



Figure 3.94 | Amphol Lampoon, “Wat-thu Wai Fai” (1992): cassette tape cover.

The content of the song mostly focuses on the story of a broken-hearted person, mixed with strong rock music, the lyrics teams were Pracha Pongsupa, Saowaluk Leelabutr, Kalayarat Waranawat (using the pseudonym *Seefa*), Kana Wanakorn, Ket-Aran Lertpipat, Annop Jansuta, Chakrawut Sawangphon, and Surak Suksaewee. The music-arranged teams were Somchai Kamlerkun, Krit Chokthipattana, Anuwat Suebsuwan, Somchai Kritsanaseranee, Sorot Punkabutra, Ket-Aran Lertpipat, Jaturon Amesbutr, and Chatree Kongsuwan.

3.5.11.2 Wasan Chotikul, “Kuen Toh” (2nd album)

Wasan Chotikul established the second rock album in March 1992, this album was a real solo album because in the previous album, he worked with the “*Isn’t*” band which some members joined in vocals. The music still has a folk-rock and country accent but gets stronger rock sounds, the acoustic guitar’s sound is reduced, and the keyboard’s sound is more. There is a blues rock song; also, Wasan has a distinctive identity, the low notes, soft vocals, and the use of guitars instead of the sound of Phin (Isan harp).



Figure 3.95 | Wasan Chotikul, “Kuen Toh” (1992): cassette tape cover.

Table 3.93 | Wasan Chotikul, “Kuen Toh” (1992): album tracklist.

n°	Title	Transliteration	English title	
1	ขึ้นโต๊ะ	<i>Kuen Tor</i>	up on the table	5:05
2	แทนคำนั้น	<i>Tan Kham Nan</i>	instead of that word	3:31
3	เชิญแขก	<i>Chen Kaek</i>	invite the guests	4:41
4	ไม่มีทาง	<i>Mai Mi Thang</i>	no way	4:10
5	สับสน	<i>Sab Son</i>	confused	3:52
6	ช่างมันนะ	<i>Chang Man Na</i>	forget it	4:57
7	ฝันที่สวยงาม	<i>Fan Thi Suai Ngam</i>	beautiful dream	4:53
8	ตกใจ	<i>Tok Jai</i>	surprised	4:10
9	ทุกที่ ทุกที่เลย	<i>Thuk Ti Thuk Ti Loei</i>	every time, everywhere	3:21
10	ฉันเองก็เสียใจ	<i>Chan Aeng Kor Sia Jai</i>	I'm sorry	4:21

Wasan Chotikul and Rewat Buddhinan, together as producers; the musicians who played in the recording studio were (1) Wasan Chotikul [guitar], (2) Paitoon Wathayakon [bass], (3) Apichai Yenpoonsuk [keyboards and backing vocals], (4) Chatree Kongsuwan [harmonica on the 3rd track], (5) Weera Chotevichian [guitar, a solo part on track number 8], the other backing vocals included Sukanda Bunyathunmik, Saranya Songsermsawad (GMM’s pop-music and Luk Krung singer,) and Sittiporn Amornpan (a former guitarist of The Impossible). The sequencer programmer includes Sorot Punkabutra, Mang na Lampon, Petch Marr, Chatree Kongsuwan, and Apichai Yenpoonsuk, recorded at Sri Siam Studio and Center Stage Studio (September 1991 – February 1992) by Weth, Suriya, Moo, Nu, Mang, Aud, Pid, and Mao (nicknames) as a sound engineer—mixed down by Rewat Buddhinan and served as executive producer.

Nitipong Honark controls the lyrics and is the production co-ordinator with the lyricist team: Pracha Pongsupat, Annop Jansuta, Surak Suksaewee, Chakrawut Sawangphon, and Ket-Aran Lertpipat; which Wasan Chotikul composed, written, and arranged three songs (tracks number 1, 6, and 7). The musical team who composed the melodies together with arranged and sent them to the lyricist team: Somchai Kamlertkun, Chatree Kongsuwan, Wasan Chotikul, Chumpon Supanyo, Krit Chokthipattana, and Anuwat Suebsuwan; except the fourth track composed by Somchai Kritsanaseranee and arranged by Chatree Kongsuwan.

“*Kuen Toh*” is a Thai idiom that calls for the appearance of a good thing with a price; it is comparable to a good meal sold in restaurants that can bring to shown on the table.

3.5.11.3 Hydra, “Aussajeri”

In April 1992, the duo pop-rock band named “Hydra” released the first and only album called “Aussajeri,” which means exclamation mark (!), under Nititad Promotion, recorded at Sri Siam Studio, mixed down by Mang na Lampoon and Kitiweth Koedbanrai. The Hydra consists of (1) Thana “Pound” Lawasut, born March 17, 1967, who acts as a producer, composer, and arranger, and (2) Nakarin “Pang” Kingsak, born February 24, 1967, who acts as a songwriter and singer. All instruments were played by Thana Lawasut and the guest musician, *Pirasanti Juabsamai*, The Innocent former member on keyboards, and Sukanda Bunyathunmik on backing vocals. An executive produced by Thani Lawasut, who is Thana’s father and works at Nititad Promotion record label. Many of the songs were influenced by world-hit progressive rock bands, which is being mainstream like the song *Nai Maen* (6th track) was influenced using the eleventh chord [D^{6(#11)}] from Genesis, *Invisible Touch* (1986).³⁰²

The Hydra was formed by a gathering of second-year students from the Faculty of Commerce and Accountancy, Chulalongkorn University, to welcome activities for first-year students; Nakarin applied to become the drummer of the band, in which Thana plays guitar. At the end of that activity, they persuaded each other to make an album; Thana sent a demo of a song with melody and arrangement and then came to Nakarin to put the lyrics. The first song is the 7th track; this first and only album took five years to do, starting in 1987. The Hydra also received a 1992 Season Award for Best New Artist.

Table 3.94 | Hydra, “Aussajeri” (1992): album tracklist.

n°	Name	Transliteration	Meaning	
1	ไอ้มดแดง	<i>Ai Mod Daeng</i>	Kamen Rider (Japanese hero)	4:09
2	น.ส.หุ่นยนต์	<i>Nangsao Hun Yon</i>	Miss Robot	3:25
3	ไว้ใจ	<i>Wai Jai</i>	trust	4:25
4	ตัวปลอม	<i>Tua Plom</i>	impersonator	3:50
5	เครื่องบินตามหมา	<i>Khueang Bin Tam Ma</i>	A plane flying after a dog	3:50
6	นายแมน	<i>Nai Maen</i>	Mr. Maen	4:10
7	ไกลเท่าเดิม	<i>Klai Tao Doem</i>	as far as before	3:38
8	ชุดแดง	<i>Chud Daeng</i>	red dress	3:26
9	ของรักของหวง	<i>Kong Rak Kong Huang</i>	most treasured possession	4:30
10	ดึกแล้ว	<i>Duek Laeo</i>	It’s late	3:54

³⁰² Thana Lawasut. (2022, October 20). *Before becoming a hit song EP.3 Nai Maen – Hydra*. [Video]. YouTube. https://www.youtube.com/watch?v=fXrXLgH_8Og

After the album, Nakarin Kingsak went to study abroad and then worked at Sony Music (Thailand), then as a solo artist under Sony Music, from 1994–2002 (with two studio albums.) Later, he worked with “Giraffe Records,” a sub-label under GMM Grammy, which Somchai Khamlertkul managed, 2002–2007 (with two studio albums.) Currently, work with “Genie Records” (2007–) with one studio album and many singles. Thana Lawasut worked as a producer for Grammys (1993–1998) and was a managing director of a record label under the name “Grammy QX” (1999–2001) for a while until it was closed. Then work under RS. (2002–2003) and later, he managed the record label “Genome Records” in the RS. Group (2004–2007) as the managing director and returned to work on music for the Grammys until now—Thana Lawasut is the co-founder of the Feed Back band (3.5.3.5).

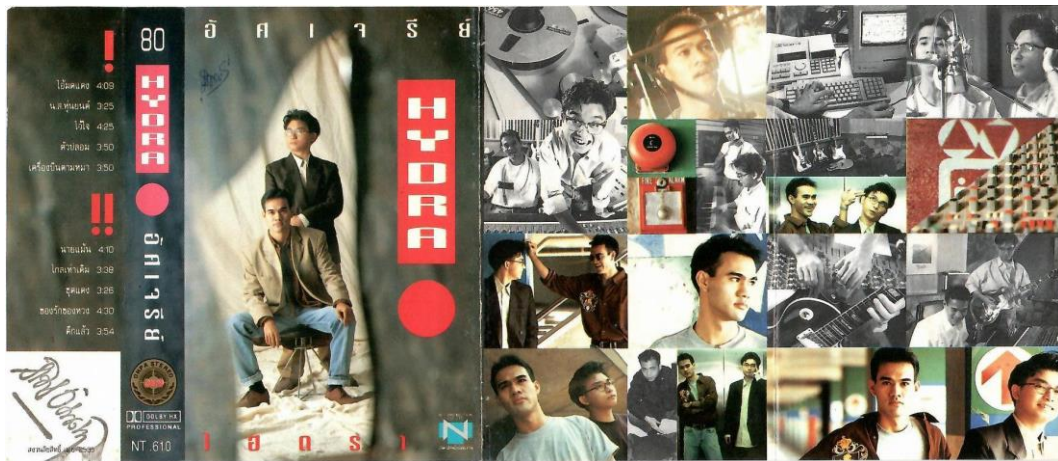


Figure 3.96 | Hydra, “Aussajeri” (1992): cassette tape cover.

3.5.11.4 Uranium, “Patikiriya Rock” (1st album)

A heavy metal band named Uranium released the first album under SP. Supamit is affiliated with television Channel 3 company. The band’s members were (1) Anon Saisaengchan [vocals, former singer of Blue Planet], (2) Natthakorn Paoributr [guitar and band leader], (3) Prawit Paoributr [drums], (4) Narongrit Worarat [keyboards], and (5) Somtob Somchai [bass]. Produced and mixed down by Ukrist Balankura at Jam studio and SP. Suppamit recording studio by Somchai Kiatkhuntod, Surachai Pakanantanont, Kitidech Srisawad, and Punlap Rudilamlertsakul as sound engineers. In addition to the band members recording in the recording room, musicians are joining this work, including Sirisak Sirichotinan (guitar on track number 9,) Pongpitan Thuwatchai (bass and drums programming,) and Ukrist Balankura, who plays keyboards on a 2nd track.

Table 3.95 | Uranium, “Patikiriya Rock” (1992): album tracklist.

n°	Name	Transliteration	Meaning	
1	ปฏิกิริยา	Patikiriya	reaction	3:54
2	ธาตุแท้	Thad Thae	real	4:37
3	ให้หมดเลย	Hai Mod Loei	give it all	3:59
4	จะฝ่าฟัน	Ja Fa Fan	will break through	3:21
5	ถึงเวลาแล้ว	Thung Wela Laeo	It's time	3:20
6	หัวใจหวิวใจ	Hua Jit Hua Jai	heart	4:00
7	มีอะไรบ้างไหม	Mi Arai Bang Mai	Do you have anything?	3:53
8	ปรากฏการณ์ฝน	Prakod-takan Fon	rain phenomenon	4:12
9	รักสูตรใหม่	Rak Sut Mai	The new formula of Love	3:30
10	ลูกผู้ชาย	Luk Phu Chai	manly	3:18

The lyrics part, written by Narong Jankaeo, Yaowapa Nuanniran, Anuthin Sukthiang, Su-apa Yodprom, Winai Jarus-acha (pop-music songwriter,) Surasak Sribantit, Natthakorn Paoributr (Uranium’s guitarist,) Montri Nuchdonphai, and Saiyont Tangkul. And part of melodies together with arrangement by Chatree Tiyarat, Ukrist Balankura, Somchok Nuanniran, Watcharin Wanich, Somporn Chokdimibun (pop-dance music producer,) Pongpitan Thuwatchai, Pairach Roywirach, and Sirisak Sirichotinan (melody and arranged on 9th track).

There are new songwriters and arrangers not found on other rock albums, some of whom are pop songwriters, because of SP. Supamit expanded the market from television stations to the music industry. Uranium is the company’s ninth artist, preceding journalists, actors, and celebrities; previously, artists came from journalists, actors, and celebrities, which are presented in the form of pop songs.



Figure 3.97 | Uranium, “Patikiriya Rock” (1992): cassette tape cover.

3.5.11.5 Surasee Ithikul, “Pho-di Pho-di” (3rd album)

Surasee Ithikul, who raised the standards of Thai rock music, debuted the third studio album, named “Pho-di Pho-di,” which means *moderate*; in Buddhism, *The Middle Path* (Majjhimāpaṭipadā, Pali) is a practice that is not inclined to one side; it refers to balance, suitability, equality, and sufficiency—the so-called “moderate practice.” This album was released in May 1992 under Grammy Entertainment, produced by Surasee Ithikul, co-produced by Ket-Aran Lertpipat, and recorded at Butterfly Studio by Torpong Saisilp, Warawuth Piammongkol, and Pongsak Kaohom and as a sound engineer. The musicians from the Butterfly team who played at the studio: (1) Koranes Waseenondh [drums], (2) Somchai Kritsanaseranee [bass], (3) Somchai Kamlertkun [guitar], (4) Sirisak Sirichotinan [guitar], (5) Paiboon Atcharakul [guitar], (6) Ukrist Balankura [guitar], (7) Petch Marr [keyboards], (8) Khanit Phruek-phrakan [keyboards], and (9) Pongprom Snitwong na Ayuthaya [keyboards]; backing vocals by Petch Marr, Pongsak Phuwaniranon, and Yothin Chiranont—in which Yothin acts as a mixed down.

The perfection of a team of musicians from the Butterfly with a top-class songwriter’s team from the Grammys has created for this album, the composers who arranged the music were Paiboon Atcharakul, Surasee Ithikul, Khanit Phruek-phrakan, Pongprom Snitwong na Ayuthaya, and Petch Marr. That co-working with the lyricist: Ket-Aran Lertpipat (who wrote eight songs,) Chakrawut Sawangphon and Annop Jansuta, each one song.

Table 3.96 | Surasee Ithikul, “Pho-di Pho-di” (1992): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	พอดี พอดี	<i>Pho-di Pho-di</i>	moderate	3:42
2	ฟ้า ดาว ฉัน เธอ	<i>Fa Dao Chan Toe</i>	sky, stars, me and you	4:28
3	ไกล	<i>Klai</i>	far	3:43
4	ไปให้ถึงดวงดาว	<i>Pai Hai Thueng Duang Dao</i>	reach for the stars	3:55
5	น้ำ	<i>Nam</i>	water	4:16
6	นี่คือ...ศิลปิน	<i>Ni Khue... Silpin</i>	This is... an artist	3:46
7	ทิ้งฝัน	<i>Thing Fan</i>	leave a dream	4:12
8	ไอ้ตัวร้าย	<i>Ai Tua Rai</i>	bad boy	4:08
9	เธอไม่มีใจ	<i>Toe Mai Mi Jai</i>	She does not have a heart	3:50
10	วันนี้ ตรงนี้	<i>Wan Ni Trong Ni</i>	today, right here	4:08

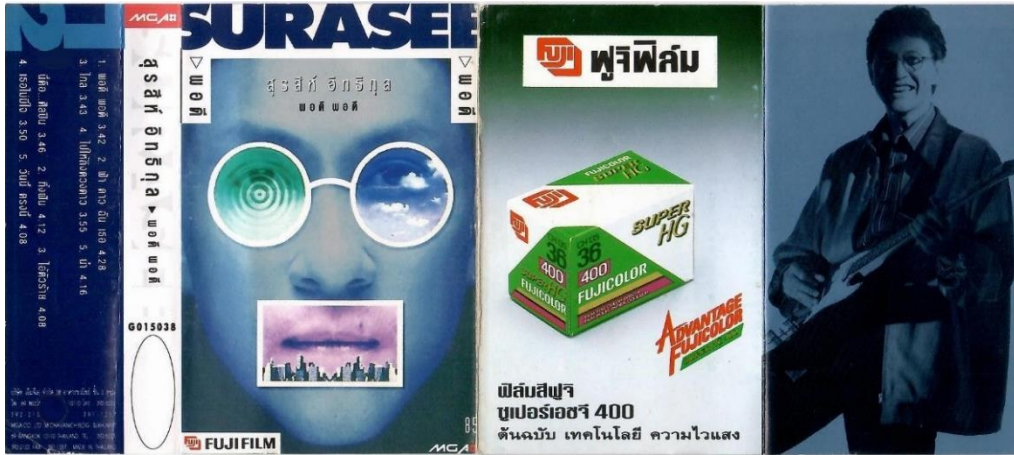


Figure 3.98 | Surasee Ithikul, “Pho-di Pho-di” (1992): cassette tape cover.

3.5.11.6 WongTawan, “Mob” (2nd album)

WongTawan, a super progressive rock group released the second album “Mob” with the original members, after a period of self-discovery, WongTawan began recording a new studio album at the Red Dragon Studio in May 1992 until June 1992.

On May 18, 1992, there was a demonstration against the government, and the National Peace Keeping Council (NPKC) escalated to violent suppression of the people, more than 200,000 led by *Chamlong Srimuang* (former governor of Bangkok) caused by the extension of the military regime of *General Suchinda Kraprayoon*, the 1991 Thai coup d’état leader. An estimated 44 protesters were killed, 736 were injured, and 2,080 had “disappeared.”—which is a lower number than it really is.³⁰³ The Black May (พฤษภาทมิฬ: *Phruetsapha Thamin*) occurred between May 7 and May 24, 1992.

Because of this, the members of Wong Ta Wan who were declared curfew in the recording room could not travel around, so they wrote the song “*Ong-kan Chaeng Nam*” to record the events of that time by writing in two hours and then recording, this song was not in the plans of the album as Pongprom (2017)

³⁰³ Prudhisana Jumbala. (Ed.). (1994). Democratization 3: May 1992, crisis. *Journal of Social Sciences*, 29(2), 18-20.

mentions.³⁰⁴ The album was called “Mob” from the Latin word “*mobile vulgus*” which means the crowd is chaotic.



Figure 3.99 | WongTawan, “Mob” (1992): cassette tape cover.

“Mob” was produced by Pongprom Snitwong na Ayuthaya and WongTawan, all songs were composed and performed by WongTawan, except track number 12 which was composed by Nimit Jitranon, lyrics by Thanapon Intharit, and tracking number 4 was composed by Nimit Jitranon and Pongprom. Recorded at Red Dragon Studio by Wongsakorn Rassamitat and Pongthada na Lampoon as sound engineers, mastering by Wongsakorn Rassamitat and Piriya Manchuwisit. In this album, Ponrak Damrisakul takes the post of executive producer—and Jomnarong Worabut is the manager of this project.

Table 3.97 | WongTawan, “Mob” (1992): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	ม็อบ	<i>Mob</i>	mob	3:42
2	ใจหิน	<i>Jai Hin</i>	stone heart	4:46
3	ร้องเพลงเถิด	<i>Rong Phleng Thoed</i>	sing a song	3:49
4	ดูดาว	<i>Du Dao</i>	stargazing	3:23
5	กาม	<i>Kam</i>	erotic	3:57
6	หัวเดียวกระเทียมแดง	<i>Hua Diao Kratiem Dong</i>	single head pickled garlic	3:20
7	คนจนตรอก	<i>Khon Jon Trok</i>	poor man	3:07
8	โองการแช่งน้ำ	<i>Ong-kan Chaeng Nam</i>	the ceremony to drink a swear water	4:37
9	มีเธอ	<i>Mi Toe</i>	have you	4:42
10	ต่อคิว	<i>Tor Khiw</i>	queue	3:50
11	มอบไว้ให้โลกนี้	<i>Mob Wai Hai Lok Ni</i>	given to this world	3:44
12	ไม่ห่างใจเธอ	<i>Mai Hang Jai Toe</i>	not far from you	3:58

³⁰⁴ Pongprom Snitwong na Ayuthaya. (2017, March 24). *The Symphonic of Wongtawan “Ong-kan Chaeng Nam”* [Video]. YouTube. <https://www.youtube.com/watch?v=EYK1p2GWCLo>

The WongTawan’s members are (1) Kitiphan Punnabutra [guitar and vocals], (2) Chaiwat Chulapan [guitar and vocals], (3) Marutharat Samphan [bass], (4) Wongsakorn Rassamitat [drums and vocals], and (5) Pongprom Snitwong na Ayuthaya [keyboards and vocals]. In addition, have an additional guitar by Pichet Khruewan, and a backing vocal by Piriya Manchuwisit, Kruekpol Yongjaiyud, and WongTawan—this album is under their own company, Orange Music Group.

Ong-kan Chaeng Nam is an ancient chant that dates back to an early Ayutthaya period (1350 – 1448,) used in the ceremony to drink a swear water to allegiance and loyalty to the King and the land, by the nobility, warlord, pasha, and the royal family.³⁰⁵ Ong-kan Chaeng Nam is divided into five parts, the longest of which is the 3rd part; the curse of a traitor, thinking dishonestly for the King and the land, to be severely harmed. *Example 3.10* shows an example of the fourth verse with Thai lyrics and translation:

Example 3.10 | WongTawan, “Ong-kan Chaeng Nam” (1992): verse with a translation of the lyrics.

Starts at 3:09 Am ♩ = 93

Kun khon khon yai, kun - nang krang kluen pai, luem wan ti lang rin nam, luemkham ti khoei hai wai, mai rak-sa san-ya fah-din

Military leaders have many powers, and nobles have swagged all over. Forget the day that poured water, forget the words that were said, not keeping promises of Heaven and Earth.

WongTawan has four studio albums, a live performance album, and a song hit album; after the third album, the members talked about disbanding as everyone had many missions. Therefore, planning to make a project for the final album as a concept album in English lyrics by the content discusses the imagination of patients in psychiatric hospitals. WongTawan’s studio albums include Hun Krabok (1985,) Mob (1992,) 12 zodiac (1993,) and The PROMISE (1996,) with “Live” (1993,) which is a recording from a live concert and hits album called “Autography” (1994.) On Saturday, October 31, 2015, the WongTawan reunion for the concert “The Symphonic of Wongtawan,” which the WongTawan played with the Mahanakohn Philharmonic Orchestra, and later released this live performance.

³⁰⁵ Pongprom Snitwong’s Fan Page. (2014, February 10). *WongTawan worked on a “Mob” album in 1992 at the Red Dragon studio recording, Ramkhamhaeng area.* [Status update]. Facebook. <https://www.facebook.com/PongpromFanPage/posts/420774964692088/>

3.5.11.7 Billy Ogan, “Song Khrueng” (4th album)

In July 1992, Billy Ogan released the fourth album with a Thai identity concept, therefore using the album’s name “Billy... Song Khrueng (ทรงเครื่อง),” the word “Song Khrueng” meaning [v.] be decorated, [adj.] extra-ingredient.

Jaturon Amesbutr produced this album under Grammy Entertainment, assistant producer by Thierry Tapia-Ruano Ferrand, and Annop Jansuta as production co-ordinator; recorded at Center Stage Studio by Suriya Dechbunpob and Kenny Jackel as sound engineers, then mixed down at Sri Siam Studio by Wachara Mibuppha and Suriya Ragabphan. The musicians who perform in the recording studio include (1) Kraipop Jandee [lead guitar], (2) Chatree Kongsuwan [rhythm guitar], (3) Santhan Laohawatanawit [keyboards], (4) Thierry Tapia-Ruano Ferrand [bass and keyboard], and (5) Jaturon Amesbutr [bass and acoustic guitar].

Table 3.98 | Billy Ogan, “Song Khrueng” (1992): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	โสภาสถาพร	<i>Sopa Sathapon</i>	[Thai slang] means good things, beautiful things	3:23
2	ฝืน	<i>Fuen</i>	forced	3:47
3	เจ้าชายกบ	<i>Chao Chai Kob</i>	frog prince	3:45
4	ไม่ใช่ก็ใกล้เคียง	<i>Mai Chai Kor Klai Khiang</i>	[Thai slang] more or less	4:18
5	บ้านนาคอยอยู่	<i>Ban Na Khoi Yu</i>	the farmhouse is still waiting	3:52
6	เปลืองหัว	<i>Plueang Hua</i>	waste of head	3:25
7	ไม่เอาอีกแล้ว	<i>Mai Aao Ik Lao</i>	No more	3:25
8	ทอม ทอม	<i>Thom Thom</i>	tomboy	3:28
9	บอก	<i>Bok</i>	To tell (Tell everyone to put their trash in the bin)	3:02
10	เหมือนกันยังกับแกะ	<i>Muean Kan Yang Kab Kae</i>	same as sheep, meaning “as alike as two peas”	2:42
11	ดีกว่าหรือเลวกว่า	<i>Di Kwa Rue Leo Kwa</i>	better or worse	4:46

The lyricist was Jaturon Amesbutr, the album’s producer, who wrote the most lyrics for eight songs; the rest were written together with Suntornsing Wacharasathian, Annop Jansuta, and Billy Ogan, one each. The composers and arrangers were Jaturon Amesbutr, Thierry Tapia-Ruano Ferrand, Anuwat Suebsuwan, Sorot Punkabuttra, Krit Chokthipattana, Apichai Yenpoonsuk, Billy Ogan, Somchai Kamlertkun, and Somchai Kritsanaseranee.

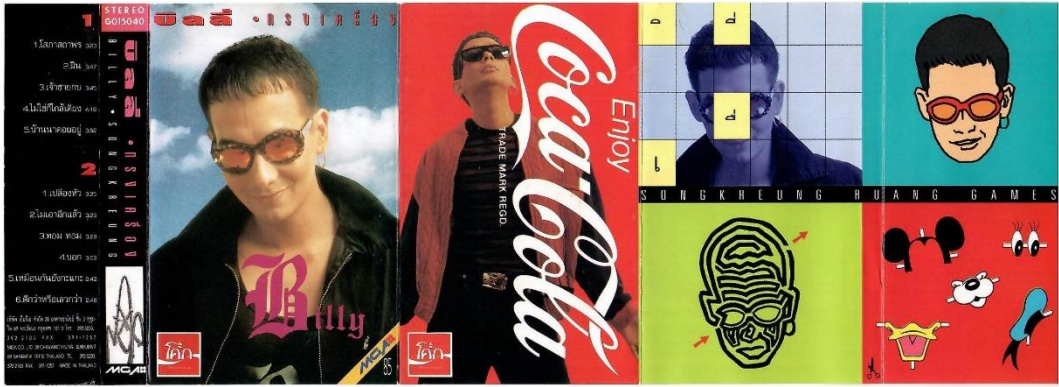


Figure 3.100 | Billy Ogan, “Song Khrueng” (1992): cassette tape cover.

Thai identity in Billy’s songs insinuates in the melodies and lyrics; most melodies use a pentatonic mode for composing, including Thai folk song form, and the lyrics are from Thai idioms and Thai slang. In arranged part, Thierry Tapia-Ruano Ferrand from Spain imitates the sound of “Khaen” playing from the Hammond Organ (Khaen: แคน is a Lao pipes bamboo mouth organ favored in Lao and Northeast Thailand (Isan) and has pentatonic modes with specific drone pitches.) An arranger intends to use it with a song that describes the life of the *Isan* people who work in Bangkok, the capital. Some chorus part says: It’s been a long time from Isan farmhouse, working hard in the capital, everyone must be very worried—the farmhouse waiting for you.

Billy’s “Song Khrueng” was the last album under Grammy Entertainment and then moved to Kita Entertainment until the 8th album; he returned to work with Asanee’s More Music Company (a subsidiary of GMM.) again, a total of 11 albums of Billy’s work (*Billyoldskool*, the latest album released in 2020).

3.5.11.8 Itti Balangura, “Pai Daeng” (4th album)

Another rock legend, Itti Balangura, released his 4th album, “Pai Daeng (ป้ายแดง)” which means red label. In Thailand, when you buy a new car, you’ll get a red license plate so you can use the car while you wait for the actual license plate issued by the Department of Land Transport, Ministry of Transport; the red label means a new thing.

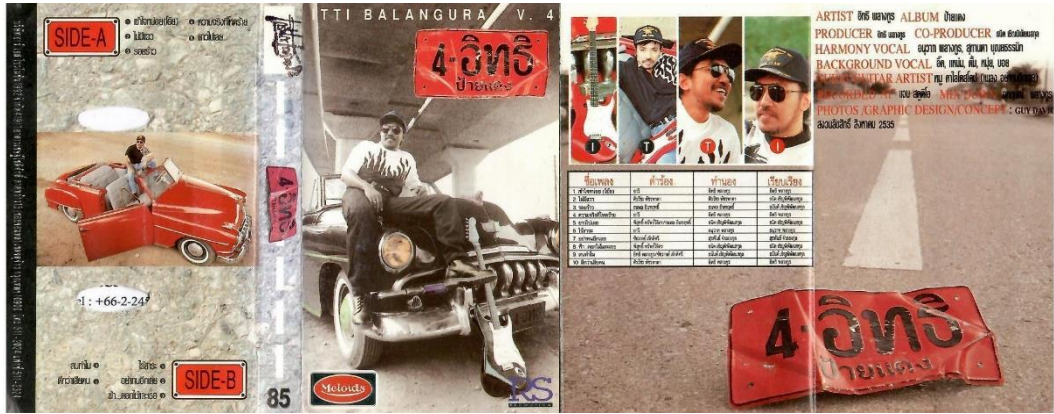


Figure 3.101 | Itti Balangura, “Pai Daeng” (1992): cassette tape cover.

Itti Balangura as a producer and artist, who composed and arranged for three songs, and Thanit Chernphiphatthanasakul as a co-producer; recorded at Jam Studio, which Ukrist Balankura mixed down. This album was released in August 1992 with guest guitarist Sirisak Sirichotinan on the 7th track, with all backing vocals by Sukanda Bunyathunmik and Anuwat Balangura. The lyricists were Yawi (pseudonym,) Sirawachira Patcharapada, Thanapon Intharit, Pisut Subwijit, Chatchawan Pakdisri, and Itti Balangura; the music arrangers were Anuwat Balangura, Thanit Chernphiphatthanasakul, Thanan Chernphiphatthanasakul, Suraphan Chamlongkul, and Itti Balangura.

Table 3.99 | Itti Balangura, “Pai Daeng” (1992): album tracklist.

n°	Name	Transliteration	Meaning	
1	เข้าใจหน่อย (อื้อย)	<i>Kao Jai Noi (Aoi)</i>	Do you understand?	4:09
2	ไม่มีแวว	<i>Mai Mi Waew</i>	no foreshadowing	4:03
3	รอยร้าว	<i>Roi Rao</i>	rift	4:15
4	ความจริงที่โหดร้าย	<i>Khvam Jing Ti Hod Rai</i>	cruel truth	4:28
5	ยาวไปเลย	<i>Yao Pai Loei</i>	so long	3:53
6	ไร้สาระ	<i>Rai Sara</i>	nonsense	3:30
7	อย่าทนอีกเลย	<i>Ya Thon Ik Loei</i>	do not bear it anymore	3:34
8	ฟ้า...ดอกไม้และเธอ	<i>Fa...Dokmai Lae Toe</i>	sky... flowers and you	3:57
9	สนใจทำไม	<i>Son Thammai</i>	why would you care	4:21
10	ดีกว่าเสียดคน	<i>Di Kwa Sia Khon</i>	better than degenerate	4:11

Previously, Itti Balangura released a song hits album “Ongsa Fai (fire degrees)” which went on sale in April 1991, that is a compilation of hit songs from albums 1-3, as well as adding a new song “Muea Dai Chan Rai Rak (when I’m loveless)” the work of Surapol Donavanik (National Artist of Thailand in 1997, a specialist in Thai popular music composition).

3.5.11.9 Kaleidoscope, “Kra-chak Jai” (1st album)

The Kaleidoscope, a hard rock/heavy metal established in 1969, launched the first studio album, all songs written in Thai, which previously had three albums covering English songs. This album works under the Butterfly group “Melody Records” with Sony Music (Thailand,) produced by Jirapan Ansvananda and Pongsak Phuwawiranon, an executive producer by Harirak Sutabutr and Peter Gun; recorded at Butterfly Studio and Sea Camel Music Designs, mixing engineer by Suphawich Jaturajinda. The band members were (1) Irawat (Tom) Boonnak [bass, bandleader], (2) Autaporn Chuto [keyboards], (3) Sirisak “Moo” Sirichotinan [guitars], (4) Edward Vanzo (April 1957 – June 25, 2022) [vocals], and (5) Somphon Phanchun [drums]. All songs composed and written by the butterfly team, such as Jirapan Ansvananda, Pongsak Phuwawiranon, Khanit Phruek-phrakan, Surasee Ithikul, Kitayaphan Phanuphat, Rossukon Pholvicha, Ittisoontorn Vichailak (using the pseudonym *Phijika*), and Narongvit Techatanawat (now The Chandelier Music label owner that a producing soundtrack for the drama).



Figure 3.102 | Kaleidoscope, “Kra-chak Jai” (1992): cassette tape cover.

Table 3.100 | Kaleidoscope, “Kra-chak Jai” (1992): album tracklist.

n°	Name	Transliteration	Meaning	
1	ขอเป็นอย่างนี้	<i>Kor Pen Yang Ni</i>	be like this	5:07
2	กระชากใจ	<i>Kra-chak Jai</i>	heart-wrenching	4:15
3	เพราะเรานั่น...คู่กัน	<i>Pror Rao Nan Khu Kan</i>	Because we are... together	3:08
4	ตามน้ำ	<i>Tam Nam</i>	go with the flow	4:14
5	คืนเมือง	<i>Khuen Mueang</i>	return to the city	4:25
6	พูดกันดีดี	<i>Phud Kan Di Di</i>	Speak nicely	3:19
7	พายุ	<i>Pha-yu</i>	storm	4:29
8	เธอร้อนดังไฟ	<i>Teo Ron Dang Fai</i>	she is hot as fire	4:30
9	ใจอักเสบ	<i>Jai Akseb</i>	inflamed heart	2:58
10	ตีนตะขาบ (บรรเลง)	<i>Tin Takab</i>	caterpillar (tractor,) [instrumental rock song]	5:49

3.5.11.10 Nuvo, “Oxigen” (4th album)

On October 31, 1992, Nuvo released the fourth album under Grammy Entertainment, produced by Sorot Punkabutra, co-produced by Somkhuan Misillapasuk, and Nitipong Honark as a production coordinator. Recorded at Center Stage Studio, Butterfly Studio, and Sri Siam Studio between July 1992 to September 1992, mixed down by Krit Chokthipattana and Sorot Punkabutra—Rewat Buddhinan was an executive producer.

This fourth album was the original members for concert tours; the Nuvo members took part in the recording studio; Jirayuth Wattanasin and Saharat Sangkapreecha, guitarists of Nuvo, recorded the guitar (acoustics and electric guitars) by themselves, with Chatree Kongsuwan playing an acoustic guitar, involve Surachai Soonthornthadaku, the Nuvo bassist who recorded all bass tracks. The musicians who work included Surachai Soonthornthadaku [piano], Sorot Punkabutra [synthesizer and drums programming]. The equipment that has been recorded: Yamaha RY30 (a drum machine), Alesis D4 (drum wave samples), Roland JD-800 (a digital synthesizer), Yamaha SY99 (super-sized sampling workstation), and Korg 01/W (a workstation synthesizer).



Figure 3.103 | Nuvo, “Oxigen” (1992): cassette tape cover.

A lyric team including Nitipong Honark (using the pseudonym *Opas Phandee*), Ket-Aran Lertpipat, Annop Jansuta, Somkhuan Misillapasuk (pseudonym *Nawachat*), Chakrawut Sawangphon, and Surak Suksaewee. The melodies and arranger team: Somchai Kamlerkun, Chatree Kongsuwan, Sorot Punkabutra, Somchai Kritsanaseranee, Jaturon Amesbutr, Krit Chokthipattana, and Jirayuth Wattanasin.

Table 3.101 | Nuvo, “Oxigen” (1992): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	นิยามรัก	<i>Niyam Rak</i>	love definition	3:38
2	ทารุณ	<i>Tharun</i>	inhuman	4:25
3	มาลองดูสักที	<i>Ma Long Du Sak Ti</i>	Let’s try	4:45
4	ฉันยังคงอยู่	<i>Chan Yang Koi Yu</i>	I’m still waiting	5:25
5	หลับตา	<i>Lab Ta</i>	close your eyes	3:55
6	สองคนในร่างเดียว	<i>Song Khon Nai Rang Diao</i>	two people (emotions) in one body	5:10
7	ทำได้หรือเปล่า	<i>Tham Dai Rue Pao</i>	can you do it	4:04
8	ตกลงจะซื้อมั้ย	<i>Toklong Ja Sue Mai</i>	Will you buy it?	3:54
9	เก็บไว้จำ	<i>Keb Wai Jam</i>	to remember	4:35
10	ทนทนเอาหน่อย	<i>Thon Thon Aao Noi</i>	be patient	4:10

After 1993, Nuvo broke the band, Jirayuth Wattanasin and Saharat Sangkapreecha released duet albums, and John Rattanaveroj (keyboardist) released a solo album. In 2004 Nuvo reunited to release their 5th album, “Nouveau,” under the More Music record label; for this album, the band used *Nouveau* as the band name. In 2008 Nuvo moved to the Sony Music label and released the 6th album, “NOW 2.0,” and later with “6 AM” in 2011.

3.5.11.11 Thaneth Warakulnukroh, “Rock Kratob Mai” (4th album)

The last album of Thaneth Warakulnukroh was released in November 1992 under Grammy Entertainment with more Thainess by the concept of mixing Thai rock and Thai folk songs—Thanet designed the concept of this album.

**Figure 3.104** | Thaneth Warakulnukroh, “Rock Kratob Mai” (1992): cassette tape cover.

“Rock Kratob Mai (ร็อกกระทบบไม้)” was adapted from the song *Lao Kratob Mai* (ลาวกระทบบไม้), which means hits the wood dance. Hitting the wood is a dance across the clashing bamboo trunks, using a pair of long bamboo beams laying flat on the ground to beat each other and have the dancers dance to the rhythm, not to be hit by the sticks slamming their ankles. Originated from a ritual asking for an abundance in rice and fish food for the community, a tradition of the primitive ancestors of all races of the early Southeast Asian nations, using two rice pestles to strike and dance; later, there was a composer who composed a melody and the Thai drums in Lao rhythm, so-called *Laos Kratob Mai*. This play is available for all nationalities in ASEAN, not just Laos., not just Laos; it showed up in 1957 for the first time in the art and cultural exchange event with the Kingdom of Laos (Wongthes, 2016).³⁰⁶

Laos Kratob Mai will place two longitudinal stalks and uses sleepers to support the head and the end of the tree on both sides; at the end of the pestle, will have two people and leave the end to hold about one foot, holding the ends to collide. Holding the long sticks to collide once and then lifting the long bars apart, knocking the short stick two times, alternating with the music rhythm. The tap distance of short sticks will leave about half a cubit space between the long sticks. So that the dancer can lower his feet into the hole and lift out according to the rhythm of the song beautifully, if the dancer accidentally makes a mistake, that pair of bamboo will immediately hit the dancer’s feet. The stroke of long sticks colliding with each other, called “*chid* (close)” and long sticks hitting short sticks that are sleepers, called “*hang* (far).” Thanet has used the rhythm of bamboo percussion for almost the entire song, also re-melodies the song *Laos Kratob Mai* as an interlude III and inserts it into the chorus; found this phrase 26 times.

Example 3.11 | Thaneth Warakulnukroh, “*Rock Kratob Mai*” (1992): interlude III.

Interlude III

Starts at 3:07

♩ = 150

G C

Phin

Bamboo (percussion)

♩ = 150

Close (ชิด)

Far (ห่าง)

³⁰⁶ Sujit Wongthes. (2016, June 13). Hit the wood: Originated from the pounding pestle. *Matichon Online*. https://www.matichon.co.th/columnists/news_172556

In addition, there is a Thai folk choir, known as “*Jukkru*,” which serves to shout. *Jukkru* by Prasart Thong-aram and Kasem Thong-aram, Bambo (as a percussion) by Somphoch Chaya-kesatrin, and members from the Fine Arts Department, Ministry of Culture.

This album was produced by Anuwat Suebsuwan and Thaneth Warakulnukroh; Rewat Buddhinan as the executive producer with Nitipong Honark as production co-ordinator; Chanin Warakulnukroh as the sound producer. The important main musicians were (1) Anuwat Suebsuwan [keyboard programmer], (2) Apichai Yenpoonsuk [piano], and (3) Chatree Kongsuwan [guitar]; since the drums and percussion are programmed by the arrangers who programmed the drums and bass, according to the information, they used Akai S1000 (a 16-bit, 44.1 kHz professional stereo digital sampler.) All backing vocals team by Saowaluk Leelabutr, Sukanda Bunyathunmik, Sakda Phatthasima, Somchai Kamlertkun, Anuwat Suebsuwan, and Thaneth Warakulnukroh. Recorded and mixed down at Sri Siam Studio (March 1992 – November 1992,) by Suriya, Wech, Moo, and Nu as sound engineers; mix down by Chanin Warakulnukroh.

Table 3.102 | Thaneth Warakulnukroh, “Rock Kratob Mai” (1992): album tracklist.

n ^o	Name	Transliteration	Meaning	
1	ร็อกกระทบบไม้	<i>Rock Kratob Mai</i>	rock hits wood	5:25
2	อย่าคิดนาน	<i>Ya Khid Nan</i>	Do not think too long	4:00
3	ซ้ำเติม	<i>Sam Toem</i>	aggravate	4:20
4	รักน้องคนเดียว	<i>Rak Nong Khon Diaw</i>	One love	4:20
5	มันอยู่ตรงนี้	<i>Man Yu Tong Ni</i>	It's right here	4:48
6	ไม่ตายก็โตเลย	<i>Mai Tai Kor To Loei</i>	Not dying but growing up	3:30
7	อีกหน่อยเธอคงเข้าใจ	<i>Ik Noi Toe Khong Kao Jai</i>	She will soon understand.	3:45
8	ยาทำใจ	<i>Ya Tham Jai</i>	drug of control one's mind	4:05
9	เหตุผล	<i>Hed Phon</i>	reasons	3:45
10	สักวา... ว่ากันคนละอย่าง	<i>Sakwa... Wakan Khonlayang</i>	Different Story	4:16
11	รักน้องคนเดียว (house mix)	<i>Rak Nong Khon Diaw</i>	[remix of track number 4]	3:54

3.5.11.12 Pisut Subwijit, “Ab Lom Hom Fah” (2nd album)

Pisut Subwijit released the second studio album, “Ab Lom Hom Fah (means bathe in the sky,)” produced by Thanit Chernphiphatthanasakul and Pisut Subwijit, co-produced by Thanapon Intharit. Pisut Subwijit recorded all guitars except tracks number 4 and 9 by Jub Huahin (sobriquet,) and the first track by Srangsan Rueangsri (usually known as *Noo Meter*); bass by Suraphan Chamlongkul (on

tracks 3-4). Recorded at Mix Studio (Longtime Ago) by Yongyut Khamyod, Jittipohn Buaniam, Sawuth Lilathanon, and Rungsak Bandonsak as sound engineers, mixed down by Yongyut Khamyod. All backing vocals by Thanapon Intharit under RS. Promotion.

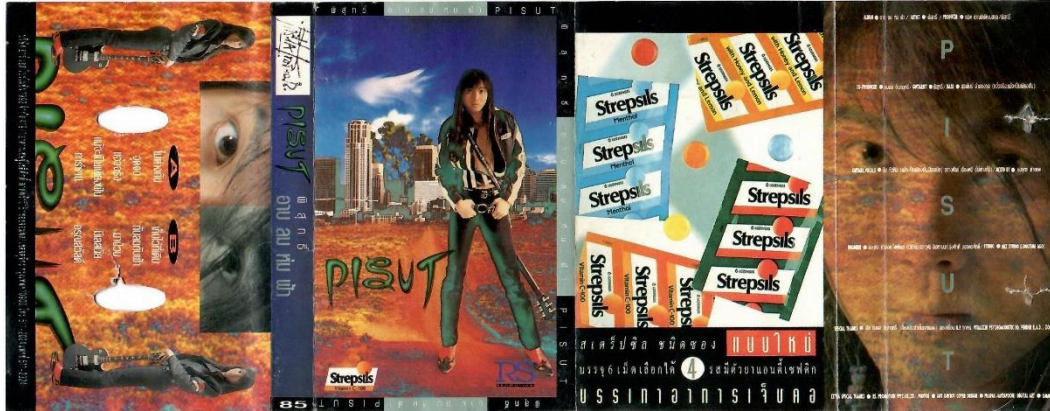


Figure 3.105 | Pisut Subwijit, “Ab Lom Hom Fah” (1992): cassette tape cover.

Pisut Subwijit participated in songwriting and arranging, two songs he composed, wrote, and arranged; three songs he composed and wrote the lyrics, additional Thanapon Intharit has three songs, another two songs by Wichan Wimonocho and Sirawachira Patcharapada. The arranger includes Thanit Chernphiphatthanasakul, Mongkonpat Thongrueang, Thanapon Intharit, and Pisut Subwijit. The last track was a soundtrack from Thai T.V. channel 7 with the same name as the song “Arun Sawas” by Kantana Group.

Table 3.103 | Pisut Subwijit, “Ab Lom Hom Fah” (1992): album tracklist.

n°	Name	Transliteration	Meaning	
1	ไม่ต่างกัน	<i>Mai Tang Kan</i>	no different	4:10
2	จุดจบ	<i>Jud Job</i>	the end	3:54
3	แจ่วจิ้ง	<i>Jaeo Jing</i>	really cool	3:10
4	แม้จะเป็นเพียงฝัน	<i>Mae Ja Pen Piang Phan</i>	even if it's just a dream	3:47
5	ทาร์ซาน	<i>Tarzan</i>	Tarzan	3:29
6	เก็บไว้ที่เดิม	<i>Keb Wai Ti Doem</i>	keep the original	3:47
7	กลมกับฟ้า	<i>Kab Lom Kab Fah</i>	with the wind and the sky	4:01
8	มาป่วน	<i>Ma Puan</i>	come and mess	3:38
9	มีเลศนัย	<i>Mi Lesnai</i>	sly	3:27
10	อรุณสวัสดิ์	<i>Arun Sawas</i>	good morning	3:17

Chapter 4

Thai Rock Analysis **A**

Since having studied rock music, we found that the identities from a variety of interpretations create an appreciation that goes beyond the basic understanding of music (Gracyk, 2001).³⁰⁷ Ken Stephenson (2002)³⁰⁸ expresses the belief clearly: “*In fact, rock music represents melodic, rhythmic, and harmonic characteristics that are not found in any other musical style.*” As David Temperley (2018)³⁰⁹ indicates, one must first understand the patterns to know how the music plays according to formal conventions. Accordingly, understanding the general patterns unique to rock is essential when analyzing rock songs and crucial to explaining the power of this music as a medium for expressing a culture.

4.1 MELODY

A melody is a series of interlaced pitches; long and short, highs and lows. David Machin (2010)³¹⁰ points out the meaning potential for high and low pitches “When we hear voices and music, there is generally movement in pitch; the aspect of this

³⁰⁷ Theodore Gracyk. (2001). *I wanna be me: Rock music and the politics of identity*. Temple University Press, p. 149.

³⁰⁸ Ken Stephenson. (2002). *What to listen for in rock: A stylistic analysis*. Yale University Press, p. x.

³⁰⁹ David Temperley. (2018). *The musical language of rock*. Oxford University Press, p. 150.

³¹⁰ David Machin. (2010). *Analysing popular music: Image, sound and text*. SAGE Publications, p.101.

movement has meaning potential.” Allan Moore (2001)³¹¹ notes that a melodic contour is a way of diagnosing traversed shapes. Walter Everett (2002)³¹² concludes that the meaning of rock melody is the arrangement of a pitch to rhythm; sung to word or playable on musical instruments—the melody is the essence of music.

Melody’s identity was found using the pentatonic scale; many of the songs come from Thai traditional’s melodies or Thai folk songs. *Example 4.1* show that the major pentatonic’s melody in the “F” key, found the notes “F G A C D (1̂-2̂-3̂-5̂-6̂.)”

Example 4.1 | Billy Ogan, “Sopa Sathapon” (1992): verse and chorus.

Verse
 F: vi V vi V vi V vi V
 Starts at 0:26 $\text{♩} = 147$
 Dm C Dm C Dm C Dm C
 จะ บอก กล่า วเล่า ให้ ฟัง แบบ พลัง ปาก ว่า คน รัก มา จาก ออก ไป มัน เจ็บ แสบ ซ้ำ ไป จน จับ หัว-ใจ เธอ ผลัก-ไล ไป มี ใคร อื่น
 Ja bok klao lao hai fang bab plang pak, wa kohn rak ma jak ok pai, man jeb saeb khao pai jon jab hua-jai toe plak sai pai mi khai Auen.

Chorus
 $\text{♩} = 147$
 Starts at 1:25
 ii I IV V/vi vi ii I IV V/vi vi
 Gm F Bb A Dm Gm F Bb A Dm
 ถ้า มัน โส - กา ส - ตา - พร มั่น ก็ นอน ใจ แต่ ถ้า มัน โส - กา ส - ตา - นี นี ก็ ขว ไป
 Tha-man So - pa s - tha - pon_ man kor non jai, Tae tha man so - ka s - tha - ni_ ni kor suai pai.

In addition, there is a melody that mimics Buddhist chants; in other words, there is a slight movement in the melody, this example from 1988’s Asanee – Wasan’s song which an original 1982’s Keetakawi “Wina Kwaeng-gwai” composed by Dnu Huntrakul and lyrics by Ket-Aran Lertpipat.

Example 4.2 | Asanee – Wasan, “Wina Kwaeng-gwai” (1988): chorus.

Chorus
 $\text{♩} = 140$
 Starts at 3:11
 Vocals
 17 17 17 IV
 G7 G7 G7 C
 นิพ-พา_ นัง_ นิพ-พา_ นัง_ นิพ-พา_ นัง_ ป - ร - มัง สุ - ขัง
 Nip-pa_ nang Nip-pa_ nang Nip-pa_ nang Po-ra-mang su khang.
 Backing vocals
 นิพ-พา_ นัง_ นิพ-พา_ นัง_ ป - ร - มัง สุ - ขัง
 Nip-pa_ nang Nip-pa_ nang Po-ra-mang su khang.
 T PD D T

³¹¹ Allan F. Moore (2001) *Rock, the primary text: Developing a musicology of rock* (2nd ed.). Routledge, p. 49.

³¹² Walter Everett. (2008). *The foundations of rock: From “Blue suede shoes” to “Suite: Judy blue eyes”*. Oxford University Press, p. 157.

Furthermore, they are influenced by Thai folk songs (*the rice harvest song*), which naturally feature a tune in the pentatonic scale. *Example 4.3* illustrates that the post-chorus follows a pentatonic scale. As for the chords, found the chords I and V are used, which corresponds to Christopher Doll (2017),³¹³ who said that “*minor pentatonic scales in rock most often are built on 1 or 4 (5 is still standard but less common;)*” it shows the concept of movement that is significant.

Example 4.3 | Carabao, “*Kor Kao Diao*” (1990): post-chorus and bridge (beginning on tonic).

Chorus
Starts at 2:01 ♩ = 129

I D V A I D

น่าน ไป หน้อย ก็ ทน เอา หน้อย น้อง คอย พี่ คอย เอ้า คอย คอย คอย ท้อง ไม้
Nan-pai - noi ko-thon-ao - noi nong koi pi koi ao koi koi koi, thong mai-

I D V A I D

อิม รัก เรา ไม้ กร้อย ไม้ ท้อ ไม้ ถอย ไม้ ทั้ง ที่ นา
aim rak rao mai - kroi mai-tho mai - thoi mai-thing thi na.

Bridge
Starts at 2:32 ♩ = 129

I D

เกี้ยว เถอะ นะ แม่ เกี้ยว (โยน) เกี้ยว เถอะ นะ พ่อ เกี้ยว (โยน)
Kiao thoe-na mae kiao (yon,) kiao thoe-na po kiao (yon.)

ควาย พี่ เหลือ เขา เดี่ยว น้อง เป็น คน เกี้ยว พี่ จะ ไถ นา
Kwai pi luea kao diao nong pen khon kiao pi ja thai - na.

The rice harvest song is a song sung together when the rice is harvested; it is a folk song in the central region of Thailand—popularly sung at the time of harvesting or the end of work—for fun and relaxation after exhaustion during career, often singing content about farming and courtship; without music instruments, used only clapping to count the beats. *Rice farming is an essential occupation for the Thai people.*

³¹³ Christopher Doll. (2017). *Hearing harmony*. University of Michigan Press, p. 136

Another Thai folk influence was from a long drums dance song, the original one played by Thai folk percussions, which the Carabao’s “Welcome to Thailand” used “mong (a medium-sized hanging bossed gong)” and “chab (a pair of flat cymbals joined by a cord,)” in conjunction with the rhythm of the song in a bridge; in an intro used long drums instead of a drumset.

Example 4.4 | Carabao, “Welcome to Thailand” (1987): bridge including Thai percussions.

Bridge ♩ = 105
Starts at 2:45

Ma la whoei (ma la wa,) ma thae khong khao (khong rao mai-hen ma,) ta - la - la.

Mong ♩ = 105

Chab ♩ = 105

The long drums dance is a traditional Thai folk practice from the past. Nowadays, long drum groups are commonly seen performing at festivals and auspicious community or suburban events. Such processions, including the ordination ceremony, Kathin ceremony, wedding ceremony, housewarming ceremony, Songkran festival, and more, can be found in various regions of Thailand, including the central region, the north, the northeast, the east, and the south. The long drum band used in the drum dance performance, “ching,” “chabs,” “grabs,” and “mong,” are played in a repetition of the melody, mixed with the sound of clamor and dancing to create entertainment.

When it comes to the vocal range of Thai rock music, it typically falls within the normal range. However, there are exceptions like the Hi-Rock band, whose vocals reach high pitches. In one example, the singer reaches up to the E6 note, although the song generally maintains a median pitch around E5, with the lowest note being A4.

Example 4.5 | Hi-Rock, “Kra-Jok Rao” (1990): bridge.

Bridge ♩ = 70
Starts at 2:52

Fuen ja kom-jai mae lam bak. jai man yuk ta-kon rong. tae korrong dai tae nai jai. rong-hai mai mi nam-ta. klanman ao wai. kab nai jai tua rao aeng.

4.2 FORM AND HARMONY

The song form explains the structure of the song in an easy-to-understand framework. In this context, “form” refers to the shape and structure of anything as a distinctive character, and the song form describes the embodiment of music elements that include the systematically and artistically relationship (Goodrich, 1889/2018).³¹⁴ As Nobile (2020)³¹⁵ mentioned, the song form represents what a song does, rather than what it is. Similarly, the rock music form is positively a process - a vigorous temporary journey.

The form identification of a song is one of the subjective aspects of rock music analysis. (Temperley, 2018.)³¹⁶ John Covach (2005)³¹⁷ mentions that the form in rock helps consider the dialectical tensions between these dimensions of the musical structure, such as the pacing and repetition of harmonic materials, including the lyrics can be repeated in different sets of chords and the same progression can support different lyrics. Because such relationships help make significant formal differences.

As for the rock forms, Stephenson (2002)³¹⁸ categorizes rock music into four forms, including strophic, rounded binary, verse-chorus-bridge, and compound binary. On the other hand, Covach (2005)³¹⁹ classification of rock music forms into the central song form as AABA, verse/chorus, and “compound forms.” Temperley (2018)³²⁰ identifies simple-verse, AABA, and verse-chorus as key forms. Thai rock music displays a diversity of these forms. *Table 4.1* shows an example from the first Thai-language rock album which features a variety of musical composition. Most of the composers of this album graduated from the United States, while some have extensive experience playing the Beatles songs and songs by other popular rock bands, which contributed to the creation of various forms.

³¹⁴ Allen J. Goodrich. (2018). *Complete musical analysis*. Forgotten Books. (Original work published 1889), pp. 73-74.

³¹⁵ Drew Nobile. (2020). *Form as harmony in rock music*. Oxford University Press, p. xiii.

³¹⁶ David Temperley. (2018), p. 150.

³¹⁷ John Covach. (2005). Form in rock music: A primer. In Stein, D. (Ed.), *Engaging music: Essays in music analysis* (pp. 65-76). Oxford University Press. <http://dx.doi.org/10.17613/1a12-wg22>, p. 66.

³¹⁸ Ken Stephenson. (2002), pp. 138-139.

³¹⁹ Ibid., p. 66.

³²⁰ David Temperley. (2018), p. 153.

Table 4.1 | Keetakawee, “Rao Ma Rong Phleng Kan” (1982): album songs’ forms.

n ^o	Title/Transliteration	Song stucture
1	ไม่เป็นไร (Mai Pen Rai)	i/A1/A2/B*/si/A3/A4/B/s/A5/B/B/B AABA
2	เรามาร้องเพลงกัน (Rao Ma Rong Phleng Kan)	i/B/A1/B/A2/B/A3/B/B/B/B Verse-Chorus
3	ทุก ๆ คน (เป็นคนดี) (Thuk thuk khon)	i/A1/B/si/A2/B/s/A3/B(HC)/o.f Verse-Chorus
4	เธอ (Thoe)	A1/A2/B/s/A3/A4/s/B/A3/A4.f AABA
5	ดนตรี คีตา (เวทจักรวาล) (Dontri Kita)	i/A1/B1/B2(pre)/C*/A2/s/B2/C/A2/s.o.f. Compound form
6	ทำอยู่ทำไป (Tham-yu Tham-pai)	i/A/B/C1/D/C2/s/D*/C2/C3/B.f Compound form
7	ฮูละเล (Hulele)	i/A1/B*/A2/B/C(post)/A3/B/s/C/A3/B/B/B Compound form
8	วิณาแกว่งไกว (Wina Kwaeng-gwai)	i/A1/*B1/s/A2/s/A3/s/A4/*B2x7.f Verse-Chorus
9	ขลุ่ยผิว (กอไฟบรรเลง) (Khлуй Phiw)	i/A/B/C/s/D(hook)/E/F/Ex2.f Compound form
10	ดอกไม้ไปไหน (Dokmai Pai Nai)	i/A1/B*/si/A2/B/si/A3/B/si/B/B/B.r Verse-Chorus
11	ดนตรีคีตา (ภาคลาโรง) (Dontri Kita [Phak La-rong])	i/A1/A2/s in Ax3.f Simple-verse

Therefore, examples of the types of Thai music forms are given as follows.

4.2.1 Simple-verse

The simple-verse or strophic form is a one-part song structure in which all verses (many lyrics in the same melody.) Thai people are generally familiar with a single melody because Thai folk songs have a strophic form; for example, the song “*Made in Thailand*” evolved from a folk song style, including composed in the 12-bar blues style.

Example 4.6 | Carabao, “*Made in Thailand*” (1984): verses.

The musical score displays four verses of a 12-bar blues structure. The tempo is marked as $\text{♩} = 105$. The key signature has one flat (B-flat). The chords are indicated as follows: Verse I (i: Dm), Verse II (i: Dm), Verse III (i: Dm), and Verse IV (i: Dm). The structure includes a 12-bar blues progression with a 3-measure triplet in the 10th measure of each verse.

The last two bars of each verse were connected by an interlude. *Example 4.7* illustrates the prominent guitar and bass elements in this interlude. This section was created by Preecha Chanapai, a guitarist and singer of the Carabao band, and it appears up to nine times.

Example 4.7 | Carabao, “*Made in Thailand*” (1984): the interlude.

Interlude
Starts at 0:39

♩ = 105

Electric Guitar

Electric Bass

i Dm i Dm

There is another song in a strophic form, as in *Example 3.8*: Asanee – Wasan, “*Krung Thep Maha Nakhon*” (1989). This song has only one “verse,” that means has one melody and lyrics with 16-measures that play seven times in total, and also has a single chord progression “i-iv-V-VI (Em-Am-B-C)” throughout the song; which has the “verse” pause by eight bars, “interlude.” The interlude’s melody joins the main melody in some parts, the *Example 4.8* shows the interlude being played with melody.

Example 4.8 | Asanee – Wasan, “*Krung Thep Maha Nakhon*” (1989): an interlude with some of the melody and lyrics.

(a) The interlude

♩ = 120

starts at 0:50

[Synth Pad]

i iv V VI
Em Am B C

(b) Some of the melody and lyrics with the interlude in the final verse.

starts at 5:38

♩ = 120

i iv V VI
Em Am B C

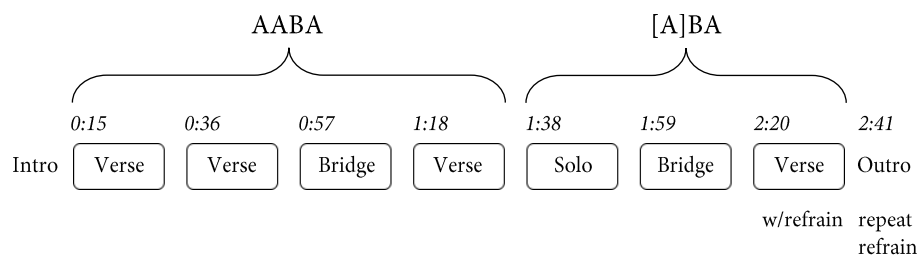
กรุง - เทพ มา - หา - น - นคร อ - มร รั - ต - น โท - สิบ น - หิน - ท - รา ยุ - ธ - ย มา - หา ดิ - ลอ - ก พ น - พ - ทุ - ษณ รา - ช - ฐา - นี บู - ธิ - รมย์ ฤ -
Krungthep ma-ha na khon a-mon rat-ta-na ko - sin ma-hin-tha-ra yut-tha - ya ma-ha di-lok - phop nop-pa-rat rat-cha - tha-ni bu-ri-rom u-

4.2.2 AABA/Verse-Chorus

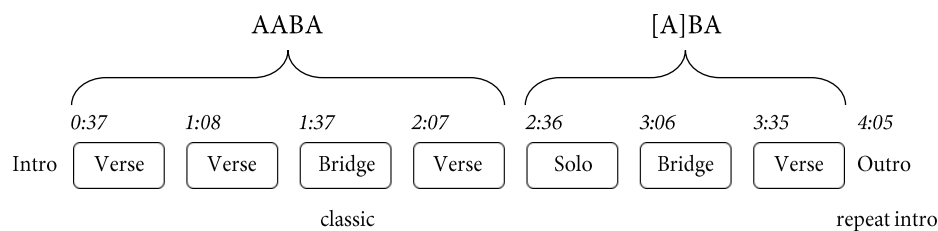
The functions of the two forms are similar, i.e. they have two sections. AABA form started at the beginning of the early 20th Century, found in American popular music such as Tin Pan Alley songs, there are typically eight measures in length; an A-section called “verse,” and B-section called “bridge” (Covach, 2005;³²¹ Nobile, 2020).³²² In Thai rock music, some are found, but not much.

Example 4.9 | AABA form layout.

(a) Asanee – Wasan, “*Yin Yom*” (1988)



(b) Itti Balangura, “*Keb Tawan*” (1988)



The first example of the AABA form is shown in *Example 4.9*, as Nobile (2020)³²³ refers to the 60s-era rock music AABA form (along with the concept of layout); including [A] section is the part of the instrumental (solo) with the same chord progression. In (a) an outro or tail, some parts of the verse called “refrain” is used, and the *classic bridge* is not found in the B-section (bridge) of this song. This absence is due to the lack of an “I” chord in a B-section chord progression, which is instead found in (b). Both the verse and bridge consist of eight measures each, resulting in this AABA form having a length of 32 bars. While there is a song sample

³²¹ John Covach. (2005), p. 69.

³²² Drew Nobile. (2020), pp. 126-129.

³²³ Ibid., pp. 126-127.

in AABA form, it does not have the same 32 bars length as the previous song. An example is Surasee Ithikul, “Kallapawasan” (1985):

Example 4.10 | Surasee Ithikul, “Kallapawasan” (1985): Song structure.

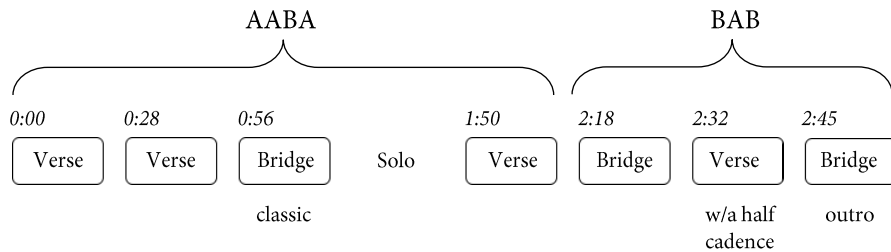
The musical score for 'Kallapawasan' is presented in three systems. The first system (A) shows the first 10 bars with a chord progression: I (Bb), vii (Cm), ii (Cm), V (F), I (Bb), vii (Cm), ii (Cm), V (F), #V (F#), and I (Bb). The second system (A) shows bars 11-16 with a progression: I (Bb), vii (Cm), ii (Cm), V (F), I (Bb), vii (Cm), ii (Cm), V (F), I (Bb), vii (Cm), ii (Cm), V (F), I (Bb), vii (Cm), ii (Cm), V (F). The third system (B) shows bars 17-22 with a progression: V/iii (A), iii (Dm), V/iii (A), iii (Dm), V/iii (A), iii (Dm), V/iii (A), iii (Dm), vi (Gm), ii (C), V (F), and V/iii (A). Bar numbers 1-16 are indicated below the notes.

In the three rounds of the A-section, there are 10-bar in a simple rhythm; the melodies are slightly shifted to match the tone of the Thai tonal, but the B-section has 16-bar in the final measure is a complex rhythm. Including having the key change in the A-section and return to the original key smoothly.

Furthermore, The B-sections are more extended than the A-sections, which are referred to as “asymmetrical,” B-sections are often significantly longer than the A-section.

In addition to the vocal music, we found the instrumental song in the AABA form. *Saitan Tai Khunkao* (see Example 2.3) was an instrumental rock song in 1989 by Kitti Kanjanasatit; show the AABA form with the classic bridge, and the fourth “verse” plays only one round, usually “verse” had two rounds in the same chord progression, which is “II-V-iii-V7.”

Example 4.11 | Kitti Kanjanasatit, “Saitan Tai Khunkao” (1989): Song structure layout.



In the realm of Thai rock, the “verse-chorus” form is more common than the AABA form. Unlike the AABA form, where we observe the “asymmetrical”

nature, in the “verse-chorus” form, the chorus section (B-section) is typically longer than the A-section, as follows:

Example 4.12 | Company, “Klab Kham Sia” (1991): Song structure.

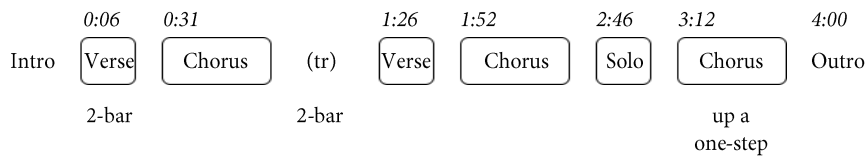
(a) First verse and chorus part

Verse $\text{♩} = 75$
Starts at 0:06
Chord progression: vi (F#m) ii (Bm) V (E7) I (A) IV (D) ii (Bm) vii (G#m7(b9)) III (C#7) IV (D) V (E7)
Lyrics: kham sia... tu tua bang mai... wa pud a-rai... aok ma... jai yen yen... di mai? chan ja hai... we-la... kham ti tor... pud ma chan ja luem... man pai... Klab

Chorus
Starts at 0:32
Chord progression: I (A) A (Amaj7) I (A7) IV (D) vii (G#m7(b9)) III (C#7) vi (F#m) V (E) IV (D) ii (Bm) V (E7)
Lyrics: kham sia... ya aoci kham aok ma... prod jong kid du kon... cha cha nai jai... kham bang kham man rang koen pai... lae man tam-lai jii-jai koen thon... Klab

Chord progression for second line: I (A) A (Amaj7) I (A7) IV (D) vii (G#m7(b9)) III (C#7) vi (F#m) V (E) IV (D) ii (Bm) V (E7) I (A)
Lyrics: kham sia... ya aoci kham ram la... aij pen pro rao nuai lae la koen pai... mong di di pud - ja kan mai kor rao mi kan yu piang song khon.

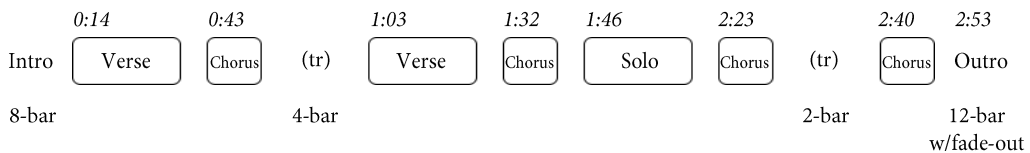
(b) Song structure layout



On the side of chord progression, found the ii–V–I progression (Bm–E7–A) that is a staple of almost all popular music genres.

Generally, B-section is longer than the A-section, but not always; still founds the song that the A-section is longer than B-section. Thitima Suttasunthorn’s “*Jeb Kradong Jai*” from Hua Mae Pong album shows that the verse section is longer than the chorus section as shown below.

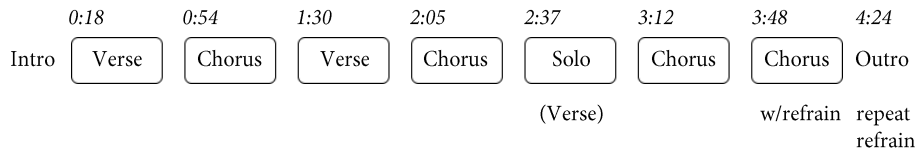
Example 4.13 | Thitima Suttasunthorn, “*Jeb Kradong Jai*” (1991): Song structure layout.



In addition, there is an example song in which the A and B sections are roughly equal in length, called symmetrical. This song *Mai Pen Rai Loei* (1988), has

16-bar per part, including a solo, which uses the verse's chord progression. There is also an intro, but it serves as a half cadence of the verse.

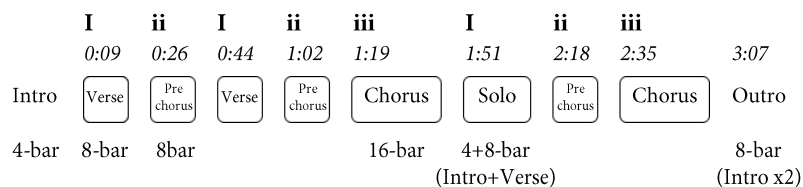
Example 4.14 | Nuvo, “*Mai Pen Rai Loei*” (1988): Song structure layout.



4.2.3 Compound form

Along with the general form, there are also mixed forms that have more parts than A and B, with the expansion of song sections such as bridge, pre-chorus (transitional bridge), and post-chorus. The diversity of the verses is likely due to the composer's understanding of the songwriting principles and influenced by rock music from international. Examples of mixed forms of Thai rock songs that present are as follows:

Example 4.15 | Wasan Chotikul, “*Tan Kham Nan*” (1992): Song structure layout.

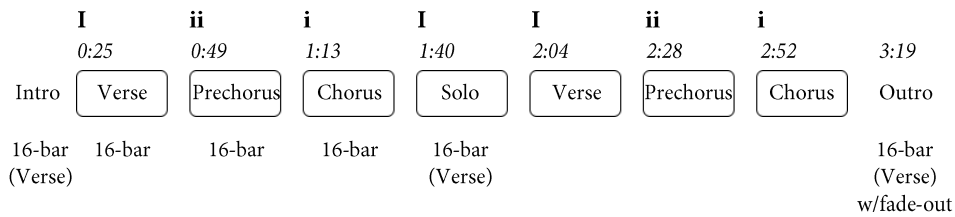


In “*Tan Kham Nan*” from Kuen Toh's album by Wasan Chotikul, the passage from the verse-to-chorus passing by the pre-chorus, is in line with a concept highlighted by Temperley (2018)³²⁴ and Nobile (2020).³²⁵ The pre-chorus serves to connect the verse to the chorus and typically employs subdominant chords, often built on the IV or ii chord. In *Example 4.15*, it is found that the pre-chorus part uses the ii chord as the first chord and utilizes the V chord to return to the chorus (ii-IV-iii-VI-ii-iii-IV-V). In another song, the pre-chorus starts with I chord, adhering to the same formula.

³²⁴ David Temperley. (2018), pp. 167-168.

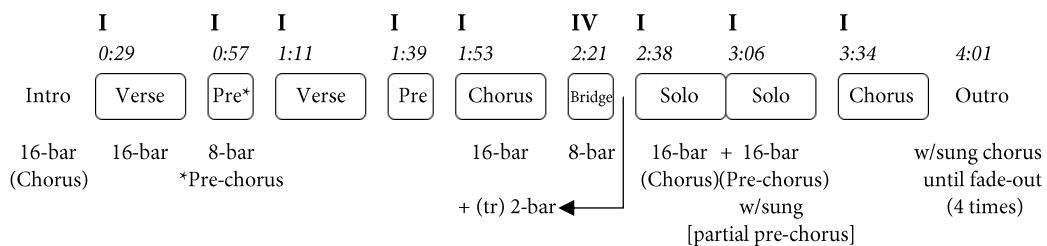
³²⁵ Drew Nobile. (2020), pp. 94-100.

Example 4.16 | Micro, “10000 Fahrenheit” (1988): Song structure layout.



Not only does the song follow the pre-chorus formula, but there is also a song that uses the “I” chord harmoniously for the verse, pre-chorus, and chorus sections. This example is from the Sabarod album by Asanee – Wasan Chotikul, composed by Jaturon Amesbutr and written by Yuenyong Opakul (Carabao former member,) *Kiao Koi*’s song launched on the “I” chord in all sections in A major with 138 BPM, but found another part of the song that is different, this section is called a “bridge;” also known as “middle eight,” serves as the primary bridge leading to the return of the chorus (Stephenson, 2002)³²⁶ and usually found only once in a song (Appen & Frei-Hauenschild, 2015).³²⁷

Example 4.17 | Asanee – Wasan, “Kiao Koi” (1990): Song structure layout.



As rock music scholars have noted, the bridge section in this song transitions directly into the chorus section and is not repeated. The bridge, in this case, is referred to as the “middle eight.” The layout shows that the verse and chorus are of equal length. Likewise, the pre-chorus and bridge are symmetrical, which is half of the verse and chorus. Furthermore, the composer/arranger establishes a connection between the bridge and solo by using the “V” chord for 2 measures. As mentioned earlier, almost all sections begin with the “I” chord. The following example is a song with only a 4-bar bridge section.

³²⁶ Ken Stephenson. (2002), p. 141.

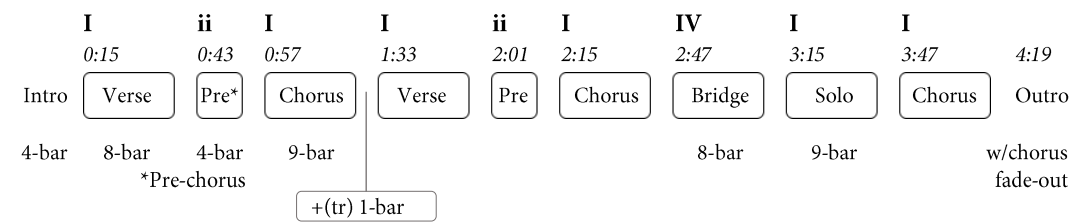
³²⁷ Ralf von Appen and Markus Frei-Hauenschild. (2015). AABA, refrain, chorus, bridge, prechorus: Song forms and their historical development. *German Society for Popular Music Studies*, 13(42), 1-83. <https://gfpm-samples.de/Samples13/appenfrei.pdf>, p. 6.

Hi-rock’s “*Nan Saen Nan*” is a song with an asymmetry section, containing the smallest section being the pre-chorus part; the rest is symmetrical. An arranger creates three connection points by adding one measure and using the same previous chord. The pre-chorus starts with the “IV” chord, and the bridge uses the “ii” chord at the beginning. All three parts that use “vi” chords (intro, verse, and solo) have different chord progressions.

In addition to songs from the two major rock music labels, Nititad Promotion record label also features rock artists. Hydra, a band with only one album, presents diverse musical forms, and both members continue to produce music to this day. The song used as an example, titled “*Wai Jai* (1992),” is asymmetrical. A notable feature is that the chorus part consists of 9 bars, as does the solo part. Similar to songs with bridges, the chorus is linked to the verse with one measure. The chorus part concludes with an “I (F)” chord, but this added transition includes a “V (C)” chord.

Example 4.21 | Hydra, “*Wai Jai*” (1992): Song structure.

(a) Song structure layout



(b) First verse, pre-chorus, chorus, and bridge part

Verse: I (F), iii (Am7), ii (Gm7), V (C), V (C), I (F), iii (Am7), ii (Gm7), iii (Am7), IV (Bb), bVII (Eb), V (C)

Pre: ii (Gm7), iii (Am7), IV (Bb), V (C), I (F), iii (Am7), IV (Bb), V (C), bVI (Eb), V (C), I (F), iii (Am7), IV (Bb), iv (Bbm), iii (Am7), vi (Dm7), ii (Gm7), v (C), I (F)

Chorus: IV (Bb), C7/Bb, iii (Am7), vi (Dm7), ii (Gm7), V (C), I (F), bII (Gb), biii (Ab/Gb), I (F), iv (Bbm), bvii (Eb), V (C)

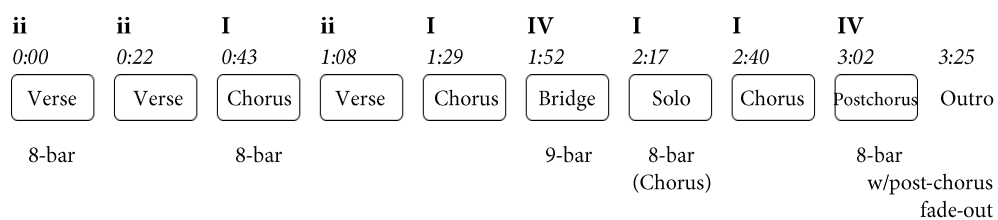
Bridge: ii (Gm7), iii (Am7), IV (Bb), V (C), I (F), ii (Gm7), iii (Am7), IV (Bb), V (C), I (F), ii (Gm7), iii (Am7), IV (Bb), V (C), I (F)

In fact, the bridge section has a key change. It is divided into two parts. The first is in the “F” key, and the second transitions to the “E^bm.” The A^b/G^b chords are considered the Ab⁷ or the fifth of the Eb and it ends with a C⁷ chord, returning to the “F” key as usual.

The last section in the musical forms of Thai rock is called the post-chorus. The post-chorus is a section that follows the chorus, aimed at maintaining or increasing the impact of the previous chorus. It can be divided into separate and attached post-chorus sections (Peres, 2016).³²⁸

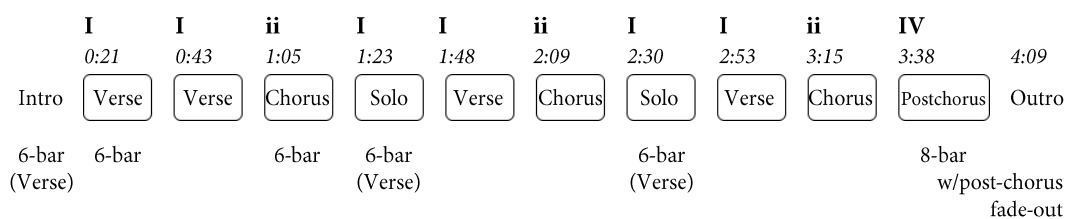
The first example with the post-chorus section is a nearly symmetrical song. Only the bridge consists of the nine measures, with one additional bar added, not as a transition but for compositional purposes for. This post-chorus section comes after a chorus section and serves to intensify the chorus.

Example 4.22 | Amphol Lampoon, “*Nuek Rue Wa Mai Ru*” (1992): Song structure layout.



The second example of a post-chorus section belongs to the big boss of the Grammy Entertainment music label, composed by Asanee Chotikul with lyrics written by Rewat Buddhinan. What makes this song unique is its complex rhythm in the post-chorus section, influenced by funk music in terms of subdividing the beat (subdivisions refer to note values that further divide rhythms), and an extended phase between the chorus and post-chorus.

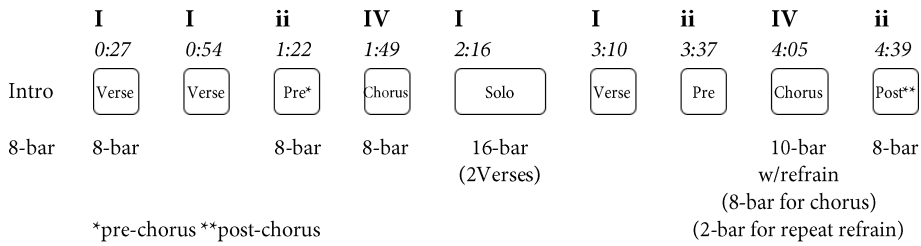
Example 4.23 | Rewat Buddhinan, “*Chai Plaek-na*” (1985): Song structure layout.



The last post-chorus section’s example used a melody and arrangement from the Japanese popular music “*Nanno Mujun Monai*” by Tsuyoshi Nagabuchi in 1987, written in Thai lyrics by Wichet Hokanjana.

³²⁸ Asaf Peres. (2016). *The sonic dimension as dramatic driver in 21st-century pop music*. [Doctoral dissertation, Ph.D. in Music Theory, University of Michigan]. U-M Deep Blue Documents. <https://deepblue.lib.umich.edu/handle/2027.42/133191>, p.155.

Example 4.24 | Itti Balagura, “Young Jam Wai” (1988): Song structure layout.



These verses, pre-choruses, first chorus, and post-chorus are symmetrical; only two additional measures are in the second chorus sections for the refrain, totaling ten measures. From this song, Thai people were unconsciously influenced by music from Japan because, in the past, the technology was as modern as today; if not an avid music listener, it would be challenging to recognize melodies from foreign countries.

From all examples, Thai rock music has a wide range of forms and harmonies, with rock music’s influences from the West and Asia.

4.3 CHARACTERISTICS

The characteristics of Thai rock music consist of unique instruments and vocals that offer surging driving energy include:

4.3.1 Musical instruments

Thai rock was influenced by the West (especially the United States,) which also took a type of rock band from the GIs. period, as Wichai Nuanjaem (2018)³²⁹ Observe that “because Udon Thani was the most extensive bombing site during the Vietnam War, including transporting bombs to Laos.” There will be records and musical instruments from the United States to Thailand daily by plane—Thai musicians know the musical instruments that are used in the original rock bands. Composed of the rhythm section, which officiates to drive the song and keeps the tempo steady so that the lead instruments and the singer can play the melody, which is mainly important to rock bands with musical instruments including drums, bass, and a rhythm guitar; later, the keyboards were introduced. These instruments must

³²⁹ Wichai Nuanjaem. Interview by author. (Pattaya, Thailand: 2018, March 9).

use amplifiers to amplify the sound, which can adjust the sound; the effect has been used to help personalize the sound afterward.

In rock music, guitars play an important role, both acoustic guitars and electric guitars. The outstanding features of rock guitars are guitar riffs (repeated short phrase that forms the basis of a song), distortion sounds, and power chord (two-note chord that plays a tonic and dominant of the key). The work of Thai rock music during that period caused the following influential guitarists, including Wichai Nuancham (also known as Lam Morrison,) Kitti Kanjanasatit (a.k.a. “Kitti Guitar Gun,”) Somchad Na Bangchang (a.k.a. “Shaw-On,”) Jirapan Ansvananda, Ukrist Balankura, Asanee Chotikul, Chatree Kongsuwan, Preecha Chanapai, Chusak Thanyarattanangkool (a.k.a. “Chuckie Thanyarat,”) Jaturon Amesbutr, Thana Lawasut, Weera Chotevichian, Sirisak Sirichotinan (a.k.a. “Moo Kalei,”) Olarn Phromjai, Itti Balangura, and Somchai Kamlerkun.

4.3.2 Thai musical instruments

Thainess in rock music, which is an important identity, is the use of Thai musical instruments in conjunction with western musical instruments. *Example 4.4* shows the song *Welcome to Thailand* by the Carabao band in 1987 with Thai percussions (*mong* and *chab*). Another interesting example is the song *Made in Thailand* by Carabao, which combines Thai musical instruments with western music as follows in *Table 4.2*.

“*Made in Thailand*” has been influenced by folk songs of central Thailand with Thai percussions, including *Ching* and *Chab* and Thai woodwind instruments called *Klui*. In addition to the instruments, Thai folk song chorus is called *Lukkhu*, and the *Speech*, which is an interactive dialogue, is the identity of Thai folk songs. The form of playing Thai percussion is as follows:

Example 4.25 | Carabao, “*Made in Thailand*” (1984): Thai percussions part.

The musical notation shows three staves for Thai percussions: Hand clap, Ching, and Chab. The tempo is marked as ♩ = 105. The Hand clap staff has a simple rhythmic pattern of quarter notes. The Ching staff shows two types of strokes: 'open' (indicated by a dashed line) and 'close' (indicated by a solid line). The Chab staff has a rhythmic pattern of quarter notes. The notation is presented in a three-measure format.

Table 4.2 | Carabao, “Made in Thailand” (1984): Song structure with instrumentation.

Time	Song Structure		Vocal	Drums	Bass	A. Guitar	E. Guitar	Hand clap	Thai musical instruments						
									Ching	Chab	Klui 1	Klui 2	Lukkuhu	Speech	
	Intro	Interlude			✓	✓	✓								
00:05		Solo		✓	✓	✓		✓			✓	✓			
00:38		Interlude		✓	✓	✓	✓	✓							
00:42	Verse (1)		✓	✓	✓	✓		✓	✓	✓					✓
01:06	Interlude			✓	✓	✓	✓	✓	✓	✓					
01:11	Verse (2)		✓	✓	✓	✓		✓	✓	✓				✓	
01:34	Interlude			✓	✓	✓	✓	✓	✓	✓					✓
01:39	Verse (3)		✓	✓	✓	✓		✓	✓	✓				✓	
02:02	Interlude			✓	✓	✓	✓	✓	✓	✓					
02:07	Solo			✓	✓	✓		✓	✓	✓	✓	✓			
02:40	Interlude			✓	✓	✓	✓	✓	✓	✓					
02:45	Verse (4)		✓	✓	✓	✓		✓	✓	✓					
03:08	Outro	Interlude		✓	✓	✓	✓	✓	✓	✓					
03:13		Solo		✓	✓	✓		✓	✓	✓	✓				
03:07		Interlude		✓	✓	✓	✓	✓	✓	✓	✓				
03:32		Solo		✓	✓	✓		✓	✓	✓	✓				
03:46		Interlude		✓	✓	✓	✓	✓	✓	✓	✓				
03:51		Solo		✓	✓	✓		✓	✓	✓	✓				



Figure 4.1 | Thai musical instrument (L. to R.) Ching, Chab, and Klui

Besides using Thai musical instruments to play together, western musical instruments are used instead of Thai folk instrument sounds; from *Example 3.7*, Wasan Chotikul uses an electric guitar to replace the sound of *Phin* (Isan harp).



Figure 4.2 | Phin; Thai folk musical instrument from northeastern Thailand.

4.3.3 The voice

As Allan Moore (2001)³³⁰ points out “The most popular music is those with vocals,” the frontman (the lead singer or leader of a musical group) therefore, has a vital role to be reckoned with. Most of the early singers were untrained, so singing in English had pronunciation problems; later, singers in pop-rock groups received vocal training, including a guided vocalist. On the side of singing technique, a gritty/raspy singing style is found, including an operatic vocal style.

4.4 STYLES

Thai rock has been influenced by the original rock from an album era that mainly saw the Thai rock artists making an album; therefore, it is rarely found as an EP. (an extended *play record*). There are many variations in music genres, starting from receiving rock ‘n’ roll music from the song “*Rock around the clock*” and the writing of Thai lyrics in 1977. From 1977 to 1992, in the framework of Thai rock music studies, the main rock music trends ranged from pop rock to hard rock/heavy metal, which are found in various sub-rock songs as follows.

4.4.1 Folk-rock

Folk-rock music evolved from the American folk music revival and grew into a significant movement in the 1960s. The American-influenced band “Carabao” studied in the Philippines in 1977, which was a colony of the United

³³⁰ Allan F. Moore (2001). *Rock, the primary text: Developing a musicology of rock* (2nd ed.). Routledge, p. 44.

States of America after the Kingdom of Spain. Carabao members were influenced by listening to American folk songs, later, they developed into folk-rock music. Additionally, Wasan Chotikul, both solo albums that featured folk-rock sounds.

4.4.2 Country rock

The main characteristics of country rock include the country theme, vocal style, and additional instrumentation, such as a pedal steel guitar. There are Thai rock artists who fall into the aforementioned categories, including Inca. Their first album, “Khon La Fhan,” was released in 1991, featuring long hair and costumes in a country music style. The album includes music that focuses on acoustic guitar and clean guitar sound mixed with distorted guitar sound. Similarly, Marsha Vadhanapanich also released her first album, “Tham Dao,” in 1991, which embraces a country rock concept with a wah-wah guitar and a slide guitar.

4.4.3 Hard rock/heavy metal

Hard rock music was mainstream in the 1970s and into the 1980s, evolving into heavy metal music in the late 1970s. In terms of differences between heavy metal and hard rock music, Stuessy & Lipscomb (2002),³³¹ sums up that “*if a hard rock was loud, heavy metal was louder.*” Thai rock artists who started playing hard rock and progressed to heavy metal include bands such as V.I.P., Kaleidoscope, The Olarn Project, Blue Planet, and Hi-Rock. On the hard rock side, we have the Rockestra, exemplified by their “Witthayasat” album in 1985, as well as The Butterfly group. On the heavy metal side, 'Flesh and Skin' is a band known for its clear heavy metal style.

4.4.4 Pop rock

Pop rock is a fusion music genre that overlaps with pop and rock. Pop music focuses on a commercial perspective (Shuker, 2017)³³² which corresponds to Richard Middleton’s (2001)³³³ point that pop music is the product of a highly

³³¹ Joe Stuessy & Scott Lipscomb. (2002). *Rock and roll: Its history and stylistic development*. (4th ed.). Prentice Hall, p. 306.

³³² Roy Shuker. (2017). *Popular Music: The Key Concepts*. (4th ed.). Routledge, pp. 265-266.

³³³ Richard Middleton. (2001). Pop, rock and interpretation. In Simon Frith, Will Straw & John Street (Eds.), *The Cambridge companion to pop and rock* (pp. 213-225). Cambridge University Press. <https://doi.org/10.1017/CCOL9780521553698>, p. 213

capitalist industry. This is evident from *Table 3.1* shows the Thai record labels established between 1979 and 1986, with some music labels remaining open to the present. All record labels push artists to gain recognition through radio, television, and print media, thus turning rock music into a truly popular process.

Thai pop-rock artists, such as The Innocent band, Rewat Buddhinan (Ter,) Thitima Suttasunthorn, Anchalee Chongkhadikij, Narinthorn Na Bangchang, Phuying band, Micro band, Nuvo band, Somprasong Singhawanawat, Billy Ogan, Marsha Vadhanapanich, and Hydra band, are widely recognized. Many of them are known for their roles in movies, making it easier to advertise and reach a young audience.

4.4.5 Art rock

Art rock aspired to elevate rock from entertainment to an artistic statement, opting for a more experimental and conceptual perspective on music. This genre includes sub-genres like experimental rock, progressive rock, psychedelic rock, and more. In the pursuit of rock music in Thailand, rock has been mixed and experimented with. For example, Keetakawee's album, "Rao Ma Rong Phleng Kan" (1982) incorporated the concepts of progressive rock and experimental rock music, blending them with lyrics based on Buddhist philosophy. The album was influenced by hard rock, progressive rock, and psychedelic rock.

Furthermore, The Butterfly's second album featured English lyrics influenced by hard rock and progressive rock, with some songs also showcasing psychedelic rock influences. An interesting progressive rock album, "Dan Civilized" by Thaneth Warakulnukroh, was recorded in a British studio in 1985. Additionally, WongTawan also ventured into progressive rock.

4.5 LYRICS

Theodor Gracyk (1996)³³⁴ notes that "in rock music, the lyrics are primarily unimportant; as in popular music, the lyrics are not the main reason to listen but rather the rhythm of the music and the 'sound' of the recording—most of the metaphors and allusions are lost to the teenage audience". On the other hand, Dai

³³⁴ Theodor Gracyk. (1996). *Rhythm and noise: An aesthetics of rock*. Duke University Press, P. 65.

Griffiths (2009)³³⁵ points out that the general rock lyrics are genuinely more romanticized melopoetic. Jack Perricone (2018)³³⁶ emphasized the importance of the lyrics by saying that “the content of the lyrics determines the feelings, the great prosody is the result of the music and the lyrics are connected; great songs result from rewriting and then rewriting”.

For this reason, the researcher pays attention to the lyrics that will lead to the Thai rock music identity, according to Aaron Cheney has classified the lyrics into three categories: (1) the story song, (2) a situational song, and (3) an expressive song (Cheney, 2016).³³⁷

4.5.1 The story songs

The story songs narrate scenes that the songwriter wants to depict. For instance, in Thaneth Warakulnukroh, “*Lung-Kid Kab Lan-Chidchai Lae Dan Civilise Sud-kob-fah*” (1985), the lyrics refer to an uncle and grandson: “*Once a long time ago, there were ‘Uncle Kid’ and ‘Chidchai,’ the sons of ‘grandma Kaew,’ your grandchildren lived far away, did not understand and ignorant. He loves and wants his nephew to sell the rice field by giving him a promise and will take him to the civilized land beyond the horizon*”.

The second story song example is Rewat Buddhinan’s “*Chai Plaek-na*” (1985). This song tells the story of a boy who wondered why a strange man brought food to a dog, even though he had never met him. The boy kept watching every day and asked. The stranger replied that he wanted to love and sincerity from people but could not, so he changed his mind and sought love from animals.

4.5.2 The situational song

This type of lyrics is a song that describes the current situation. For example, in the Company, “*Klab Kham Sia*” (1991), the lyrics say, “*Just one minute, you say, do you realize what you're saying? Please calm down; I'll give you time. The words you said, I'll forget them*”. This song refers to the situation in which a woman is breaking up with a man.

³³⁵ Dai Griffiths. (2009). From lyric to anti-lyric: Analyzing the words in pop song. In Moore, A.F. (Ed.), *Analyzing popular music* (pp. 39-59). Cambridge University Press, p. 42.

³³⁶ Jack Perricone. (2018). *Great songwriting techniques*. Oxford University Press, pp. 315, 325.

³³⁷ Aaron Cheney. (2013). *Songwriting Step by Step*. Gazebo Gardens Publishing, p. 24.

Another example song is Itti Balagura's "*Rao Sam Khon*" (1990). The lyrics describe a love triangle situation involving three people who do not know how to solve the problem. The verse says, *One me, one you, one him, three of us, then one loves one, one more left, live for whom?*

The last example song from "Billy... Khem Talod's" album in 1990 titled "*La Ok*," means to resign. The lyrics in the first verse state, "*Sitting at work for many years, still not going anywhere, tired to death. The boss never paid attention and gave me a small salary, so I had to give up; the boss was not fair, and working was discouraged.*" Based on this situation, the songwriter wrote in part of the chorus, "*wasting time like this must resign*".

4.5.3 The expressive song

The expressive song presents a state of mind and basic human emotions, including anger, fear, disgust, surprise, sadness, and happiness (Barrett, 2017)³³⁸ It is probably the most common type of lyric in Thai rock music because it's easy to understand. It reflects the collective mood of the songwriter, singer, and listener.

It is not often found in Thai rock songs to convey negative emotions. While there may be sad songs about teenage heartbreak, they seldom reach the level of anger or disgust. Most Thai rock songs tend to express positive feelings that are unique to the genre.

The sad songs about heartbreak such as Micro, "*Jam Fang Jai*" (1986) from Rock Lek Lek album; The Innocent, "*Hen Jai Kan Noi*" (1988) from 10 Nalika album; Asanee – Wasan, "*Yak Ja Luem*" (1989) from Fakthong album; Inca, "*Ying Klai Ying Jeb*" (1991) from Khon La Fhan album; and Itti Balangura, "*Roi Rao*" (1992) from Pai Daeng album.

4.5.4 The Buddhist philosophy

In order to distinguish the identity more distinctly, Buddhist philosophy is mentioned, which is a principle in the lives of Thai people. Examples of songs on this topic include the Keetakawee band's "*Wina Kwaeng-gwai*" (1982), where the

³³⁸ Lisa Feldman Barrett. (2017). *How emotions are made: The secret life of the brain*. Houghton Mifflin Harcourt, p. 5.

lyrics state: “Life is like crossing a great river with obstacles (birth, old age, sickness, death). The ultimate goal is to cross the boundary of happiness, nirvana. This crossing can only be accomplished by mindfulness, concentration, and perseverance, which are essential elements of Buddhism.” Additionally, there’s Rockestra’s “*Long*” (1984), which means ‘coffin.’ This song begins with the question, “Am I the great one no one will ever escape from? All of them are afraid of death. Do you know who I am?” and answers the question that ‘the coffin’ signifies death as the end, in accordance with the concept of Theravada Buddhism.

4.6 THE “HOLIDAY SOUND” AND “HOLIDAY ROCK”

Rock music was a new genre in Thailand; therefore, there was no space to perform. Rock musicians gathered in the morning at the cinema before showing the first movie of each holiday, using the movie screen area and chairs for moviegoers. These gatherings were organized by Withun Watanyu, probably sometime between the mid-1960s and early 1970s. Wichai Nuanjaem (2018)³³⁹ concludes that they generally met at 5:00 a.m. and had to finish playing before 9:30 because the first round of movies is showing at 10:00 a.m.

4.6.1 Lok Dontri “Pop on Stage”

Lok Dontri, a free concert, was established in 1974. It was a television show, a live music program airing on the Royal Thai Army Radio and Television Channel 5: TV5, formerly known as “Studio 7”. Later, it was renamed “Pop on Stage” and featured live performances once a month on Saturday afternoons, with each session lasting for 1-2 hours. Afterward, there was a policy to give television programs names only in the Thai language, and it changed to “Lok Dontri” in the end. “Lok Dontri” means *the world of music*.

The program during the first period (1971 – 1981) featured live performances by music groups, both Thai and foreign, at nightclubs. Later, as the music industry became more organized, they began to invite artists who had recently released songs to perform live in the station’s studio. It was a requirement that all musicians perform live, without using pre-recorded music to match a singer’s lip movements (lip synchronization).

³³⁹ Wichai Nuanjaem [also known as: Laem Morrison]. Interview by author. (Pattaya, Thailand: 2018, March 9).

In 1983, they changed to every Sunday at noon and moved from the studio room with a capacity of only 600 seats to the parking lot in front of the station, which could accommodate up to 5,000 people. This change also involved a shift to popular music genres from Thai artists. Later, in 1984, they transitioned from an outdoor stage to a permanent one by relocating behind the building of the TV5 studio room, and it was named “Lan Lok Dontri” (lan: ลาน means field). The first performance took place on January 22, 1984, and the last performance at Lan Lok Dontri was held in 1994.

As for the stage, it would be decorated according to the style of the artists performing each time, with many of the artists coming to perform for their album debuts, including rock artists who frequented the stage. Therefore, Lok Dontri became a widely popular television program and a prototype of the television concert genre. This television program came to an end in 2000.

4.6.2 TV7 Concerts

TV7 concert program, known in Thai as “7 Colors Concert,” featured live music performances (concerts) at the Royal Thai Army Television Channel 7. These concerts took place at the TV7’s *Lan Ploen Jedsi* (ลานเพลินเจ็ดสี) every Saturday, typically between 12:00 and 13:00. This program ran from January 4, 1986, until March 28, 2015, for a total period of 29 years and two months.

The highlight of this concert was arranging a famous star or singer to be an MC (master of ceremonies) who acts as a moderator, and interviews with artists during the show, including taking to see the atmosphere in the dressing room or the practice room before the show.

The official name of TV7 is Channel 7 (Thailand) [now CH7HD]; currently owned by the Royal Thai Army through Bangkok Broadcasting & Television (BBTV), headquarters are located in Mo Chit, Chatuchak, Bangkok.

4.6.3 The “holiday sound” and “holiday rock”

According to data from the two television concerts, rock bands, and rock artists had frequent opportunities to perform. However, most of the performers were *Luk Thung* and popular music artists, which were the mainstream. The arrival of Saturday and Sunday during my youth was very joyful because the researcher

could watch both free concerts. The researcher would be excited to find out if my favorite rock band was performing, but the researcher was disappointed every time it was a Luk Thung artist's performance. When the researcher was a teenager, the researcher was not too fond of listening to Thai Luk Thung songs, which the researcher thought were songs for older adults at the time.

Holding the show on Saturdays and Sundays, which are general public holidays, is important because weekdays are working days. The important question is why free concerts in Thailand are performed during the day, not at night, especially in Bangkok. This is due to transportation not being as prosperous and security concerns for women and youth in the past. Additionally, the government controls alcoholic beverages and drugs during these events. Furthermore, almost every time a rock concert is held, teenagers would get into arguments, resulting in fights among students.

4.7 MUSIC COMPARATIVE

Comparative musicology is a field of comparative study that considers music in all forms across all cultures and at all times. It attempts to classify the *musics* of the world into stylistic families (Savage & Brown, 2013).³⁴⁰ The term “comparative musicology” was replaced by “ethnomusicology” (Kerman, 1985;³⁴¹ Cook, 2004).³⁴² This change aligns with Francesco Giannattasio's assertion that comparative musicology became more effective through 20th-century ethnomusicology with more in-depth study. As a result, all *musics* of the world are regarded with equal dignity and can be admired and compared (Giannattasio, 2017).³⁴³ Additionally, Savage and Brown (2013)³⁴⁴ suggest five critical areas of comparative musicology. The first topic is music classification, which includes details such as clustering and maps of music. For musical sound and concept, it involves characterized degrees of similarity and relative frequencies.

³⁴⁰ Patrick E. Savage & Steven Brown. (2013). Toward a new comparative musicology. *Analytical Approaches to World Music*, 2(2), 148-197, p. 148.

³⁴¹ Joseph Kerman. (1985), p. 157.

³⁴² Nicholas Cook. (2004). Computational and Comparative Musicology. In Clarke, E. & Cook N. (Eds.), *Empirical musicology: Aims, methods, prospects*, (pp. 103-126). Oxford University Press, p. 103.

³⁴³ Francesco Giannattasio. (2017). Perspectives on a 21st Century Comparative Musicology: An introduction. In Giannattasio, F. & Giuriati G. (Eds.), *Perspectives on a 21st century comparative musicology: Ethnomusicology or transcultural musicology?* (pp. 10-28). Intersezioni Musicali I, p. 12.

³⁴⁴ Patrick E. Savage & Steven Brown. (2013), pp. 149, 163.

4.7.1 Japanese rock

Japan is a technological giant at the forefront of innovation and applications; Japan's pop culture and entertainment industries, too, are popular worldwide (Norbury, 2017).³⁴⁵ Japan's diverse popular culture is well-received in East and Southeast Asia; they called "*Pop passions*," especially pop music, a cultural export phenomenon (Iwabuchi, 2002).³⁴⁶ Thailand is also one of them that will be influenced by Japanese pop culture, including rock music, which always seems to be one step ahead.

Japanese rock (日本のロック: *Nihon no Rokku*), abbreviated as *J-rock*, is rock music from Japan (an island country in East Asia). Influenced by American and British rock in the 1960s, Japan's first rock band performed what they called *Group Sounds*, with lyrics in nearly all English (Group Sounds arose following the Beatles' performance at the Budokan on June 30, 1966.) The first Japanese rock band to record in the Japanese language was *Happy End*, releasing their first album in August 1970 (Cope, 2007).³⁴⁷ Over time, the Japanese rock industry has evolved with Western influences and merged with its own culture; the most influential J-rock bands in characterized by the use of varying levels of make-up, elaborate hairstyles, and dazzling costumes which is a cross-dressing, they called "Visual Kei" was a subculture of Japanese music. It happened when the Western culture had a subgenre of psychedelic rock such as progressive rock, punk rock, hard rock, and glam rock; they were introduced to Japan in the mid-1960s and have greatly influenced Japanese youth music culture; the influential rock bands in this style are X Japan and Loudness. The trend of Japanese rock fashion in Thailand, Thai teenagers, pay attention to the band X Japan. Which was not the first famous band in Thailand; the Loudness band also became popular before (Viriya, 1997).³⁴⁸

³⁴⁵ Paul Norbury. (2017). *Japan – culture smart!: The essential guide to customs & culture* (3rd ed.). Kuperard, pp. 139-140.

³⁴⁶ Koichi Iwabuchi. (2002). *Recentering globalization: Popular culture and Japanese transnationalism*. Duke University Press, p. 1.

³⁴⁷ Julian Cope. (2007). *Japrocksampler: How the post-war Japanese blew their minds on rock 'n' roll*. Bloomsbury, pp. 86, 156.

³⁴⁸ Viriya Sawangchot. (1997), p. 51.

4.7.1.1 Loudness

Loudness is a Japanese heavy metal band formed in 1981 by Akira Takasaki and Munetaka Higuchi, originating in Osaka. They were the first Japanese metal band act signed to a major label in the United States. Loudness has released 26 studio albums (five licensed in America) and nine live albums.

The members at the time of establishment consisted of (1) Akira Takasaki [guitars and backing vocals; lead vocals in 1981, bass in 1993-1994], (2) Munetaka Higuchi (1958-2008) [drums], (3) Minoru Niihara [lead vocals], and (4) Hiroyuki Tanaka [bass, only in 1981]. Hiroyuki Tanaka was later replaced by Masayoshi Yamashita [bass and backing vocals] in the same year.

The Birthday Eve was the first studio album released on November 21, 1981, only in Japan. The album's success was measured by Loudness' sold-out debut concert at Asakusa International Theater, in front of an audience of 2,700. All songs were composed by Akira Takasaki, and Minoru Niihara wrote all lyrics. Loudness recorded this album in August – October 1981 at Chestnut Studio and Studio Birdman, Tokyo, Japan; produced by Daiko Nagato and Loudness under Nippon Columbia record label.

Table 4.3 | Loudness, “The Birthday Eve” (1981): album tracklist.

n°	Title	Duration
1	Loudness	5:10
2	Sexy Woman	5:40
3	Open Your Eyes	4:32
4	Street Woman	5:17
5	To Be Demon	6:07
6	I'm on Fire	3:41
7	High Try	5:07
8	Rock Shock (More and More)	4:56

One of the critical identities is the song's English title. Although it is sung in Japanese, except for the chorus part, the researcher believes it should help foreign listeners understand the song. Another essential album was the fifth studio album in 1985, “*Thunder in the East*,” this album was the first one released by a major American label, Atco Records, a subsidiary of Atlantic Records (now Warner Music Group). This album was produced by Max Norman, who had worked with *Ozzy Osbourne* as a record producer and recording engineer. Max Norman worked

with Loudness on three albums. “Thunder in the East” was released entirely in English and sold at different locations and times as follows:

- Japan : January 21, 1985
- U.S.A. : June 9, 1985
- Europe : September 9, 1985

This album was recorded at Sound City Studios, Los Angeles, California, USA, in September and October 1984. Bill Freesh served as an engineer, with Ray Leonard as an assistant engineer. The mastering was done by Bernie Grundman, and Paul Cooper was the executive producer. George Azuma as a supervisor, Hiroyuki Munekiyo and Mikio Shimizu coordinated this album.

Table 4.4 | Loudness, “Thunder in the East” (1985): album tracklist.

n°	Title	Duration
1	Crazy Nights	4:04
2	Like Hell	3:44
3	Heavy Chains	4:18
4	Get Away	3:53
5	We Could Be Together	4:35
6	Run for Your Life	3:59
7	Clockwork Toy	3:55
8	No Way Out	4:01
9	The Lines Are Down	4:57
10	Never Change Your Mind	4:09

The classic line-up played together until 1989. After the release of the “*Jealousy*” album, there was a change in the band’s lineup, with vocalist Minoru Niihara being replaced by Mike Vercera, an American. Vercera served on “*Soldier of Fortune*” and “*On the Prowl*” before becoming a singer for Yngwie J. Malmsteen. Another critical change was the addition of a bass player considered the best in the Japanese music industry, Taiji Sawada, who had just left *X Japan*, a prominent rock group.



Figure 4.3 | Loudness members.³⁴⁹
(L. to R.) Akira Takasaki, Minoru Niihara, Munetaka Higuchi, and Masayoshi Yamashita

Interestingly, the guitar sound of Akira Takasaki (born 1961), a guitarist who received the penname “Eddie Van Halen of Japan.” With great fondness for Eddie Van Halen, he practiced diligently and began his career as a guitarist at a band contest, where he and the band Lazy playing Deep Purple’s songs. He later formed the band Loudness, which gained fame worldwide. Akira Takasaki’s solo album, “*Tusk of Jaguar*,” was released on April 1, 1982, under the Columbia record label. It was recorded at Nippon Columbia Studio and Studio Birdman in Tokyo, and produced by Daiko Nagato, Masanori Sasaji, and Akira Takasaki. “*Tusk of Jaguar*” is more musically diverse than Loudness’ albums, ranging from hard rock to progressive rock to jazz fusion.

4.7.1.2 X Japan

X Japan is the most successful rock group in Japanese history, having sold more than 30 million albums, singles, and videos combined. They have also sold out Japan’s 55,000-seat Tokyo Dome 18 times and have played to millions of fans around the world (X Japan Bio, n.d.).³⁵⁰ X Japan is a heavy metal band from Chiba Province, founded in 1982 by Yoshiki and Toshi. The pair had previously formed a band called *Dynamite* in 1977. In their early years, they played power metal, speed metal, and symphonic metal but later shifted toward a progressive sound with a focus on ballads.

³⁴⁹ Japanese Metal Forum. (2018, May 21). *Really nice photo of Loudness*. [Image attached] [Status update]. Facebook. <https://www.facebook.com/jpmetalforum/photos/a.1979966362324015/2036908516629799>

³⁵⁰ X Japan Bio. (n.d.). *XJapan.com*. <http://www.xjapan.com/Bio.html>

Their early image was characterized by heavy makeup, dark eyeliner and eyeshadow, face-painting, and high-standing hair, which they described as “skyscraper hair”. As Josephine Yun (2005)³⁵¹ concludes, they were known for “*brandishing sky-high blond hair, heavy jagged makeup, and glam rags*”. That look was inspired by glam rock, Kiss, David Bowie, and traditional *Japanese kabuki* theatre. X Japan is credited as one of the pioneers of the Japanese cultural rock phenomenon “Visual Kei”.

X Japan released the first album, “*Vanishing Vision*,” in 1988 after the band had assembled its perfect lineup, consisting of the following member: (1) Yoshiki Hayashi, known as *Yoshiki* [composer, drums, piano, keyboards, and bandleader], (2) Toshimitsu Deyama, known exclusively by his stage name *Toshi* [vocals and acoustic guitar], (3) Tomoaki Ishizuka, known as *Pata* [rhythm guitar and backing vocals], (4) Hideto Matsumoto (1964-1998), also known as *hide* (or HIDE) [lead guitar and backing vocals], and (5) Taiji Sawada (1966-2011), also known as *Taiji* [bass, acoustic guitar, and backing vocals].

This album was released under Yoshiki’s record label, named “Extasy Records” (with the rock band under the label such as *Luna Sea* and *Glady*). In 1989, they achieved success with the second album, “*Blue Blood*.” Following the release of “*Jealousy*” in 1991, Taiji left the band in early 1992 and was replaced by Hiroshi Morie, known as *Heath* [bass and backing vocals]. In this year, the band changed their name from X to X Japan. Before releasing the mini-album “*Art of Life*” (1993), which consisted of a single 29-minute-long track, they performed this year. In 1995, they abandoned their original *Visual Kei* aesthetics for a more comfortable and fashionable style, coinciding with the release of the “*Dahlia*” album in 1996. X Japan performed their last concert at the Tokyo Dome on December 31, 1997. To date, X Japan has released five studio albums, six live recording albums, and 21 singles. Rolling Stone Japan ranked “*Blue Blood*” number 15 on the list of the 100 best Japanese rock albums of all time. In 2017, Loudwire named X Japan the best metal band from Japan. X Japan is known for their adage as the group that embodies “*Psychedelic Violence Crime of Visual Shock*”.

³⁵¹ Josephine Yun. (2005). *Rock, Ink.: A concise report on 40 of the biggest rock acts in Japan*. Stone Bridge Press, p. 110.



Figure 4.4 | X Japan members.³⁵²
(L. to R.) Pata, Toshi, Yoshiki, Hide, and Taiji.

In the list of songs in the first album, most of the lyrics were love songs but differed in perspective. The music part is substantial in heavy style.

Table 4.5 | X Japan, “Vanishing Vision” (1988): album tracklist.

n°	Title	Meaning	Lyrics type	Duration
1	Dear Loser			2:27
2	Vanishing Love			6:01
3	Phantom of Guilt			5:18
4	Sadistic Desire			6:09
5	Give Me the Pleasure			2:57
6	I'll Kill You		Love song	3:29
7	Alive			8:24
8	<i>Kurenai</i>	A love song, the struggle of one's heart	Love song	5:46
9	Un-finished...			1:32

4.7.1.3 Comparative with J-rock

With the above mentioned, both bands had a significant influence in Thailand. There are also many Japanese rock bands and general rock songs, which are popular. The authors will compare them with Thai rock as follows:

³⁵² X-Japan Old School Era. (2012, October 30). *X Japan* [Image attached] [Profile pictures]. Facebook. <https://www.facebook.com/XJapanOldSchoolEra/photos/a.346295812123466/368951999857847>

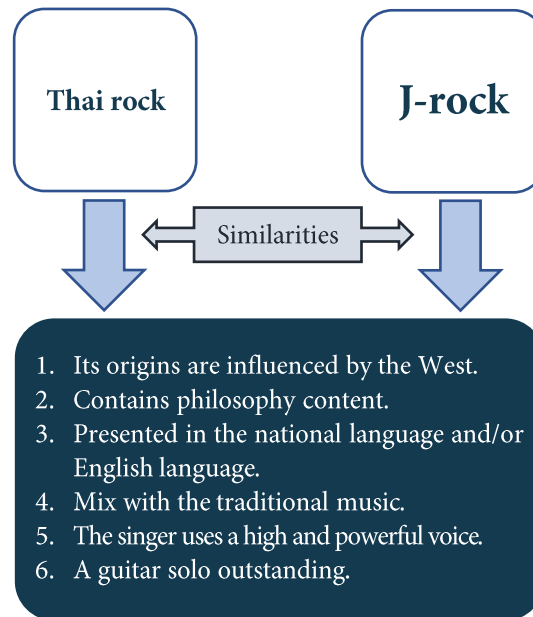


Figure 4.5 | A comparison of Thai and Japanese rock music.

Figure 4.5 explores the rock similarities between the two countries, influenced by rock from the U.S. and the U.K., particularly rockabilly, a subgenre of rock ‘n’ roll. The songs’ themes touch on philosophy but present it from different perspectives, encompassing philosophy, life, and aesthetics. However, most of the songs still revolve around themes of love, targeting a young audience. The songs are presented in the national language, with some also written in English, and a few featuring a mix of both languages. Another distinctive feature is the incorporation of traditional musical instruments into the songs, which adds a unique Thai and Japanese flavor. Lastly, the singers employ powerful and commanding vocals, and the guitar solos are outstanding, often accompanied by the use of a double pedal.

4.7.2 Catalan Rock (Rock Català)

Catalan Rock (Rock Català) is the name given to the cultural phenomenon of rock music in the Catalan region, which emerged during the 1990s and was sung in Catalan. It encompassed some rock, pop-rock, and other styles. It replaced “*La Nova Cançó*” (the new song) as the music favored by the masses in the national language and normalized the use of that language in a genre typically dominated by English and Spanish. Further, Joseph Cassart (1993)³⁵³ wrote, “Nou Rock Català,”

³⁵³ Josep Cassart. (1993). *Nou rock Català*. Edicions Raima, p. 193.

alluding to 1982, is a year of a rebirth of rock in Catalonia. As mentioned, the Catalan rock bands, year of establishment, and city origin include:

Table 4.6 | Catalan rock bands.

n°	Name	Year formed	Origin
1	Grec	1982	Barcelona
2	Detectors	1982	Molins de Rei
3	Sangtraït	1982	La Jonquera
4	La Madam	1983	Sabadell
6	Doble Buble	1983	Osona
7	N'Gai N'Gai	1984	San Pol de Mar
8	B-30	1984	St. Feliude Codines
9	Tancat per Defunció	1985	Sabadell
10	Els Pets	1985	Tarragona
11	Sau	1986	Vic
12	Sopa de Cabra	1986	Girona
13	Lax'n'Busto	1986	El Vendrell
14	080	1989	Barcelona

In correspondence with Àlex Gómez-Font (2013)³⁵⁴ who referred to the central point of Catalan Rock during the first part of the 80s until the early 90s as a “Phenomenon.” As mentioned at the beginning of this topic, Catalan rock gained popularity in the late 1980s and early 1990s in the Catalonia area. This development was significant considering Spain's history under Franco’s rule. La Nova Cançó was a protest song and political movement involving artists who sang in the Catalan language during the late 1960s and 1970s. Then, by the 1980s, Spain returned to democracy, but their popularity was declining. Ayats and Salicrú-Maltas (2013)³⁵⁵ points out that the influential *La Nova Cançó* artists include (1) **Raimon**, a singer-songwriter, full-named Ramon Pelegero Sanchis, was born in Xàtiva in the province of Valencia on December 2, 1940. He composed “*Al vent*” (In the wind) in 1959, and he was invited to perform in Barcelona in 1962 by the group “*Els Setze Jutges*.” In 1963, his Catalan romantic song, “*Se’n va anar*” (She went away), was won by popular vote at the Barcelona Mediterranean Festival. In 1966, he was already being compared to the tremendous international icons of the protest song, comparable as *Bob Dylan, Peter Seeger, and Joan Baez*, (2) **Joan Manuel Serrat**, a singer-songwriter, recording artist, musician, and performer, Joan Manuel Serrat i Teresa

³⁵⁴ Àlex Gómez-Font. (2013). Cataluña y el rock [in Spanish]. In Mora, K. & Viñuela, E. (Eds.), *Rock around Spain: Historia, industria, escenas y medios de comunicación* (pp. 123-138). Edicions de la Universitat de Lleida, p. 135.

³⁵⁵ Jaume Ayats & Maria Salicrú-Maltas. (2013). Singing against the dictatorship (1959–1975): The Nova Cançó. In Sílvia, M. & Héctor, F. (Eds.), *Made in Spain* (pp. 28-41). Routledge Press, pp. 30-38.

was born in the *Poble-sec*, the neighborhood of Barcelona, on December 27, 1943. Poets have influenced Serrat's lyrical style, songs that were important included; "*La tieta*" (The aunt), and "*Cançó de matinada*" (Song at dawn); the symbol of "New Song" in 1967 was "*Paraules d'amor*" (Love words), and (3) **Lluís Llach**, a composer and singer-songwriter from Girona, Lluís Llach i Grande, was born on May 7, 1948. The song "*L'estaca*" (The Stake) symbolizes the fight for freedom because he was composed during the dictatorship of General Franco in Spain and was a call for unity of action to achieve independence.

Enric Puig Giralt (2009)³⁵⁶ concludes that Catalan Rock and Pop have been influenced by external trends (the most obvious reference from the 1970s), including Bob Dylan, John Lennon, or James Tyler, and paradigmatic rock bands like Led Zeppelin, Deep Purple, or Crosby, Still & Nash. More recently, aesthetic changes have been occurring according to the time; musicians like Bruce Springsteen, Mark Knopfler, or Sting have been very well-received in Barcelona. The almost universal substrate has constantly detected the shadow of the Beatles, certainly a more relevant influence in the evolution of all this music in question. The rock bands in the next generations try to be a silhouette of the Beatles. In addition, watching a Beatles' concert was another inspiration for the music maker; Barcelona residents in 1965 had the excellent opportunity to see The Beatles perform in Barcelona on July 3, 1965 (at Plaza de Toros Monumental de Barcelona or "La Monumental").



Figure 4.6 | The Beatles at "La Monumental" Barcelona, July 3 1965; photo by Pérez de Rosas.³⁵⁷

³⁵⁶ Enric Puig Giralt. (2009). Pop, rock i altres gèneres mediàtics. In Cortès, F. & Bonastre, F. (Eds.), *Història crítica de la música catalana* (pp. 385-421). Servei de Publicacions de la Universitat Autònoma de Barcelona, pp. 417-418.

³⁵⁷ Helena Morén Alegret. (2020, July 3). *55 anys dels Beatles a Barcelona* [in Catalan]. Enderrock. <https://www.enderrock.cat/noticia/21348/55-anys-dels-beatles-barcelona>

Likewise, performances by world-class rock artists can inspire and influence musicians, songwriters, and the audience. For instance, Barcelona had the opportunity to host several world-class rock concerts between 1980 and 1990, as documented by the author on <http://entradasdeconciertos.blogspot.com.es>,³⁵⁸ as shown in the following table.

Table 4.7 | Rock concerts in Barcelona during 1980 – 1992.

	Date	Artists	Name of the concert	Place
1	April 11, 1980	The Police	Reggatta the Blanc Tour 1980	Pabellón del Joventut Badalona
2	August 29, 1980	The Police	Zenyatta Mondatta Tour 1980	Plaza de Toros Monumental
3	June 9, 1980	Santana	European Tour 1980	Plaza de Toros Monumental
4	July 14, 1980	Roxy Music	Blood Tour 1980	Plaza de Toros Monumental
5	June 30, 1980	Bob Marley	Uprising Tour 1980	Plaza de Toros Monumental
6	September 19, 1980	Mike Oldfield	Platinum Tour 1980	Plaza de España
7	January 15, 1981	AC/DC	Back in Black Tour 1981	Palacio de los Deportes
8	April 21, 1981	Bruce Springsteen	The River Tour 1981	Palacio de los Deportes de Montjuïc
9	April 27, 1981	The Clash	Impossible Mission Tour 1981	Nuevo Pabellón Club Juventud Badalona
10	May 28, 1981	Adams & The Ants	European Tour 1984	Palau Blau Grana 2
11	September 25, 1981	Genesis	Abacab Tour 1981	Plaza de Toros Monumental
12	February 1, 1982	Alice Cooper	Zipper Catches Skin Tour 1982	Palacio Deportes
13	April 2, 1982	Iron Maiden	The Best on the Road Tour 1982	Palacio Deportes Montjuïc
14	August 25, 1982	Roxy Music	Avalon Tour 1982	Estadio Municipal Narcís Sala
15	November 28, 1982	Mike Oldfield	Who's Next Tour 1982	Plaza de España
16	February 10, 1983	ABC	The Lexicon of Love Tour 1983	Studio 54
17	May 7, 1983	Eric Clapton	Money and Cigarettes Tour 1983	Palacio de los Deportes
18	June 4, 1983	Mike Oldfield	Crises Tour 1983	Estadio Narcís Sala

³⁵⁸ Pitchí. (n.d.). Entradas de conciertos: This blog is intended to summarize tickets and concerts performed in our country (Spain) by groups and solo artists with worldwide relevance. *Entradas de conciertos*. <http://entradasdeconciertos.blogspot.com.es>

	Date	Artists	Name of the concert	Place
19	June 9, 1983	Al di Meola, Paco de Lucía & John McLaughlin	Passion, Grace & Fire Tour 1983	Palacio Municipal de Deportes de Montjuïc
20	July 1, 1983	Dire Straits	Love over Gold Tour 1983	Estadio Municipal Narcís Sala
21	July 5, 1983	Supertramp	Famous Last Words Tour 1983	Miniestadi del Fútbol Club Barcelona
22	October 1, 1983	The Police	Synchronicity Tour 1983	Estadio Narcía Sala
23	October 16, 1983	Kiss	Lick it Up Tour 1983	Plaza Toros
24	December 9, 1983	Tina Turner	Nice 'n' Rough Tour 1983	Sala Studio 54
25	August 22, 1984	Stevie Wonder	European Tour 1984	Plaza de Toros Monumental
26	August 25, 1984	Mike Oldfield	Discovery Tour 1984	Estadi Narcís Sala
27	June 9, 1984	Elton John	Too Low for Zero Tour 1984	Palacio de los Deportes
28	June 28, 1984	Bob Dylan Santana	European Tour 1984	Miniestadi del F.C. Barcelona
29	July 24, 1984	Yes	90125 Tour 1984	Plaza de Toros Monumental
30	September 5, 1984	Iron Maiden	World Slavery Tour 1984	Palacio Deportes Montjuïc
31	September 16, 1984	AC/DC	A flick of the Switch Tour 1984	Ricard Monné Camps
32	September 19, 1984	Frank Zappa	20 th Anniversary World Tour 1984	Palacio de los Deportes de Montjuïc
33	March 18, 1985	Al Jarreau	High Crime Tour 1985	Studio 54
34	June 20, 1985	The Cure	European Tour 1985	Studio 54
35	June 21, 1985	Al Stewart	Russians & Americans Tour 1985	Studio 54
36	July 3, 1985	Deep Purple	Perfect Strangers World Tour 1985	Estadio Narcís Sala
37	June 5, 1985	Dire Straits	Brothers in Arms Tour 1985	Velódromo Municipal Horta
38	January 30, 1986	Supertramp	Brother where you Bound Tour 1986	Palacio de los Deportes de Montjuïc
39	February 10, 1986	Sting	The Dream of the Blue Turtles Tour 1986	Palacio de los Deportes Monjuïc
40	March 4, 1986	Elton John	The World Tour 1986	Palacio Municipal Deportes
41	July 28, 1986	Al Jarreau	L is for Lovers Tour 1986	Poble Espanyol
42	August 1, 1986	Queen	Magic Tour 1986	Mini Estadi del F.C. Barcelona
43	December 1, 1986	Iron Maiden	Somewhere on Tour 1986	Palacio Municipal Deportes
44	January 17, 1987	Metallica	Damage Inc. Europe Tour 1987	Palacio Municipal Deportes

	Date	Artists	Name of the concert	Place
45	May 21, 1987	Tina Turner	Break every Rule World Tour 1987	Plaza de Toros Monumental
46	July 7-8, 1987	David Bowie	The Glass Spider World Tour 1987	Miniestadi del F.C. Barcelona
47	September 30, 1987	Peter Gabriel	This Way Up Tour 1987	Palacio Deportes Montjuïc
48	November 18, 1987	The Cure	The Kissing Tour 1987	Palacio de los Deportes de Montjuïc
49	March 22, 1988	Superstamp	World Migration Tour 1988	Palacio de los Deportes de Montjuïc
50	May 17, 1988	Frank Sappa	The Last Tour 1988	Palacio de los Deportes
51	May 25, 1988	Sting	Nothing like the Sun Tour 1988	Plaza de Toros Monumental
52	June 13, 1988	Bryan Adams	Into the Fire Tour 1988	Palacio de los Deportes
53	July 20, 1988	Pink Floyd	A Momentary Lapse of Reason Tour 1988	Estadio del R. C. D. Espanya
54	July 26, 1988	Santana	Viva Santana Tour 1988	Poble Espanyol
55	August 3, 1988	Bruce Springsteen	Tunnel of Love Express Tour 1988	Camp Nou
56	August 9, 1988	Michael Jackson	Bad World Tour 1988	Camp Nou
57	September 10, 1988	Bruce Springsteen Peter Gabriel Sting Tracy Chapman Youssou N'Dour El Último de la Fila	Human Rights Now! 1988	Camp Nou
58	September 22, 1988	Iron Maiden Metallica	Seventh Tour of a Seventh Tour 1988	Plaza de Toros Monumental
59	October 5, 1988	Deep Purple	Nobody's Perfect Tour 1988	Plaza de Toros Monumental
60	February 24, 1989	Al Jarreau	Heart's Horizon Tour 1989	Palau d'Esports
61	April 24, 1989	Elton John	World Tour 1989-1990	Palacio Municipal Deportes
62	July 9, 1989	Paul Simon	Graceland Tour 1989	Miniestadi
63	June 16, 1989	Bob Dylan	The Never-Ending Tour 1989	Palacio Municipal de Deportes de Montjuïc
64	June 21, 1989	The Cure	The Prayer Tour 1989	Velódromo Valle Hebrón
65	December 2, 1989	Bon Jovi	New Jersey Tour 1989	Palacio Municipal Deportes
66	February 21, 1990	Yes	Anderson Bruford Wakeman Howe Tour 1990	Palacio Municipal Deportes

	Date	Artists	Name of the concert	Place
67	May 21, 1990	Phil Collins	The Serious Tour 1990	Palacio de los Deportes de Montjuïc
68	June 13, 1990	Rolling Stones	Urban Jungle Tour 1990	Estadio Olímpico
69	July 6, 1990	Tina Turner	Foreign Affair – Farewell Tour 1990	Plaza de Toros Monumental
70	July 25, 1990	Prince	Nude Tour 1990	Estadi Olímpic de Montjuïc
71	August 1, 1990	Madonna	Blond Ambition World Tour 1990	Estadi Olímpic de Montjuïc
72	September 16, 1990	David Bowie	The Sound + Vision Tour 1990	Estadi Olímpic de Montjuïc
73	September 24, 1990	Metallica AC/DC	Monster of Rock Tour 1990	Estadio Olímpico
74	October 5, 1990	Tina Turner	Foreign Affair - Farewell Tour 1990	Estadio Olímpico
75	October 21, 1990	Iron Maiden	No Prayer on the Road Tour 1990	Palacio Deportes
76	March 11, 1991	Ramones	Loco Live Tour 1991	Sala Zeleste
77	May 8, 1991	Paul McCartney	Surprise Show 1991	Sala Zeleste
78	June 12, 1991	Sting	The Soul Cages Tour	Estadio del R.C.D. Español
79	September 24, 1991	AC/DC Metallica	Festival Monsters of Rock	Estadio Olímpico de Montjuïc
80	December 9, 1991	Bryan Adams	Waking Up the Neighbours Tour 1991	Palacio Municipal de Deportes
81	July 15, 1991	Paul Simon	Born at the Right Time Tour 1991	Palau Sant Jordi
82	May 8-10, 1992	Dire Straits	On Every Street Tour 1992	Plaza de Toros Monumental
83	May 16 & 18, 1992	U2	Zoo TV Tour 1992	Palau Sant Jordi
84	July 3, 1992	Bruce Springsteen	World Tour 1992	Plaza de Toros Monumental
85	September 14, 1992	Iron Maiden	Fear of the Dark Tour 1992	Plaza de Toros Monumental
86	September 18, 1992	Michael Jackson	Dangerous World Tour 1992	Estadi Olímpic de Montjuïc
87	October 2-4, 1992	Dire Straits	On Every Street Tour 1992	Palau Sant Jordi
88	November 3, 1992	Emerson, Lake & Palmer	Black Moon Tour	Palacio de los Deportes
89	November 4, 1992	The Cure	The Wish Tour 1992	Palacio de los Deporte
90	November 12, 1992	Metallica	Wherever We May Roam Tour 1992	Palau Sant Jordi
91	November 27, 1992	Motörhead	Bombers and Eagles Tour (<i>canceled for an unknown reason</i>)	Sala Zeleste

Catalan rock was musical styles are diverse within the movement; the relationship between these bands was the use of Catalan in their lyrics. Examples of Catalan rock groups include:

4.7.2.1 Grec

“Grec” was founded in 1982 in Barcelona by two young music students from the Conservatory of Liceu de Barcelona: Orland Cardona [vocals and piano] and Josep Lluís Purcalla [guitar]. A proposal fellow Conservatory and the neighborhood, Oriol Jorquera [flute], Richard Manzano [bass], Ricard Càmarà [guitar], and “Peter” [drums], initially joined. And Grec plays like a pro at “Don Chufo” and “Geminis” nightclubs. Finally, Cesc Cardona [vocals] and Javier Fresno [drums] join the group. The idea of making rock in Catalan influenced different styles and groups like the *Companyia Elèctrica Dharma*. Grec was established as an experimental group rock in Catalan; the first performances were local in Barcelona and Catalan festivals in different towns, including Norway, toured as new representatives of the former Catalan rock movement. Following the departure of Cesc and Javier, Jordi Bravo [drums] joined the group. In 1984, they were invited to play on the first anniversary of Catalunya Ràdio. Shortly afterward, they signed a contract with the record label *Audiovisuals de Sarrià*, and the first single, “No som músics com els d’abans” appeared in 1985 (this album has two songs, “No som músics com els d’abans” and “Petits Deus”). In 1987 signed a contract with *the Picap* record label and recorded their first album, “Sóc,” produced by themselves and Xavier Ibáñez, where his thorough preparation is evident and remarkable balance and a compact instrumental sound as Josep Cassart (1993)³⁵⁹ mentions.

Table 4.8 | Grec, “Sóc” (1987): album tracklist.

n°	Title	English translate	
1	Vanitosa	Vanity	4:32
2	He Perdut L’Ànima	I lost my soul	6:02
3	Tinc Ganes De Veure’t	I am looking forward to seeing you	5:40
4	No Som Músics Com Els D’Abans	We are not musicians like the before	4:32
5	Prou Pressa	Fast enough	5:19
6	A Barcelona La Nit És Clara	The night is shining in Barcelona	5:55
7	No M’Ensenyeu A Matar	Do not teach me to kill	4:30
8	Petits Déus	Little gods	5:15

³⁵⁹ Josep Cassart. (1993), p. 44.

An example “*Vanitosa*,” is a pop-rock song from the 1987 album “*Sóc*,” written by Orland Cardona. It is in A major, has a tempo of 140 beats per minute, and a duration of 4 minutes and 32 seconds. This song’s instrumentation focuses on electronic musical instruments, including a synthesizer, electric piano, and electric drums. However, it does not abandon the structure and style of rock music in those days; the saxophone is also featured as equivalent to the piano. In terms of chord progression, it was found that the song’s structure is a compound form. They used a “*pre-chorus*” to connect the two parts of *Verse/Chorus*, incorporating five different formats of chord progression. In the instrumental solo part, they switch to B minor. The song’s structure is summarized in *Example 4.26*. Additionally, *Table 4.9* shows an arrangement of musical instruments where the keyboards are remarkable.

Example 4.26 | Grec, “*Vanitosa*” (1987): Song structure layout.

	I 0:12	vi 0:33	I 1:05	I 1:26	vi 1:48	I 2:19	ii 2:41	I 3:02	I 3:23	3:45
Intro	Verse	Prechorus	Chorus	Verse	Prechorus	Chorus	Solo	Chorus	Chorus	Outro
	8-bar (partial verse)	16-bar	24-bar	16-bar			8-bar			3 times chorus without sung until fade-out

Table 4.9 | Grec, “*Vanitosa*” (1987): Instrumentation.

Song structure	Vocal	Drums	Bass	Guitar (Electric)	Guitar (Distortion)	Piano	Synth.1 (String)	Synth.2 (Brass)	Synth.3 (Wave Pad)	Synth.4 (Effect)	Saxophone
Intro		✓	✓	✓		✓	✓	✓			✓
Verse	✓	✓	✓	✓			✓			✓	
Pre-chorus	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓
Chorus	✓	✓	✓		✓	✓		✓			
Verse	✓	✓	✓	✓		✓	✓	✓	✓	✓	
Pre-chorus	✓	✓	✓		✓	✓	✓	✓	✓		✓
Chorus	✓	✓	✓		✓	✓		✓			
Solo		✓	✓		✓	✓	✓		✓	✓	
Chorus	✓	✓	✓			✓	✓	✓			✓
Chorus	✓	✓	✓			✓	✓	✓			✓
Chorus (outro)		✓	✓	✓		✓	✓	✓			✓

The *Grec* has four albums, as follows: (1) *No som músics com els d’abans* [We are not musicians like before] (1985), (2) *Sóc* [I am] (1987), (3) *Humans* [Humans] (1988), and (4) *El cel està tan lluny* [The sky is so far away] (1993).

4.7.2.2 Sopa de Cabra

Sopa de Cabra was a Catalan rock band from Girona, activated from 1986 to 2002 and again since 2015. The band's name, means "Goat Soup," was inspired by the 1973 Rolling Stones album "Goat's Head Soup." According to Josep Cassart (1993),³⁶⁰ the members of Sopa de Cabra were (1) Gerard Quintana [vocals], (2) Joan 'Ninyin' Cardona [guitar], (3) Josep Thió [guitar], (4) Francesc 'Cuco' Lisicic [bass], and (5) Josep Bosch [drums]. In 1990, the song of Sopa de Cabra was used by film director Francesc Bellmunt in the movie "Rateta Rateta." Sopa de Cabra's classic songs include *L'Empordà*, *Camins* ("Paths"), and *El Far del Sud* ("The Southern Lighthouse").

Table 4.10 | Sopa de Cabra, "Sopa de Cabra" (1989): album tracklist.

n°	Title	English translate	Meaning	
1	Bloquejats	Locked		4:05
2	L'Empordà	L' Empordà	Place	2:38
3	Cardiaco Y Acabado	Cardiac and finished		2:47
4	Aquesta Nit	Tonight		4:35
5	On Ets?	Were are you?		3:15
6	El Boig De La Ciutat	The madman of the city		4:00
7	Sexo	Sex		2:27
8	Tenia Divuit Anys	He was eighteen years old		4:05
9	Caraduras	Caraduras	Shamelessness	2:50
10	No Hi Ha Camí	There is no way		4:53

The classic song "*L'Empordà*," originally written in 1983 for the band *Copacabana*, was formed in 1979 by secondary school classmates, including Josep Thió, and dissolved in 1984. *L'Empordà* was composed by Josep Thió and written by the lead singer, Jaume Rufi. It became one of the most popularized Catalan rock songs, produced by Jordi Gas, and was released on Sunday, April 23, 1989, as part of Sopa de Cabra's first album, which was self-titled "*Sopa de Cabra*." The melody of *L'Empordà* was inspired by Bruce Springsteen's song *I'm Goin' Down*.

L'Empordà describes an essential place Empordà is a natural area and historical region of Catalonia, and the city of Figueres is an important urban and economic center of the Empordà. The name Empordà is a derivative of Empúries (Empòrion in Old Greek or Emporiae in Latin,) which means "The

³⁶⁰ Josep Cassart. (1993), pp. 76-77.

markets.” Empordà has been the cradle for many pictoric schools, with surrealism being an outstanding one, and artists such as *Salvador Dalí*, and here is the location of the *Dalí Theatre and Museum*.

In the content of the lyrics, the songwriter created the main character as a protagonist named “Siset,” which used the protagonist “Siset” from the song “L’Estaca” by Lluís Llach (1968). “L’Estaca” was composed during the dictatorship of General Franco in Spain and was a call for unity of action to achieve freedom; this song has become a symbol of the fight for freedom everywhere. In addition to protagonists, the songwriter discusses the place that develops the historical region of Girona north, the Empordà. Obviously, the Catalan is a lover of nature and the environment, including nature tourism.

Table 4.11 | Sopa de Cabra, “L’Empordà” (1989): A lyrics translation.

Catalan lyrics	English translation
Verse	
Nascut entre Blanes i Cadaqués	Born between Blanes and <i>Cadaqués</i>
molt tocat per la tramuntana	very touched by the north wind
d’una sola cosa pots estar segur	one thing you can be sure about
quan més vell més tocat de l’ala.	the older he grew, the crazier he got.
Pre-chorus	
Sempre deia que a la matinada es mataria	He always said that he’d kill himself at night
però cap el migdia anava ben torrat.	but towards noon, he was very drunk.
Chorus	
Somriu i diu que no té pressa	he smiles and says he’s not in a hurry
ningú m’espera allà dalt	There’s no one waiting for me up there
i anar a l’infern no m’interessa	and I’m not interested in going to hell
és molt més bonic l’Empordà.	<i>Empordà</i> is much beautiful.
Verse’	
Varen passar ampolles i anys	After many years and bottles
i en Siset encara aguantava,	<i>Siset</i> was still standing,
dormint la mona a la vora del Ter	sleeping drunk near the river <i>Ter</i>
però ell mai no si tirava.	but he never jumped himself in it.
Chorus’	
I quan veig la llum de l’alba	And when I see the light of dawn
se’m treuen les ganes de marxar	I lose the desire to leave
potser que avui no em suïcidi	maybe today I do not commit suicide
potser ho deixi fins demà.	maybe I’ll leave it until tomorrow.



Figure 4.7 | Sopa de Cabra; photo by Carles Fargas.³⁶¹

Since 2001, all the band members have continued their musical careers, probably the most high-profile being that of Gerard Quintana, as a singer, writer, actor, and radio presenter. In September 2011, the band temporarily reunited for the 25th anniversary; they reformed in 2015 and released two albums. The Sopa de Cabra has total work as follows:

- (1) Sopa de Cabra (1989)
- (2) La Roda [The Wheel] (1990)
- (3) Ben endins (1991), (*Live*)
- (4) Girona 83-87 “Somnis de Carrer” [“Street Dreams”] (1992)
- (5) Mundo Inferno [Hell world] (1993)
- (6) Al·lucinosi [Hallucinosi] (1994)
- (7) Sss... (1996)
- (8) La nit dels anys [The night of the years] (1997), (*Live*)
- (9) Nou [New] (1998)
- (10) Dies de Carretera [Road days] (2000)
- (11) Plou i fa sol [It’s raining and it’s sunny] (2001)

³⁶¹ Enderrock. (2016, May 16). 25 anys de rock català: Sopa de Cabra [in Catalan]. *25RockCatala*. <https://25rockcatala.wordpress.com/2016/05/01/sopa-de-cabra/>

- (12) Bona nit, malparits! [Good night, you bastards!] (2002), (*Live*)
- (13) El llarg viatge [The long trip] (2003)
- (14) Podré tornar enrere. *El tribut a Sopa de Cabra* [I can go back] (2006)
- (15) Cercles [Circles] (2015)
- (16) La nit dels sopa [Soup Night] (2018), (*Live*)
- (17) La gran onada [The big wave] (2020)

4.7.2.3 Els Pets

Els Pets was a Catalan rock and pop-rock group from the village of Constantí (province of Tarragonès, Catalonia). The band was formed in 1985 by (1) Lluís Gavaldà, who was also its main composer [vocals and guitar], (2) Joan Reig [drums], and (3) Falin Cáceres [bass]. Els Pets were proud of their rural roots and, as a result, they shaped their style in contrast to the music in the capital, which means Barcelona. They coined their subgenre as “Rock agrícola” (agricultural rock). They started performing at local celebrations and various events in their village’s vicinity, with their first concert taking place on December 24, 1985, in Constantí. In 1986 they recorded a demo in Tarragona, which was distributed manually. There was a time when Lluís Gavaldà traveled to the United States, the band adding (4) Ramon Vidal [guitar]. In addition, two female voices “Les Lluferes” joined them, including (5) Annabel Gavaldà, who was the singer’s sister [backing vocals], and (6) Maria van Liew from the States [organ, piano, and backing vocals]— Els Pets means “farts” in the Catalan language.

They recorded their first album in 1989, titled “*Els Pets*,” which shared the group’s name. This lineup of musicians included songs such as *Terra Billy* (Billy Land) or *No N’hi Ha Prou Amb Ser Català* (It’s not enough to just be Catalan), which are examples of their political statements. Maria Van Liew (1993), a member of Els Pets between 1986 and 1990, stated that “*a rock band producing popular music in the Catalan language within Spanish borders in and of itself constitutes a political statement.*” This album is a mix of rockabilly and ska, among other genres, and it shows clear influences from British rock, with references to groups such as The Jam or The Specials.



Figure 4.8 | Els Pets, “Els Pets” (1989): CD cover.

From ELS PETS official website: <http://elspets.cat/index.php/discografia-elspets>

The picture describes agricultural life, with a tractor as a prominent tool used in farming, accompanied by musical instruments. The band aims to convey the essence of agricultural life through their music. While rock music is primarily a form of entertainment, it often draws inspiration from alternative social and political agendas. In the case of Els Pets, four of their songs contain political themes (Van Liew, 1993).³⁶²

Table 4.12 | Els Pets, “Els Pets” (1989): album tracklist.

n°	Title	English translate	
1	Qui s’ha llufat	Who has wolfed down	2:31
2	No n’hi ha prou amb ser català	It’s not enough to just be Catalan	3:19
3	Perdut al mig de Sitges	Lost in the middle of Sitges	3:42
4	Terra-Billy	Billy land.	3:40
5	Estàs perdut	You are lost	3:41
6	Ella m’estima	She loves me	3:43
7	Tu, de què vas?	What are you up to?	5:12
8	Mentre el cos aguanti	As long as the body holds	1:48
9	Profilàctic	Prophylactic	2:57
10	Jo anava per milionari	I was a millionaire	4:01
11	En tinc disset	I’m seventeen	3:22
12	Vespre	Evening	3:18

The information on the album cover, available on CD in 2013 (originally released in 1989,) shows details about *Els Pets*’ first album. The first album was produced by Carles Fargas, Els Pets, and Jaume Montcusí, having Jaume

³⁶² Ibis., pp. 245, 250.

Montcusí as a sound engineer. The Artwork and photography were handled by Carles Fargas, and typography was done by Martí Sabaté. In addition to the four band members, the recording studio featured the following musicians: Neus Gavalrà [vocal], Quimet Curull [acoustic guitar on track number 6 and 12], Xavi Pié [alto saxophone on track number 7], David Blay [violoncello], and Jaume Montcusí [piano on track number 3 and synthesizer on track number 12], with a wind section, *Els Vents de Baiona*: Quim Burjalès [alto saxophone, harmonica], Jaume Abelló [tenor Saxophone], Xavi Torné [trumpet]. The album was recorded at Estudis Metamorfosi under the *Discmedi*³⁶³ record label.

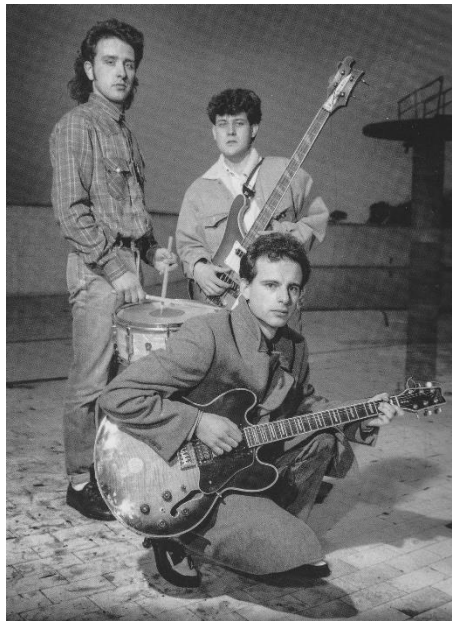


Figure 4.9 | Els Pets in the early period, L. to R. Joan Reig [drums], Falin Cáceres [bass] Lluís Gavalrà [guitar].³⁶⁴

Els Pets has released multiple albums, as follows:

- (1) Els Pets (1989)
- (2) Calla i Balla [Shut up and dance] (1991)
- (3) Fruits Sex (1992)
- (4) Brut Natural [Gross natural] (1994)
- (5) Bondia [Good morning] (1997)

³⁶³ **Discmedi** is an abbreviation for “*Discos del mediterrani*” that means “Mediterranean records”

³⁶⁴ Els Pets. (2020, April 19). *Els Pets* [Image attached] [Profile pictures]. Facebook. <https://www.facebook.com/photo/?fbid=3249769035046716&set=pb.100046987036897.-2207520000>

- (6) Sol [Sun] (1999)
- (7) Respira [Breathe] (2001)
- (8) Agost [August] (2004)
- (9) Com Anar al Cel i Tornar [How to go to heaven and back] (2007)
- (10) Fràgil [Fragile] (2010)
- (11) L'Àrea Petita [The Small Area] (2013)
- (12) Som [are we] (2018)

4.7.2.4 Comparative with Rock Català

It appears that Catalan rock originated from the early styles of rock and roll, particularly during the rockabilly periods, similar to Thai rock and Japanese rock. Due to its European location, Catalonia has easier access to media from the United States and England rather than from Thailand and Japan. However, Catalan rock has its own unique identity expressed through language. In addition, music festivals also play a part in driving Catalan rock into the youth groups; some festivals were sponsored by government agencies such as *Ayuntamiento de Barcelona* (Gil, 1998).³⁶⁵

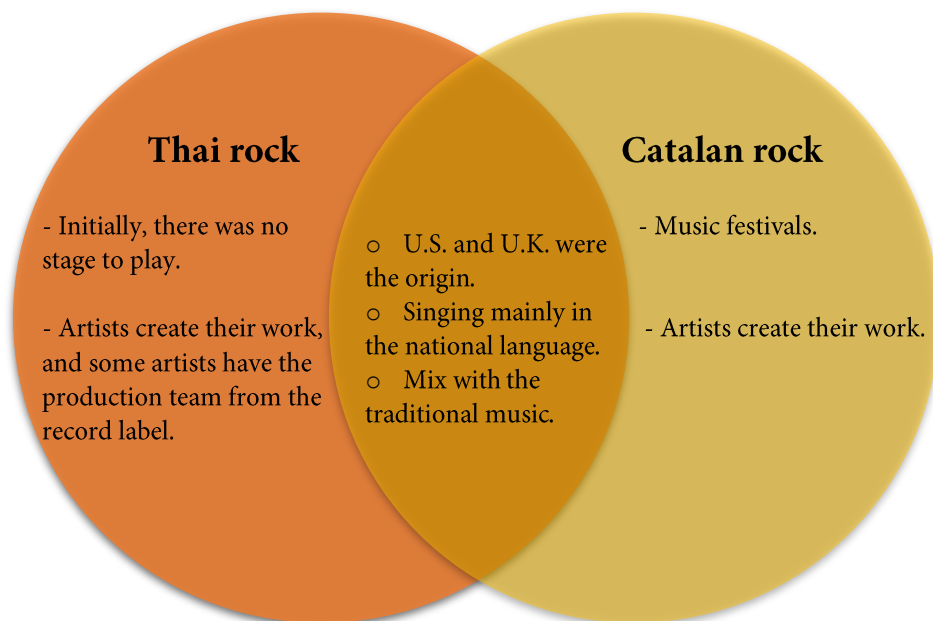


Figure 4.10 | A comparison of Thai rock and Catalan rock: A compare and contrast.

³⁶⁵ Pablo Gil. (1998). *Guía musica independiente en España*. Ediciones VOSA, p. 25.

The critics have criticized Catalan rock groups' aesthetics as being considered unmodern, but also based on ideological prejudices; the people made the Catalan rock movement great. *From beginnings with un-prospects of any kind to the unexpected explosion* (Duñó, 2018).³⁶⁶

³⁶⁶ Borja Duñó. (2018, December 14). Què va significar el rock català? (What did Catalan rock mean?) [in Catalan]. *Ara*. https://www.ara.cat/opinio/que-significar-rock-catala_129_3036014.html

Chapter 5 Conclusions **A**

Rock music research in Thailand is rare, and it is not easy to classify rock music in Thailand and related genres. In addition, information on the song and the artist is scarce, as they were not recorded, especially in the beginning. To arrange the timeline, the researcher started by making a rock music archive from cassette tapes, both from existing and second-hand markets. In this research, the researcher focusses specifically on two periods of Thai rock music: (1) the formation period, 1960 – 1978, and (2) the development period, 1979 – 1992, which is a time of pursuit.

In Chapter 1, the researcher started by studying the background of foreign music influences in Thailand (focusing on Western music,) including a review of rock music studies in Thailand; by the concept of “musicology.” In Chapter 2, the researcher mentions the overview of Thai popular music by describing all four types of Thai songs at that time, namely Luk Krung, Luk Thung, Puea Chiwit, and string combo. Then annotate the foundation of rock music in Thailand through the Vietnam War, with the primary purpose of explaining the arrival of rock music in Thailand. This era caused a legendary rock band that is the standard for the present day. The researchers have compiled the works of rock bands of that era from cassette tapes. This tape will show details of the production team, historical dates, tracklists (some cassette tapes have a length of the song), and most importantly, the song data (in an analog sound) and the artist’s image from the cover. What does the cassette tape cover image give us? In this question, the answer is that we have seen the image of the artist who is the result of the presentation of the record labels which

affects the decision to buy. By presenting the tables of artists' works, most of which are covers of rock songs from abroad, the tables show the title of the song and the original song's genres to show the popularity of the sub-genre of rock music in those days.

Next, in Chapter 3, the researcher started making a Thai rock music corpus, referring to the years 1982-1986, which was the beginning of the Thai music industry's prosperity, then traced back to the gap of time from the Vietnam War to the starting point of the Thai rock music industry. In Chapter 4, the researcher focused on analyzing Thai rock music; this will further clarify a specific identity. In addition, there are comparative studies with other rock cultures—in a nutshell, Chapters 2 and 3 searched for the influence to bring about identity discovery in Chapter 4.

In this thesis's final chapter, the researcher will summarize the main findings from my research question which focuses on two questions regarding the nature of Thai rock music. First, how did Thai people first discover rock music? Rock music arrived in Thailand together with the Vietnam War in 1965, the big Air Force base in Udon Thani Province, every day there were planes transporting soldiers and equipment to Thailand, which was the birth of rock music in Thailand; planes carried rock records, musical instruments and, of course, young soldiers who were musicians and the rock audience music from the United States. After returning from the battle, young American soldiers relax with social activities such as listening to rock music both in the military camp and outside, which is a bar or restaurant. Previously, Thai musicians who played Western music in restaurants played simple pop songs to rock 'n' roll and rockabilly, such as The Shadow. Still, when the young soldiers did not feel provocative, they advised Thai musicians to listen to their favorite rock songs and let Thai musicians practice playing for them and show in the camp.

At this point, Thai musicians who played Western music got to know rock music through the songs, with soldiers as musicians as trainers. As these young soldiers specialized in rock music which is directly in the culture, some are musicians in the United States, including some who have seen the originals in live performances, and some are fans of rock bands. The word "fan" originates from the modern Latin word *fanaticus*, which means "insanely, but divinely inspired," they are a microcosm of society but are a vital force. In this case, besides these soldiers being rock music trainers, they also have the status of fans. Lam Morrison who was

a guitarist of the V.I.P. band, indicates that some songs were difficult to play without knowing how these sounds are made; the young soldier suggested the method and played it for him to remember.

Obviously, the military was crucial to the arrival of rock music in Thailand; some soldiers gave musical instruments to Thai rock musicians to use when they went to war in Vietnam and did not return, and some returned to their hometowns and provided musical instruments for the Thai rock musicians. Also, a trainer and fans of rock bands both on camp and outside—are essential in keeping Thai rock bands alive and moving forward. The soldiers as fans play a part in pushing rock bands to develop their musicianship; without the audience or support, those bands cannot be successful.

The rock bands established during this period and whose work was evident were The V.I.P. band, The Fox band, and The Kaleidoscope band, and many musicians have had the opportunity to train as rock musicians abroad, resulting in learning rock instrumental techniques, as well as seeing rock concerts from the original artists; this is an incredible experience that brings it back and adapts it to their work. The problem encountered by Thai rock bands at that time was English; at that time, the study of foreign languages, especially English, was not widespread. Artists listened to music and memorized the words' sounds, which resulted in incorrect pronunciation of English words. For example, in *Table 2.3*, the artist sings “dog eat dog”; in fact, the lyrics sing “Dogie Dog”.

The V.I.P. band played at the G.I. camp from 1968 – 1974 and moved to Bangkok and Pattaya; between 1974 – 1984, they played around Europe and then turned back to Thailand. During this time, there was a gap between 1974 and 1982, before the first Thai rock album was established; because it was a time when disco music became famous worldwide.

In 1977, Don Sonrabiab, Daojai Paijit, and Kobkul Srisawat debuted two albums in the rock ‘n’ roll style; all melodies and arrangements were taken from great rock ‘n’ roll and popular songs with Thai lyrics (see details in sections 3.3). In addition to two albums, there’s another album in the rock ‘n’ roll style, but it was a cover album by Wisoot Tungarat in 1982 named “Elvisoot Medley” (see details in section 3.4). From all three albums, I point out the advent of rock ‘n’ roll music in Thailand in the formation period (1960 – 1978).

A second research question is, have Thai culture and Thai traditional music in an identity of Thai rock? I focused on creating a corpus of Thai rock music from 1982 - 1992, the development period, to answer this research question and identify the identity. Starting in 1977, Dnu Huntrakul, a contemporary music composer, gets together with fellow musicians to form a band, from The Triangle Lake, The Butterfly to *Keetakawee* band.” The Butterfly had an English cover album in 1988 (with only one new song but in English lyrics.) *Keetakawee* established the first Thai lyrics in an Experimental rock style in 1982. Two things are interesting: Firstly, the music part found a Thai musical instrument played in the song; in the 9th track, there was a concept that is a poem about the sound from a bamboo clump and used the “Thai flute” to play together. Secondly, in the lyrics part, the concept was Buddhist philosophy, thoughts, and beliefs, Buddha’s teachings: perspective and life in a Buddhist way, positive thinking (optimistic), the endless power of nature, and the concept of looking at society around (see further in section 3.5.1.4).

The search for a combination of Thainess and internationality was found in the very first work; this album says the Thai culture and Thai way of life interspersed in rock music, including the sound of Thai traditional music. After this album, many other works like this were illustrated by the Carabao band’s album, Wasan Chotikul’s solo album, and Thaneth Warakulnukroh’s album.

As mentioned above, songs are vital to express identity; most Thai songwriters prefer to write songs that convey primary mental and emotional states, called “the expressive song.” because the audiences are easy to understand. In general, it can be said that it is the collective emotion of the songwriter, singer, and listener. Throughout the ten years between 1982 and 1992, no less than 1,000 songs were created, most of which were *expressive songs*, thus being classified as an identity in the lyrics of Thai rock music.

In addition to songs with a Thai identity, my research shows westernization with a step-by-step business process as Rewat Buddhinan from Grammy Entertainment record label intended. Record labels play a part in driving this internationalization, which the songs as a product; therefore, the record labels must be held liable. As a result, they have established composing teams, songwriting teams, and music arranger teams, including a production team, for presenting the artist’s image; all parties will undergo a screening process—in the past, songs were composed and written by the same person.

Before having their own songs, artists played songs by other artists, which are common today; the cover songs can surprise artists and fans; Thai rock bands in the formation period started out playing other artists' songs but are playing like the original without any editing. Therefore, playing or singing wrong does not affect the performers. Also, many well-known Thai rock bands started by covering songs, such as V.I.P. and The Butterfly, which greatly influenced the creation of the band's music—the covering songs were a new phenomenon.

Accordingly, let's talk about the group from early rock bands playing other artists' songs, developing into creating their own music, and expanding to become contributors to a new generation of rock. "The Butterfly" is a musician group comprising music producers, sound engineers, composers, songwriters, music arrangers, etc., completing the whole music business and entertainment industry process. After the massive success of their albums, most of The Butterfly members work for the Grammys, taking on the positions of producer, sound engineer, and arranger, even as musicians for studio recording and playing for live concerts. In addition to working with Grammy, the team is also hired to produce music for RS Promotion, a business competitor. In addition to most of the members working for Grammys, members who work for Butterfly were also hired to produce an album for RS. Promotion, a business competitor from the album of Hi-Rock, "Khon Phan Rock" in 1990—the works that members of The Butterfly participated in were highly popular on every album, affecting sales and awards. As a chart showing the Butterfly group's relationship with the rock scene:

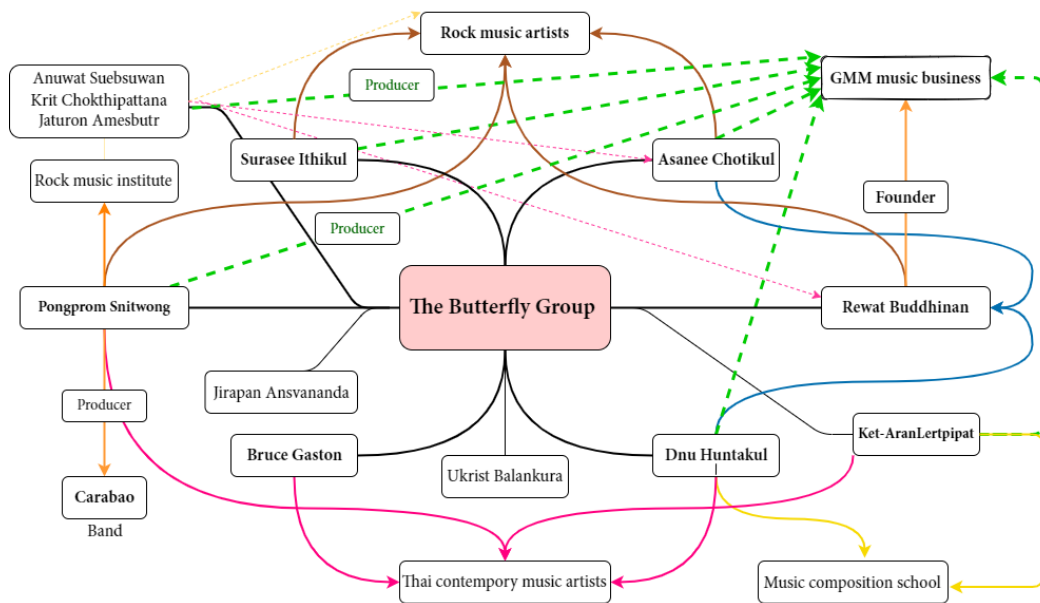


Figure 5.1 | The Butterfly group with a relationship to rock music.

In the mid-1980s, Thai rock music became mainstream music; The Grammy Entertainment record label, with The Butterfly group as its dominant force, has been instrumental in bringing rock into the mainstream, both a form of music that is easy to access and mixed with pop music and presented in an easy-to-understand way, including allowing celebrities to make albums because listeners are easy to know and promote which has been modified to match the times. Also, “mainstream,” especially rock and pop music, has the commercial effect of making music.

Thai rock in the development period was the standard for rock music to develop until now. The researcher hopes other music researchers will be interested and deeply involved in creating Thai rock music. The researcher leaves a research question for music researchers to consider the identity of rock music after the development period and how it has changed.

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