The Roles of *Phleng Phuea Chiwit* Music (Songs for Life) in Forming Identities within the Forces of Globalisation in Thailand: Individuated Perspectives Similar to 'Sufficiency' Philosophies

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Declarations

I declare that to the best of my knowledge, unless where cited with due reference in the text, this thesis is my own original work.

Part or the whole of this thesis has not been submitted to any tertiary institution.

Ethics committee approval was obtained to conduct this research project. The Ethics Project Number is: H11/02-011.

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ABSTRACT

Phleng phuea chiwit literally means ‘songs for life’ in Thai. The musicians who create ‘songs for life’ established their place in Thai popular music history in the 1970s, during the people’s revolution for democracy. Since then, this music genre remains identified with protest and counter-cultural songs that aim to inspire people to “fight” for a better life. The success of open economy globalisation from 1980 to 1996 brought decades of prosperity to Thai society. Thai business industrialists became prime ministers, and two populist political groups emerged: the rural and the urban. During this time, *phleng phuea chiwit* musicians expanded their critical horizons to create songs concerned about capitalism, imperialism, industrialism, corruption, and the socially disadvantaged.

Decades of economic boom left few Thais prepared for the shock of the Thai financial crises of 1997/1998. Thais awakened to the financial vulnerability of their open business policies. Around this time, the *phleng phuea chiwit* musicians made a shift in their song commentaries to sing about love and emotional concerns. This shift tarnished their sincerity as activists, for the new songs about loneliness, greed, anxiety, despair, weariness, and love, were not considered to be songs that inspired people to fight for a better life. Critics said that the genre was just like other Thai popular music.

In 2000, responding to the effects of the financial crisis, the Thai National Development Board in Thailand brought forward The Philosophy of ‘Sufficiency’ Economy as a guide for the behavioral conduct for all Thais in order to modernise in line with globalisation. The ‘Sufficiency’ philosophy brought forward the *Middle Path* understanding that sustainability and self-reliance was necessary for security against the potentially damaging forces of globalisation. With this in mind, this study compares and contrasts *phleng phuea chiwit* musicians’ beliefs about the ways they think people should think and act for a better life in the future with ideas of the ‘Sufficiency’ philosophy. Quantitative and qualitative data collected in Thailand in 2011 and 2012 provides the primary resources for this study. 34 individual *phleng phuea chiwit* musicians contributed survey and interview data for this study. Case studies of two groups of musicians from two different locations were conducted to

analyse similarities and differences between 14 rural musicians from Khon Kaen in the Northeastern Isan region and 20 musicians from metropolitan Bangkok. This study explores a series of questions around whether or not *phleng phuea chiwit* musicians are still creating counter-cultural songs' commentaries for a better life in the new millennium. The contribution this study makes towards understanding the music of *phleng phuea chiwit* is vastly enriched by the musicians' explanations about their music, as they clearly delineate *phleng phuea chiwit*'s difference from other Thai popular music.

Keywords: Popular music, Thai *phleng phuea chiwit*, Songs for Life, Protest music, 'Sufficiency' philosophy, Music semiotics. Southeast Asian popular music.

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[1] *Ahjahn* means lecturer in Thai.
[2] *A.k.a.* means, also known as. As will be seen throughout this dissertation, most Thai participants have a nickname. In this document, I will use the nickname of a participant after

Mr Somkhitsin Singsong, Mr Paijit Sremwangoon (a.k.a. *Dear*), Mr Surachet Wongnonglaeng (a.k.a. *Jeuw*), Ahjahn Mr Pat Kotchapakdee, Mr Wiruhk Punklah (a.k.a. *Ying*), Mr Sukchai Seeprakorn (a.k.a. *Tuk*), Mrs Siachon Singsuwan, Mr Nattanatchara Detmala, Professor Somret Commong (Director of the Music School at Northeeastern University in Khon Kaen), Ms Finchonah Singsuwan (a.k.a. *Fin*) and Ms Pahfun Singsuwan (a.k.a. *Fun*). I also thank the participating musicians from Bangkok: Mr Assawin Kordtsuwan (a.k.a. *Win*), Mr Lutay Sonub (a.k.a. *Tay*), Mr Suwat Suntarapak, Mr Tingun Uteysaeng (a.k.a. *Aeng*), Mr Pitsanu Jundech (a.k.a. *Mr M*), Mr Wipootanon Tantiteerasan (a.k.a. *Ohum Mee Nah*), Mr Sahyyun Wantachom (a.k.a. *A*), Mr Surachai Jantimathawn (a.k.a. *Ngah Caravan*), Mr Sahachart Jantimathawn (a.k.a. *Daeng*), Mr Jira Jaipet (a.k.a. *Sam*), Mr Katawut Tongthai (a.k.a. *Mallee-huanna*), Phra Phothiruk (founding monk of the *Santi Asoke* Buddhist Monasteries in Thailand), Ahjahn Mr Kritsanasak Kantatanmawong (a.k.a. *Pop*), Mr Kotoh Ngohngnotwuai (a.k.a. *Joh*), Dr Mr Kajohn Thumthong (Director of the Music School at the Rajabhat Suan Sunandha University in Bangkok), Ahjahn, Mr Chananart Meenanan (a.k.a. *Fon*), Dr Phrasahn Bariburanahnggoon (a.k.a. *Pheak*), Mr Supasek Sanmano (a.k.a. *James*), Mr Kittipong Srirattana (a.k.a. *Oh*) and Mr Itthisak Nimitchai (a.k.a. *Tee*).

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their official Thai name was stated. It is a universal practice in Thai culture to give a newborn baby a nickname (a name-play called *chuh-len*). Thais most often use the *chuh-len* to refer to each other rather than a person's long official name. *Ngah Caravan, Aed Carabao, Marllee-huanna* and *Nidt Laisue* are stage names, which I will use in this document, as these artists are widely known by these stage names.

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[3] HUG refers to love and a passion for the arts. The letters HUG-S refers to H: Heartened – add joy to the heart. U: Unleashed – imagination Encephalitis. G: Grooved – the beauty of the art, and S: Skill – building skills. (The HUG School of Creative Arts, Khon Kaen, 2015).

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Publications and Presentations

Author contribution to refereed journal article publication

Ryan, B 2011, 'Affects of Internet on Thai popular music's societal dynamic: Predicting Popular Music Genres', (refereed paper), *Journal of Global Intelligence & Policy* (JGIP), Vol. 4, Iss. 4, February 2011.

Author contribution to published book reviews related to this study

Ryan, B 2010, 'Asia as method: toward deimperialization', Kuan-Hsing Chen, *M/C Reviews Online*, Culture and Media School, Queensland University of Technology, Faculty of Creative Industries, September, 2010. URL: http://reviews.media-culture.org.au/modules.php?name=News&file=article&sid=4205

Ryan, B 2010, 'Sound of Africa! making music Zulu in a South African studio', Louise Meintjes, *M/C Reviews Online*, Culture and Media School, Queensland University of Technology, Faculty of Creative Industries, May, 2010. URL: http://reviews.media-culture.org.au/modules.php?name=News&file=article&sid=3886

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Ryan, B 2011, 'Glocal identity(s)[4]: ethnomethodology in the multi-disciplinary approach for popular music studies in Thailand', (peer-reviewed), *Intellectual Perspectives & Multi-Disciplinary Foundations*, proceedings booklet for Intellectbase Academic Conference, Phuket, Thailand, 7–9 March 2011.

Ryan, B 2011, 'Cultivating unpopular popular music: exploring Thai *phleng phuea chiwit* (songs for life) music', (peer-reviewed), *Intellectual Perspectives & Multi-Disciplinary Foundations*, Intellectbase Academic Conference, Sydney, 24–26 November, 2011, proceedings booklet under the 'Education, Social and Administration' section on pp. 132–137. Vol. 19.

[4] The term 'glocal' or 'glocalisation' is a portmanteau word made up of the terms globalisation and localization. According to Wellman, 'Glocalization is a neologism meaning the combination of intense local and extensive global interaction' (2002, p. 13).

Ryan, B 2010, 'Affects of Internet on Thai popular music's societal dynamic: predicting popular music genres', (peer-reviewed), *Intellectual Perspectives & Multi-Disciplinary Foundations*, Intellectbase Academic Conference, Las Vegas, USA, 16 – 18 December 2010.

Author contribution to presenting abstracts related to this study that were published in the conference proceedings

Ryan, B 2013, 'Interpreting current *phleng phuea chiwit* music of Thailand through features of contemporaneity', (peer-reviewed), *Cultural Studies Transcending Boarders Shifting Perspectives in Asia*, proceedings booklet, The 12th Inter-Asia Cultural Studies Society Graduate Conference, 1–5 July, 2013.

Ryan, B 2011, 'Exploring the value of 'authenticity' in popular music studies: a case study of glocal influences in the music of "Singto" Numchok Thanatram', (peer-reviewed), *Visions of the Future: Popular Music Culture and Its Trans-cultural Spaces in Thailand*: proceedings booklet, 11th International Conference on Thai Studies, Madihol University, Bangkok, Thailand, 26–28 July, 2011. Available @ http://www.lc.mahidol.ac.th/thaistudies2011/archive.htm

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Ryan, B 2013, 'Creative Australia: insights for "creativity" and for Thai *phleng phuea chiwit* music', (peer-reviewed), *Cultural Studies Transcending Boarders Shifting Perspectives in Asia*, The 12th Inter-Asia Cultural Studies Society Graduate Conference, Singapore National University, Singapore, 1–5 July, 2013.

Ryan, B 2011, 'Cultivating unpopular popular music: exploring Thai *phleng phuea chiwit* (songs for life) music', (peer-reviewed), *Intellectual Perspectives & Multi-Disciplinary Foundations*, Intellectbase Academic Conference, Sydney, 24–26 November, 2011.

Ryan, B 2011,'Exploring the value of 'authenticity' in popular music studies: a case study of glocal influences in the music of "Singto" Numchok Thanatram', *Visions of the Future: Popular Music Culture and Its Trans-cultural Spaces in Thailand*, The 11th International Conference on Thai Studies, Madihol University, Bangkok, Thailand, 26–28 July, 2011, available at Madihol University archive, @ http://www.lc.mahidol.ac.th/thaistudies2011/archive.htm

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Ryan, B 2014 'Cross-cultural popular music studies: discussing some difficulties and benefits of a recent *phleng phuea chiwit* research project', (peer-reviewed), *Thailand in the World*, The 12th International Conference on Thai Studies 2014, Sydney Southeast Asia Centre, University of Sydney, Sydney, Australia, April, 2014.

Author contribution to presenting Interactive eSeminar presentations related to this study

Ryan, B 2013 'Diary of an Inter-Asian conference in Singapore: methods in transition, (Part 1), Central Queensland University, *The Creative and Performing Arts (CAPA) Research Seminar Series*, Blackboard Collaborative web conference video presentation with question time, URL: http://youtu.be/dwCvaDwHMUM November, 2013.

Ryan, B 2013 'Diary of an Inter-Asian conference in Singapore: methods in transition, (Part 2), Central Queensland University, *The Creative and Performing Arts (CAPA) Research Seminar Series*, Blackboard Collaborative web conference video presentation with question time, URL: http://youtu.be/D4vCoB7hnQ4 December, 2013.

Ryan, B 2013, 'The role of music in the constitution of Thai identity(s) among *phleng phuea chiwit* genre musicians who use computer-based digital audio workstations (DAWs) in Khon Kaen and Bangkok', Central Queensland University, *The Creative and Performing Arts (CAPA) Research Seminar Series*, Blackboard Collaborative web conference presentation with question time, 21 August, 2013.

Author contribution to other activities related to this study

PowerPoint Presentation,'The roles of *phleng phuea chiwit* music (songs for life) in forming identities within the forces of globalisation in Thailand: individuated perspectives similar to 'sufficiency' philosophies', The Mullumbimby Nortec Skills, Education and Employment Group, 26 August, 2015.

Invited Conference Chair, 2013, 'Arts critique and politics', The Inter-Asia Cultural Studies (IACS) Graduate Conference, '*Cultural Studies Transcending Borders: shifting Perspectives*', the National University of Singapore, Singapore, 1–2 July, 2013.

Tutorial Assistance, The Indigenous Tutor Assistance Services (ITAS), Southern Cross University, Lismore, April–December, 2012. Coordinated through the Indigenous Australian Student Services (IASS) at Southern Cross University, Lismore, tutoring of contemporary popular music, introduction to music technology, music theory and practical musicianship.

English to Thai translation assistance with Ahjahn[5] Mrs Prapapan Sangvisit, The English and Computer Institute in Khon Kaen, Thailand, 2012.

Invited workshop with Dr Lamnao Eamsa-ard, 'Ways to self-learn English', School of Creative Communications at Pibulsongkram Rajabhat University, Phitsanulok, Thailand, 8–9 July, 2011.

Invited panel member, 2011, *Visions of the Future: Popular Music Culture and Its Trans-cultural Spaces in Thailand*, The 11th International Conference on Thai Studies, Bangkok, Thailand, 26–28 July, 2011.
Invited seminar presentation, 2011 'Thailand popular music and studio audio art', *Creativity and Research: The Creativity and Research Forum*, Central Queensland University, Rockhampton, Australia, 4 April, 2011.

Conference Co-chair and Executive Editorial Board Associate, *Intellectual Perspectives & Multi-Disciplinary Foundations*, The Intellectbase Academic Conference, Phuket, Thailand, 7–9 March, 2011.

Session presenter at the Winter 2010 Academic Conference, *Intellectual Perspectives & Multi-Disciplinary Foundations*, The Intellectbase Academic Conference, Las Vegas 17 December, 2010.

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Invited peer-review panel, 2014, M/C Journal, Vol. 17, No.1, Queensland University of Technology Creative Industries, M/C - Media and Culture, peer-reviewed journal, March, 2014, '*Taste'*, (issue co-editors were Adele Wessell and Donna Lee Brien, (http://journal.media-culture.org.au/index.php/mcjournal/issue/view/taste)

Invited peer-review panel, 2011, the Studies in Learning, Evaluation, Innovation and Development (SLEID), International ERA-listed, peer-reviewed journal issue: Vol. 8, No. 2, December, 2011, '*Conceiving the whole: the attributes of creative arts education today*'. (issue co-editors were, Steven Pace, Ian Gaskell and Donna Lee Brien). (http://sleid.cqu.edu.au/).

[5] *Ahjahn* means lecturer in Thai.

Thesis Convention

1. A glossary of terms is provided at the end of this dissertation. Many terms in the glossary are music specific terms, such as, *worldbeat*, *vibrato*, *timbre*, and the like. Other terms are related to the conceptual constructs of terms deployed in this thesis.

2. Selected listening examples of *phleng phuea chiwit* songs are provided at the back of this thesis to accompany particular discussions of these songs in this study. These listening examples are provided on a CD in MP3 file form as a contribution to the sustainability of the musical heritage of *phleng phuea chiwit* and for the continuation of studies on *phleng phuea chiwit.* Listening examples are referred to in the thesis text as (♫List. Ex. No. – CD track No –), and the relevant song track number is given for that track on the CD cover information (please see appendix 11 for the list of songs provided with this thesis—the CD Discography).

3. A *YouTube* URL link to listen and view the performances is provided for selected songs that are discussed in this study. The *YouTube* link is indicated in the document text as [#*YouTube* No. –]. Please note, all *YouTube* URL addresses to the *YouTube* examples, as well as their source references are provided in the List of *YouTube* listening and viewing URL links at the beginning of this thesis.

4. All musician participant response data that is quoted and/or referenced in this thesis is presented in italics. This is in order to mark its difference, as fieldwork primary source data, from other secondary source data that is referenced in the thesis.

5. In chapters 6 and 7, participant response data from this study's interviews and survey questionnaires is extensively quoted. This approach to representing the participants in this thesis was taken for ethical reasons to contribute to the validity of this study. This study was a cross-cultural study conducted in Thailand where the first language of the participants was Thai. The data collected for the surveys was in written Thai, and all but two video recorded interviews were collected in spoken Thai. Before the analysis of this study began all the data was transcribed by Thai national

translators into English for the researcher's first language is English. Since the analysis for this study is based on this transcribed data I considered it unethical to further condense or re-represent the participants' responses. Instead, I preferred to cite the Thai transcriptions and provide new information that nuanced the musicians' understanding of *phleng phuea chiwit* music in the new millennium.

6. Quotations used in the thesis that contained American spelling are cited as the original source. Otherwise in this thesis I used the Australian/UK spelling.

7. Numbers that refer, or relate to the analysis of musician participants of this study are written in this thesis document in Hindu-Arabic numbers (e.g. 14 or 20).

8. The tables and charts created for this thesis by the researcher have been referred to as Ryan (2015). The majority of figures provided in this thesis are photos taken by the researcher during the pilot study and fieldwork between 2011 and 2012. These are referred to as Ryan (2011) or Ryan (2012).

9. Throughout this thesis, I often use the Oxford comma as it clarifies a sentence that comprises a list of objects.

Background

My lifelong journey of studying, playing, singing, composing, enjoying and needing music has taken a somewhat meandering course through different styles of classical, popular and world music. It began with my cherished memories of listening to my mother sing a variety of different songs: Latin hymns, opera, folk songs and the latest radio and film rock and pop hits. Pattie (that was her name) opened my heart to loving all kinds of music. At eight, my parents bought my first piano and organised lessons. While my first teacher was wonderful, she was strictly classical. At home, Pattie loved to hear what I was learning, but she encouraged me to teach myself the latest film musical songs or pop songs for her to have a sing-along.

From 1970 to 1980, I completed The Australian Music Examination Board's Grades 1–8 in Pianoforte, Musicianship and Theory. From 1980 to 1983, I lived in Boston and attended Wellesley College in Massachusetts, completing units in Musicianship and Harmony. At the same time, I attended the Rivers School Conservatory in Weston in Boston, where I was blessed with the instruction of Jean Alderman who introduced me to performing new South American classical piano fusion, which I loved. When I returned to Australia I joined the Sydney Philharmonic Choir as an alto member. Our highlight performances during 1983 and 1987 were Handle's *Messiah* and Edward Elgar's *The music makers* at the Sydney Town Hall; and two philharmonic events with the Sydney Symphony Orchestra at the Sydney Opera House, one performing Hector Berlioz's *Symphonie funèbre et triomphale* and the other, Gustav Mahlers' *Symphony no. 2*, conducted by Zubin Mehta. During the 1990s, my family came first. During this time I played piano on selected evenings at a local club and gave lessons in my home studio. I also started to compose my own music, collecting and listening to world music, indigenous and ethnic music.

In 2000, I decided to leave Sydney and commence the Bachelor of Contemporary Music course at Southern Cross University in Lismore, New South Wales. My aim at that time was to learn about digital technology, and software applications for rendering my compositions. I also wanted to learn mixing and recording techniques. It can be said that the seeds for doing this study on Thai music were sown during this time by the wonderful lectures given on world music perspectives by Dr Jon Fitzgerald. In 2004, I completed my Honours degree in

ambient music composition for which I focused on the compositional traits of non-directional music in the spirit of the ambient styles of Erik Satie and Brian Eno.

In 2005, after completing my Honours Degree at Southern Cross University, I was invited to work with a small team of artists and website programmers to build and administer two websites. One site provided musicians with an online self-management platform where they could freely and directly up-load their works for online promotion, distribution and sales, with full copyright protection. The other site provided a similar online platform for visual artists to promote their art works and sell images online. While these sites were online, between 2007 and 2009, the real impetus to do this study was set in motion. In that short time I heard Thai fusion music more than ever before and discovered the Thai *phleng phuea chiwit* musicians. I was particularly intrigued by *Aed Carabao's* music, which I thought was so innovative and different from other songs of fusion popular music since his prolific *oeuvre* appeared to mix a vast variety of different styles of music. In late 2009, I decided I wanted to find out more about *Aed Carabao*, *phleng phuea chiwit* and popular music in Thailand and I applied to Central Queensland University to do this study. Thankfully, with their support, I commenced this study in 2010. The results follow herein.

CHAPTER ONE – Introduction

1.1 *Phleng Phuea Chiwit* Music in Thailand—Songs for a Better Life in Thailand

This study is the exploration of the popular music genre in Thailand called *phleng phuea chiwit*. In Thai language, *phleng phuea chiwit* literally translates as 'songs for life'. However, several *phleng phuea chiwit* musicians who took part in this study were quick to emphasise a difference between any literal translation of *phleng phuea chiwit* and its ideological expressive practices. They claimed its proper meaning is *songs for a better life.* The Group of Cultural Arts for Life in Thailand (2001) concur with the musicians and fans' notion of 'songs for life', describing it as having "various definitions, but they all relate to the desire to produce a better world for Thai people" (*Klem-Silpa-Watanatham-Puea-Chiwit* [The Group of Cultural Arts for Life in Thailand], cited in Eamsa-ard 2006, p. 166).

Phleng phuea chiwit music more or less began in the early 1970s and, despite the difficulties of its early reception,'being banned from government radio, television and print', it became one of Thailand's prominent mainstream popular music genres by the mid-1980s (Eamsa-ard 2006, p. 100). From the outset, *phleng phuea chiwit* musicians began representing social actors[6] in Thai society who have been disadvantaged in some way by deleterious effects of the logic of dominant private and/or public institutions.[7] The musicians did this to promote awareness of social problems and other causes (such as environmental problems) in order to motivate listeners to create a better life for all inhabitants in Thailand. The musicians often

[6] Social actor is a term derived from Max Weber's (1864–1920) theories of social action, 'based around a typology of different types of social action: rational action towards a goal, rational action towards a value, affective action and traditional action' (Longhurst & Bogdanovic, 2014, p. 10). In the scheme of Pierre Bourdieu's (1984) *habitus*, there are social actors and social agents: 'social agents whom the sociologist classifies, are producers not only of classifiable acts but also of acts of classification which are themselves classified' (pp. 466–467). A social actor is an individual who expresses for themselves the meaning of their different types of social action. Actors construct their own cultural, economic, and political distinctions, which can produce reactionary or progressive meaning of the actor's sense of place in society. Manuel Castells (2010) asserts that '[i]dentities are sources of meaning for the actors themselves, and by themselves constructed through a process of individuation' (pp. 6–7). However, as Castells (2010) explains, actors expressed meaning 'must be distinguished' from their action as social agents, that is, distinguished from their 'role-sets' (roles, for example, 'to be a worker, a mother, a neighbour, … at the same time' (pp. 6–7).

[7] Please see Castells (2010, p. 8), and Bourdieu's (1984) 'The entitlement effect' (pp. 22–28), for further information on the 'logic of domination.

suggested resolutions to social problems in their songs. In the 1970s their songs encouraged people to fight for democracy and change the 15 year-period of military dictatorship in Thailand from 1958 to 1973. The musicians (who were mostly middle class university student activists) created a practice of fusing differing musical styles, musical elements and instrumental timbres into their fusion songs. These included mixtures of Western (largely American folk revival popular music), Thai classical and Thai folk music, and/or other Asian popular musical styles. This compositional practice continues today. The success of the genre's musical activism in the 1970s gave rise to *phleng phuea chiwit* style as a protest form of Thai fusion popular music.[8]

The genre is connected to the notion of creating counter-cultural messages, feelings and identities. However, this practice is not necessarily a dictum of the genre cohort.[9] Many songs released after the mid-1980s have been, at various times, supportive of selective national Thai ideologies.[10] This study reveals that the musicians in the new millennium constructed meanings in their songs that were similar to the meaning in Thailand's national 'Sufficiency' philosophies for its economic and social development. Nevertheless, while the musicians legitimised aspects of meaning similar to the national 'Sufficiency' philosophies, they simultaneously retained their resistant perspectives and upheld an activistism by serving society and reflecting on social problems and other issues through their song commentaries. *Phleng phuea chiwit* in Thailand can be understood in a similar way as that which Thomas Turino posits for styles of music in his studies of South American popular music, that 'the arts are central to human evolution and human survival' and, that:

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[8] Fusion music is created through combining two or more styles. It is defined by Vicki-Ann Ware (2006) as, 'comprising any genre that fuses two or more musical styles as a result of culture contact (pp. 27–28).

[9] This study borrows Turino's (2008) ideas of a cultural 'cohort' to refer to the meaning of a 'genre cohort'. A cultural cohort defined by Turino is a 'social groupings that form along the lines of specific constellations of shared habit based in similarities of *parts* of the self' (pp. 111–120). This definition provides for discussing *phleng phuea chiwi*t as a social grouping with shared habits, philosophies and activities. Turino's definition follows from Bourdieu's (1984) ideas in 'Social space and its transformations', and 'The dynamics of the fields', pp. 99–256. Other related operational definitions employed by this study, such as *culture, cultural, self, identity* and *social* are explained in detail in chapter 4.

[10] One of the most famous bands of *phleng phuea chiwit* music in Thailand is *Carabao*. They released the song "*Naksu pu yingyai*" (The great fighter) in 2003, which was expressing patriotic nationalistic ideology (Eamsa-ard 2006, p.169).

> Music, dance, festivals, and other public expressive cultural practices are a primary way that people articulate the collective identities that are fundamental to forming and sustaining social groups, which are, in turn, basic to survival (2008, p. 2).

Certainly, in the early 1970s in Thailand, *phleng phuea chiwit* music played a role in the evolution of the social movement for democracy. It encouraged social equality through fair elections; it motivated the people to fight for representation in a governmental system that was powered by all of the people. In addition, the musicians of *phleng phuea chiwit* played a role in the identity formation of the genre itself; they established a unique genre of activist popular music in Thailand in the 1970s, such that, a tradition of social commentary in the genre was expected today by musicians, fans, scholars, and aficionados. This study explores aspects of *phleng phuea chiwit* that are associated with ways the music produces social meaning and constructs identities.

1.2 Need for the Study

It was clearly evident from my review of the literature on Thai popular music that the political activism of *phleng phuea chiwit* musicians in the 1970s was well documented (Myers-Moro 1984; Ubonrat Siriyuvasak 1990; Lockard 1998; Jirattikorn 2006; Eamsa-ard 2006 and Ware 2006). However, this review exposed a lacuna of information about *phleng phuea chiwit* musicians' political activism in the new millennium. This was curious, as from the year 2000 there had been an increasing number of *phleng phuea chiwit* songs released whose commentaries about "love" encouraged listener awareness of emotional problems in Thai society. These new songs about love for a better life were not valued in the same way as the songs from the 1970s; the songs that encouraged protesting and fighting for a better Thai life. These new songs were tarnishing *phleng phuea chiwit*'s identity as a sincere and authentic "protest" genre of Thai popular music. Scholars, aficionados, and fans criticized the genre for losing its politically reflective edge, saying that it had become like any other popular music genre in Thailand.

For these reasons, I felt there was a priority in this study to contribute information on *phleng phuea chiwit*'s musical activism in the new millennium. My initial impulse to conduct this study was driven to answer a series of questions, which were: Why had the musicians shifted in 2000 to releasing songs commenting on emotional concerns, such as love songs and songs about loneliness, greed, anxiety, sadness, grief, and weariness? Were the concerns of *phleng phuea chiwit* musicians similar or counter-cultural to the concerns of Thailand's 'Sufficiency' economic and social development? The Philosophy of 'Sufficiency' Economy (*thrisidi mai*) was bestowed by His Majesty King Bhumibol Adulyadej, Rama IX on the people of Thailand in November 1999. The National Economic and Social Development Board (NESDB, hereafter referred to as NESDB) delivered the King's decree at the 10th Session of the United Nations Conference on Trade and Development (UNCTAD) in February 2000 in Bangkok (the 'Sufficiency' philosophy is said to be 'brought forward' as the King has been advocating 'Sufficiency' for self-reliance in Thailand since the 1970s). As the 'Sufficiency' philosophy was the Thai nation's strategy for a better life for all in the future, how were the musicians engaging with these new development reforms?

Furthermore, did *phleng phuea chiwit* musicians in rural areas have the same concerns in the new millennium as musicians who were living in Bangkok, the ruling class center of Thailand? Were the musicians still 'fighters and warriors' who were using their art to make 'spears (weapons which can pierce enemies) and lanterns (which can lead people to truth)', as discussed by Pamela Myers-Moro in 1986 (p. 99)?[11] Or had the *phleng phuea chiwit* genre 'largely lost its way', as stated by Ware (2006, p. 187)? Had these artists become commercial and less oppositional to the dominant ideology, as suggested by Eamsa-ard (2006, p. 272)? Had the musicians' 'petered out, eventually receding from view' as claimed by Nalin Wuttipong (2011, p. 54)? With these questions in mind, the focal purpose of this study became a need to, first, explore the roles that *phleng phuea chiwit* musicians played in forming identities (and constructing social meaning), and then, compare and contrast the musicians'

[11] Meyers-Moro (1986) is referencing *Jit* (Chit) Phumisak's (1957) philosophy of Art for life—Art for people, in his book titled '*Silapa phus chiwit, silapa phua prachaachon*'. … ('first published in 1972 under the pseudonym "Thiphakorn.") (p. 99). According to Meyers-Moro, Phumisak was 'a role model for many of the progressive students', and the *phleng phuea chiwit* of the 1970s (Ibid 1986, p. 99).

ideas for a better life for all in Thailand with the ideas in the national 'Sufficiency' philosophy (for a better life for all in Thailand).

Since there was little recent primary source data informing the small quantity of available literature, I decided it was necessary to collect primary source data to investigate questions about the genre's engagement in the cultural-political changes in Thailand resulting from its financial crisis of 1997/98. Without doubt, primary data was needed to conduct a comparative case study on the rural and metropolitan musicians' ideas for a better life in future Thai society. In addition, during my experience of listening to *phleng phuea chiwit* songs, I found it difficult to recognise any recurring musical structures in the songs as the musicians appropriated a vast number of different music styles to blend into their fusion compositions. As recurring musical structures are often used for recognising a genre, I felt this anomaly of *phleng phuea chiwit*'s music style needed a preliminary inquiry in this study in order to open this area to investigation for further studies in the future. Recurring musical codes, in the music style of a popular music genre are often used by scholars, fans, and the music industry to categorise a music genre; and, they are also used to explore the developments of and in a genre.[12] In spite of Ware's (2006) remarks that *phleng phuea chiwit* 'urgently need[s] detailed research' (p. 28), I understood that it was not possible to include a detailed study of its music style in this study. Nevertheless, a basic exploration of *phleng phuea chiwit*'s music style, characteristics and its recurring codes, and the relationship of these codes to the musicians' compositional practice is provided.[13] These initial inquiries exposed strong indicators of the genre's difference from other fusion forms of Thai popular musc, particularly in terms of the musicians' signification of polysemic identity markers through their fusion compositions. The results of this preliminary study suggested that musicians borrow other music styles (Thai folk, Thai classical and others) to index identity signifiers into their music compositions to enhance the commentary of a song's lyric content.

[12] The lines of musical influence across genres are always open to composer developments, but musical defining characteristics usually remain reasonably recognisable to the listener. For example, funk has a recurring rhythmical structure that is different from reggae. See Borthwick and Moy (2004), *Popular music genres: an introduction*, for further information about genre categorization.

[13] The details of these explorations are provided in chapters 8 and 9 of this thesis.

The concern for insufficient analysis of the music as a meaningful sign system is, according to Stuart Borthwick and Ron Moy, a 'long-standing' concern (2004, p. 2).[14] This problem stems from popular music's difference from classical or so-called "absolute" music,[15] and the inadequacies of musicological analytical tools for connecting "the music" of popular music studies to its wider contextual relationships.[16] Although this study was unable to fully address these epistemological concerns it, nevertheless, drawing on the disciplines of ethnomusicology and popular music studies for its semiotic analytical tools, provides information on how *phleng phuea chiwit* music relates to its context. Music semiotics was particularly useful for analysing *phleng phuea chiwit*, for the musicians have a long history of engagement with socio-economic and political concerns and, therefore, the music engages its context. Contributing information about *phleng phuea chiwit* music's role in the production of social commentaries, and social meaning, compliments the present literature on *phleng phuea chiwit* by authors Ferguson (2003), Ware (2006) and Eamsa-ard (2006),[17] however, further research is needed to contribute information on the musicians' compositional practice of appropriation and its relationship to infusing musical identity markers in their fusion songs. My review revealed an apparent need

[14] There is a host of literature available to reference problems concerning the lack of music analysis in popular music studies. Many authors discuss alternative analytical methods. See Frith 1982; Tagg 1987; Frith 1988; Sheperd 1991; Dunbar-Hall 1991; Moore 1992; Dunbar-Hall 1993; Feld & Fox 1994; Bracket 1995; Fitzgerald 1996; Frith 1996; Kohl 1997; Firth 1998; Wilkin 1998; Bracket 2000; Hawkins 2001; Middleton 2002; Borthwick & Moy 2004: Shuker 2005; Miklitsch 2006 Middleton 2010; Ryan 2011; and Tagg 2012.

[15] See Philip Tagg, Chapter 3 (pp. 83–130), particularly the titles, 'The epistemic oil tanker' (p. 83), 'Articles of faith and musical power agendas' (p. 84), 'Classical absolutism: 'music is music' (p. 89), 'Absolute' and 'non-absolute' (p. 91), 'Absolute' and 'arsehole art' (p. 94), 'Postmodernist absolutism and text denial' (p. 101), 'Musical knowledges' (p. 115), 'Structural denotation' (p. 116), 'Skill, competence, knowledge' (p. 118), 'notation: "I left my music in the car"' (p. 121), and 'Summary and bridge' (p. 130), in Tagg, 2012, *Music's meanings: a modern musicology for non-musos*.

[16] Dan Bendrups (2013) argues that research developments in Australasian popular music studies are emerging as researchers conjoin various perspectives from ethnomusicological and popular music studies methodologies to explore music expression in the Australasian region. These developments in Australasia are producing a particular culture of scholarship since the region's diversity of music cultures demand that a researcher 'deal with musics that fall outside the Euroamericentric art music canon' (p. 49).

[17] Ware's thesis (2006) offers some information in chapter 6 about the *Carabao* band members' appropriation of Thai folk and Thai classical music. Lamnao Eamsa-ard's thesis (2006) discusses the *Carabao* band member's appropriation of a Thai military march music for "*Nak su pu ying yai*" (The great fighter) (pp. 212–213), and Jane Ferguson discusses *Aed Carabao's* appropriation of Bob Marley melodies for their 2002 album *Mai dhong rong hai* (2003, pp. 9–10).

to explore the music of *phleng phuea chiwit* in order to explain more about its texts and status as a genre. In the literature, authors described *phleng phuea chiwit's* music style in broadly insufficient terms such as, for example, 'all of the melodies, words, rhythms and content were distinctly Thai',[18] or 'the success of the band *Carabao* came from its catchy blend of Songs For Life themes with Western-style guitar rock'.[19] These descriptions did not suffice for understanding distinctive characteristics of *phleng phuea chiwit's* texts, or the musicians' appropriation of different musical elements to augment their song commentaries in their fusion songs. In chapters, 8 and 9 of this thesis, I outline several distinctive characteristics of *phleng phuea chiwit*, as a genre, and provide the musician participants' explanations of why *phleng phuea chiwit* music is different from other Thai popular music genres.

Lastly, this study also contributes to the recently expressed needs of a number of Australian advisory groups—The Music Council of Australia, the National Review of School Music Education (NRSME), and the Federal Government Music Education Advisory Group—for future music education advocacy. Advisors are hopeful of reforming music education, at a student level, by encouraging postgraduate music research that is both "global" and music specific, and also studies that include the effects 'of music engagement on identity formation (both personal and musical)' (Stevens & Stefanakis 2014).

Table 1: Growth in postgraduate research studies in music education for the period 1977–2012.

Degree	***≤1977***	***≤1982***	***≤1987***	***≤1992***	***≤1997***	***≤2002***	***≤2012***
Bachelor (Hons) degrees	25	25	27	28	31	33	62
Masters degrees	21	38	65	121	200	246	328
Doctoral degrees	2	3	9	15	36	72	168
Totals	**47**	**66**	**101**	**164**	**267**	**351**	**558**

Table: 1.1 Growth in Australian postgraduate research studies in music for the period 1977–2012: Source: (Stevens & Stefanakis 2012, p. 2)

[18] See Eamsa-ard 2006, p. 8.
[19] See Ferguson 2003, p. 4.

Recent figures on postgraduate music studies (see Table 1.1 above) indicate that the majority of postgraduate doctoral studies in music education have focused on 'instrumental music teaching' (Ibid, 2014, pp. 2–6); they suggest that postgraduate doctoral studies in other areas can contribute to reforming music education in a wider context.

It is pleasing that this study of Thai music and identities contributes to the reforms in music education in Australia and opens possible beneficial relationships between Australia and Thailand in the future. The Australian Federal Government through its *Australia in the Asian Century* paper, which was released in 2011, also promotes a need for Australians to broaden their understanding of Asian Cultures.[20] This paper directs reforms in education productivity to create political and economic links with other countries in our region in order to create the possibility of unlocking 'large economic and social gains' (Executive Summary 2012, p. 3). This thesis on Thai popular music thus contributes to these ideas; and, it has created new person-to-person links with Thai institutions and individuals, which open the possibility of shared benefits in our globalising region. With this in mind, the next section provides an outline of the thematic ideas that informed this study's cross-cultural organisation.

1.3 Thematic Ideas Grounding the Organisation of this Study

As a cultural study of music requires a systematic examination of the relationship between the music and its social context, this study included an understanding of the *phleng phuea chiwit* and its context within globalisation in Thailand by comparing and contrasting the relationship between the musicians' roles and identities with Thailand's 'Sufficiency' philosophies.[21] Therefore, an overview of globalisation in Thailand, and *phleng phuea chiwit*'s path through four historic periods of globalisation in Thailand is provided. These historic periods span over seventy years from 1930 to 2014.[22] The first period provides an overview of *phleng*

[20] See Knight & Heazle (2012), 'Australia in the Asian century', Executive Summary, p. 3.
[21] This historical context is provided in chapter 5 of this study.
[22] The four periods of *phleng phuea chiwit*'s history were established previously by the Group of Cultural Arts for Life in Thailand in 2001 (*Klum-Silpa-Watanatham-Puea-Chiwit*).

phuea chiwit's antecedent musical and social roots from 1930 to the late 1950s. There is a gap in the history of *phleng phuea chiwit's* antecedent roots from the late 1950s to 1973 since the military dictatorial governments during that time, under the leadership of Field Marshals Sarit Thanarat and Thanom Kittikachorn, imposed strict censorship of all forms of radical expression.[23] The second period of history covers a more liberal time in Thailand, albeit brief, from 1973 to 1976. The third period from 1976 to 1981/82, describes another dangerous period for performing activists, as all radical public commentary was severely punished as pro-communist during this peak of anti-communism in Thailand. The fourth period of *phleng phuea chiwit* history describes the genre's musical activism from 1982 to the new millennium. This study extends this last period by providing an overview of the effects of Thailand's financial crisis of 1997/1998, and Thailand's dramatic shift from "open business globalisation" to bring forward The Philosophy of 'Sufficiency' Economy in 2000 for the nations economic and social wellbeing for the future. This chronological historical overview describes the relationship between *phleng phuea chiwit's* music and its social context. It is provided as a background for interpreting the musician participants' expressions of ideas for a better life for Thai society within the forces of globalisation, and for contrasting the musicians' ideas for a better life with the ideas of 'Sufficiency' philosophy development, and particularly the 'Sufficiency' codes of behaviour signified by its terms, *moderation*, *reasonableness*, and *risk management*.

In order to address these themes, this study adopted an approach for conducting a cultural exploration of music, which is best explained by ethnomusicologist Timothy Rice as having two perpendicular axes that are combined. Rice describes this combined cultural approach as follows:

> One axis contains what I have taken to calling our community-based studies: (1) geographically focused studies on large areas of the world, nations, regions, cities, towns and villages; (2) ethnic, racial, and minority groups; (3) the musical life of institutions like schools, prisons, and clubs; and (4) the social life of musical genres. The second axis includes the themes and issues around which we organize our work; music and politics; the teaching and

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The Group of Cultural Arts for Life in Thailand's historical view has been supported and extended by Eamsa-ard's study of *phleng phuea chiwit* in 2006 (pp. 166–185).

[23] This period is referred to as "the dark age" (*yuk mut*) (Reynolds 1987, p. 36).

> learning of music; concepts about music; gender and music; and many others (2010, p. 319).

With these ideas in mind, this study takes a community-based approach that engaged two *phleng phuea chiwit* communities in two different geographic locations in Thailand. One group of *phleng phuea chiwit* musicians live and work in the rural area of Khon Kaen in the Northeastern (Isan) region of Thailand, and the other group live and work in the metropolitan area of Bangkok. Within the two communities, individual participants have diverse music occupations and activities in *phleng phuea chiwit*. These occupations include: participants who regularly create *phleng phuea chiwit* songs for public performance to an audience; other participants who have occupations in education; computer musicians producing *phleng phuea chiwit* for film and advertisements; one participant who creates songs for a Buddhist community and, other participants who work in the high fidelity recording of *phleng phuea chiwit* music. In the following discussion I explain how these themes are deployed to produce the aim of this study.

1.4 Aim of the Study

Under varying political directions since the 1970s, Thailand has been modernising in line with the forces of globalisation, and musicians have been engaging with new political and socio-economic directions by creating songs to draw attention to social, cultural and other concerns, and to encourage people to change for a better life. Ukrist Pathmanand argues that the new political reforms that were introduced following the financial crisis in Thailand in 1997/98 affected changes in Thailand for most sectors of the Thai economy (2001, pp. 24–42).[24] Given this, this study aims to contribute information about *phleng phuea chiwit* musicians' activist engagement with the 'Sufficiency' social and economic development for a better life for all in Thailand.

[24] See Ukrist Pathmanand (2001), 'Globalization and democratic development in Thailand: the new path of the military, private sector, and civil society' in *Contemporary Southeast* Asia, vol. 23, no. 1, pp. 24–42.

The study was organised to explore cultural themes and issues of both rural and metropolitan *phleng phuea chiwit* musicians by analysing the musicians' expressions of ideas they intended to project in their future song commentaries. The results of each case study were examined to identify similarities and differences between the two groups of musicians. The results of these case studies were compared and contrasted to explore their relationship to wider cultural issues in Thailand. The aim of this approach was to explore the themes of music and politics by examining the case studies' findings for similarities and differences to the 'Sufficiency' philosophy for a better life in the future.

1.5 Significance of the Study

This study is wholly dedicated to exploring *phleng phuea chiwit* music. There is, to my knowledge, no study dedicated entirely to the study of *phleng phuea chiwit*. Additionally, the outcomes of the case studies are based on analyses of empirical primary source data and for this reason it presents in this thesis a large quantity of new and original information about new millennium *phleng phuea chiwit* music, its musical activism, and its community culture, information on the genre cohort. This is in contrast to most of the available literature on *phleng phuea chiwit* that, by and large, produces conjecture based on the analysis of song lyrics and secondary source materials. Furthermore, it contributes original information for understanding why *phleng phuea chiwit* is a genre, as well as new information about the musicians' compositional practice of appropriating other music to create fusion song arrangements. This new information on the musicians' compositional practice opens the possibility of a number of new strains of inquiry about *phleng phuea chiwit*, such as exploring how the musicians augment their song commentaries by infusing borrowed musical elements as identity markers into their new fusion songs.

One important aspect to emerge from this study was that the role of a *phleng phuea chiwit* musician, as a composer and performer, was regulated by a habit to serve society. The identification of this habit provides one reason why the genre is different from other Thai popular music genres. This habit also provides the reason why the topics of *phleng phuea chiwit* songs' commentaries change. The topics of

songs change as the musicians reflect changing soci-economic and cultural changes in their songs as they are occurring in Thai society. In this regard, many song commentaries provide a potential resource for micro-historical social perspectives as the musicians often represent disadvantaged social actors' concerns, drawing attention to newly emerged social situations in Thailand. This finding was particularly important given the disparaging remarks I heard during my fieldwork observation about *phleng phuea chiwit* musicians' increased production of love songs, as these new songs did not match the historically based expectations of "fighting" and "protesting" for a better life. However, the musician participants confirmed that their *phleng phuea chiwit* traditional practice had never restricted their choices of what social situation, or subject matter, they could deploy in a song's commentary to promote a better life. The musicians expressed the belief that social and cultural situations change, and therefore, they change accordingly to make songs to express an "activism" that critiques situations as they change. The details of the musicians' responses about their role as *phleng phuea chiwit* musicians are outlined in chapters 6, 7 and 8 of this thesis.

Finally, from my review of the literature, it was not apparent that *phleng phuea chiwit* musicians were still connected to the influence of *Jit* (Chit) Phumisak (1930–1966).[25] However, it was evident during my fieldwork that after forty years of *phleng phuea chiwit* music making, Phumisak was still a major influence on new millennium *phleng phuea chiwit*. The literature had revealed that Surachai Jantimathawn (a.k.a. *Ngah Caravan*) stated that the radical Thai intellectual, Phumisak, had influenced his musical activism in the 1970s (Eamsa-ard 2006), but I did not expect to discover during my fieldwork that there was a prevailing respectful attention, and reverence, given to *Jit* Phumisak by the *phleng phuea chiwit* community. In Khon Kaen, at the art music restaurant and bar, the *Kee-da-sin*, at the end of the day's performances all the musicians went to the stage area and sang Phumisak's (1950s?) song "S*aeng daw haeng sad tha*" (The stars of faith). I noted a sense of "anthem" in their performance of Phumisak's song. All the *phleng phuea*

[25] A discussion of selected life/works of *Jit* Phumisak is provided in chapter 2, part 2, of this thesis under the heading, *Art for Life and Art for the People*. I refer to Chit as *Jit*, as this is the convention of other authors who discuss Phumisak's life and works; this convention of referencing Chit Phumisak as *Jit* is discussed at the end of this thesis introduction.

chiwit superstars sing Phumisak's song with this anthem-like reverence (see, ♫List. Ex. No. 1.1, CD track 1, [#*YouTube* No. 1.1.[26]]). For this reason, this study brought forward selected information about *Jit* Phumisak's life and his works to reopen and reconnect Phumisak's influence on the *phleng phuea chiwit* culture of musical activism, and for inclusion in future studies.

1.6 Research Methods

The research methods deployed for this study are fundamentally anthropological. The strategy was informed by multi-disciplinary and inter-disciplinary methodologies, which are conventional in a study of popular music in a cross-cultural setting. It has drawn on methods and methodological tools from the disciplines of ethnography, sociology, musicology, music technology, ethnomusicology, philosophy, semiotics and anthropological historiography.

The research design was grounded on an ethnographic empirical fieldwork case study approach (of multiple cases). The interpretation is based on the analyses of primary data sources collected from 34 cases. The individual subjects of the study are *phleng phuea chiwit* musicians who reside in two separate geographic locations in Thailand. 14 participants were from Khon Kaen city, and 20 participants were from Bangkok. There are more participants in the Bangkok group of musicians because more participants from that area were available, and able, to contribute to this study.

The interpretative procedure of this study explored two kinds of signification in the *phleng phuea chiwit* musician participants' expressions about their compositional practice. These were, firstly, the interpretation of the construction of meanings in participants' ideas that they intended for their song commentaries. The interpretation of meaning was limited in scope to investigate the musicians' expressed ideas of what they intended to project through their *phleng phuea chiwit* songs for a better life for all inhabitants in Thailand. These ideas were analysed to explore similarities and differences to ideas in Thailand's national 'Sufficiency' philosophy,

[26] *Ngah Caravan, Aed Carabao and Phongsit Khumphee* singing *Jit* Phumisak's songs "The stars of faith". Lyrics and music by *Jit* (Chit) Phumisak (1950?). Source: Red9645 *YouTube* (2011).

which were limited to the constructed meaning of *moderation*, *reasonableness*, and *risk management* in Thailand's 'Sufficiency' philosophy.[27] The second interpretative procedure explored signification in the musicians' production of meaning about what kinds of "other" music styles they borrowed to blend into a fusion arrangement for a *phleng phuea chiwit* song.[28] The case study's methods for the analysis of the participants' signification were grounded on methods of music semiotics.

The empirical fieldwork strategy for collecting primary source data employed qualitative and quantitative prospective methods. These methods included a survey questionnaire containing structured leading questions, and semi-structured open-ended questions and, individual *in situ* audio-visual recorded interviews with *phleng phuea chiwit* musicians, which largely occurred in the evenings at music venues either before and/or after performances, and/or during performance breaks, or a combination of these times.[29] The minimum time duration of an interview session was eighty minutes; many interviews were much longer, from two to four hours. A translator accompanied me for every interview session. During the audio-visual interviews, for comparative analysis, participants were asked similar semi-structured questions to those in the questionnaire. Other unstructured conversational narratives occurring during the audio-visual interviews were collected for further comparative response analysis. The focus for participation criteria was limited in scope to recruit *phleng phuea chiwit* singer songwriters who regularly performed new *phleng phuea chiwit* songs, as well as Thai university lecturer-researchers of *phleng phuea chiwit* history and style. Initial contact with participants for potential recruitment proceeded by word-of-mouth arranged meetings and introductions. Other fieldwork data collecting methods included general observations, journal entries, and observations at Thai music concerts.[30] Secondary, retrospective methods of data collecting included a

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[27] Please see chapter 5, part 2, of this thesis for details of these concepts.

[28] Popular musicologist, Richard Middleton, refers to this dual form of interpretative process in a case study as a cultural study of music that explores two forms of signification (2010, pp. v & 220–239).

[29] Please see appendices 6, 7, 8, and 9 for samples of the fieldwork questionnaires in English and Thai.

[30] Using observational interpretive ideas of Clifford Geertz (1973), chapter 1, 'Thick description: toward an interpretive theory of culture' (pp. 3—29), this study's fieldwork design and cultural analysis incorporated Geertz's "thick description" approach for its explanation. Therefore, it presents descriptions and explanations 'setting down the meaning particular social actions have for the actors whose actions they are, and stating, as explicitly

review of Anglophone academic literature, much of which has been written in English by Thai academics; and other information derived from both Thai and English government records, news articles and websites, as well as music CDs, music MP3 files, and notes and images from Thai music album sleeve covers.

All fieldwork and phases of this study were conducted in strict accordance with Central Queensland University's Human Research Ethics Committee's principles of ethical research conduct. All research phases comply with the National Statement of Ethical Conduct in Human Research, for which ethical clearance was obtained in December 2011.[31] The ethical strategy for conducting my fieldwork between 2011 and 2012 involved procedures which accorded the Thai participants due respect for their language and the use of their language for all contact meetings during the fieldwork for this study. These procedures, which included translating the questionnaire into Thai, aimed to improve the flow of communication and ultimately enrich the response data. Correspondingly, all video and audio-recorded *in situ* interview data was collected in Thai, and accordingly it was translated back into English transcripts before the analyses of the video data began.[32]

1.7 Scope of Study

Two aspects of the scope of this study introduced below are: Thai popular music and the Thai genre chosen for this study; and, the two different geographic locations of the participants of the case study.

In Thailand, the term *popular music* constitutes in-itself a material form and it reproduces a symbolic sign system. Its material forms are constituted in hybridized compositions blending music structures from Thailand and the West and/or with other Asian regions. It symbolically reproduces a distinguished connection to Thai independence from colonializing forces (Eamsa-ard 2006, p. 264) and Wuttipong 2011, p. 38). Adopting Western and modern ideas reflects symbolic independence in

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as we can manage, what the knowledge thus attained demonstrates about the society in which it is found, and beyond that, about social life as such' (p. 27).

[31] The study's ethical clearance reference number is H11/02–011.

[32] Please see chapter 4 of this thesis for further detals of this study's methodologies.

Thai popular hybrid music as it reproduces association with historical political measures to repel colonialisation. This symbolic identity was set in motion in 1855 when King Mongkut (Rama IV, 1804–1868) opened Thailand to Western trade and foreign capitalization to successfully rebut threatening colonisers (Reynolds & Hong 1983, p. 79). Western music theories and practices, introduced at that time by the king for Thai military march music, were a constituent part of new reforms to modernize Thailand.[33] King Chulalongkorn (1868–1910), Rama V, continued to encourage an integration of Western ideas for modernization, extending the use of Western music theories and brass band music for other royal ceremonial occasions; the King also encouraged public Western music education in his country. By the turn of the twentieth century, the first forms of Thai popular music called *dontri sakon* (modern music), which juxtaposed Western and Thai musical elements, were evolving for the entertainment of high society in Bangkok. The Bangkok elite perceived *dontri sakon* as modern and attractive through its association to the aristocracy's program of modernisation (Ware 2006, p. 117).[34]

Developments in Thai popular music emerged as Thai musicians adapted, adopted, imitated, juxtaposed, and blended Thai and Western elements.[35] By the 1940s, two distinct musical genres were evolving from the Thai and Western experimentation within *dontri sakon*: *lukgrung* (child of the city) and *lukthung* (child of the country). The *lukgrung* music style, which was very popular with the urban Bangkok population, blended Thai classical melodies with Western elements. *Lukthung*, which was popular with the lower socio-economic rural classes, blended Thai folk song melodies with Western elements. Both genres retained a notion of "modern", which was symbolised through the adoption of Western tuning rather than

[33] Please see the Bowing Treaty set down in 1855 by King Mongkut (1804–1868), Rama IV. This agreement opened Siam (as Thailand was then called) to Western trade and foreign influences. King Mongkut, Rama IV is widely known outside Thailand as the king in the 1946 film, "The King and I". The film is based on the true story of Anglo/Indian governess, Anna Leonowens, who spent five years at the Siamese court teaching King Mongkut's 39 wives and 82 children a modern Western non-religious and scientific education. For further details of the history of Thai popular music please see chapter 9 of this thesis.

[34] At that time, military musicians were largely responsible for the new *dontri sakon* songs. The 'father of modern Thai popular music', *Boori'pha'd Su'khuˇmphan* (1881–1944), served in the military. He was awarded the epithet, *the Father of Modern Thai Music* for his contribution to Thai popular music, see Patarasuk 2004 & Wikamul 1984, cited in Wuttipong 2011, pp. 41–42.

[35] See Ware (2006) for a detailed history of Thai popular music.

Thai classical tuning and using music arrangements of a Western texture as well as Western instruments. *Lukgrung* adopted a smooth singing style as a standard and *lukthung* preserved its rural identity by retaining a connection to Thai folk song singing styles. By the late 1970s, two other genres were emerging, Thai *string* and *phleng phuea chiwit*. However, *lukgrung* and *lukthung* held the greater popular appeal. By the mid-1980s, *string* and *phleng phuea chiwit* joined *lukgrung* and *lukthung* as the major stakeholders in the Thai popular music industry. *Phleng string*, which continues to hold high appeal at the time of this study is a young urban listeners popular music, described as a fusion of Thai urban *phleng lukgrung* and Western pop rock music.[36] *Phleng phuea chiwit* is a synthetic fusion form mixing many and various musical ideas from Thailand, the West and/or Asian musical styles and elements.

The fieldwork for this study was limited to only two geographic locations in Thailand. These were: Khon Kaen in the Northeastern (Isan) Region, and Bangkok. The city of Khon Kaen has a population of approximately 150,000 people.[37] The Northeastern Isan region is considered as one of the poorer regions in Thailand with the lowest per capita income of any region in the country (Miller 2008). The city of Bangkok has a population of approximately 5 to 8 million people, with up to 14 million in the metropolitan area.[38] Bangkok is described as the "Siamese Thai" metropolitan society distinctively associated with the ruling class elite (Eamsa-ard 2006), and has a correspondingly much higher per capita income than other Thai regions. These two different locations, one rural and the other metropolitan, were chosen to provide data to conduct a comparative case study in order to contrast similarities and differences of the roles and identities of the two groups of musicians. Other regions and cities in Thailand are outside the scope of this thesis.

[36] See Siriyuvasak 1990 & 1998, Eamsa-ard 2006, Siriyuvasak, & Shin 2007 and Mitchell 2011 for further details on Thai popular music genres.
[37] *Khon Kaen.com Gateway to Isaan*, population of Khon Kaen, 2015.
[38] *World population review* and *Wikipedia*, population of Bangkok in Thailand (2015).

1.8 Limitations of the Study

The first limitation of this study is the chosen method for analysis, which is semiotic function analysis. Ethnomusicologist Timothy Rice (2010) suggests that adopting Turino's semiotic theories for analyzing music 'in the domain of music and identity' studies may not be the best approach. Yet, Rice argues that a study's engagement with Turino's methods does provide a means to build a discipline for understanding music as social meaning in a cross-cultural context. Rice also posits that engaging a semiotic function approach provides an opportunity to examine the potential of semiotic analysis in a cultural study of music (Ibid 2010, p. 322).

While Rice's comments are ultimately supportive of the choice of semiotic function analysis, it is important to note that there are limitations to employing this method. As ethnomusicologist T. M. Scruggs argues, semiotic analysis 'isn't the best choice', since 'to expect consistent future engagement with semiotic theory is problematic' as not all researchers or authors have a 'strong grounding in this subject' (2010, p. 335). Scruggs' point is relevant to this study, for I do not have a strong grounding in the practice of semiotics, and not all future research employing this method can be guaranteed to be consistent, for the same reason. Nevertheless, in Scruggs' conclusion to his argument against using semiotic music analysis, his comments confer with other authors (Turino 2008; Rice 2010 and Tagg 2012) that music studies should proceed by deploying semiotic function analysis in order to produce a demonstration of its effectiveness (2010, p. 335). Popular musicologists Tagg (2012) and Richard Middleton (2010) also advocate music semiological theories for popular music studies as a means of developing the discipline of popular music analysis in the field. Nevertheless, I have undertaken a study of these theories and employ semiotic methods for the analysis of music as social meaning. In chapter 4 of this thesis I outline this study's semiotic approach for analysing *phleng phuea chiwit*. This study has drawn from Turino's (2008) ideas of music semiotics for a study of popular music in a cross-cultural setting and, Tagg's (2012) clarity of conceptualisation for defining the basic concepts of semiotic analysis of popular music. Tagg's conceptualisations have been deployed to provide the framework for understanding music as meaning something other than itself. The semiotic approach for the analysis of this study has been taken in the interest of exploring the method's

effectiveness, and testing it as a means of developing the discipline in popular music studies.

Other factors that may have unwittingly limited this study were my not recording or remembering every single experience or event that occurred during the fieldwork data-collecting phase. In retrospect, given the scant information available on *phleng phuea chiwit* music making since the year 2000 prior to the fieldwork, it was quite unavoidable to not be able to pose (at all times) totally well honed questions for the survey questionnaire and the video interviews. For example, asking the musicians questions about Phumisak's influence on their musical activism in the new millennium.

In recent years, the Royal Institute of Thailand has promoted a preference for academic authors to use the Royal Thai General System of Transcription (RTGS), as a standard rule for transcriptions of Thai language into English writing. The RTGS employs a *phonetic* system of translation. In contrast to the RTGS system, in the literature on Thai popular music studies, authors often transcribe Thai words into English words using a *phonemic* translation system, for which the sound of the Thai word is represented in English language according to how it sounds in English. For example, the "sound", in Thai and English, of the first letters (*ch*) of the famous Thai intellectual's name, Chit Phumisak, are the spoken sound of "J" in Thai. However, a *phonetic* transcription, the preferred choice of the RTGS, of Phumisak's first name is to write it as Chit Phumisak. The "*ch*" spelling that takes the place of "j" in this example of a *phonetic* transcription follows the RTGS for rendering Thai language words into the Roman or Latin [the English] alphabet. A phonemic translation replicates the "sound" of "*ch*" as it is spoken in Thai, which is similar to the sound of "*j*" in English language. For this rather confusing reason, it is often seen in literature on Thai popular music, and Thai history, that authors will write the name for a specific thing or person in many different ways. This is because authors choose to use one or other of the two systems of transliteration, a phonemic, or a phonetic representation, or a mixture of both. Examples of these differences between the spelling of a Thai word can be observed in various authors' references to *phleng phuea chiwit* throughout this thesis, e.g., *pleng puea chiwit* (Eamsa-ard 2006); ''[sic]

Phleen Phyyaa" [sic] Chii Wid' [sic]' (Wuttipong 2011, p. 28); and *phleng Phua Chiwit* (Ferguson 2011), to cite a few.

While the RTGS was upheld to a large degree in this thesis, and letters and words were transcribed using its phonetic system, it is also officially accepted that this approach cannot be consistently followed. This was for the reason that there are other forms of transcription set down and they have now become more readily recognised than the RTGS transcriptions. *Jit* Phumisak, rather than Chit Phumisak, is one such example. *Jit* appears much more often than Chit. Additionally, other Western forms of Thai names have become well known, such as "Bangkok". The name "Bangkok" in Thai language is *Krung Thep Mahanakhon Amon Rattanakosin Mahinthara Ayuthaya Mahadilok Phop Noppharat Ratchathani Burirom Udomratchaniwet Mahasathan Amon Piman Awatan Sathit Sakkathattiya Witsanukam Prasit*, and its abbreviation is *Grung Thep*, but it is known widely as Bangkok. In the interests of clarity, less confusion and for the ease of communication, and following a consultation with Ahjahn Mrs Prapapan Sangvisit of the English and Computer Institute in Khon Kaen (in 2012), this thesis will utilise the RTGS when a Thai term has not taken on a more readily recognised form of transliteration or otherwise using established well known forms of spelling Thai words.

CHAPTER TWO – Review of Related Literature

Figure: 2.1 Map of Southeast Asia: Brunei, Myanmar, Cambodia, Timor-Leste, Indonesia, Laos, Malaysia, Philippines, Singapore, Thailand and Vietnam. Source: *Asia Society* (2013)

2.1 Introduction

In the last two decades, Southeast Asia and its cultures have become more significant to Australia, for its economic health relies on the region's economic, political and cultural development.[39] Therefore, interest has been increasing for a better understanding of our neighbors: Brunei, Myanmar, Cambodia, Timor-Leste, Indonesia, Laos, Malaysia, Philippines, Singapore, Vietnam and Thailand. This

[39] See Nick Knight and Michael Heazle (2011), authors of the Federal Government of Australia's *Australia in the Asian Century* paper, who report that there is a need to broaden our understanding of Asian Cultures ('Australia in the Asian Century' Executive Summary 2012).

interest includes understanding the popular culture and popular music of these countries. The literature reveals that studies of popular music in Thailand and other Asian countries are still in an embryonic stage compared with the number of popular music studies of other non-Asian countries (Shoesmith 2004; Eamsa-ard 2006, p. 47; Milioto 2008, p.1; Cohen 2009, pp. 161–162 and Wuttipong 2011). Thailand has been open to Western musical influences since the mid-nineteenth century, and it encouraged Western influences in Thai popular music, and was never colonized. Therefore it is likely to have developed unique modern cultural traditions of popular music fusion forms.

The following literature review on *phleng phuea chiwit* examines the literature of Thai scholars who have produced their studies in English-language and Anglophone literature. These authors were, Siriyuvasak (1990 & 1998), Terry E. Miller and Panya Roongruang (1994), Ferguson (2003); Eamsa-ard (2006), Pattana Kitisara (2005 & 2006), Jirattikorn (2006), Siriyuvasak and Shin (2007), Waratin Tasara (2007), Sawangchot (2008), Wuttipong (2011), and Imjal Thipsuda, Keeratiburana Ying, and Marisa Koseyayothin (2013 & 2014). The Anglophone authors of *phleng phuea chiwit* reviewed who have fluent Thai literacy were, Ware (2006) and Myers-Moro (1993 & 1998).

In the last two decades, studies of non-Asian popular music have increased significantly, and the production of popular music studies throughout Asia has started to increase pace.[40] However, authors in the field of Thai popular music agree that studies are few in this area compared with other Asian studies (Eamsa-ard 2006, p. 47; Matsue 2008, p. 1; Cohen 2009, pp. 161–162; Mitchell 2011, pp. 13–14 & 28, and Mitchell 2014). Wuttipong states that the study of Thai popular music 'only rarely occurs in both Thai and Anglophone academic' (2011, p. 13). A large number of authors (Siriyuvasak 1990 & 1998, Myers-Moro 1993 & 1998, Shoesmith 2004, Kitisara 2005 & 2006, Eamsa-ard 2006, Jirattikorn 2006, Ware 2006, Milioto 2008, Cohen 2009, Brunt 2009, Shin 2009a, Wuttipong 2011, Siriyuvasak & Shin 2007, Sawangchot 2008, Wuttipong 2011, and Thipsuda et al. 2013 & 2014) have all made comment about the small quantity of literature on Thai popular music. Brian

[40] See, Jennifer Milioto Matsue, editor introduction to the special issue covering Asian popular music in *Asian Music* 2009, p. 1.

Shoesmith (2004) argues that one reason for the lack of studies on Asian popular music in general has been the result of a difficulty to convince those who control research budgets that detailed studies of Asian contemporary popular music are worthwhile (p. xii). Nevertheless, circumstances appear to be changing. For example, in 2011 *Perfect Beat* journal, which publishes popular culture research papers from our region, produced two special issues on Asian popular music. Editor Shelley Brunt explained that the inspiration to dedicate two issues to Asian popular music topics arose from Hyunjoon Shin's special issue on Asian popular music for *Inter-Asia Cultural Studies* journal in 2009.[41] However, in the *Perfect Beat* special issues on Asian popular music in 2011, only one article was published on Thai popular music, specifically on Thai *lukthung* music.[42] From a survey of eighty-six articles published in *Perfect Beat* journal from 1992 to 2010, the period prior to the 2011 special issues on Asian popular music, there was only one paper published on Thai popular music.[43] In Shin's (2009a) special issue on Asian popular music for the *Inter-Asia Cultural Studies* journal of 2009 there were no papers on Thai popular music. From my review of articles on Thai popular music in other Anglophone journals, such as the, *Journal of Southeast Asian Studies*, *The Bulletin of the School of Oriental and African Studies*, *Asian Studies Review*, *Journal of Contemporary Asia*, and *Asian Music*, I corroborate the authors above. I found no articles on *phleng phuea chiwit* popular music.

The studies by Ferguson (2003), Eamsa-ard (2006) and Ware (2006) have contributed considerable information on *phleng phuea chiwit* music, Eamsa-ard and Ware dedicate one chapter each of their doctoral study to explore Thai identities in *phleng phuea chiwit* music, and their work is therefore highly significant in this study. Eamsa-ard explored "Thainess" identity markers in the four most popular Thai genres. Eamsa-ard defined "Thainess" as the meaning constructed by the *Three Pillars*, namely of nation, religion (Thai Buddhism) and reverence to the monarchy,

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[41] See Brunt (2011), 'Introduction: new perspectives on popular music in Asia', in *Perfect Beat: The Pacific Journal of Research into Contemporary Music and Popular Culture*, vol. 12, no. 2, pp. 103–106. And also Shin's (2009a) introduction to initiating the special issue on Asian popular music for the *Inter-Asia Cultural Studies* journal of 2009 entitled 'Popular music in changing Asia'.

[42] *Lukthung* means child of the country. *Lukthung* is a Thai rural-based popular music genre. See *Mitchell*'s (2011a) '"Khon ban diaokan" or "we're from the same village": star/fan interaction in Thai "lukthung"', *Perfect Beat*, vol.12, no.1, pp. 69–89.

[43] See Mitchell 2009b, 'Thai television and pleeng luuk tung: the role of television in the Isan cultural revival'.

which are described in more detail. Ware's doctoral study was an exploration of identity markers in *dontri Thai prayuk* fusion music. Ware's exploration of identities included the meaning of "Thai modern", "Thai cultural" and "Thai national", which are also described in more detail later in this review. These studies provided information for understanding *phleng phuea chiwit* in the twentieth century, and particularly for information of the period between 1970 and 1990 and, to a lesser extent, information on *phleng phuea chiwit* from the beginning of the new millennium to the time of their study. In general, connections between *phleng phuea chiwit*, social change, and politics was explored through the analysis of the song lyrics, fandom and/or music industry producers' commentary,[44] and/or some musician interview respondent data. Eamsa-ard (2006) and Wuttipong (2011, p. 14) both claimed that difficulties arise for research of secondary documentation of Thai popular music because there are no official music charts, sales figures, album sales or release information available for reference resources. This study aims to build on the above authors' contribution to understand *phleng phuea chiwit* as a musical genre, particularly by focusing on fieldwork response data of several *phleng phuea chiwit* musicians composing and performing in the genre at the time of this study. The exploration of primary data is necessary to invigorate the available literature.

As this research project was a cultural study of music, it was necessary to explore the relationship between the music and its social contexts. For this reason, a brief historical survey of *phleng phuea chiwit* history is presented following this literature review. This historical narrative of *phleng phuea chiwit* and its context proceeds chronologically from 1930 to the time of this study. This is presented in this document to provide an analytical framework for interpreting *phleng phuea chiwit*'s special communication as an *integrative function*, which is a concept developed by Gregory Bateson (1972) to describe how the arts can integrate and unite members of social groups, integrating both 'individual selves, and selves with the world' (Turino 2008, p. 3). Following the four periods of *phleng phuea chiwit* history, I have included an overview of some selected events of Thai radical scholar, *Jit* (Chit) Phumisak (1930–1966). Phumisak's life and work was highly significant as a

[44] Steven Feld and Aaron Fox posit of popular music studies in general, that the ethnographic treatment of song texts is 'arguably the most widely used musical data throughout the social sciences' (1994, p. 31).

motivational force behind the *phleng phuea chiwit* music of the 1970s. It is presented here as a background to understanding *phleng phuea* chiwit's activism and its identity as a protest genre.

2.2 Literature Review

Authors Meyers-Moro (1986), Wong (1992), Ferguson (2003), Eamsa-ard (2006), Ware (2006), and Waratin Tasara (2007) have made considerable contributions to what is known about *phleng phuea chiwit* music. These include dissertations, journal articles, books, CD sleeve information and online website sources. However, to my knowledge there are no articles that are exclusively devoted to the subject of new millennium *phleng phuea chiwit*. Authors Siriyuvasak (1990), Wong (1992), Miller (1994, 2005 & 2008), Craig A. Lockard (1996), Siriyuvasak and Shin (2007), Jirattikorn (2006), Eamsa-ard (2006), Ware (2006), Philip J. Cunningham (2010), Wuttipong (2011), and Mitchell (2011) provide information about *phleng phuea chiwit* in their articles. However, *phleng phuea chiwit* is not the focus of their research, and to a large extent, their discussions restate the contextual history of the genre's socio-economic and political engagement with the people's struggle for democracy in Thailand from the 1970s to the mid-1980s and, they present information on a few selected contemporaneous *phleng phuea chiwit* events.[45]

For most part, the authors above reflect commonalities in the conceptual frames they deploy for their studies data analyses. In general, most studies employ various ethnographic methods to explore the music genre's cultural phenomena, such as the examination of secondary source documentation, the analysis of song's lyrical texts and, to a lesser degree, the analysis of their musical structure; and the analysis of primary source observation data, fieldwork case studies, and survey data. Authors of many studies of Thai popular music (including Eamsa-ard 2006, Ware 2006, Jirittakorn 2007, and Mitchell 2011), conduct a comparative analysis of the data to interrogate similarities and differences of symbolic meaning to interpret social aspects such as class, and identify the presence of authenticity, modernity and the meaning of

[45] For example, Ferguson's (2003) study of *Carabao* band's album, *Mai dhong rong hai* (Don't cry), released in 2002, in which Ferguson discusses *Carabao's* appropriation of Bob Marley melodies for many songs produced on the *Don't cry* album.

Thainess identity and/or identity markers in the music. For example, Eamsa-ard defines Thainess, as the meaning constructed by the *Three Pillars* of nation, religion (Thai) Buddhism and the monarchy (2006). Authors, Chris Baker and Pasuk Phongpaichit describe the *Three Pillars* as:

> modelled after the Buddhist *Triple Gems*, but instead of professing refuge in the Buddha, the Dhamma, and the Sangha, Thainess requires an allegiance to king nation, and (Thai) Buddhism.[46] Each of these *Pillars* provided the opportunity to unify a once multicultural region into a single nation by assigning similar cultural attributes, beliefs and language to all in order to develop good, obedient citizens who were both educated and morally disciplined (Baker & Phongpaichit, 2005, cited in Jones 2013, p. 1).

Eamsa-ard found that Thainess was 'mainly defined by the influence of the elite ruling class who control the media institutions, including popular music' (2006, p. 193). Eamsa-ard concluded that each of the four popular music styles present identities of Thainess, but each style portrayed an inclination towards representing a greater degree of one of the three pillars of Thainess, as each style was not completely overwhelmed by the inclination towards any one of the three pillars. For example, the songs of *pleng lukgrung*[47] usually promoted patriotic sensibilities of the *Three Pillars* identity, whereas *phleng phuea chiwit* lyrics usually promoted counter-cultural meaning that contrasted perspectives of the *Three Pillars* identity (2006, pp. 196–198).

In Ware's 2006 study of *dontri Thai prayuk*[48] (popular fusion music) in Bangkok found that *dontri Thai prayuk* fusion composers deploy Thai musical styles as identity markers to represent 'Thai national', 'Thai cultural' and/or Thai ethnic identities in their fusion songs. The *dontri Thai prayuk* musicians appropriated aspects of Thai classical music and/or Thai folk music to construct these identity markers. The musicians' compositional practice of appropriating other music styles connected their music to Thai listeners' feelings and notions of pride and prestige, and it distinguished Thai culture as being different from other cultures. In addition, Ware

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[46] Eamsa-ard claims that 95 per cent of Thais are Buddhists (2006 p. 3). McDaniel states that 'according to most statistics, [Thailand] is around 96 percent Buddhist' (2011, p. 226)

[47] *Pleng lukgrung* means child of the city—city popular music.

[48] Bangkok *dontri Thai prayuk* is a fusion form of Thai popular music, which is an aesthetically innovative form of Thai popular art music.

found that the musicians deployed identity markers that signified 'modern Thai' by blending various Western musical styles, musical elements, and/or Western instruments into their *dontri Thai prayuk* fusion forms. Both Ware (2006) and Eamsa-ard (2006) found that Thai musicians appropriated Western musical elements to carry identity markers that connected their music to the idea that it was a modernised Thai music. These identity markers associated with various codes of being "modern" that were associated with the history of Thailand's plans to modernise. The history of this code's use in music began in the mid-nineteenth century, and they are associated with King Mongkut's dramatic measures to hold back the imminent peril of Western colonialisation, which was threatening Thailand at that time. King Mongkut introduced Western cultural influences to modernise and teach Thais to learn to live with the West as a strategy to protect and retain Thai independence. Although King Mongkut knew that the great nation, China 'had been forced to open to Western traders by the use of naval power', James Ingram (1955–1971) asserts that the king seemed 'to have been convinced that Siam would benefit from closer relations with the Western nations and he deliberately and voluntarily sought to develop such relations' (p. 33).[49] The king's strategy proved to be successful for protecting Thailand's independence. As a result, forms of Western music appropriation were encouraged in Thai society and since Western musical influences in Thai fusion music were initially only heard in the court and official ceremonies they have carried signs associated with the meaning of prestige and the aristocracy, as well as meanings associated with modernisation (Ware 2006 and Eamsa-ard 2006). In this way, in Thailand, Western music connects to Thailand's strategy to control its own destiny and remain independent from colonisation. As Paul Hiebert puts it, cultural identity is based on a 'common sense of identity, which is expressed in certain cultural values and symbols' (Hiebert, cited in Ware 2006, p. 278). Ware also argues that 'traditional music, traditional costumes, art forms other than music, and food' are powerful forms of cultural and ethnic identity markers (2006, p. 278).

Jirittakorn (2006) and Mitchell's (2009) examination of *lukthung* music found its production of Thainess identities was closely linked to country-rural identities of authenticity and modernity. However, Jirittakorn claims identities 'differ according to

[49] See Ingram (1955–1971), 'The Bowring Treaty' (pp. 1–93).

different audiences' (2006, p. 24). Mitchell (2009) asserts that Thai television broadcasts have played a role in transforming and improving aspects of the status of the poor rural classes from the Northeastern Isan region. The popularity of *lukthung* in television programs improved not only the production of *lukthung*, but also the identity of the country people who supported *lukthung* music (Ibid, 2009). Myers-Moro's 1986 study presents a historical survey of *phleng phuea chiwit*'s formative socio-political context in the 1970s. Myers-Moro's case study of activist student musician, Surachai Jantimathawn (*Ngah Caravan*), found *Canavan's phleng phuea chiwit* music to be exemplary of the genre cohort in the 1970s as *Ngah Caravan* 'served as a marker of group identity among progressive students, and symbolically represented the ethos of the student movement' (1986, p. 93). From the findings of this study, I concur with Meyers–Moro that *Caravan* constructed the meaning of the role of *phleng phuea chiwit* to serve society by creating songs about problems to promote change in Thai society for a better life for all. *Ngah Caravan* continues to do this in the new millennium. Recent studies of mainstream pop music in Thailand by Siriyuvasak and Shin (2007) and Shin (2009) describe how Thailand's commercialisation of Korean K-pop music is reshaping identities in Thai youth audiences and Thai musicians' performance style. These authors found that Thai youth identities are becoming 'multi-focused' and can be described by the notions of 'cosmoAsian' and 'Asianisation'.[50]

Nevertheless, any generalisation regarding Thainess identities in studies have found it fraught with arbitrariness due to Thailand's irregular patterns of acculturation. Eamsa-ard argued that Thai popular music comprises a shared sense of innate "Thainess", however, 'many groups of people who interact within a system of unequal power relations' reconstruct, reproduce and/or subvert their Thainess identity in songs (2006, pp. 186, 187 & 266–272). "Thainess" in ideologies of nationalism, (Thai) Buddhism and reverence to the monarchy exist but it was not predictable just how the symbolic relations would be expressed in a song's text (Ibid 2006, pp. 4–35). For example, "Thainess" in the famous *string* pop singer, Thongchai McIntyre's

[50] Siriyuvasak and Shin's (2007) claims are specific to mainstream pop music in Thailand. This study found that no *phleng phuea chiwit* participant supported this claim of K-pop's influence in *phleng phuea chiwit* culture. Nevertheless, one *phleng phuea chiwit* participant said he would appropriate K-pop if the situation arose to incorporate it.

(a.k.a. *Bird*) 2002 release of a *lukthung* music album called *Chud rab khak* (The living room) produces a sense of *lukthung-ness* by appropriating a blend of Thai Isan country music influences of *mawlam*[51] music, and incorporating Thai ethnic dialects in his singing vocalization. The producers of *Chud rab khak* claimed they wanted to introduce "Thainess" to the world. One producer of the album said, '[w]e kissed America's ass for a long time. I think it's time to learn that we have so many valuable things in our language, our music' (Joey Boy cited in Jirattikorn 2006, p. 44). As Jirittakorn states:

> Despite the producers, singers and the company calling themselves with such foreign-sounding names as Joey-Boy, Grammy, Bird, Nat Meria Benedetti, and Kat English, despite the Caucasian looks of all these singers, they proclaim that they are creating a "national" album to preserve Thai-ness, a Thai-ness that is very much embodied in *lukthung* music and regional dialects (2006, pp. 43–44).

In addition, some authors argue that identity construction is influenced by politico-economic changes and it is responsible for creating prejudices, particularly for the "less Thai" or other Thai ethnic minority groups such as Laotians, Chinese, Muslims and the Burmese (Reynolds 1992 and Sivaraksa 1991 cited in Eamsa-ard 2006, p. 42).

In the literature reviewed, conceptual frames such as identity, modernity, and authenticity, explored as "content" for the topic of "Thainess" in Thai music, are most often examined through ethnographic analysis' of song texts, both lyrical and musical, but more often focusing on the lyric texts. In many cases, lyrics as texts are compared and contrasted with various sources, such as documents from government resources, scholars, and interview data drawn from songwriters, record producers, radio disc jockeys, and other music industry personnel.

In the literature, there was very little information on *phleng phuea chiwit* musicians' roles in constituting social meaning, and/or identities in the new millennium. Ferguson (2003) discusses *Aed Carabao* and the *Carabao* band's release of the *Mai dhong rong hai* (Don't cry) album in 2002. *Carabao*'s album was dedicated to promoting awareness of the Shan States Army's (an insurgent militia

[51] *Mawlam* is a predominant and much loved folk music genre from the Northeastern Isan region of Thailand.

group) struggle for independence in Myanmar (Burma). Ferguson argues that *Carabao's* appropriation of a number of Bob Marley melodies, and the analogous associations made to Jimmy Cliff's lyrics, "No woman, no cry" and Bob Marley's "I shot the sheriff", were an 'attempt to "format" *Carabao's* political message about the Shan' (p. 5). Ferguson discussed the role played by *Carabao* in creating social meaning by appropriating the Marley melodies, and suggested that *Carabao* had appropriated Jamaican codes of musical and social association to align signs of the Jamaicans' struggle for independence in the 1960s with the Shan States' struggle for independence. In other words, *Carabao* created social meaning in his songs that was beyond the content of the lyrics of the songs—the musical texts carried meaning associated with another culture's struggle for independence. *Carabao's* compositional technique of appropriating "other" music affectively transmitted this additional social meaning in the song (Ibid 2003). Both Ware and Eamsa-ard discuss how the musical texts of Thai fusion forms carry identity markers. Meyers-Moro's (1986) explored the musical fusion form of *Ngah Caravan's* 1970s' songs, claiming that *Caravan's* vocal style and instrumentation resembled the 'rock and folk-rock of the late 1960s and early 1970s (p. 103). At the same time, Meyers-Moro posits that the music is also similar 'to Thai folk musical traditions'; however, Meyers-Moro concludes that the music 'is so experimental and varied that almost every selection could be analysed separately—each may be like or unlike American music, folk music, or nightclub music in different ways' (1986 p. 103). Ferguson and Meyers-Moro draw attention to the complex style of *phleng phuea chiwit* fusion music, and the musicians' practice of appropriating many other musical sources, Western, Thai and Asian to create fusion songs. In chapters 8 and 9 of this study, I provide some information on *phleng phuea chiwit*'s musicians' compositional practice of appropriating "other" music styles as signs and a means of transmitting social meaning, in other words, the musicians' practice of appropriating other music in their fusion songs deploys a semantic function to transmit additional social meaning to the meaning in the lyrics.[52] Eamsa-ard's semiotic analysis concentrates on codes of Thainess in the song's lyrics of the four different forms of Thai popular music of his study; *lukthung*, *lukgrung*, *string*

[52] A study of music as signs of social meaning is referred to as music semiology. The analytical tools for analyzing music as social meaning are grounded in the theories of Charles Sanders Peirce's (1839–1914) Semiotics.Turino argues that 'Peirce's contribution to our understanding of musical meaning was that he provided theoretical tools for analyzing the nature of nonlinguistic signs and their potential effects' (2008, pp. 5–6).

and *phleng phuea chiwit*. However, to my knowledge, prior to this study, there has been no scholarly exploration of *phleng phuea chiwit* identities associated with the recent reforms of Thailand's 'Sufficiency' Economy Philosophy.

Lastly, this study reflects a common ethnographic approach to other Thai popular music studies by exploring expressions of identities in a popular music genre. Because it is a cultural study of *phleng phuea chiwit* music and its relationship to its context, a historical overview is provided below, beginning with its antecedent historical roots of the 1930s.

PART 1: Describing a History of the Thai *Phleng Phuea Chiwit* Genre

2.1.1 Introduction

Part 1 of this chapter presents a historical summary of events that have contributed to *phleng phuea chiwit*'s musical activism. These events are described in chronological order. The chronological order of the historical events of *phleng phuea chiwit* are described in the four time frames that were previously established in the literature by The Group of Cultural Arts for Life in Thailand (2001). Eamsa-ard (2006) adheres and adds to these historical frames in his study on *phleng phuea chiwit* (pp. 166–185). The first period provides an overview of *phleng chiwit* (Life Song) between 1930 and 1950 and discusses characteristics of *phleng chiwit* that are similar to *phleng phuea chiwit*'s tradition of socio-political commentary. The second period of history provides an overview of *phleng phuea chiwit*'s originating context between 1973 and 1976. The third period describes *phleng phuea chiwit*'s prohibition between 1976 to the early 1980s. The last period describes *phleng phuea chiwit*'s crossover into the mainstream of the Thai popular music industry in 1984, and its changing activism to support populist concerns of the people against the politics of open globalisation in Thailand.

This historical summary establishes why Thai audience support for the genre increased even while songs and performances were banned from public broadcast. It also provides some understanding for why *phleng phuea chiwit* continues today,

almost forty years after it began, although most of the musician participants of this study stated that they thought *phleng phuea chiwit* was less popular (at the time of the study) than it had been at the turn of the new millennium. Lastly, this historical summary provides a background from which to reflect upon the musician participants' claim that *phleng phuea chiwit* is a valuable source of Thai history, and for the interpretation of *phleng phuea chiwit* ideas of a better life for all people in Thai society modernising within the forces of globalisation.

2.1.2 1st Period: *Phleng Chiwit* — 1930 to mid-1950

Several authors (The Group of Cultural Arts for Life in Thailand 2001, Eamsa-ard 2006, Ware 2006, and Mitchell 2011), as well as most of the participants of this study, claim that *phleng phuea chiwit* has its antecedent roots in the musical activism of *phleng chiwit* music (life songs) that emerged from the 1930s to the late 1950s. These Life songs were fusion forms of Thai popular music. They mixed Western musical styles and Thai traditional music.[53] After 1957, *phleng chiwit* disappeared following a change of government to the leadership of General Thanom Kittikachorn from 1958 to 1959 and between 1963 and 1973, and Field Marshal Sarit Thanarat from 1959–1963. During this period, between 1958 and 1973, there were no radical songs heard in public. 'The government accused many radical intellectuals who criticized the existing political system of being communist rebels, arrested, and incarcerated them. Some were secretly assassinated by the assassins who worked for the government' (Eamsa-ard 2006, p. 172).

The traits of *phleng chiwit* music tradition that remain noticeable in *phleng phuea chiwit* songs are: the subject matter chosen for songs often represented the social problems of the lower classes in Thailand; and how the songs' witty lyrics disguised subversive signification in humour. *Phuea chiwit* songs ridiculed the elite ruling classes and satirized political leaders and governmental politics, and Life Songs expressed resistance to a total compliance with Thai society, or a vision of society promoted by the Thai hegemony (Eamsa-ard 2006, p. 168).

[53] Tradition Thai music refers to Thai classical music and Thai folk music (Ware 2006).

In the early months of 1932, the People's Party (*Khana Ratsadon*) led by twenty-seven year old Pridi Banamyong was formed in Paris with six other student intellectuals. On returning to Thailand this group successfully executed a bloodless coup on 24 June 1932, which placed the King (Phra Bat Somdet Phra Poramintharamaha Prajadhipok Phra Pok Klao Chao Yu Hua, Rama VII, Prajadhipok) within the constraints of Thai law and under a new constitution (Baker & Phongpaichit 2005, and Cunningham 2010). Following the 1932 coup, democratic government was disrupted for more than a decade by a succession of military coups by royalist supporters and military leaders. Under the leadership of Field Marshal Plaek Phibunsongkhram,[54] from 1938 to 1944 and 1948 to 1957, together with the Minister for Propaganda, Luang Wichitwathakan, and the newly founded Fine Arts Department, a series of cultural mandates were issued to modernise Thai customs and manners (Miller 2008, pp. 52 & 135, and Ware 2006, pp. 126–127). These mandates encouraged Thais to wear Western clothes and shoes, hats and so on, kiss their wives when leaving and returning from work, and they discouraged public performance of Thai traditional arts and music. Thai classical and folk art forms were considered to be indicative 'of a backward and undeveloped society' (Ware 2006, p. 127). The Fine Arts Ministry replaced the Thai court classical orchestra with a Western classical orchestra (Ware 2006; Miller 2008 and Mitchell 2011). This was a fascist period in Thailand that disadvantaged all Thai ethnic communities of Chinese, Lao, Khmer, Malay ancestry and all Thai indigenous inhabitants such as the Northern hill tribes people (Ware 2006). It is in this period that *phleng chiwit* emerged.[55]

In addition, during this time, external forces were impacting the new government's administration of internal changes to modernise Thailand and engineer a new national Thai culture for all citizens. These external forces included the Great Depression, the Japanese invasion of Manchuria in 1931, Austria's annexation into Germany in 1938, and the 1939 *Anschluss* and the beginning of World War II. In the 1930s, Thailand aligned with the Axis group—Germany, Japan and Italy—but, by 1945, this agreement had 'wrecked' Thailand's economy and subjected Bangkok to 'over 4000 Allied bombing raids' (Baker & Phongpaichit 2005, p. 138). Thailand's initial support of the Japanese invasion of French Indochina in 1940 was in support of

[54] Plaek Phibunsongkhram is known simply as Phibun in the West.
[55] Curiously, Luang Wichitwathakan himself had Chinese ancestry.

Japan's plan to rid Asia of Western colonialism but, by 1945, the Thai government had completely overturned its Axis alliance to join the Allies' Cold War against communism. Meanwhile, the people of Thailand were treated as 'bystanders at a politics carried out by palace coup and intrigue' (Ibid 2005, p. 139). After 1938, the Pridi Socialist-style People's Party had been replaced by Phibun's military-dominated People's Party, which existed from 1938 to 1944. It is specifically during this period that *phleng chiwit* emerged with ballad fusion songs mixing Thai musical styles and lyrics with Western singing styles. The songs reflected opposition to the elite ruling class and represented 'the lives of lower class people such as garbage men, tramps, harbour labourers and military conscripts; and satirized political leaders, politics and Thai society' (Eamsa-ard 2006, p. 168). After many coups and reshuffles, Pridi returned to rule from 1948 to 1957 (Baker & Phongpaichit 2005).

In the aftermath of WWII, amidst economic crisis, mass distress, internal coups and shifting political manoeuvres, Thais lived through the complex matrix of post-WWII, Cold War, and international politics. At this time, the government supported the USA's patronage in exchange for Thailand's offer of full support in the war against communism. Through the 1960s, thousands of American army troops entered Thailand. The Americans, for their deployment of bombs and troops for the Vietnam War offensive, built seven air bases in Thailand. In addition, a strategic transport infrastructure was built throughout the Northeastern and Northern regions of Thailand. American aid and military supplies reinforced the Thai military, while CIA aid and arms simultaneously reinforced the Thai police force. As a result, the military and the police virtually became rival armies. The leaders of both armed groups, Phao Sriyanond of the police, and Field Marshal Sarit Thanarat of the military, 'jockeyed with one another for political succession' (Baker & Phongpaichit 2005, pp. 146–147). Anti-communist laws aggressively repressed any form of dissent. In 1954, Phao Sriyanond 'gave the police a motto: "There is nothing under the sun that the Thai police cannot do"' (Baker & Phongpaichit 2005, p. 146). *Phleng chiwit* begins to decline at this time.

Rapid globalisation began in Thailand in the 1960s. American soldiers as well as American aid for the military poured into Thailand, beginning at a figure of approximately US$20 million a year, and peaking in the early 1970s at US$250

million a year for the military alone. Infrastructure supporting the new tourist, entertainment and accommodation industry flourished and grew rapidly, redefining what was 'modern and aspirational' for urban middle class Thais (Baker & Phongpaichit 2005, p. 150). The total number of foreign tourists, mostly Americans, grew rapidly to over 600,000 by 1970. The Thai economy was one of the fastest growing economies in Asia. American aid provided new schools, roads, wells, dams, electricity, disaster relief, and assisted new farming technologies, expanding rice growing areas through mass deforestation at a rate of almost 236,000 acres a year (Ibid 2005). Initially, the newly cleared land gave high yields for rice cultivation, but after a few years, its fertility waned, making less lucrative crops a necessary alternative for farmers. Many rural people, particularly teenagers, migrated to work in the city areas, swelling Bangkok's population to over 3 million by 1960 (Ibid 2005).

Although the USA brought together a powerful alliance for Thailand's development and for fighting communism, which allied, for the first time, the military, businessmen, and royalists under a strong Thai state, dissension grew, as explained by Baker and Phongpaichit below:

> … the alliance's strength was undermined by the generals' abuse of power and their obvious subordination to American policy. Opposition to the intensity of capitalist exploitation grew. Protests emerged against American domination. Communists launched a guerrilla war, which attracted the support of old intellectuals, young activists, and exploited peasants. Students became the channel through which radical, liberal, nationalist, Buddhist, and other discourses were focused against militarism, dictatorship and unrestrained capitalism (2005, pp. 150–168).

By 1973, the military, ruled by General Thanom Kittikachorn (1958 to 1959, and 1963 to 1973), and Field Marshal Sarit Thanarat (1959 to1963) had become the elite ruling class, justifying their governmental direction against forms of constitutional ideologies as actions in the best interest of national security. American aid and rising tax revenues underwrote an expansion of bureaucratic rule, dispatching, for the first time, official regulations by Thai officers into ordinary rural people's lives (Baker & Phongpaichit 2005, pp. 171-172). The government supplied public goods, such as health services, seeds, fertilizers, and birth control devices, irrigation, household water, primary schools, government buildings and roads. However, it also imposed

restrictions, such as regulations for access rights to natural resources, ID cards, house registration documentation, and the standardization of Thai language, mandating that all Thais speak and learn the Central region dialect. They also attempted to control expressions of Thai history and Thai culture. Thai intellectual *Jit* Phumisak is recognised today for his significant work of social analysis of Thai society in his publication (1957) *Chomna khong Sakdinathai nai patchuban* (*The real face of Thai Saktina today*). Soon after Phumisak's book was printed the government changed, but before the strict censorship regime was imposed. Thai intellectuals' essays and books, such as Phumisak's book, and other Thai language interpretations of Marxist's theories including Marx's Historical Materialism, began to circulate and invigorate intellectual investigation and comparative analysis of Thai social formations for the first time in Thailand. Following the government change, Phumisak's book was banned and burnt along with hundreds of others; Phumisak was gaoled for six years and, not long after his release, he was assassinated. Any opposition or resistance at that time was perceived as a communist threat and it was outlawed in the interests of national security.

From the mid-1960s to 1973, dissidence increased, particularly in remote communities in Thailand where the people had varied historical and cultural backgrounds. For example, in Isan, the Northeastern region, where most people spoke a dialect of Lao; along the southern border where people spoke Khmer or Kui; in the southernmost provinces where many people practised Islam and spoke a Malay dialect; and in the northern hills where people spoke various indigenous dialects. Rebellion escalated in these areas as new teachers, bureaucrats, military and policeman sought to repress cultural differences under the government's strategy to create a unified nation-state (Baker & Phongpaichit 2005). Consequently, many dissidents joined the Communist Party of Thailand and confronted the government through guerrilla attacks. 'By 1976, government estimated that 2173 guerrillas and 2642 government troops had died in 3992 clashes since 1965' (Ibid 2005, pp. 173–184). Despite the severe dictatorial strategies of control exercised by the rigorous anti-communist Sarit/Thanom governments between 1958 and 1973, subversive forms of expression emerged in the decade immediately following the end of WWII (Meyers-Moro 1986 and Reynolds 1987). In this period after the war, and up to 1957, the Thai government was less repressive.

Although the culture of *phleng phuea chiwit* activism was born more or less in the early 1970s, it must be contextualized within this first period of *phleng phuea chiwit* history from 1930 to 1973. *Ngah Caravan* stated that the intellectuals of the 1940s/1950s, including Phumisak, were the mentors of young *phleng phuea chiwit* student activists—they gave the *phleng phuea chiwit* musicians the inspiration to fight for change and democracy.[56] Social commentary was introduced into the Thai popular music realm by *phleng chiwit* as discussed above, but it was also encouraged by the works of the radical intellectuals of the 1950s, including *Jit* Phumisak. A large quantity of these works was destroyed in the period of strict censorship after 1958 (Reynolds 1987, p. 58).

It is within this socio-political context, a twenty-five year period of no civilian governments from the end of WWII (1945) to October 1973, that the roots of *phleng phuea chiwit*'s musical activism begin evolving in a context of social reflection and discontent. The culmination of events during this period ultimately lead to the People's Revolution, and the birth of *phleng phuea chiwit* by October 1973.

2.1.3 2nd Period: Origins of *Phleng Phuea Chiwit* — 1973 to 1976

By 1970, opposition to military totalitarianism was accelerating in both the rural communities and in the growing middle classes of the urban areas. His Royal Majesty, King Bhumibol Adulyadej, Rama IX, urged students to campaign against the corruption flourishing under the dictator. University student activists were publicising criticism against Americanisation and what they called the white peril (*Phai khao*) of American presence. The Americans faced defeat in Vietnam from 1968, but they were still in the process of withdrawing troops from Vietnam via their air bases in Thailand until 1976. Thai students also criticised foreign exploitation by Japanese and American investors, the military's 'strongman' tactics over poor rural people, and both the grim working conditions of Thai labourers and the potential loss of future prospects of urban labourers (Baker & Phongpaichit 2005 and Eamsa-ard 2006). By

[56] Eamsa-ard 2006, p. 195.

1972, demonstrations were growing in support of a properly elected democratic government.

On 13 October 1973, up to half a million people demonstrated across Thailand with several hundred thousand demonstrators gathering in Bangkok to demand a constitutional government. The Bangkok demonstrations corresponded with anti-militarism protest gatherings in major provincial towns. The military retaliated by beating and gaoling protestors. Finally, they indiscriminately fired into the demonstrators, killing 77 people and leaving 857 wounded. The public outrage that followed this event is now referred to as the People's Revolution. Field Marshal Thanom Kittikachorn was forced to resign and, in an unprecedented step, the King, Rama IX, also demanded the resignation and exile of Thanom Kittikachorn along with Field Marshal Praphat Charusathien and Colonel Narong Kittikachorn. By Royal Command, judge and privy councillor Sanya Thammasak was nominated as the new Prime Minister, thus launching the process to bring about a new constitution for establishing a democratic parliament (Meyers-Moro 1986; Baker & Phongpaichit 2005; Cunningham 2005 and Eamsa-ard 2006). After the 1973 People's Revolution, there was a flourish of expressive freedom, which was experienced by both leftist and right-wing political groups. From Benedict Anderson's account, it was by no means a complete freedom of expression (1977), but this period did produce the open environment for the public growth of *phleng phuea chiwit*, which Eamsa-ard describes as follows:

> *Caravan* was the first band that emerged from the uprising, followed by *Kamachon, Dialectic, Konglaw, Komchai, Lukthung Sajatham, Kuruchon, Tonkla* and *Ruam Khon*. Over 200 songs of this musical genre were composed during the second period. The songs were recorded and copied onto tape cassettes in simple studios and distributed by student activists in universities as 'underground' music or independent record. *Plengprachachon* (2004) argues that *pleng puea chiwit* during this stage can be divided into three sub-periods including the period of Western influence (1973–1974); the period of defining identity (1974–1975); and the recovering of culture (1975–1976) (2006, pp. 172–173).

Phleng phuea chiwit student musicians rejoiced in their success and recognition of playing a role in overthrowing the harsh military dictatorship and initiating a new democratic constitution (Ungpakorn 2001). Students and intellectuals revisited the

period of Thai radical discourse from 1945 to 1958. They retrieved hidden and buried literature to piece together an intellectual black hole in Thai culture that had been created during Sarit's fifteen years period of literature bans and burning. Students and intellectuals were eager to again engage in the analysis of contemporary socio-economic and political history (Reynolds 1987). However, the liberal and political gains of 1973 were short lived; after only one election, right-wing parliamentary groups, the military and right-wing student activists plotted to retrieve their former military order.

Between 1973 and 1976, Thailand became divided between the political right and the left. Although the right was fragmented politically into various factions by a polarising logic of 'militarism and radicalism', it lobbied free market capitalism and had a greater voice in a paternalist government. Hard-line militarists campaigned for American weaponry support to continue fighting the communists. The rightist vigilante groups, the Red Gaurs (*Krathing daeng*) and The Village Scouts, were spurred on by the communist takeover of Laos, Saigon and Phnom Penh between 1975 and 1976, to come together and fight the communists. They targeted the Isan region where the Communist Party of Thailand was gathering support from leftist radical demonstrators (Baker & Phongpaichit 2005, pp. 190–192). At the same time, leftist activism was escalating to achieve political gains for better labour rights, wages and conditions. Farmers protested for controls over rent and they wanted fair allocation of land and water resources. Students were protesting for freedom of speech and social justice, as well as for the removal of American troops and weaponry from Thailand. In 1975, students, farmers and labourers came together to form a 'tripartite alliance' to fight together to resolve their problems. They were particularly concerned to stop the Thai anti-communist fighting along remote border regions. As their protests escalated, they were accused and condemned as communists. They suffered more aggressive, retaliative rightist attacks. The fighting escalated between the left and right, reaching a critical peak on 6 October 1976. On this day, the Democratic Party was replaced by a military led *coup d'état* that outlawed all political parties. The leftist students at Thammasat University incurred a most brutal and savage attack, which is described below by Thongchai Winichakul's eyewitness account. Winichakul was arrested on that day and spent the next two years in gaol. An excerpt from Winichakul's account states:

> At 5.50 am, a rocket-propelled bomb was fired into the crowd inside Thamasat. Four were killed instantly and dozens injured. The bomb signalled the beginning of the non-stop discharge of military weapons that went on until about 9 a.m. Anti-tank missiles were fired into the Commerce building which by then sheltered a third of the crowd. Outside the university, after the besieging forces had stormed into the campus, they dragged some students out. Lynching began. Two were tortured, hanged and beaten even after death on the trees encircling *Sanam Luang*[57] … A female student, chased until she fell to the ground was sexually assaulted and tortured until she died. Inside the campus, apart from the unknown number of casualties from weapons, more were lynched. A student leader, Jaruphong Thongsin, a friend of mine, was dragged along the soccer field by a piece of cloth around his neck. Later, six bodies were laid on the ground at *Sunam Luang* for a man to nail wooden stakes into their chests. On the street in front of the Ministry of Justice, on the other side of *Sanam Luang*, opposite to Thamasat, four bodies-–unknown if being already dead or still alive were piled up with tires, soaked with petrol, and then set aflame. These brutal murders took place as a public spectacle … (Winichakul, 2001, p. 3, cited in Eamsa-ard 2006, p. 175).

The musician participants of this study, who lived through the events of this period, are Surachai Jantimathawn (*Ngah Caravan*), Dr Jongkol Pimwapee, Professor Somret Commong, Phra Photiruk (founding monk of the *Santi Asoke* Buddhist community), and Somkhitsin Singsong, who co-wrote the lyrics of "*Khon gap kwahi*" (Man with buffalo). "*Khon gap kwahi"* was made famous by *Ngah Caravan's* release in 1976. The song tells of the poor farmers who have to go out into the rice fields and carrying guns to protect themselves from tough and violent men (see, ♫List. Ex. No. 2.1, CD Tk. 2,[58] [#*YouTube* No. 2.1.[59]]).

The music of *Ngah Caravan* and *Jan Kamachon* was the most influential of this time. Some of their songs from the 1970s are still performed because they represent "signature songs" of Thais struggle for social justice. For example, *Jan*

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[57] '*Sanam Luang* is the large public oval located in the center of Bangkok and surrounded by Thamasat University, the royal palace and the Ministry of Justice' (Eamsa-ard 2006, p. 175).

[58] ♫Listening example No. 2.1, CD Track 2, "*Khon gap kwhai*" (Man with buffalo). Lyrics by Somkhitsin Singsong and Visa Kantap. Music and singing by *Ngah Caravan*. "*Khon gap kwhai*" was released in 1976. Source: *Smithsonian Folkways* album, *Thailand: songs for life* (2004).

[59] #*YouTube* No. 2.1. This video example provides a recent contemporary version of "*Khon gap kwhai*" (Man with buffalo) by *Ngah Caravan* (2015). In addition, *Ngah Caravan* (2013) released a contemporary version of "*Khon gap kwhai*"— see ♫Listening example No. 2.2, CD Track 3.

Kamachon's 'rousing anthem' "*Nak su, thuli din*" was performed at the National United Front of Democracy Against Dictatorship rally (UDD, known as the "Red Shirts") in the busy inner city Ratchaprasong area of Bangkok on 8 April 2010. According to Philip Cunningham it brought the crowd not only to its feet, but also to tears. The words are as follows:

> *We are treated like dust on the ground,*
> *But fortune will reverse itself*
> *Do not give in to them, that's all that matters.*
> *We will die side by side*
> *Use blood to wipe away social decay*
> *Ahead of us, a future that is beautiful*
> *The fire has been lit, it will spread…*
> ([Italicised by author] Cunningham 2010, p. 1).

While this second period of history was characterised by instability and great social struggle, it provided the context for *phleng phuea chiwit* music to germinate into a distinct style of Thai popular music. During this time, *phleng phuea chiwit* established its project identity as a protest genre to fight for the rights to fair representation and a democratic government. This period is the focal point most often referred to by fans, scholars and aficionados to describe *phleng phuea chiwit* (Meyers-Moro 1986, Baker & Phongpaichit 2005; Eamsa-ard 2006; Cunningham 2010 and Wuttiong 2011).

2.1.4 3rd Period: *Phleng Phuea Chiwit* Development — 1976 to 1981/82

After the coup of 1976, and the shocking events of the Thammasat University massacre, *phleng phuea chiwit* music, performance, and cassette sales became illegal and were banned. Many musicians and other radicals fled from Bangkok to hide and survive in remote rural areas, as they were accused of being communists. Some musicians joined the Communist Party in Thailand (Meyers-Moro 1986 and Eamsa-ard 2006). They remained in exile until the government offered an amnesty for communists in 1981 and 1982. *Ngah Caravan* joined the United Front of the Thai Communist Party in China and Laos (Cunningham 2010). Some musicians joined the Communist Party, but left soon after because they became disillusioned by the goals

and values of the group, and/or the political situation changed. *Ngah Caravan* made these comments about this period:

> *In the Northeast we are confused: although people say the communists are very bad people … the communists say they are in support of the farmers and the poor. But as it turned out this was not true. At first, the Americans appeared to be for freedom, for democracy, but as it turned out, they just pushed power. The people in the Northeast had to fight two worlds … the communists and the freedom. The communists fight for a better world for the farmers and the poor turned out to be not true, and problems unfolded. And, the USA? … Free, but pushy power (BK 8. Jantimathawn, Ngah Caravan.* November 2012, Sri Chaing Mai, Nong Khai Isan, video interview, C (SJ) 00:00:39:20 to NC (SJ) 00:06:39:08. Translated by Mrs Prapapan Sangvisit).[60]

Other activists, intellectuals and *phleng phuea chiwit* musicians, such as Lamnao Eamsa-ard, hid in remote areas for fear of beatings, gaol sentences, capital punishment, and torture. Eamsa-ard states that many songs written during this time supported communist ideals as a critical response to imperialism and capitalism. At the same time, the student musicians were inspired by Thai radical intellectuals' discourses on Marxist and/or Maoist theories. These musicians continued to perform and record songs for a better life, albeit in their bamboo "studios" with limited recording facilities (2006, p. 176).

Although the military ruled through political instability for a decade after the October 1976 Thammmasat massacre, the period from 1980 to 1988 was more settled, peaceful, and prosperous under the appointed Prime Minister, General Prem Tinsulanonda. Tinsulanonda implemented a successful amnesty deal that had been offered in 1979 by his predecessor, Prime Minister Kriangsak Chomanon, which encouraged activist youths to come home from hiding and return to their studies (Cunningham 2010, p. 1). All labour workplace conditional gains that had been established from 1973 to 1976, in terms of improved safety, wages, benefits and regulated working hours were abolished for a decade after the 1976 crackdown. Often labour legislation was side-stepped by subcontracting agreements between companies and their labour recruitment. Political activism was banned.

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[60] Although *Ngah Caravan* speaks English, this interview was recorded in Thai-language and translated to English later by Mrs Prapapan Sangvisit. The interview was conducted in Thai for a better flow of communication.

By early 1980, the government was encouraging open-economy globalisation. As a result, the demographic profile of Thailand began to change, along with its inhabitants' way of life. The gross domestic product (GDP) moved from being driven by an agriculturally-orientated economy to one sustained by export industries. In early 1980, agricultural exports accounted for half the total exports, but a decade later they had dwindled to only a tenth of the total export figures. A quarter of the agricultural workers moved to cities to take up labour in intensive manufacturing work making technology-based goods and automobiles. Initially, the industries were Japanese-backed manufacturing enterprises but, by 1990, many Japanese investors had moved their manufacturing interests to China (Baker & Phongpaichit 2005).

Older Thai-style shopfront-home communities were transformed into commercial towns and cities. Department stores and suburban village-style housing entered the landscape. Japanese and Western acculturation gave rise to a newly forming Thai middle class that became imperialised by the glamourisation of the act of purchasing goods from palatial retail complexes. Tertiary education expanded nationally, and many students began to travel abroad for education. The media expanded into Thai rural regions, with cable television, popularised news and entertainment shows being channelled solely from Bangkok (Phongpaichit & Baker 2009). Thousands of the 'poverty-stricken' citizens moved from the Northeastern Isan provinces to work abroad, as wages in other countries such as Taiwan, Singapore and the Middle East were often five times higher than wages in Thailand ('Letter from Bangkok' 1984, p. 26, cited in Kitiarsa 2009, p. 384), Pattana Kitiarsa finds that new terms such as "overseas employment" and "overseas travel" were entering the Thai village vernacular from early 1980 (2009, p. 384).

I asked each of the thirty-four participants of this study whom they thought was the originator of *phleng phuea chiwit* music in the 1970s, and the overwhelming response (96%) was Surachai Jantimathawn (*Ngah Caravan*). Other musicians were included in the participants' responses. The most regularly cited other musicians of the 1970s were *Kru Kamrong*, *Kamachon*, *Sum Boom Yahnon* and *Aed Carabao*. These survey findings are also affirmed by other authors, such as Meyers-Moro (1986), Kiatpaiboon (1990), Lockhard (1996), Eamsa-ard (2006) and Cunningham

(2010). The *Caravan* band began with two members: *Ngah Caravan* and Virasak Suntornsii. In 1974, three new members joined the *Caravan* band. These were Tonggraan Taanaa, Pongrep Kradonchamnana and Monkhon Utok. They were all student activists who travelled the rural areas and regularly gave concerts, but their greatest supporting audiences comprised other like-minded progressive students in Bangkok (Meyers-Moro 1986). At the time, they broke with the Thai convention of performance apparel, which was formal attire of suits, neatly pressed shirts and polished shoes. Instead, they performed in casual clothes, such as jeans, casual shirts and rubber sandals.

As Lockhard (2010) observed, and this study confirms, after 1980, *Ngah Caravan* continued to perform and he still occasionally records new works. *Ngah* and the *Caravan* band remain influential, attracting large crowds as I observed during the fieldwork for this study. They still tour and perform their signature songs, such as "*Khon gap kwahi*" (Man with buffalo) and "*Nok sii luang*" (Yellow bird),[61] which were released in the mid 1970s, as well as other new songs.

This third period of history ends at 1981/1982, the time that the musicians returned to Bangkok to pick up the threads of their lives before the Thammasat massacre. The following period of *phleng phuea chiwit* history describes its crossover into the Thai mainstream popular music business.

2.1.5 4th Period: *Phleng Phuea Chiwit* Mainstream — 1984 to 2000

This period of history was marked by the rise in big business, business-first politics and open-economy globalisation in Thailand, when Thai political leaders managed the country like a big business corporation. From 1980, the economy boomed for two decades, bringing an average economic growth rate of 7 per cent each year until the financial crash in Thailand of 1997/98 (Phongpaichit & Baker 2009). During this time, the political leadership changed and the Thai population divided into two groups: the rural poor, and the urban middle classes who had tripled in size since

[61] Yellow is the colour sign symbolic of purity, the colour worn by Buddhist monks, and bird is symbolic of light, and hope for a better life (Meyers-Moro 1986).

the 1960s. In the 1960s, over three quarters of the population were involved in agriculture and the rural sector was the main contributor to Thai GDP but, by 1996, agriculture had been replaced by industry (Ibid 2009). The succession of two decades of business-minded governments made way for successful businessmen to seize a stake in Thai official positions for the first time, and this created an new political dynamic. By 1990, electoral concerns were characterised by mass politics and populist political platforms and the electoral demography was divided into two mass-electoral groups: the rural poor and the urban middle classes.

From 1980 to 1988, the Royal Army General, Prem Tinsulanonda, ruled Thailand. Under Tinsulanonda's leadership, government was administered by a military-civilian coalition that was moderately repressive in contrast to previous standards. At the beginning of his leadership, Tinsulanonda diffused communist guerrilla fighting in the Northeastern provinces by negotiating a deal with the leaders of the Communist Party of Thailand and convincing the Chinese Communists to cease financial support for the Thai Communist Party. Tinsulanonda administered the amnesty deal, releasing incarcerated Communist Party members and encouraging students and intellectuals to return to their positions and studies. Tinsulanonda's administration of the politics of "business-first" benefited urban business citizens, and it encouraged international investors to set up manufacturing enterprises and take advantage of Thailand's vast, inexpensive labour resources. In 1985, Thailand's economy, still under Tinsulanonda's premiership, moved into a phase of rapidly growing financial boom. In the urban areas local business opportunities opened and flourished to provide for the rising middle classes with trades and services such as mechanics, beauticians, restaurateurs, and so forth (Phongpaichit & Baker 2009).

This period was also a time of change for *phleng phuea chiwit* music. It is often referred to in the literature as a "New Wave" of songs for life (Wong 1992; Lockhard 1996 and Eamsa-ard 2006). New bands and artists appeared, such as *Hope*, *Su Su*, *Hammer*, *Khon Dan Kwein*, *Phongthep Kradonechamnan*, *Marlee-huanna*, and *Phongsit Khumpee* (Eamsa-ard 2006 and Waratin Tasara 2007). *Phleng phuea chiwit* musicians were redefining their identity by not only representing socio-political social injustices, as they did in the1970s to fight for the people's rights, but also emphasising socio-economic and socio-cultural themes. New songs promoted

awareness of environmental concerns to encourage conservation of nature, and their songs also represented the social actors who were disadvantaged by the logic of institutional and cultural domination, such as women, children and youth. Recent new songs were beginning to appear that encouraged contemplation, empathy and change for Thai citizens who had emotional problems about love (see, ♫List. Ex. No. 2.3, CD track 4, [#*YouTube* No. 2.2.[62]]). Other philosophical songs were released, promoting peace and joy for a better life. Socio-political songs made comment on unresponsive governments and corruption, the obsession with shopping for western labels, and the plight of refugees. In the early 2000s, songs encouraged reflection on the specific problems of particular social groups, such as exposing the Shan State militia's fight for independence from Myanmar (Burma).[63] The musicians released songs to help the survivors of natural disasters, such as Phongsit Khumpee's 2004 song to help the survivors of the tsunami that hit the Southern Thai coastline (see, ♫List. Ex. No. 2.4, CD track 5, [#*YouTube* No. 2.3.[64]]). Other songs released encourage awareness of drug addiction, forced prostitution and crime, and *Carabao* released a song about the purloined Angkorean lintel. This was a most unexpected topic for *phleng phuea chiwit*, and was based on how the lintel was stolen from a Cambodian Khmer shrine located in Thailand in the 1960s to reappear later in a Chicago Art Museum in America. Although there is some contention on this point, the lintel is a Thai treasure, a symbol of Thai national identity, and the Thai people wanted the stolen lintel returned (Wong 1992; Lockhard 1996; Eamsa-ard and Waratin Tasara 2007).[65]

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[62] Listening example No. 2.3, CD track 4, "*Jung jao noh*" (Moon-the song for sleeping) by *Marllee-huanna*, released on the *Yann folk* album in 2014. This song's content is about being apart from your friends and knowing that so many people are living apart from their loved ones. It talks about living a different life now, but things will change, one day and we can live together. The song encourages the listener to remember when they are lost or loosing hope to go to the moonlight for balance. The lyrics suggest that the moonshine will help us know who we are, balance our life and give us hope, just like when we were young and relied on our friends for balance and hope. Source: Maleehuana Art Record Co. Ltd (2014). See video version, #*YouTube* No. 2.2 by Maleehuana Art Record Official Channel *YouTube* (2014).

[63] See *Aed Carabao's* release of "*Mai dhong rong hai"* (Don't' cry) on the *Don't cry* album (2002).

[64] Listening example No. 2.4, CD track 5, "*Tsunami*" (Tsunami). This song, by Phongsit Khumpee, was released to encourage disaster relief for the victims of the 2004 Indian Ocean earthquake and the resulting tsunami that hit the Southern Thai coastline in 2004 and killed an estimated 8 thousand people. The music, lyrics and singing is by Phongsit Khumpee. Source: Bolooman *YouTube* (2008), (see #*YouTube* No. 2.3).

[65] For further information on the stolen lintel see Charles F. Keyes (1991), 'The case of the purloined lintel: the politics of the Khmer shrine as a Thai national treasure', in *National identity and tts defenders: Thailand, 1939 - 1989*, edited by Craig J. Reynolds, Centre of

The new wave of *phleng phuea chiwit* musicians, like those of the 1970s, met with their own particular cultural hurdles. Censorship is always a matter of concern. The participants of this study confirmed that both self-censorship and State censorship are always serious considerations when they are composing a song. The degree of censorship depends on the governing body, the political ideology, and situation of the time. While the *phleng phuea chiwit* musicians of the 1970s experienced extreme bans on their performances and the recording and selling of their cassettes, the musicians of the 1980s faced the task of retaining an authentic voice while becoming successful commercial artists in a highly competitive, expanding, globalising music business. They needed liberty to create their art for the people and, at the same time, they had to match the production "sound" quality of their recordings with the sophisticated recording production technology of high fidelity music recording companies, whose new music was becoming dominant in terms of audience appeal. To this end, the new wave musicians also needed to innovate on the genre's old musical style, all the while retaining the support of the older "songs for life" fans and the genre cohort.

By the year 2000, commerciality and the seemingly conservative nature of the *phleng phuea chiwit* new songs was becoming an issue for the genre mega-stars. In particular, *Aed Carabao's* superstar commerciality and *Phongsit Khampee's* new songs of love were disturbing *phleng phuea chiwit*'s identity as an activist genre. Fans thought the new songs were no longer "protest" songs to fight for people's rights. *Aed Carabao* (Yuenyong Ophakul) and the *Carabao* band's success with the *Made in Thailand* album in 1984 moved the genre into the mainstream popular music business. From 1981 to 2004, *Carabao* music sales were more than 'five hundred million Baht (about US$12.5 million)' (Plengprachachon 2004 cited in Eamsa-ard 2006, p. 178). The song "*Made in Thailand*" form the *Made in Thailand* album was a landmark song in *phleng phuea chiwit* history; to this day, the song remains popular in Thailand. Kirati Phromsaka (a.k.a. *Kheo Carabao*) explained to Ware (2006) about creating the

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Southeast Asian Studies, Monash University, Victoria, Australia. The Khmer shrine lintel is the subject of *Carabao's* song, "*Tap lang*" (The lintel), released in 1988. It is also the subject of Wong's paper entitled, 'Whose past? A Thai song and the great lintel controversy', unpublished paper (1992).

music for the *Made in Thailand* album in 1984, 'we took the message of Caravan—about which no one was really very interested—music that was communist and we took it and made it into something famous' (Kirati Phromsaka cited in Ware 2006, p. 168). It can be said that the lyrical content of the song "*Made in Thailand*" appealed to a wider undercurrent of counter-cultural attitudes in 1984. In much the same way, many of *Ngah Caravan's* songs of the 1970s, such as "*Khon gap kwahi*" (Man with buffalo) and "*American antarai*" (The dangerous Americans), connected to the wider undercurrent of counter-cultural sentiment of its time, such as anti-military and anti-American concerns and the People's Revolution for democracy.

"*Made in Thailand*" appeared five years after Thailand turned to a politics that supported and privileged business classes. This marked the beginning of a new economic era of economic growth and development. "*Made in Thailand*" was a critique on Western and Japanese capitalist imperialism. It also presented a commentary on Thai national identity, governmental irresponsibility, and consumerism. The lyrics below explain to the audience that the West and Japan admire products made in Thailand:

> *Met in tai-laen daen tai tam eng*
> Made in Thailand, made in our own land,
> *fa-rang aep chop-jai dtae kon-tai mai-hen-kaa*
> Foreigners secretly are admirers of Thai products, but Thais do not see their worth.

Aed Carabao asks Thais to think about why the products they make have to be branded otherwise with fashionable labels in order to be attractive to Thai customers:

> *met in tai-laen faen faen kao-jai*
> Made in Thailand, and all the admirers understand.
> *plit-pon kon-tai chai eng tam eng*
> That these are products produced by Thais, made by Thais.
> *dtat yep seua paa gaang gohng gaang-geng gaang-geng-yeen (cha noy nae)*
> the shirts, trousers, and jeans,
> *laew keun kreuang-bin bpai song kao-maa*
> are sent abroad on planes, and then imported back to Thailand with Western labels.
>
> *glua noy-naa waa koon kaa-ni-yom mai tan-sa-mai*

> [Thais], scared of being looked down upon, that liking Thai products is not fashionable.
> *kon-tai dai-naa (fa-rang mang kaa dai ngern)*
> It is the Thais who gain face (but it is the foreigners who get the money).

At the same time, the lyrics remind the audience of Thailand's long-standing history of cultural heritage and independence from foreign control and domination:

> *mehd ern thy-laend daen-din thai rao*
> Made in Thailand, our land,
> *gep gan jon gao rao mee dtae kong-dee dee*
> we have kept it since the ancient times, there has been many good things.
> *maa dtang-dtae gon soo-koh-tai maa lop-boo-ree a-yoo-ta-yaa ton-boo-ree*
> Since the eras of Sukhothai, to Lopburi, Ayuthaya, Thonburi,
> *yook-sa-mai nee bpen gor-tor-mor*
> through to modern day Bangkok.

Having established this historical backdrop, reminding Thais of their unique heritage and their ancestry of resistance to foreign colonialism, *Carabao* questions who is going to assure Thais that they will be protected from capitalistism and cultural imperialism:

> *met in meuang-tai laew krai ja rap-bpra-gan ha*
> If it is Made in Thailand, who is going to give the guarantee for them?
> *(chan waa man naa-ja mee kon rap-pit-chop baang)*
> (I think someone should accept responsibility for this).

Through his canny lyrical signification, *Aed Carabao* rebukes politicians for not caring about the Thai people. In the example in the lyrics below, he implies politicians are at fault, not able to take care of the simplest of needs, such as constructing safe footpaths without holes and open drains. Indirectly, *Carabao* throws doubt on the government's ability to control major problems, such as foreign capitalism and imperialism, or care about the people, given the bad state of the infrastructure:

meuang tee kon dtok tor (mai-ao yaa bpai waa kao naa)
The city where people fall down the open drains (do not blame them for it).

After the release of "*Made in Thailand*"; *phleng phuea chiwit*'s popularity increased; it became a successful mainstream Thai popular music as is reflected in sales figures and radio airtime support (Kiatpaiboon 1990 and Plengprachachon 2004, cited in Eamsa-ard 2006, pp. 166 &178). *Carabao's* musical arrangement, band size, member skills and member numbers had developed, and it was now different from the older 1970's folk acoustic style *phleng phuea chiwit* music.

There are many versions of "*Made in Thailand*". The song was a fusion of Western singing style and rock ensemble drums and electric guitars, and it included Thai classical musical elements and techniques. It appropriated the singing style of Thai *Rorng ruea-tem* (one note/pitch per syllable [Ware 2006, p. 172]) and it borrowed Thai folk musical structures, such as verbal responses to the verse and Central Thai melodic influences. The song's "hook" is undoubtedly the masterly virtuoso *khlui* (flute) introduction, and the *khlui* duet in the song's instrumental break, played by Ahjahn Thanit Sriglindee. So many aspects of "*Made in Thailand*" were exemplary: *Aed Carabao's* subtle lyrical signification, his semantic skill, the band's musical innovation, the entertaining rock rhythm, the big band musical arrangement and *Aed's* relaxed yet forthright vocalisation. I would argue that the album *Made in Thailand* was a landmark album in *phleng phuea chiwit*.[66]

After twelve years of government in Thailand by a semi-democracy, a military-civilian coalition, the Thai Nation Party, won the general election in 1990. Prem Tinsulanonda refused to continue his premiership, resulting in the appointment of General Chatichai Choonhavan, who was the Chairman of the Thai Nation Party. More so than his predecessor, Chatichai encouraged international investment and foreign trade. He opened new Asian markets in Laos, Vietnam and Cambodia, and economic growth increased under his rule. Nevertheless, while poverty was diminishing, the division between rich and poor became greater. The division was most apparent between the urban middle classes and the rural people living in

[66] See "*Made in Thailand*", ♫List. Ex. No. 2.5, CD track 6.[66], (#*YouTube* No. 2.4); and ♫List. Ex. No. 2.6, CD track 7, (#*YouTube* No. 2.5).

periphery areas in 'the northern hills, the southern border provinces, and the resource-poor northeast' (Baker & Phongpaichit 2005, pp. 216–220). From this division in the population, two socio-political movements emerged: the rural movement and the urban movement. Farmers who had been encouraged to move into commercial mono-cultural farming technology had become stressed by the unreliability of markets, urban encroachment, and the inaccessibility of natural resources. Some farmers reacted by devising a compromise of mixed farming and marketing logic; in effect, self-sufficient farming for the family needs, and outsourcing other employment for survival. By 1990, the urban movement was demanding reforms in health, education, bureaucracy, media and much more (Ibid 2005, pp. 199–220).

The first crisis point came in 1991 as Prime Minister Chatichai, awash with financial scandals, was imprisoned following a military *coup d'état* in February 1991. Since the 1980s, the military had gradually been losing governing positions in parliament to businessmen. The military seized the moments of scandals surrounding Chatichai's government and reclaimed control in 1991. They imprisoned Prime Minister Chatichai and formed a National Peace Keeping Council (NPKC) (Baker & Phongpaichit 2005, pp. 240–250). The new commander-in-chief, General Suchinda Kraprayoon, surprised all by appointing the Independent Candidate, Anand Panyarachun, as the Prime Minister. Despite pressure from the military junta and the disregard of the NPKC, Anand's government implemented much needed reforms for health and education as well as restructuring tax, agriculture and industry, facilitating wage and salary rises, and commencing environmental reforms.[67]

When it became clear that the implementation of important reforms were being blocked by the NPKC, both the rural and the urban middle class movements began protesting in Bangkok. With protests building, the NPKC took control of the media. In March 1992, a general election returned a coalition government returning to the former style of a military-civilian coalition government; however, they appointed

[67] See also Ukrist Pathmanand's (2001), 'Globalization and democratic development in Thailand: the new path of the military, private sector, and civil society' in *Contemporary Southeast* Asia, vol. 23, no. 1, pp. 24–42. Pathmanand's research examines the interrelationship between globalisation and democratic development in Thailand. In this paper, Pathmanand asserts that the changes occurring in the 1990s Thai socio-political order were also being influenced by globalisation, both external and internal.

Suchinda Kraprayoon as the new Prime Minister. Protests and street demonstrations increased. In 1992, the military retaliated with greater violence to retain power. Eventually, the King intervened and Kraprayoon resigned. The House Speaker announced that the next Prime Minister would be a civilian. The demonstrations of this time clearly pointed to a new united power of the people in Thailand. Anand Panyarachun was again appointed Prime Minister. After four months, and almost forty years of military rule, a general election was held placing civilian representatives and a civilian Prime Minister in government. This democratic process continued until Taksin Shinawatra was removed by military coup in 2006 (Phongpaichit & Baker 2009).

After 1992, two influential factors emerged to shift political concerns for Thailand's economic stability. First, politicians listened to the interplay of two new populist movements. A newly emerged provincial constituency represented ninety precent of the seats in the parliament, whose reforms needed political attention. The second influence was globalisation, which brought external effects, such as market, interests, technology, finance, partnerships, financial liberalisation and cheap credit. In the beginning of the 1990s, Thailand embraced the bounty offered by globalisation and, after October 1992, the government focused on the economy, placing business interests first; Thailand continued its boom in prosperity until the economic downturn in 1996 and the crisis of 1997/1998. This financial crisis squashed the "open" global financial enthusiasm. Thailand's interest in stability and security shifted to conducting global business with self-sufficiency and self-reliance. Two camps emerged: those who supported globalisation and capitalism, and those who supported 'communitarian' concerns. The latter were dubbed the 'localists', because they 'wanted to rescue and enhance rural society in the belief that it enshrined social values that could serve as a counterweight to those of urban capitalism' (Phongpaichit & Baker 2009, pp. 8–21).

At the beginning of the new millennium, authors were indicating that *phleng phuea chiwit* was all but over—the genre's protest identity was finished. Some of the authors' criticisms are provided below:

> Today, due to changes in the political climate, Songs for Life has lost its relevance to all but a few. However, its songs remain popular with those who listened to its message two or three decades ago, and still has a small following amongst politically active university students (Ware 2006, p. 173).

Professor Nithi Iawsriwong claimed that the songs written after the 1980s were now compromised and they ignored the political ideology, that they were not like the songs of the pre-1980 period, and that the new songs had lost interest in social justice (Iawsriwong cited in Eamsa-ard 2006, p. 170). Eamsa-ard concludes that:

> After the installation of the democracy in the 1980s, 'songs for life' lost its distinctiveness and moved towards country music and urban music in its style, form and the themes it expressed so that it no longer articulated the themes of rebellion and discontent (2006, p. 269).

Wuttipong claims that *phleng phuea chiwit* petered out after the 1976 Thammasat massacre and it eventually 'receded from view until its brief return in 1984' (2011, p. 54). Nonetheless, new millennium musicians continue to make songs. According to the majority of musician participant responses, *phleng phuea chiwit* was more popular in 2000 than it was at the time of this study. The history of *phleng phuea chiwit* music and context from 2000 is provided in chapter 5. This includes a discussion of globalisation in Thailand and Thailand's reforms to promote the 'Sufficiency' Economy Philosophy for future economic sustainability and social stability.

PART 2: *Jit* (Chit) Phumisak (1930–1966): *Art for Life—Art for the People*

2.2.1 Introduction

In the first period of *phleng phuea chiwit* history, which is from 1930 to 1973, authors claim that *phleng chiwit* (Life songs) are the antecedent roots of *phleng phuea chiwit* musical activism (Meyers-Moro 1986; Jopkrabuanwan 1989; Damrongloet 1990; Chaipiphat 1991; Amatayakun 1991 and, The Group of Cultural Arts for Life of Thailand 2001 (*Klum-Silpa-Watanatham-Puea-Chiwit*) cited in Eamsa-ard 2006). No doubt, there are similarities between the two genres. In both genres, the subjects of songs represent the social problems of the lower classes and disguise subversive critique of the elite ruling class in witty, humorous satire. However, I have provided

this additional overview of selected events of *Jit* phumicak's life and work since I argue that Phumisak's literature and life are also important antecedental roots of *phleng phuea chiwit*'s philosophical motivation to create songs to encourage social change for a better life in Thailand. Meyers-Moro (1986) and Eamsa-ard (2006) discuss Phumisak's influence on *phleng phuea chiwit* in the 1970s. Phumisak's major and most influential works were published in 1957. It is beyond the scope of this research to investigate Phumisak's influence on new millennium *phleng phuea chiwit* music; however, this topic is in need of further research, as I will explain in the discussion below.

2.2.2 An Overview of selected life/works of *Jit* (Chit) Phumisak

Jit Phumisak's scholarly contribution to the Thai-language analysis of Thailand's political economy and its laws of production, and their relation to the distribution of wealth between nation/State and individuals, is significant. Investigation of Phumisak's work and its impact is, according to historian Craig J. Reynolds, still an ongoing, unfinished story (Reynolds 1994).[68] Years after Phumisak's works were banned, and his assassination by anti-communist military militia sometime between 1965 and 1966,[69] Phumisak's life/work was influencing the "progressive' Thai intellectuals and student activism of the 1970s. As Surachai Jantimathawn (*Ngah Caravan*) states, *Jit's* philosophy of "art for life" and "art for the people" inspired his musical activism in the People's Revolution in the early 1970s. Phumisak became a culture hero for student radicalists (Jantimathawn, personal communication cited in Eamsa-ard 2006).

Phumisak was a musician, writer, linguist, lyricist and poet. His *oeuvre* is considerable in both scope and form. While the analysis of Phumisak's work is not the aim of this thesis, the following historical overview of Phumisak's contribution to the *phleng phuea chiwit* genre provides selected but important events, which may also

[68] For further information refer to Reynolds (1987), *Thai radical discourse: the real face of Thai feudalism today*, (2nd edition 1994), Cornell Southeast Asia Program Publications, Ithaca, United States.
[69] This is an event in Thai history that is not yet revealed.

open the way for future studies of Phumisak's influence on contemporaneous *phleng phuea chiwit* culture, which was evident in my fieldwork observation for this study.

Phumisak's most innovative work, his book entitled "*Chomna khong Sakdinathai nai patchuban*" (*The real face of Thai Saktina today*) was first published in 1957. It was published under the pseudonym, Somsamai Srisudravarna, in the *Nitisat 2500 Chabap Rap Sattawatmai* (The Faculty of Law Yearbook 2500 [1957], in the Buddhist Era), to commemorate the Law Faculty year at Thammasat University, in Bangkok (Reynolds & Hong 1983, p. 83). Reynolds, who has conducted extensive research of Thai conventional and radical history, argues that the significance of Phumisak's *The real face* lies in its departure from conventional Thai historiography; it is 'known in Thai as a break (*waik naew*) in Thai historical studies (1987, 2nd edition 1994, p. 10).

Before *The real face*, Thai historiography had been a chronological description of events. It was authorised by the ruling classes and, in the main, authored by those from those ruling classes. Phumisak's book provided a methodological approach to history to explore social formations in Thai society. Phumisak's methodological approach was informed by Marxist Historical Materialism. *The real face* represented a textual analysis of social formations within Thai society, an analysis of society that 'looked "inward" and "backward" in time to show when and how the *saktina* mode of production had come to dominate Thai society' (Reynolds & Hong 1983, p. 83). S*aktina* in Thai means the 'social organisation of pre-capitalist Thai society' (Ibid, 1983). Phumisak's *The real face* recognised that the ancient Thai saktina system of social organisation was not the same as European feudalism; it was not characterised by parcelled sovereignty of landlord control for services rendered to the royalty and so forth, but rather resembled the ancient Asian Mode of Production (AMP) (Ibid 1983, p. 91).[70] Phumisak's book, with "today" in its title, indicated that its contents, discussing pre-capitalist forms of

[70] Reynolds (1987) translated "*Chomna khong Sakdinathai nai patchuban*" (*The real face of Thai Saktina today*). For further information about *Jit* Phumisak's contribution to Thai radical discourse and Thai History, and for further information contrasting the similarities and differences between European, Asian and Thai early systems of pre-capitalist social formation, see Reynolds (1987) *Thai radical discourse: the real face of Thai feudalism today*, (2nd edition 1994), Cornell Southeast Asia Program Publications, Ithaca, United States.

"feudal" social organisation, were relevant for reflecting "Saktina" influences in contemporary Thai society. Saktina in the book contents is a rhetorical device for contemplating, reflecting on and contrasting historical ancient with contemporaneous Thai State agrarian law and social order. The social significance of Phumisak's linguistic ingenuity lay in his critical skill to radically transform the meaning of the Old Thai term, *sakdina*, into a trope for a modern Thai ruling class, dubbed the *saktina* class. Reynolds and Hong explain Phumisak's rhetorical device as follows:

> The contribution of the book to Thai Marxist historiography lies as much in the linguistic domain as in the socioanalytic one, for more that any other text of the period it created new meanings for Old Thai *sakdina*. The Thai term is given as equivalent to English "feudalism" and French "féodalisme," and this Thai social formation is declared to be identical to the European one (Jit 1957: 389). By using the term as an adjective instead of a noun, by mocking the habits and behaviour of the saktina class, and by clever manipulation of the royal language standard Thai prescribes for monarchs, Buddha images, and auspicious white elephants, the text allows disparaging accretions to grow around the old term while tracing its etymology, thus planting deep roots for "feudalism" in Thai soil. In this play of differences and resemblances between "feudalism" and "saktina" (text declares them identical, but Thai content constantly intrudes and makes them different), old Thai *sakdina* becomes, page by page, Modern Thai saktina (1983, p. 85)

In this way, "Saktina" becomes a rhetorical device throughout the book for thinking about how the social classes are organised in twentieth century Thai society.[71]

From the end of World War II to 1958, Phumisak's formative work was consumed and nourished amidst Thailand's Marxist phase. Although many English language books of Marx, Engels, Lenin and Stalin were imported for sale into Bangkok stores, Thai intellectuals and scholars were more informed by Thai-language sources of Marxist socio-analytical theories than these imported ones (Reynolds & Hong 1983, p. 80).

The Thai monthly journal, *Aksonsan*, edited and published by Supha Sirimanond from 1949 to 1952, was considered 'a key document' of influence on the Thai radical discourse of this time because of its essays on social theory. Sirimanond was one of the very few Thai writers to read Marx and Engels firsthand and, for this

[71] At the time of this study, I observed one of my Thai friends reading Phumisak's *The real face* and she was animated by the book's content to reflect on the social formations and order of her society, and Phumisak's book appeared to have a significant effect on her thinking.

reason, *Aksonsan* passed along information about Marx's Historical Materialism theories, educating readers about social formations and the relations between a country's means of production, economics and its socio-political structures (Reynolds & Hong, 1983, p. 81).

Apart from Phumisak, one of the 'radical intellectuals' named by *phleng phuea chiwit* musician *Ngah Caravan* as being an influence of his 1970s musical activism was Kulap Saipradit, who also published articles about the philosophy of Marxism in *Aksonsan* between 1949 and 1952. In general, at this time, Thai Marxist writers accepted a schema of social formation worked out for other societies, and did not express scepticism about its applicability to Thai social conditions.[72] Phumisak's book, *The real face of Thai feudalism today*, marked an innovative change in Thai self-reflection and historical awareness. It broke away from the established convention in Thai historiography by firstly, not producing a chronologically descriptive history. Phumisak applied Marxist's theories for the analysis and exploration of Thailand's own unique pre-capitalist history of social conditions. Since Thailand had never been colonised, it had its own unique pre-capitalist history, which was not European or Asian (AMP). Even after the end of the absolute monarchy in 1932, the "social norm" of historical writing had remained an internal matter under ruling class control.[73]

Figure: 2.2 Jit Phumisak. Source: Chomrom Nangsuthai Samakkhi (1977)

[72] See Reynolds & Hong 1983, p. 80.

[73] See Reynolds 1987, 2nd edition 1994, p. 10.

Like several other Thai radical thinkers, Phumisak emerged between 1930 and 1957. He wrote poetry, articles, essays, reviews, pamphlets and fiction. Another major literary work of Phumisak's was "*One who lights the way*", published in 1957 under his pen name, "Thipakon", by Theves Press. After being forbidden for fifteen years between 1958 and 1973, it was reprinted in 1974, entitled *Art for life, art for the people*. In the opinion of saktina society, there were two types of art: the people's art, which was 'scorned as vulgar'; and the aristocracy's art, which 'was promoted and extolled as a model', "Art for life" was art 'for the life of the saktina class alone!' (Reynolds 1987, p. 58). At the time of saktina, the people had no freedom to produce art that would serve their life. Phumisak argued that art for the life of the rising Thai middle classes replaced saktina art with a form of art similar to European notions of "art for art's sake", as this art 'required a fanciful detachment from any kind of real life in society' (Reynolds, 1987, p. 58). Myers-Moro described Phumisak's critique of art for art's sake as follows:

> vulgar, thoughtless, non-Thai way of life; its creators, while indeed producing for the masses, concentrate upon the sale and popularity of novels, songs, films, magazines, etc., and ignore the impact or influence of their work. They are, in short, irresponsible. An "artist for the people," on the other hand, should seek first of all to access, reflect and express all aspects of life—the injustices as well as the fun and sensuality. Second, he must offer solutions, ways for people to resolve society's problems. Jit[r] likens such artist to warriors, and their work to both spears (weapons which can pierce enemies) and lanterns (which can lead people to truth—interestingly, and image which appears in some of the "songs for life"). He does not call for music which can be sung by all or which represents the folk roots of the nation—these being characteristics of the American left's views toward popular song earlier in this century. Rather, the didactic function of song is to be enhanced (1986, p. 99).[74]

Phumisak adapted his ideas of Thai social analysis to make art for the people. He wrote lyrics, made music, wrote poetry, and performed songs until the military coup headed by Sarit in 1958 brought an abrupt halt to all radical expression; intellectuals

[74] See also, 'Art and literature', Reynolds (1987), *Thai radical discourse: the real face of Thai feudalism today*, Cornell University Press, Ithaca, New York.

and scholars were banned, censored, criticised as communist dissidents, arrested and incarcerated (Eamsa-ard 2006, p. 172). This period of anti-communism brought great suffering and eventually an end to Phumisak's life. Phumisak was gaoled without trial from 1958 to 1965. After he was released, he fled to hide with communist guerrillas in the Northeast Isan region of Thailand. On 5 May in either 1965 or 1966 (the exact date and circumstances still remains mysterious), Phumisak was shot and killed on a forest track in Sakhon Nakhon province in Isan.

Thai historian Cunningham links the 1960's authoritarian rule of poor rural people to the concomitant rise of the Thai Communist Party, particularly in the Northeastern Isan region bordering Laos and Cambodia where many of the most aggressive battles were fought out. Phumisak did hide with the Communist Party, but Reynolds and Hong claim he 'was not a member of the CPT during his lifetime… he was made a party member posthumously' (1983, p. 83). Phumisak is sometimes described as the Che Guevara of Thailand. Reynolds claims that he may well be Thailand's most 'talked about … most celebrated and the most vilified, Thai radical thinker' (1987, p. 14). He is the subject of songs,[75] and his poems have become well-known song lyrics in *phleng phuea chiwit* culture. Between October 1973 and October 1976 Thailand enjoyed 'full parliamentary democracy' and, during this time, *Jit* became a martyr culture hero; 'the radical students considered that he was the most distinguished hero of modern Thailand and a patriot' (Eamsa-ard 2006, p. 197).

After the Thammasat University massacre in October 1976, again Phumisak's books along with over 100,000 other books by Marx, Engels, Lenin, Mao and Maxim Gorky were burnt following the military coup; 'university libraries and bookshops were ransacked and many books were confiscated' (Ji Giles Ungphakorn 2001 and Thongchai Winichakul 2001 cited in Eams-ard 2006, pp. 174–176). *The real face of Thai feudalism today* was banned for ten years after the 6 October 1976 Thammasat University massacre. It was not until 1989 that Phumisak's death and life

[75] See *Ngah Caravan's* song called "Jit Phumisak" was released in 1978 (see, ♫List. Ex. No. 2.7, CD Track 8) source: *Ngah Caravan* lyrics, music and singing. Source *Ngah Caravan* DVD released 13 July 2014 titled *40 years of friendship and music,* Warner Music, Bangkok, Thailand (2014).

was memorialised and his remains were placed in a Stupa at the nearby Wat Prasittisangwon at Sakon Nakhon in Northeastern Thailand.

2.2.3 Conclusion

Jit Phumisak's song (1950?), "*Saeng daw haeng sad tha*" (The stars of faith), is still revered and performed at concerts in honour of Phumisak's vision to encourage faith in change for a better life. In 2011, at the end of a charity concert in Khon Kaen, all the musicians gathered on stage and performed *Jit's* song "*Saeng daw haeng sad tha*" as a tribute to the genre (see, ♫List. Ex. No. 1.1, CD track 1, [#*YouTube* No. 1.1]). The lyrics (in English) of "Stars of faith" are as follows:

Shimmering light, A shinning star.
Scattered light is dazzling, far away
Like a bright golden light illuminated glow in my heart
The shinning victory of the sufferings endured

Storm from the sky into annoy halt
When the moon is dark, respectively
Faith is a shinning star above
I always wake up people

The mock distress
Tine in poverty
The challenge still stands
The sky goes dark moon is gone
Stars are shinning mock my faith
The bright stars until the sky is bright[76]

At major live *phleng phuea chiwit* music venues, the two *Tawandang* (The Red Sun) theatre nightclub restaurants in Bangkok and the *Tawandang* in Khon Kaen, a large picture of *Jit* Phumisak is displayed on the wall. Pictures of *Jit* are also displayed at the smaller intimate *Raintree Jam-ju-ree* pub and restaurant in the centre of Bangkok and the *Kee-dta-sin* (Art Music) bar and restaurant in Khon Kaen. This

[76] Translated by Miss Duenpen Praposung (a.k.a. *Gara*) in Khon Kaen 2012. *YouTube* website link available in the *YouTube* list at the beginning of this thesis.

study, therefore, notes the important motivational force of Phumisak's philosophy on the *phleng phuea chiwit* music making-tradition, past and present. Phumisak's particular activist ideal, to have faith in change for a better life, is one possible reason why the genre has continued for over forty years. This faith, which is a sort of critical hope that encourages the musicians to create awareness of social problems in the hope of changing society for a better life for all in Thailand, may also be a distinctive characteristic of the *phleng phuea chiwit* genre. It certainly is a recurring code in *phleng phuea chiwit*. I argue that Phumisak's inspiration, to have faith in positive social change, provides the ideology that makes *phleng phuea chiwit* different from other popular music styles in Thailand.[77]

In the small ancient city of the Sri Chiang Mai in the most Northeastern province of Isan, the Nong Khai province, in 2012, I met with *Ngah Caravan*, the originator of *phleng phuea chiwit* genre in the early 1970s. I asked him what continued to inspire him to make songs now—forty years after his 1970s musical activism. The interview took place at 9 am, the morning after *Caravan's* concert on the plaza promenade along the Mekong River, with the lights of Vientiane, the capital city of Laos across the river. As the other *Caravan* band members carried on their packing-up operation to hit the road again to the next town and fulfill their touring arrangement (to give a concert in a different Isan town each night for thirty nights), *Ngah* answered my question as follows:

> *I am now sixty-four years old.*
>
> *I emerged in the age of phleng phuea chiwit. Because of that time songs for something, song for freedom, song for democracy is born. I am in this time … the hippie generation. The thought for songs for something, for freedom, or for democracy, comes from Western world … from western writers. The teenagers of my world, including me, at that time, communicated between each of us, ideas of freedom. We wanted to discover who we were, all together, we were searching for information. For answers.*

[77] In chapter 8 and 9 of this study, I review the literature on *phleng phuea chiwit* and explore the presence of recurring codes in songs musical styles, musician's compositional practice, and/or the genre's cultural cohort to contribute information on why *phleng phuea chiwit* is a genre that is different from other Thai popular music.

And, at the same time, we are the generation of the Vietnam War … so in relation to the events of the Vietnam War, we ask questions about who we are? Where we are? What we are doing. Our main purpose, in the beginning of the Vietnam War, was to fight the Vietnamese through poetry, and through songs.

At this time America had bases and soldiers in Thailand, and we observe them in Vietnam. We think America is playing "big bully" in Vietnam. We began to ask, how did Thailand get involved with this fight? We notice that we, here in Thailand, the Thai people, are also being pushed around by the big power.

We ask, why does a country like America have big power? Or the right to control other countries? Why are we even involved in this fight? How are we involved in the fight? This is because America was in our country and Vietnam. We thought the USA was a "Big Bully", and we are just getting pushed around by a big party. Why does a big country like USA have the right to do this?

At the same time, we thought that the best guidelines for our country, for us, was through Marx, Lenin and Mao Tse-Tung. We were encouraged to think and prefer these thoughts because of the fact that America was using high-powered weapons against Vietnam and we felt sympathy towards the people of Vietnam. We felt it was unfair. So, we felt at that time, for the people's problems. We felt that Vietnam had to fight the big power of America. We understood the Vietnamese people had to fight back, but at the same time, this includes the war between Vietnam and Laos in some parts of Thailand.

But at the same time, there was the opinion and the ideals of Marx entering Thailand. Marx's thought influences our thoughts to fight. We are glad to be fighting for the country. But this is a big story … we have to fight with two parts of the world: we fight in the revolution because we want to be like Che Guevara, we are influenced by this and Mao Tse-Tung. And these people make us want to be involved in the revolution. But it is a big thing—the two worlds. The freedom world, and the communist world.

At last we understand, when we are old enough to understand that it is like the Buddhists' says, "things have life, then die" … now we understand, now. So, the politics comes and goes … it happens and dies, and, then it has beginning and finishing and ending.

At last we realise, communism is political, it will not bring us to a solution. We realise that there are many levels, and that people are different and they do not have all the same levels. So, communist politics fails because they want to treat people as all the same. We learn to have balance, and that all human beings have their own problems. They all have different ideas. They cannot all agree with the same idea. So we start to ask, how can people live without the borders,

> *the boundaries … this we think will free all? No boundaries will bring peace … this is my feelings now … this is what I feel now. We have to be friendly to each other. This is my thought … we cannot conclude it now, that this, and these are the ways to think. The right ways to think, but now, this is the "new" way to think about phleng phuea chiwit now. This is what I think now.*
>
> *I started the first phleng phuea chiwit. This is what I thought then, and now phleng phuea chiwit is new way … is like that. I cannot make the world better, but I can serve phleng phuea chiwit with my idea, and try to make us not fight with guns. This is not the way, … but phleng phuea chiwit music can help us communicate. … For nearly fourty years, thirty-nine years, phleng phuea chiwit music has been at work. At work many years! (BK 8. Jantimathawn, Ngah Caravan.* November 2012, Sri Chaing Mai, Nong Khai Isan, video interview, C (SJ) 00:00:39:20 to NC (SJ) 00:06:39:08. Although *Ngah Caravan* speaks English, this interview was recorded in Thai and translated to English by Mrs Prapapan Sangvisit).

Although *Ngah Caravan* does not speak of Phumisak in this response, in his recent DVD release (2014) celebrating 40 years of making music with friendship, *Ngah* sings the song he wrote in homage of *Jit* Phumisak in the 1970s. During my fieldwork observations (see, ♫List. Ex. No. 2.7, CD track. 8.[78]), I found that *phleng phuea chiwit* musicians regardless of commercial success or popularity, were expected to make songs advocating social change for a 'better' life. I asked the youngest participant of this study, twenty-nine year old musician Mr Assawin Kordtsuwan (a.k.a. *Win*), if he would like to add comments about *phleng phuea chiwit* that he thought would be important to know about the genre. His answer was as follows:

> *Phleng phuea chiwit music doesn't need to abide by what it has been in the past, in music theory, but the content of the lyrics has to sustain its fundamental concept and philosophy. It is fundamental that it is made for the purpose of changing society for the better* (*BK 1. Kordtsuwan,* interview response given in English, Bangkok, November 2012).

[78] Listening example No. 2.7, CD track 8, "*Jit Phumisak*" (original released in 1978). *Ngah Caravan* lyrics, music and singing. Source *Ngah Caravan* DVD released 13 July 2013 titled *40 years of friendship and music*. Source: Warner Music, Bangkok, Thailand (2014).

Win Kordtsuwan highlights the resistance identity underlying the musical activism in *phleng phuea chiwit*.[79] In the literature, the musical activism in *phleng phuea chiwit* genre is often presupposed as a condition of *phleng phuea chiwit*. However, from my fieldwork observation, the musicians, including the youngest new generation *phleng phuea chiwit* musician, *Win*, connected to the notion of faith in change and this philosophy, to create music for the purpose of changing society to promote a better life. This topic is in need of urgent research, as I did not expect to discover that *Jit* Phumisak's faith in change would be such a strong influence in, and an enduring principle for activism in the new millennium *phleng phuea chiwit*.

[79] See Castell's (2010) definition of resistance identity (p. 8).

CHAPTER THREE – The Research Setting: Khon Kaen and Bangkok in Thailand

3.1 Introduction

Thailand has a total population of approximately 67 million.[80] There are 76 provinces and 6 regions. Bangkok is the largest city in Thailand. The next largest cities are Khon Kaen and Nakhon Ratchasima in the Northeastern region, and Chiang Mai in the Northern region. Thailand's name was formerly "Siam" until the *coup d'état* in 1932 ended the absolute monarchy, and plans to modernise Thailand in 1939 included a name change to Thailand, which means "The Land of the Free". While the population is described as "Thai", the term masks a complex blend of many different groups of ethnic Thai—the Mon, Khmer, Chinese and Laotian, the Laotian Thai in Isan, and the non-ethnic Thai of the Khmer, Mon-Khmer, Malay, Laotian, and Burmese (Miller 2008, pp.121–122). The Northeastern region is often referred to as Isan. The territory of Isan is one third of Thailand's total land size, and the Laotian Thai of that territory are one of the larger population groups. The majority of Thailand's population is Buddhist across the country. According to Eamsa-ard (2006, p. 3), 95 per cent are Buddhist, and McDaniel states in 2011 (p. 226) that the number is 96 per cent Buddhist. From my observation, I found the people were very respectful of the monks and temples.[81] I also observed they respected their King, His Majesty Bhumibol Adulyadej (Rama IX), who is one of the longest reigning monarchs in the world, and is Buddhist.[82]

This study explores *phleng phuea chiwit* musicians and their music from Khon Kaen, in the Northeastern region of Thailand and *phleng phuea chiwit* musicians and their music from Bangkok in the Central region. Khon Kaen is one of the Northeastern region four major cities—one of the so-called "Big 4" cities of Isan. Its population is approximately 150,000 people.[83]

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[80] See *Country meters* (2015)
[81] *Wat* means temple in Thai).
[82] Sippanondha Keyudat (1990) claims that 'Thai people are held together by an intense loyalty to the monarchy' (p. 52).
[83] *Khon Kaen.com Gateway to Isaan,* population of Khon Kaen, 2015.

There are 18 provinces in the region, which comprises approximately one third of the total territory of Thailand. Khon Kaen is surrounded by rural agricultural land. The rainfall is low across much of region and farming is difficult, which Miller accounts for the region's lower per capita income and its greater poverty than all other regions in Thailand (2008, pp. 123–170).

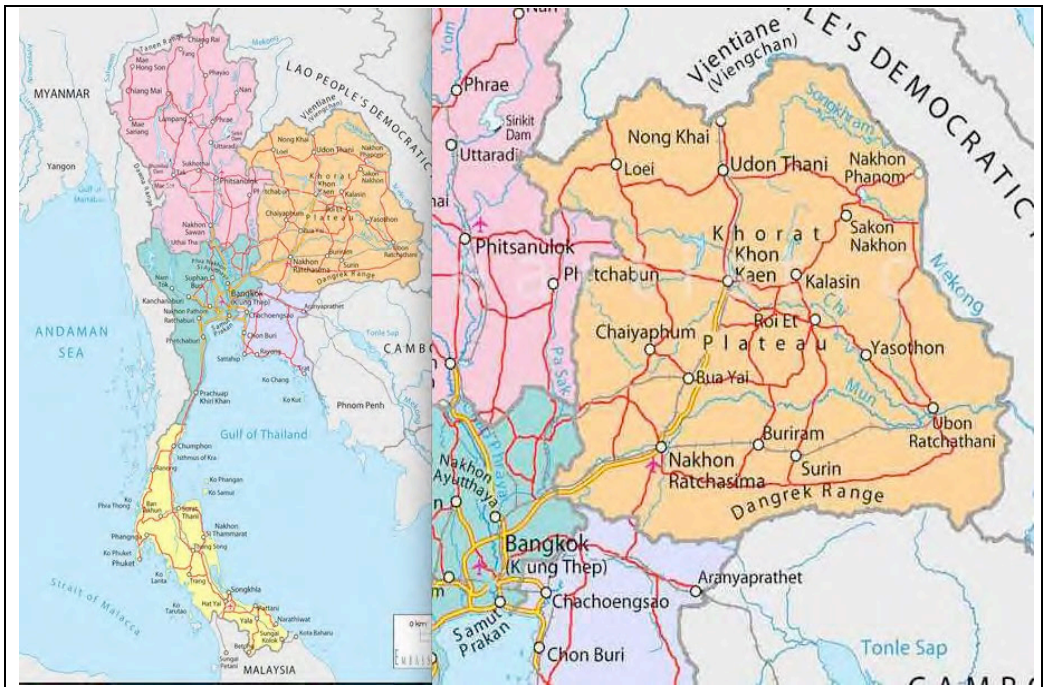

Figure: 3.1 Map of Thailand with zoom excerpt of Khon Kaen and Bangkok. Source: Imkid Map Images (2015)

In the Northeastern region, the Isan society is often described as "Laotian Thai", as the majority of the population speak Laotian Thai and are Lao speakers. Isan also has much in common culturally with its neighbor Laos, and bordering Cambodia where the population speak Khmer (Miller 2008, P.170). Towards the Central region in the south, the inhabitants speak Central Thai. Khon Kaen city is an important center for regional cultural activities and education with the regions largest universities, the Khon Kaen University and the Northeastern University.

From my observation, the city of Khon Kaen has a spacious ambience. The city centre architecture is a mixture of a few 2 to 4 story-office blocks, a cosmopolitan shopping mall, the Central Plaza, and many traditional two-story residential garage front shops. There are many smaller, and a few larger, hotels with a numerous local restaurants and, quite unexpectedly, many fabric shops selling cotton and silk with

local Thai ethnic designs. These designs are surprisingly tartan-like, with checks and contrasting lines. The city has many markets in the city center area and in the suburbs that sell food, clothing and fashion accessories.

The weather is constantly hot, day and night, and more so in April. The dry heat breaks in May with the monsoon storms that darken the streets during day, but high temperatures persist. The cuisine is hot and spicy and unique to the Isan region. The people I met in Khon Kaen were relaxed and sociable. They seemed to enjoy relaxing together, taking time to eat, drink and talk. And as usual in Thailand, all kinds of music are heard everywhere, day and night.[84]

Bangkok city, on the other hand, is the major metropolitan center of Thailand It is described as a "Siamese Thai" metropolitan society, with a population of approximately 8.5 million people, and with up to 14 million in the metropolitan region.[85] Bangkok is often described as the ruling class elite center of Thailand. While urban lifestyle exists in country cities such as Khon Kaen, the appearance of industrialization does not coincide with the feeling of urbanisation as it does in Bangkok. Over the past twenty years, huge numbers of migrants have moved into Bangkok, and the city is busy with 24/7 transportation; cars, bikes, motorbikes, taxis, buses, and trains run non-stop. Westernisation is far more obvious in Bangkok than it is in Khon Kaen. One can get everything imaginable in Bangkok. All kinds of music can be, and is, heard day and night; however, I heard more Western music in Bangkok than in Khon Kaen. I was told that each Sunday, in Lumpini Park in the center of Bangkok city (see Figure 3.2 below), it was possible to hear live Burmese music, as the immigrant Burmese laborers gather there to enjoy a day off together. There are a high number of migrants from the Northeastern Isan region living in Bangkok. Of the total number of Bangkok participants of this study, 8 participants were from the Isan region

[84] As Shoesmith (2004) posits, '[f]or some of us Asia is popular music' particularly since the introduction of electronic technologies in Asia, popular music has become inescapable, and it is no longer 'a purely urban phenomenon. It resonates through every market, every street, every high-rise building and every school ground' (Preface of *Refashioning pop music in Asia: cosmopolitan flows, political tempos and aesthetic industries*).
[85] *World Population Review* 2015.

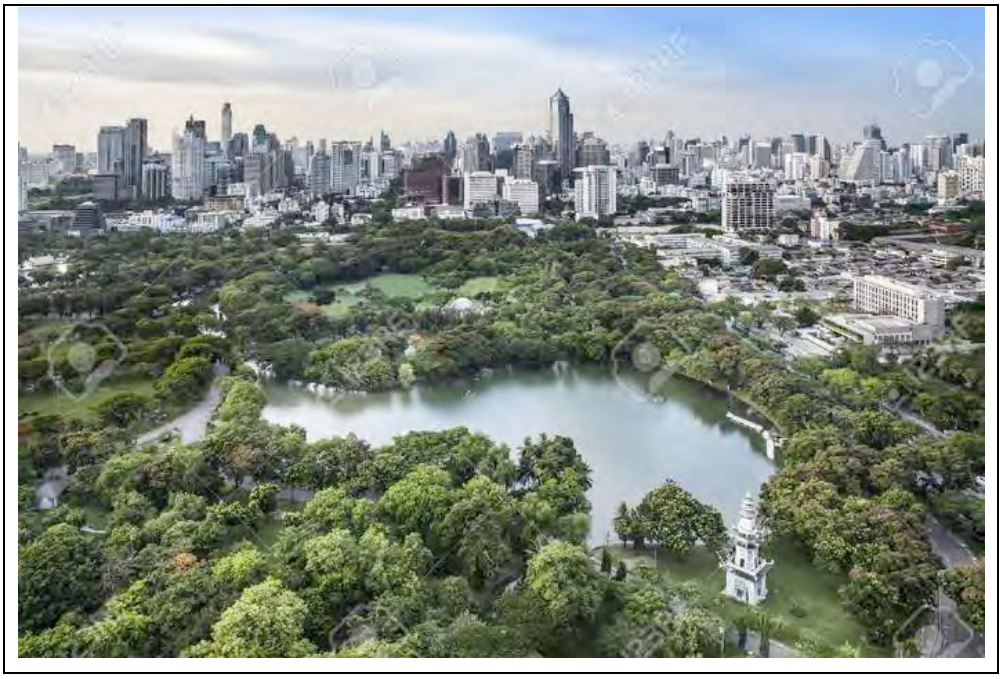

Figure: 3.2 Lumpini Park in the centre of Bangkok city. Source: 123RF online (2015)

The major music recording businesses are situated in Bangkok. In the new millennium, musicians and music businesses look for new avenues of income from touring, performing, entertainment, television, and the Thai film industry, which is centralized in Bangkok (Wuttipong 2011). Music digitalisation is in its infant stages with only twenty per cent of people in Bangkok having access to the Internet. In the other provinces, 10 per cent or less of the population have access (Ibid 2011). Nonetheless, the survey of the participants' use of computer based digital music revealed that 97 per cent of the total number of participants used computer-based digital audio workstations at some time to create their *phleng phuea chiwit* music. Even in these early stages of digitalisation in Thailand, fans prefer to buy MP3 CDs with 130 songs by different artists, than buy an audio CD with 10 or 12 songs of a single artist (Ibid 2011).

PART 1: The Musician Participants of This Study

3.1.1 Musician Participants from Khon Kaen

Listed below are the musician participants from Khon Kaen. A brief description of the participants' music making activities is given for each musician. At the end of each description, within brackets, the nominated sample set is given under which that participant's data is represented in this study, either in the *presentational performers sample set* or the *non-presentational performers sample set*—the *other fields set* category.[86] The musicians who regularly compose new *phleng phuea chiwit* songs and present these songs in public performances for listeners are contained in the *presentational performers sample set*. The musicians who do not create *phleng phuea chiwit* songs for public performance to present to an audience, but have other occupations working with *phleng phuea chiwit*, such as work in education or high fidelity recording or computer musicians who produce for film and advertisements, or other musicians who play *phleng phuea chiwit* covers music in their bands, are contained in the *non-presentational performers sample set*—the *other fields set*.

1. Dr Jongkol Pimwapee is the President of the Mekong River Commission for Sustainable Development (MRC). Dr Jongkol is responsible for co-ordinating sustainable water management of the Chi and Mun Rivers in the Northeastern, Isan region in Thailand.[87] Dr Jongkol was a university student activist in the 1970s in Bangkok. He still writes, sings and records *phleng phuea chiwit* songs to distribute to schools to promote awareness for the importance of clean river systems and for the protection of

[86] The musicians who regularly compose new *phleng phuea chiwit* songs and present these songs in public performances for listeners are contained in the *presentational performers sample set*. The musicians who do not create *phleng phuea chiwit* songs for public performance to present to an audience, but have other occupations working with *phleng phuea chiwit* such as work in education or high fidelity recording or computer musicians who produce audio for film and advertisements, or other musicians who play covers of *phleng phuea chiwit* music in their bands, are contained in the *non-presentational performers sample set*—the *other fields set*. For further details of this case study sample sets organisation please see chapter 4 of this study.

[87] Figure: 3.3 Dr Jongkol Pimwapee. Source: Ryan (2012).

the rivers' ecology (see, ♫List. Ex. No. 3.1, CD track 9.[88]). (Khon Kaen *presentational performers sample se*t referred to as *KK 1.Pimwapee*).

2. Ahjahn,[89] Mr Surapon Nesusin, is an educator at Khon Kaen University Music School for Lao folk music, *phleng chiwit*, and *phleng phuea chiwit* music history and practical techniques of the *khaen* instrument. Surapon is also a PhD candidate with Khon Kaen University, conducting a study of Lao music and the history of the *khaen* instrument. Surapon regularly plays the *khaen* in a traditional Northeastern regional music band. The musicians play *phleng chiwit* and covers of *phleng phuea chiwit* music. (Khon Kaen *non-presentational performers sample set*—the *other fields set* referred to as *KK2. Nesusin*).[90]

3. Mr Romjai Sawikan (a.k.a. *Nidt Laisue*) is a *phleng phuea chiwit* singer songwriter, instrumentalist, and producer of music in the Northeastern Isan region.[91] *Nidt* has a recording studio in Udon Thani, which produces more than 100 songs per year, with an average of ten CD releases annually. He regularly performs in the *Kee-dta-sin* band (*Kee-dta-sin* means *art music*) at the *Kee-dta-sin* bar and restaurant in Khon Kaen. *Nidt* is examplary of an active *phleng phuea chiwit* musician, travelling regularly to perform at concerts and manage the stage/audio systems for concert events. During my fieldwork, I observed that *Nidt* was an important networker for *phleng phuea chiwit* activities in the Isan region. *Nidt* was often busy with needy

[88] Listening example No. 3.1, CD track 9, "*Song for the Mun and Chi rivers*", released in 2012. The lyrics are by Dr Jongkol Pimwapee. The music style is *mawlam* folk style from the Northeastern (Isan) region of Thailand. The song features the *khaen* instrument playing free improvisation and also the *mawlam* singing style. Source: Dr Jongkol Pimwapee, Khon Kaen, Thailand (2012). This songs is in *mawlam* folk style, it borrows from Thai Isan *lam klawn* poetic style. It is in AAA song form, which means it has a continuous verse-follow-verse lyric structure, and it has no chorus separating the verses.
[89] *Ahjahn* means lecturer in Thai.
[90] Figure: 3.4 Ahjarn, Mr Surapon Nesusin. Source: Ryan (2012).
[91] Figure: 3.5 Romjai Sawikan (a.k.a. Nidt Laisue). Source: Ryan (2012).

causes. Over one weekend he traveled from Khon Kaen to Myanmar (1,600 kilometers there and back) to perform at a concert supporting the Shan State people in their plea for independence from The Republic of the Union of Myanmar. *Nidt* introduced me, and this study, to almost half the participants who agreed to contribute to this study and others such as Phongsit Khumpee, who unfortunately at the time did not have the time to contribute to this study (see, ♫List. Ex. No. 3.2, CD track 10, [#*YouTube* No. 3.1.[92]]). (Khon Kaen *presentational performers sample set* referred to as *KK 3. Sawikan*).

4. Mr Somkhitsin Singsong is an environmentalist activist, lyricist and a legendary figure in *phleng phuea chiwit* history. In the 1970s, he was a leading student activist at Thammasat University in Bangkok where he wrote the emotive lyrics for "*Khon gap kwhai*" (Man with buffalo), which was made famous by *Ngah Caravan's* release in 1976. It was later released by *Aed Carabao*. Since the 1970s, Somkhitsin has supported the philosophy of *art for life, art for the people*, by continuing to write song lyrics, poetry, literature and newspaper articles to encourage awareness of the disadvantaged, and to improve life for all, including the preservation of nature and the environment. Somkhitsin manages an independent publishing house, called *Kratom of Lai Sue* (A Writers Studio); (*Lai Sue* means Thai heritage languages), to publish works to enhance the sustainability of Thai arts, artists, and the environment. Somkhitsin told me he is the official spokesperson for the public vision of sustainable existence in his area. He works on numerous community projects in the Isan region to support the protection of natural resources, and create awareness of self-sufficiency and self-reliant lifestyles. He also directs community projects for building houses in the old style of Thai Isan heritage architecture (see, ♫List. Ex. No. 2.1, CD track 2). (Khon Kaen *presentational performers sample set* referred to as *KK 4. Singsong*).[93]

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[92] Listening example No. 3.2, CD track 10, "*Freezing mountain*". Singing by *Nidt Laisue* (see also, *#YouTube*, No. 3.1 Video source: Thamanoon Patmana (2015). *YouTube*).

[93] Figure: 3.6 Mr Somkhitsin Singsong. Source: Ryan (2012). See also Somkhitsin's website at http://www.somkhitsin.net which contains information about other community projects, the

5. Mr Paijit Sremwangoon (a.k.a. *Dear*) is a *phleng phuea chiwit* singer songwriter and instrumentalists who performs at the *Kee-dta-sin*[94] in Khon Kaen. *Dear* plays many instruments: guitar, percussion, accordion, and Isan folk instruments; the *pong lang* (a wooden xylophone), the *khlui* (vertical wood or bamboo flute), and the *Wat* instruments (circular or flat bamboo panpipes). *Dear* is also a very active musician who travels long distances with other musicians to perform, (Khon Kaen *presentational performers sample set* referred to as *KK 5. Sremwangoon*).[95]

6. Mr Surachet Wongnonglaeng (a.k.a. *Jeuw*) is a *phleng phuea chiwit* singer, songwriter and guitarist. He moves between Khon Kaen and Bangkok, as he lives in Khon Kaen and works with *Music Train* recording company in Bangkok.[96] *Music Train* is an independent label supported by the largest media conglomerate entertainment company in Thailand, GMM Grammy Public Company Limited.

Jeuw performs in a *phleng phuea chiwit* band in Bangkok, and when he is visiting home in Khon Kaen he performs with the *Kee-dta-sin* band at the Kee-dta-sin bar and restaurant. He plays the guitar, drums, and Thai folk instruments; *phin* (folk guitar), *khlui* and glong percussion instruments. He is also an active musician; for him, "activity is the most important thing". (Khon Kaen *presentational performers sample set* referred to as *KK 6. Wongnonglaeng*).

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history of *phleng phuea chiwit* and other historical Isan/Thai information (Khon Kaen *presentational performers sample set*, referred to as *KK 4. Singsong*).

[94] *Kee-dta-sin* means art music in Thai.

[95] Figure: 3.7 Mr Paijit Sremwangoon (a.k.a. *Dear*). Source: Ryan (2012).

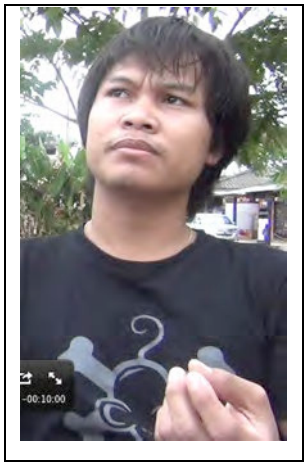
[96] Figure: 3.8 Mr Surachet Wongnonglaeng (a.k.a. *Jeuw*). Source: Ryan (2012).

7. Ahjahn, Mr Pat Kotchapakdee is an educator of Thai popular music and a PhD candidate with Khon Kaen University conducting a study of Laotian popular music. Pat is a singer songwriter who plays guitar and drums in his band called *The Sunset Blues* at the Sunset Bar in Khon Kaen. Pat's band plays jazz-influenced Thai fusion music but he said the band must also have knowledge of famous *phleng phuea chiwit* cover songs and other genre songs because the patrons at the Sunset Bar request these and many other different styles of music. He said he writes *phleng phuea chiwit* songs to help his students learn about research methods. He thinks it is important to define *phleng phuea chiwit* music because the musicians appropriate many other styles of music for their new fusion songs. (Khon Kaen *non-presentational performers sample set*—the *other fields set,* referred to as *KK 7. Kotchapakdee*).[97]

8. Mr Wiruhk Punklah (a.k.a. *Ying*) is a *phleng phuea chiwit* singer, songwriter and instrumentalist in the *Kee-dta-sin* band. *Ying* performs regularly at the Kee-dta-sin bar and restaurant in Khon Kaen. He plays guitar and percussion instruments, and he also plays many local folk instruments such as the *khaen*, *phong lang*, *saw oo*, *phin*, *pi* and the *khlui* as well as other local hand-crafted instruments and the drums. *Ying* is also an active musician who travels to perform and support events to improve Thai life for others. (Khon Kaen *presentational performers sample set* referred to as KK 8. Punklah).[98]

[97] Figure: 3.9 Ahjahn, Mr Pat Kotchapakdee. Source: Ryan (2012).
[98] Figure: 3.10 Mr Wiruhk Punklah (a.k.a. *Ying*). Source: Ryan (2012).

9. Mr Sukchai Seeprakorn (a.k.a. *Tuk*) is a *phleng phuea chiwit* singer songwriter who regularly plays in the *Kee-dta-sin* band in Khon Kaen. He plays many Isan folk and Thai classical instruments such as the *phong lang*, *saw oo*, *phin*, *khlui*, and the *khaen*, and other local hand-crafted instruments, as well as the drums and guitar. *Tuk* is also an active musician who travels to perform at concerts, and creates songs to help the disadvantaged. (Khon Kaen *presentational performers sample set* referred to as *KK 9. Seeprakorn*).[99]



10. Mrs Siachon Singsuwan is a psychologist and school counselor at a Khon Kaen school specialising in the education of approximately 7,000 children with hearing impairment.[100] Siachon is also a *phleng phuea chiwit* singer and lyricist. In the evenings, she runs a restaurant in Khon Kaen called *The Gem*, which supports *phleng phuea chiwit* performances and other styles of music. In 1994, she released an album of songs with the band called "*Jaah lah mah*" (which means "October"), which was created to help people who were still suffering and angry following the unrest, which began in Bangkok during 1991 and continued through to the bloody "Black May" protests and public fighting with the military and police in 1992. During those years, under the military rule of Commander Suchinda Kraprayoon, many people were killed or injured during the demonstrations. "*Jaah lah mah*" encouraged people to be calm and help each other overcome the sadness; to stop the violence and anger and to allow the new government to unfold their many promises for a better life in the future (see, ♫List. Ex. No. 3.3, CD track 11). In 2012, Siachon told me she encourages her students to write *phleng phuea chiwit* songs and upload them to their *Facebook* website, and she also helps to organise free concerts to help disadvantaged children in the rural areas outside of Khon Kaen city. (Khon Kaen *presentational performers sample set* referred to as *KK 10. Singsuwan*).

[99] Figure: 3.11 Mr Sukchai Seeprakorn (a.k.a. *Tuk*). Source: Ryan (2012).
[100] Figure: 3.12 Mrs Siachon Singsuwan. Source: Ryan (2012).

11. Mr Nattanatchara Detmala is a musician who regularly plays in a band, and like many musicians who play in bands in Thailand, he is required to have knowledge of *phleng phuea chiwit* cover songs because these are usually requested by patrons throughout the bands performance. (Khon Kaen *non-presentational performers sample set*—the *other fields set* referred to as *KK 11. Detmala*). (No image is available of Mr Detmala).

12. Professor Somret Commong is the Principal of Musicology at Northeastern University in Khon Kaen. One course he gives, titled 'Introduction to Thai Musicology', is compulsory for all students at the university and it includes the history of *phleng phuea chiwit* music. Professor Commong is a composer and performer of Thai classical and Thai traditional music, and he is also an expert performer and historian of the *khaen* instrument. He has his own emsemble called *Nue*. Professor Commong said he liked *to make phleng phuea chiwit songs because its texts are about ways of lives of low class people like me.*[101] (Khon Kaen *non-presentational performers sample set*—the *other fields set* referred to as *KK 12. Commong*).

13. Miss Finchonah Singsuwan (a.k.a. *Fin*) is a *phleng phuea chiwit* singer songwriter and guitarist.[102] Each night of the week she performs with her sister *Fun* (see below) in the early evening at the Pullman Raja Orchid Hotel. In this position, *Fin* needs to play many different styles of Thai music and Western music. Later in the night, *Fin* performs together with other musicians, including her sister *Fun*, at *The Gem* restaurant and bar in Khon Kaen, where she performs her own *phleng phuea chiwit* songs and *phleng phuea chiwit* covers, as well as other different styles of Thai and Western music (see, ♫List. Ex.

[101] Figure: 3.13 Professor Somret Commong. Source: Ryan (2012).
[102] Figure: 3.14 Miss Finchonah Singsuwan (a.k.a. *Fin*). Source: Ryan (2012).

No. 3.3, CD track 11). (Khon Kaen *presentational performers sample set* referred to as *KK 13. Singsuwan*).

14. Miss Pahfun Singsuwan (a.k.a. *Fun*) is a *phleng phuea chiwit* singer songwriter. She sings with *Fin* each night of the week, performing early in the evening at the Pullman Raja Orchid Hotel, and later in the night, she performs with *Fin*, and other musicians at *The Gem* restaurant and bar in Khon Kaen. *Fun* performs her own *phleng phuea chiwit* songs and *phleng phuea chiwit* covers, as well as other different styles of Thai and Western music. *Fun* is also a visual artist, who runs a small shop selling local artists works, crafts, Khon Kaen (local) designed clothing and jewelry (see, ♫List. Ex. No. 3.3, CD track 11). (Khon Kaen *presentational performers sample set* referred to as *KK 14. Singsuwan*).[103]

3.1.2 Musician Participants from Bangkok

Listed below are the musician participants from Bangkok. For further details of the Bangkok case study sample sets organisation please see chapter 4 of this study.

1. Mr Assawin Kordtsuwan (a.k.a. *Win*) is a *phleng phuea chiwit* singer songwriter and musician who plays guitar and drums. *Win* is a prolific songwriter who works independently with various bands at different times.[104] On the weekend evenings he meets and performs with other musicians on the street of Khaosan Road in Bangkok, which is a busy tourist destination on weekend evenings. Apart from performing his own songs, *Win* likes to play other styles of music and also sing older *phleng phuea chiwit* cover songs, especially *Carabao's* songs. While he is creating a new song he

[103] Figure: 3.15 Miss Pahfun Singsuwan (a.k.a. *Fun*). Source: Ryan (2012).
[104] Figure: 3.16 Mr Assawin Kordtsuwan (a.k.a. *Win*). Source: Ryan (2012).

said he paints and draws pictures about the topic of the song's content. When he was young he was influenced by *Aed Carabao*, and he would compose with thoughts of *Carabao's* rhythms and song structures in mind, but now when he writes his own songs and mixes rhythms and melodies as he thinks best suits his songs. (Bangkok *presentational performers sample set* referred to as *BK 1. Kordtsuwan*).

2. Mr Lutay Sonub (a.k.a. *Tay*) is a *phleng phuea chiwit* singer songwriter and guitarist. He performs *phleng phuea chiwit* music at the *Raintree Jam-ju-ree*[105] pub and restaurant, which is situated near the Victory Monument in the heart of Bangkok city.[106] At the Raintree, *Tay* performs every night from 9 pm to 1 am in the morning. He works during the day, and Thursday, Friday and Saturday nights, before he goes to the *Raintree* pub, he performs *lukthung* music at a "*local style*" pub and restaurant situated in the Suay Luan Lom Gow area in Bangkok. *Tay* has knowledge of many different Thai styles of music, as well as Western music and *phleng phuea chiwit* cover songs. At the Raintree, he does not usually play his own songs, only *phleng phuea chiwit* cover songs. He mostly plays his own songs at meetings and concerts in support of particular disadvantaged social groups to promote public awareness of social problems (Bangkok *presentational performers sample set* referred to as *BK 2. Sonub*).

3. Mr Suwat Suntarapak is a *phleng phuea chiwit* singer songwriter and instrumentalist who plays guitar, harmonica, and the violin, which he taught himself. Suwat performs with his own band called "*Waterdew*", and he works as a studio musician in Bangkok.[107] Every day of the week he performs from 9 pm to 1 am at the *Raintree Jam-ju-ree*. The topics of Suwat's songs are

[105] *Jam-ju-ree* is the name of a rainforest tree in Thailand. The *Raintree* is a small, intimate pub and restaurant that has specialised in *phleng phuea chiwit* music since the 1980s. All the furniture inside the pub has been hand crafted from the wood of the jam-ju-ree tree.
[106] Figure: 3.17 Mr Lutay Sonub (a.k.a. *Tay*). Source: Ryan (2012).
[107] Figure: 3.18 Mr Suwat Suntarapak. Source: Ryan (2012).

mostly concerned with the disadvantaged poor people of Bangkok, the beggars and people with drug dependency problems. Suwat also writes songs for people suffering loneliness because, he says, they are like him; they have moved from their home towns in the Northeastern Isan region to live and work in Bangkok so they can support their families (see, ♫List. Ex. No. 3.4, CD track 12.[108]). (Bangkok *presentational performers sample set* referred to as *BK 3. Suntarapak*).

4. Mr Tingun Uteysaeng (a.k.a. *Aeng*) is a *phleng phuea chiwit* singer songwriter who also plays the Thai *phin* instrument and guitar.[109] He performs every night of the week at the *Raintree Jam-ju-ree* pub and restaurant in Bangkok. At the *Raintree* he plays his new songs which mostly deal with his mixed feelings about living and working in Bangkok (Bangkok *presentational performers sample set* referred to as *BK 4. Uteysaeng*).

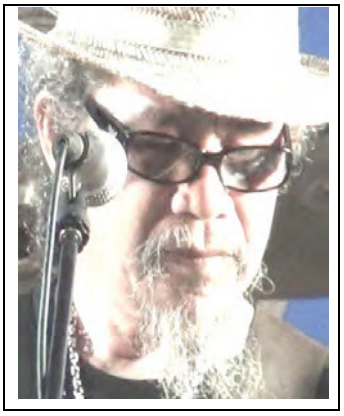
5. Mr Pitsanu Jundech (a.k.a. *Mr. M*) plays in his own band called *Priew*. In the band *Mr. M* plays *phleng phuea chiwit* covers as well as other Thai and Western popular music (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 5. Jundech*). (No image is available of Mr Jundech).

6. Mr Wipootanon Tantiteerasan (a.k.a. *Ohum Mee Nah*) is an independent *phleng phuea chiwit* singer songwriter and guitarist with his own band called *Ohum Mee Nah*.[110]
In late 2012, he independently produced and released his first single. The lead song was called "*Suay nork nao ngh*" (Women with a black heart). The song is about the value of

[108] Listening example No. 3.4, CD track 12, "*Poah phen khon dung*" (Because he's famous). The lyrics, singing and violin by Suwat Suntarapak. Music accompaniment by the *Waterdew* band (2012). This song's lyrics sing about how lifestyles in Thai society have changed and the people want to be Western superstars, and how they have lost respect for Thai lifestyles and the Thai ways of living. Source: independent production by Harmit Ahkangukah Productions (2012).
[109] Figure: 3.19 Mr Tingun Uteysaeng (a.k.a. *Aeng*). Source: Ryan (2012).
[110] Figure: 3.20 Mr Wipootanon Tantiteerasan (a.k.a. *Ohum Mee Nah*). Source: Ryan (2012).

trust in relationships. *Ohum* said his song is about a woman who looks beautiful on the outside, but 'about love… she is a flirt and after money and power'. Every night *Ohum Mee Nah* performs with his band at the *Som-Tum Khun-nay Lek* restaurant on Prattanakarn Road in Suan Luang in Bangkok (see, ♫List. Ex. No. 3.5, CD track 13). (Bangkok *presentational performers sample set* referred to as *BK 6. Tantiteerasan*).

7. Mr Sahyyun Wantachom (a.k.a. *A*) is a *phleng phuea chiwit* musician in the *Ohum Mee Nah* band (Bangkok *presentational performers sample set* referred to as *BK 7. Wantachom*).[111]

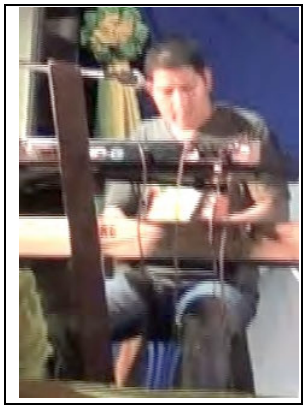


8. Mr Surachai Jantimathawn (a.k.a. *Ngah Caravan*). *Ngah Caravan* is an originator of *phleng phuea chiwit* music.[112] *Ngah* was a student activist musician in the early 1970s, during the People's Revolution for democracy against the long dictatorial regime of military rule from 1957 to 1973 in Thailand. After the 1976 Thammasat University Massacre, *Ngah* had to flee Bangkok and hide in the jungle until amnesty was granted in 1981. *Ngah Caravan* is the principal singer songwriter and guitarist of the *Caravan* band. He has released many famous albums. *Ngah* and the band remain active as a group, still travelling often and extensively over Thailand to give many concerts, although most members of the original band have now been replaced. *Ngah* is also the author of over fifteen books of fiction. He told me his books follow the

[111] Figure: 3.21 Mr Sahyyun Wantachom (a.k.a. *A*). Source: Ryan (2012).
[112] Figure: 3.22 Mr Surachai Jantimathawn (a.k.a. *Ngah Caravan*). Source: Ryan (2012). See *Ngah Caravan's* recent DVD (2013) titled *40 years of friendship and music*, and also *Ngah Caravan's* contemporary version of his famous "*Khon gap kwhai*" (Man with buffalo), (see, ♫List. Ex. No. 2.2. CD Track 3). Lyrics by Somkhitsin Singsong and Visa Kantap (See video, #*YouTube* No. 2.1).

ideology of *phleng phuea chiwit* (*art for life, art for the people*) to spread information about social concerns in Thai society (Bangkok *presentational performers sample set* referred to as *BK 8. Jantimathawn, Ngah Caravan*).

9. Mr Sahachart Jantimathawn (a.k.a. *Daeng*) is a guitarist and drummer percussionist in the *Caravan* band (Bangkok *presentational performers sample set* referred to as *BK 9. Jantimathawn*). (No image is available of Mr Sahachart Jantimathawn).

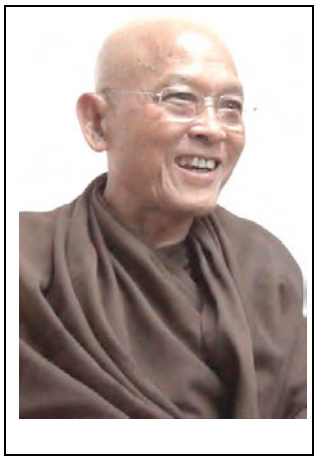


10. Mr Jira Jaipet (a.k.a. *Sam*) is a *phleng phuea chiwit* keyboardist musician in the *Caravan* band (Bangkok *presentational performers sample set* referred to as *BK 10. Jaipet*).[113]

11. Mr Katawut Tongthai (a.k.a. *Mallee-huanna*) is a *phleng phuea chiwit* singer songwriter and guitarist in his band called *Mallee-huanna*.[114] Katawut Tongthai also teaches sculpture at Silpakorn University, a leading university for arts and archaeology in Bangkok. *Mallee-huanna* records and releases many albums of his own music and he supports the inclusion of many other artists on his albums (see, ♫List. Ex. No. 3.6, CD track 14,[115] [#*YouTube* No. 3.2] and

[113] Figure: 3.23 Mr Jira Jaipet (a.k.a. *Sam*). Source: photo by Bernadette Ryan (2012).
[114] Figure: 3.24 Mr Katawut Tongthai (a.k.a. *Mallee-huanna*). Source: *YouTube* (2015).
[115] Listening example No. 3.6, CD track 14, "*Saeng jung*" (Moonlight). Music, singing and lyrics by *Marllee-huanna*, and produced by Dream Records (2002). This song's lyrics are about being apart from the woman one loves and the lyrics ask the woman to not forget the person who loves them while they are so far away, and they ask the lovers to remember the moonlight to remind them of the love they have and being together and to wait for the sunrise in the morning with trust that he will return and they will be together (see also, video #*YouTube* No. 3.2, *YouTube* video source: Nokremosealion, 2009).

also, ♫List. Ex. No. 3.7, CD track 15[116] and, [#*YouTube* No. 3.3]). *Mallee-huanna* told me he creates the musical elements of his songs (chord progressions, melodies and accompaniment) to uplift people's spirit, particularly to help lonely Thai migrant people who have moved to Bangkok to work and support their families who live in the rural areas of Thailand (Bangkok *presentational performers sample set* referred to as *BK 11. Mallee-huanna*).



12. Phra[117] Phothiruk is the founder of the controversial reformist Buddhist *Santi Asoke* community in Thailand. Phra has established many *Santi Asoke* monasteries in Thailand. Before Phra Photiruk became a monk in the 1970s, he was a musician, and a prominent, well-known television personality. In 2012, Phra Phothiruk gave me a book of 102 songs, which he said are songs for life for the *Santi Asoke* community.[118] 48 of the songs (music and lyrics) in the book were written by Phra to help people live a better life. *Phra* has always had a deep interest in art practice and theory. During our interview, Phra explained the "*five steps of art*" according to the sacred teachings of the Buddha, Lord *Thamma* (see summary of these "*five steps of art*" in chapter 6 of this thesis). (Bangkok *presentational performers sample set* referred to as *BK 12. Phra Phothiruk*).[119]

[116] Listening example No. 3.7, CD track 15, "*Reura-noi*" (Little boat). This is a *Marllee-huanna* supported production of an old Thai folk song. Singing by Miss Sun Pun-na-dah Plub-thong, Source by Dream Records 2002. This song's lyrics are about a mall boat, made of bamboo with posts and mast made from banana leaf. It floats in the water so easily. The small boat is a metaphor for 'being" in life. Small boats float where ever, depending on the wind and waves. We are just like the small boat made from simple things like bamboo and we float in the water easily, but sometimes the wind will blow hard in all sorts of directions and the little boat has to meet something big and furious. We can learn how to just relax and float through the storms, just like the little boat (see also, #*YouTube* No. 3.3), source: Good Wave FM *YouTube* (2012).

[117] *Phra* means monk in Thai language.

[118] See Appendix No. 10 for a copy of one of Phra Phothiruk's songs, "Peace" that he has written for the *Santi Asoke* community.

[119] Figure: 3.25 Phra Phothiruk. Source: Ryan (2012).

13. Mr Kritsanasak Kantatanmawong (a.k.a. *Pop*) is a computer music composer who lectures in computer music at the Rajabhat Suan Sunandha University School of Music in Bangkok. *Pop* is not a *phleng phuea chiwit* musician, but he requires knowledge of *phleng phuea chiwit* music for his lectures and his computer music business for making advertisement (*jingle*) music and film score assignments. (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 13. Kantatanmawong*).[120]

14. Mr Kotoh Ngohngnotwuai (a.k.a. *Joh*) is not a *phleng phuea chiwit* musician, but his work as a computer music composer requires him to have knowledge of *phleng phuea chiwit* music for producing advertisements and film score assignments (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 14. Ngohngnotwuai*). (No image is available of Mr Ngohngnotwuai).

15. Dr Kajohn Thumthong is the Principal of the School of Music at the Rajabhat Suan Sunandha University in Bangkok. He plays *phleng phuea chiwit* 'covers' music in his band called *The Floret*. Dr Kajohn was extremely supportive of this study. He introduced to me to other staff members and, during my fieldwork, he provided access to the Music School facilities (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 15. Thumthong*).[121]

16. Mr Chananart Meenanan (a.k.a. *Fon*) is a composer and Lecturer of Composition, for Thai and Western music at the Rajabhat Suan Sunandha University School of Music in Bangkok (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 16. Meenanan*). (No image available for Mr Meenanan).

[120] Figure: 3.26 Mr Kritsanasak Kantatanmawong (a.k.a. *Pop*). Source: Ryan (2012).
[121] Figure: 3.27 Dr Kajohn Thumthong. Source: Ryan (2012).

17. Dr Phrasahn Bariburanahnggoon (a.k.a. *Pheak*) Dr Bariburanahnggoon is a Lecturer of Thai Traditional and Thai Classical music at the Rajabhat Suan Sunandha University School of Music in Bangkok (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 17*). (No image available for Mr Bariburanahnggoon).

18. Mr Supasek Sanmano (a.k.a. *James*) is a musician and creative media student of record engineering and production at the SAE Creative Media Institute in Bangkok. He is learning about the techniques of recording *phleng phuea chiwit* music, as well as other styles of music recording (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 18. Sanmano*). (No image available for Mr Sanmano).

19. Mr Kittipong Srirattana (a.k.a. *O*) is a musician who plays in a band at various pubs in Bangkok. His occupation with the band requires that he has a broad knowledge of Thai popular music styles and Western music styles, as patrons request *phleng phuea chiwit* cover songs and other songs during his performances in the evenings (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 19. Srirattana*). (No image available for Mr Srirattana).

20. Mr Itthisak Nimitchai (a.k.a. *Tee*) is a musician and creative media student of record engineering and production at the SAE Creative Media Institute in Bangkok (Bangkok *non-presentational performers sample set*—the *other fields set* referred to as *BK 20. Nimitchai*). (No image available for Mr Nimitchai).

PART 2: The Demographic Dimension

3.2.1 Participant Birthplace Details

This case study aims to compare similarities and differences between the roles of *phleng phuea chiwit* musicians from two different geographic areas in Thailand. The literature reveals that there has been mass population migration in Thailand of rural people moving to Bangkok for work, education and other purposes. Several musician participants contained in the Bangkok sample sets were not absolutely "metropolitan" citizens as they were born in the rural regions and had moved to Bangkok for work. For this reason, the birthplace statistics of the musicians are given below to be considered, where necessary, for interpretation of the comparative case study outcomes. 34 musician participants were surveyed for details of their origin of birth and 2 participants did not answer this question. Therefore, the results below of the survey of the total number of 32 participants were: 22 musicians were born in the Northeastern Isan Region of Thailand; 5 musicians were born in the Central Region; 2 musicians were born in the Northern Region; 2 musicians were born in the Southeastern Region, and 1 musician was born in the Southern region (see Table 3.1 below displaying the birthplace regions of the musician participants of this study).

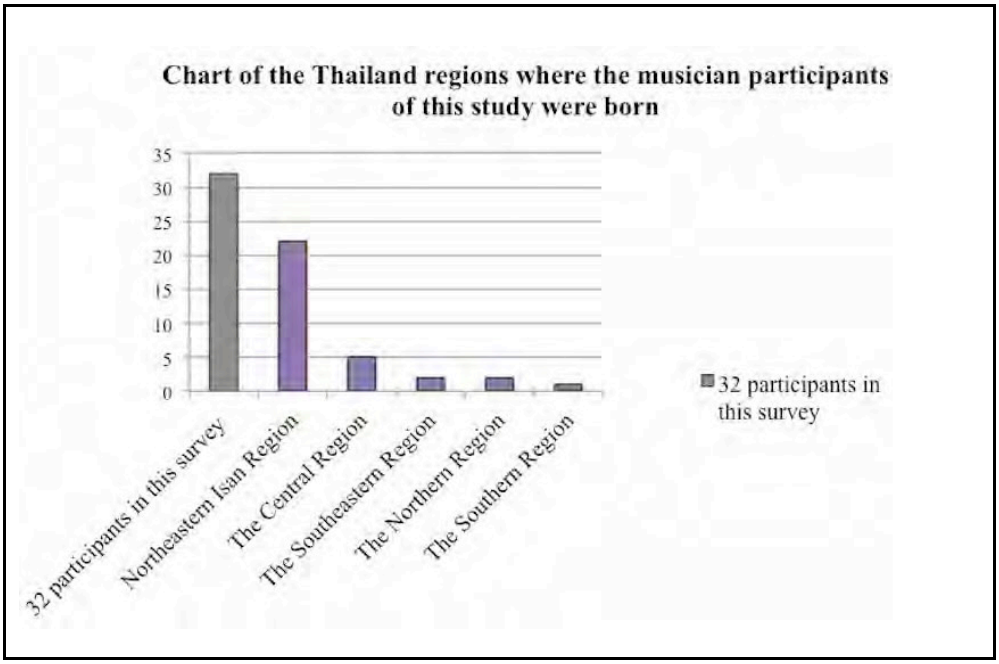


Table: 3.1 Chart of the Thailand regions where the musician participants of this study were born. Source: Ryan (2015)

3.2.2 Khon Kaen Participant Birthplace Details

Of the total number of 14 musician participants from Khon Kaen, all answered the question requesting their birthplace details. The results were: 13 musicians were born in the Northeastern Isan region, and 1 musician was born in Chanthaburi in the Southeastern region of Thailand. Therefore, all musicians participating from Khon Kaen were born in rural Thailand (see Figure 3.28 left displaying the regions of Thailand).

Figure: 3.28 The six-region map of Thailand. Source: *Global Security* (2015)

3.2.3 Bangkok Participant Birthplace Details

Of the 20 musician participants from Bangkok, 2 musicians did not answer the survey question requesting their birthplace details. Only 5 musicians were born in the Central region; 4 musicians were born in Bangkok and 1 musician was born in Nonthaburi in the Central region). The remaining 13 musicians were born in rural regions in Thailand, which were: 1 musician was born in the Southeastern region; 1 musician was born in Songkhla city in the Southern Region; 2 musicians were born in the Northern region; and 9 musicians were born in the Northeastern Isan region of Thailand.

The demographic birthplace survey results revealed that 9 of the musicians contained in the Bangkok *presentational performers sample set* were born in rural regions of Thailand. All 10 musicians contained in the Khon Kaen *presentational performers sample set* were born in rural regions of Thailand. These participant birthplace statistics are discussed where necessary and relevant to the interpretation of

the comparative case study outcomes.

3.2.4 Participant Age Details

The average age of the total number of 34 musician participants is 36 years old. Participant ages range from 20 to 70 years old. Most of the musicians are under 40 years of age. All musician participants aged from 60 to 70 years old were musician activists in Thailand's revolutionary period for democracy during the 1970s. Overall, the musician participants from Khon Kaen are slightly younger than the Bangkok musicians. One participant did not answer the question requesting their age details. The results of the survey of participant's age-range demographics were: 10 musicians were in their 20s; 8 musicians were in their 30s; 6 musicians were in their 40s; 5 musicians were in their 50s; 2 musicians were in their 60s; 2 musicians were in their 70s. These results revealed that over half of the participants in this study were aged between 20 and 30 years old.

3.2.5 Khon Kaen Participant Age Details

All the musician participants from Khon Kaen answered the survey question requesting details of their age. Overall, the average age of participants was 35 years. The age details of participants were: 4 musicians were in their 20s; 5 musicians were in their 30s; 1 musician was in their 40s; 2 musicians were in their 50s; 1 musician was in their sixties; and 1 musician was in his 70s.

Of the 10 musician participants contained in the Khon Kaen *presentational performers sample set* the average age is 35 years. There were 3 musicians in their 20s; 3 musicians in their 30s; 1 musician in their 40s; 2 musicians in their 50s; and 2 musicians were in their 60s. Of the 4 musician participants contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set*, the average age was 37 years. There was 1 musician in their 20s; 2 musicians in their 30s; and 1 musician in his 70s.

3.2.6 Bangkok Participant Age Details

20 musician participants from Bangkok were surveyed for their age demographic. 1 musician participant did not answer the survey question requesting details of age. Overall, the average age of participants was 36 years. The age details of participants were: 6 musicians were in their 20s; 3 musicians were in their 30s; 5 musicians were in their 50s; 3 musicians were in their 50s; 1 musician was in their 60s; and 1 musician was in his 70s.

Of the 10 musician participants contained in the Bangkok *presentational performers sample set* the average age is 40 years. One participant contained in this sample set did not answer the question requesting age details. The age-range details of participants were: 2 musicians were in their 20s; 2 musicians were in their 30s; 2 musicians were in their 40s; 1 musician was in their 50s; 1 musician was in their 60s; and 1 musician was in his 70s. Of the ten musician participants in the Bangkok *non-presentational performers sample set*—the *other fields set*, the age range demographics of participants were: 4 musicians were in their 20s twenties; 1 musician was in his 30s; 3 musicians were in their 40s; and 2 musicians were in their 50s.

3.2.7 Participant Education Details

During my pilot study fieldwork for this study in 2011, some scholars and music aficionados expressed concern that new millennium *phleng phuea chiwit* music was not created by university students as it had been in the 1970s. Therefore, they were questioning the value of new millennium *phleng phuea chiwit* musicianship and they questioned the value of the musicians' commentary about "a better life for all Thais in Thailand", which was in the content of the new songs. They argued that the messages of new millennium songs were not the result of an "educated" evaluation of Thai "life". They also doubted if the musicians were "trained" musicians, which in retrospect in relation to my review of the literature, did not seem relevant, as the university student musicians of the 1970s were not trained as musicians either. Most of the 1970s *phleng phuea chiwit* musicians 'were university students who learned to play music by themselves' (Eamsa-ard 2006, p. 179). For these reasons, questions

were posed in the survey to examine the musician participants' level of tertiary education and their level of music literacy.

Of a total number of 34 musicians surveyed, 24 respondents had completed their tertiary level education (see Table 3.2 below).

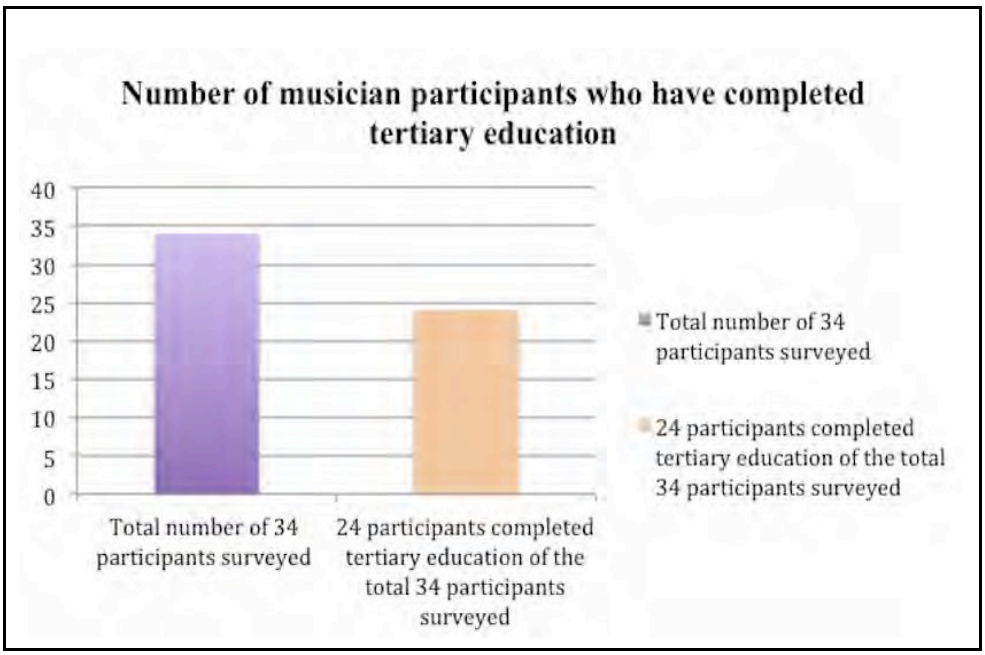


Table: 3.2 Chart displaying the total number of musician participants who have completed tertiary education. Source: Ryan (2015)

The results of the analysis of the Khon Kaen participants' responses, and the Bangkok participants' responses to questions about their level of tertiary education are each provided below. Firstly, the Khon Kaen participant statistics details for tertiary education is as follows: 10 participants contained in the Khon Kaen *presentational performers sample set* were surveyed, and all participants responded. Of these, 8 musician participants had completed tertiary education. There were 4 participants contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set*, and all participants had completed tertiary education (see Table 3.3 below).

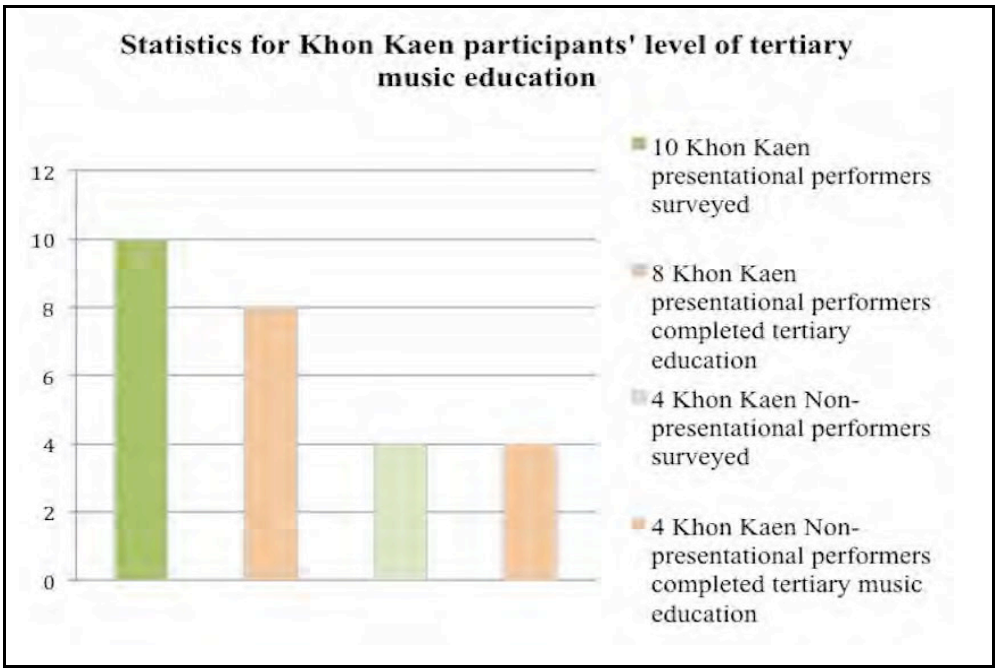


Table: 3.3 Chart displaying the Khon Kaen musician participants' tertiary education. Source: Ryan (2015)

The Bangkok participant statistics for the tertiary education is as follows: 10 participants contained in the Bangkok *presentational performers sample set* were surveyed, and all participants responded. Of these, 2 musician participants completed tertiary education. There were 10 participants contained in the Bangkok *non-presentational performers sample set*—the *other fields set* and all participants had completed tertiary education see Table 3.4 below).

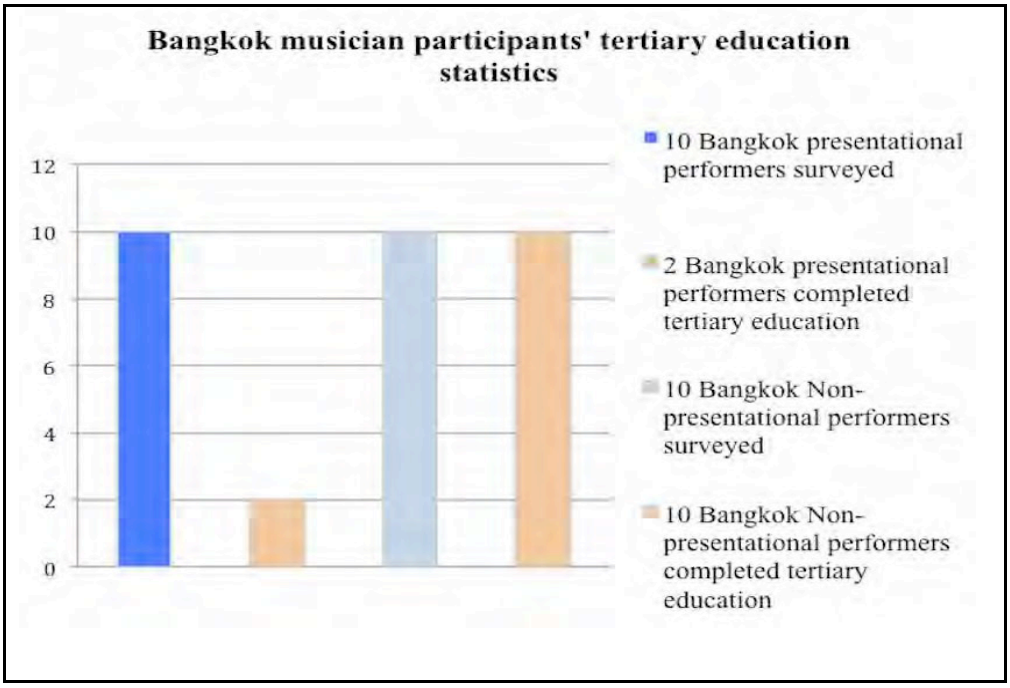


Table: 3.4 Chart displaying Bangkok musician participants' tertiary education.
Source: Ryan (2015)

This survey of the participants' completion of tertiary education revealed three findings. First, all participants in both the Khon Kaen and Bangkok *non-presentational performers sample set*—the *other fields sets*, who work with *phleng phuea chiwi*t in other occupations, have completed tertiary education. Second, a high number of participants in the Khon Kaen *presentational performers sample set* have completed tertiary education. Third, a low number of participants contained in the Bangkok *presentational performers sample set* have completed tertiary education. In both the Khon Kaen and the Bangkok *presentational performers sample sets*, of a total number of 20 participants, 12 had completed tertiary education.

3.2.8 Participant Music Education Details

As stated earlier, some authors and music aficionados expressed concern that new millennium *phleng phuea chiwit* musicians were not "trained" musicians, which did not seem relevant, as the university student musicians of the 1970s were not trained as musicians; most of those musicians learned to play music by other

means.[122] Nevertheless, to answer these concerns, the survey included an exploration of the musician participants' level of music literacy education. 34 participants were surveyed and two musicians did not answer this question requesting their music education details. The results of the analysis of the 32 remaining participants' responses revealed that 18 musicians had tertiary level music education (see Table 3.5 below).

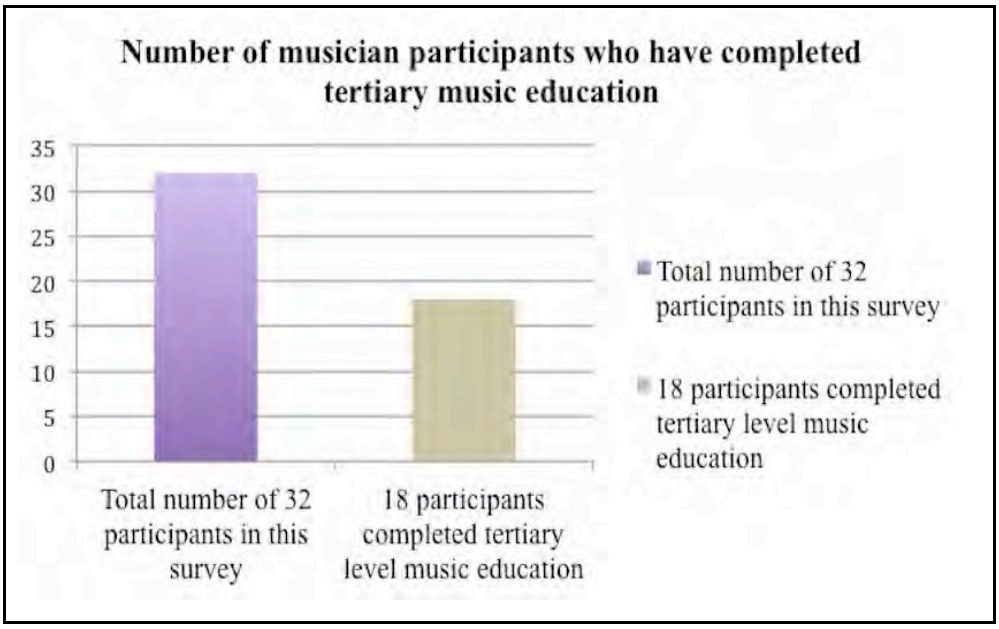


Table: 3.5 Chart displaying the total number of musician participants' tertiary music education. Source: Ryan (2015)

The Khon Kaen participant survey details for tertiary music education is as follows: 10 participants contained in the Khon Kaen *presentational performers sample set* were surveyed, and all participants responded. Of these, 3 musician participants completed tertiary music education. There were 4 participants contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set* and they all completed tertiary music education (see Table 3.6 below).

[122] These critics also claimed that the new generation of *phleng phuea chiwit* musicians were individuals who simply chose to be a *phleng phuea chiwit* musician because they were influenced by the fame and successes, the financial gains and other benefits that stars such as *Aed Carabao*, *Ngah Caravan* and Phongsit Khumpee gained from their popularity in *phleng phuea chiwit* music production. One new generation musician told me, as a joke, that he wanted to be a *phleng phuea chiwit* artist like Phongsit Khumpee because Khumpee has 20 wives.

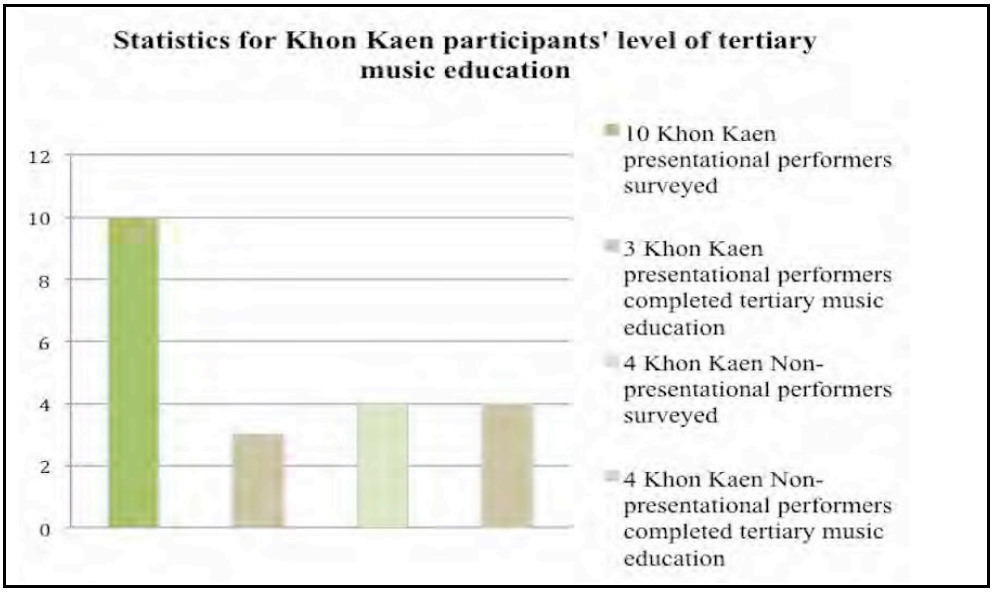


Table: 3.6 Chart displaying the Khon Kaen musician participants' tertiary music education. Source: Ryan (2015)

The Bangkok participant statistics for the tertiary music education is as follows: 10 participants contained in the Bangkok *presentational performers sample set* were surveyed, and 1 participant did not answer the question requesting details of their music education.

Of the remaining 9 responses, 4 musicians completed tertiary music education. 10 participants contained in the Bangkok *non-presentational performers sample set*—the *other fields set* were surveyed, and 1 participants did not answer the question requesting details of their music education. Of these 9 remaining responses, 8 participants completed tertiary education (see Table 3.7 below).

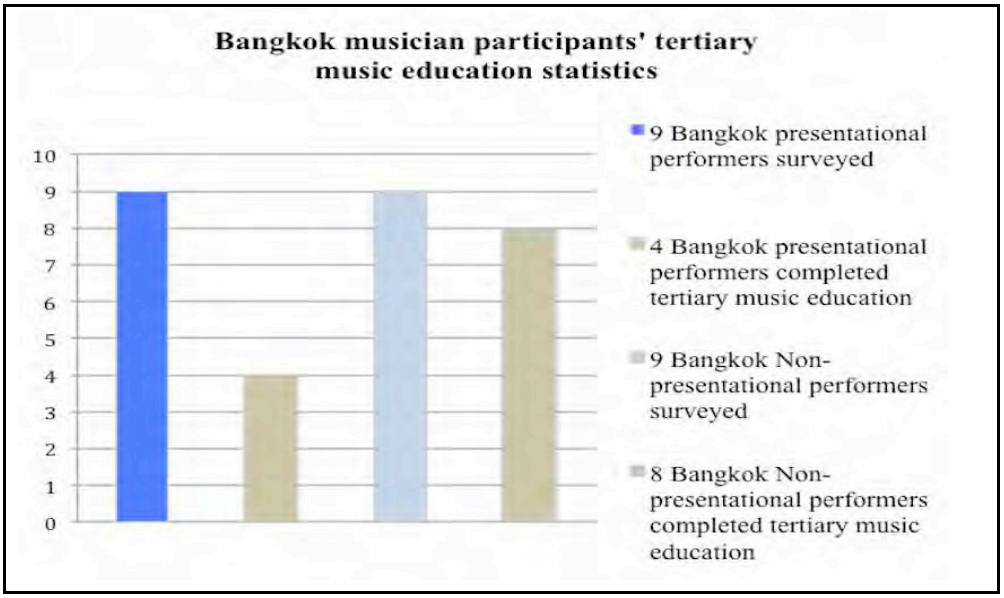


Table: 3.7 Chart for Bangkok participants' tertiary music education statistics. Source: Ryan (2015)

This survey of the participants' completion of tertiary music education revealed two findings. First, a high number of participants in both the Khon Kaen and Bangkok *non-presentational performer*s *sample set*—the *other fields sets* who work with *phleng phuea chiwi*t in other occupations, have completed tertiary music education. Second, a low number of participants in both the Khon Khaen and the Bangkok *presentational performers sample sets* have completed tertiary music education.

3.2.9 Conclusion

In summary, the first point to note is the low number of female participants in this study, and the majority of musicians participating are males. Eamsa-ard (2006) points out that a patriarchal dominance still influences the Thai popular music business. Eamsa-ard concluded from his study of the four major Thai popular music genres that half the number of singers in *phleng lukthung* are female, but the songs are mostly written by males; there are less female singers in the *phleng string* genre than males and, as their popularity is more tenuous and dependent upon fashion trends, many do not have long careers. Lastly, while *phleng phuea chiwit* male musicians sympathise with female social problems and claim to not exploit females, there are very few female singer songwriters working in the genre (Eamsa-ard 2006, pp. 254, 259 & 263).

This study included in its survey a question asking the participants to name female *phleng phuea chiwit* singer songwriters. In all the responses, four bands were named. They were: *Hope*, and the lead singer of the *Hope* band, named *Aoy Kra-thon* or *Aoy* (see, ♫List. Ex. No. 3.8, CD track 16,[123] and [#*YouTube* No. 3.4]). The other female bands were the *Kra-thon*, *Ke-tar-charlie* band from Petchaburi Province, South of Bangkok. In the Northeastern (Isan) region two female bands were named which: *Ken-dtah-gowee*, and an Udon Thani band called *Bung Mai Horm.* Despite my efforts to contact these female artists and groups, it proved impossible. They did not appear to have the network connectivity that the male musicians had for contacting each other. This therefore remains an important topic necessitating further study.

In Michael Jones' (2013) recent review of UNICEF's (2012) assessment of Thailand's educational achievements, he found that 50 per cent of children who started grade 1 in Thailand in 1998 'did not finish grade 12' (2013, p. 6). Jones posits that there is an emphasis on material success in Thailand, and it overrides a student's choices for selecting topics for tertiary education. Jones claims that students 'love of learning' was replaced by concerns for personal future job prospects and a desire to improve their social status (2013, p. 9). During the fieldwork in Thailand, I observed that the majority of musicians contained in the *presentational performers sample sets* were not greatly benefiting, in terms of status, or financially from their occupations as *phleng phuea chiwit* music composers and performers. However, the participants contained in the *non-presentational performers sample sets*—the *other fields sets* in Bangkok and Khon Kaen appeared to have better prospects and social status in their occupations. Given this, the overall number of 18 participants out of 32 surveyed having completed tertiary education is perhaps, high. Nevertheless, of the 20 *presentational performer* participants of this survey, only 5 participants had completed tertiary level music education.

[123] Listening example No. 3.8, CD track 16, "*Pah ruk*" (Love power). The *Hope Family* are well know female *phleng phuea chiwit* musicians. This song is from their 2001 album titled *30th Year Hope Family*, produced by The Music Train Bangkok (see also #*YouTube* No. 3.4, Hope Family (2011) *YouTube*).

CHAPTER FOUR – Methodologies

4.1 Introduction

The case study method for this study was based on Robert K. Yin's theories regarding the analysis of multiple individual cases (see below, under the thesis heading, 'The case study analytical approach').[124] Therefore, for this research, the case study was designed to conduct an analysis of multiple individual cases to obtain direct results. This comprised: one case study for multiple musician participants from the rural city of Khon Kaen in the Northeastern, (Isan) region of Thailand; and, one for the multiple musician participants from the metropolitan city of Bangkok in the Central region. The case study for the Khon Kaen musicians comprises 14 participants and the case study of Bangkok comprises 20 participants. For each case study in each geographic area, the musicians are divided into two sample set categories. They are divided according to their occupation with *phleng phuea chiwit* music-making. Details of the strategy for organising the sample sets for comparative analysis are explained below in the next section. Having two cases studies provided the results for analysing similarities of, and differences between the identities of the two groups of participants from the different locations in Thailand; and, furthermore, the results of that analyses provided the results for comparing and contrasting identities forming in each location to ideas of Thailand's 'Sufficiency' philosophy.

4.2 The Case Study Sample Set Organisation

The organisation for the sample sets is founded on Turino's understanding that there are different "fields" of music making in a study of music. Turino posits that musicians who work in different fields of music creativity have different goals and values underlying their music activities.[125] Using Turino's idea of the different fields of making music, two sample sets are organised for each geographic area. The two sample sets contain individual participants who have been categorised based on their occupation in relation to *phleng phuea chiwit* music.

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[124] See Yin (1998) in 'The abridged version of case study research: design and method' (pp. 232–33).

[125] See Turino's (2008), chapters 2 and 3, for further information on Turino's four fields of music making and music participation (pp. 23–92).

Two sample sets for each geographic area were organised by categorising individual participants' occupation in terms of music making occupations. This strategy provided two sample sets for two 'units of analysis' for each area.[126] Therefore, two sample sets for two units of analysis were established for the Khon Kaen rural-based musicians in the Northeastern (Isan) region of Thailand, and the same procedure was repeated to establish two sample sets for two units of analysis for the musicians from metropolitan Bangkok in the Central region of Thailand.

For the Khon Kaen area, 10 individual musician participants who regularly compose new *phleng phuea chiwit* songs and present these songs in public performances for audiences are contained in one sample set, which is referred to in the thesis as the Khon Kaen *presentational performers sample set*. The remaining 4 musician participants from Khon Kaen do not create *phleng phuea chiwit* songs for public performance to present to an audience. These musicians, however, have other occupations working with *phleng phuea chiwit* such as work in education or high fidelity recording or computer musicians who produce audio for film and advertisements, or other musicians who play covers of *phleng phuea chiwit* music in their bands. These musicians are contained in a sample set referred to in the thesis as the Khon Kaen *non-presentational performers sample set*—the *other fields set*.

Likewise, the participants from the Bangkok area are categorised based on their occupations. 10 Bangkok individual participants who regularly compose new *phleng phuea chiwit* songs and present these songs in a public performance for an audience are contained in one sample set, which is referred to in the thesis as the Bangkok *presentational performers sample set*. The other 10 individual musician participants from Bangkok who are occupied with *phleng phuea chiwit* music in other fields are contained in a second sample set referred to in the thesis as the Bangkok *non-presentational performers sample set*—the *other fields set*.

The benefit of establishing these two sample sets for each geographic area is that this provides the conditions for two units of analysis to be able to produce the

[126] See Yin's (1998) case study methods for further information on units of analysis for case study research.

results through *literal replications* of the individual cases in order to produce evidence for exploring comparisons. Yin points out that a case study strategy designed to gain *literal replications* allows for individual cases to support or deny each other as opposed to employing a strategy to establish *theoretical replication*, which allows for the analysis of varying ideas and conditions (1998, p. 242).[127] These tactics, according to Yin's method (1998), provide for the delivery of quality findings.

4.3 The Case Study Analytic Approach

As this study is a cultural study of music, it has been important to organise the sample sets to allow an analytical strategy for exploring Thai cultural similarities and differences. It did not presuppose a notion of Thai culture as a unitary Thai identity; rather, it allowed for the emergence of insights into models of Thai socialization and different ethnic groupings.[128] The findings reveal the benefits of this strategy, for they portray culturally nested differences between the rural and the metropolitan musicians. On the other hand, the strategy also allowed similarities to emerge. Nevertheless, the results demonstrate that the musicians from the rural, agricultural setting of Khon Kaen have different models of social thinking, sociability and social dispositions than those of the musicians from the metropolitan and industrial setting of Bangkok. In this sense the study's strategy revealed the efficacy of Thai cultural dynamism through which the social dynamism of *phleng phuea chiwit*'s compositional practices operates.

4.3.1 Strengths

The key strength of this study has been its design involving conducting empirical ethnographic fieldwork, and therefore providing primary source data from *phleng phuea chiwit* musicians. This data was then used to analyse this study's central concern, which was the roles of *phleng phuea chiwit* in forming identities, and also to analyse the musicians' compositional practices in the new millennium. This strategy

[127] See Yin 1998, p. 242, for further information.
[128] See 'Models for Socialization' in Turino (2008), *Music as social life: politics of participation* (pp. 120–121). Turino discusses Bourdieu's (1977) general formulation of *habitus*, which is Bourdieu's 'overall model for social life' (p. 120).

contributed new and original information for the analysis of this study's findings. The case study strategy also provided for the emergence of possible rival theories, which was another of Yin's recommended tactics to test the validity of findings and strengthen the quality of this research (1998, p. 242). Since each region was represented by two multiple-case sample sets, the analysis of the different sample sets of each geographic area allowed for rival theories to emerge. This strengthened the results, as it allowed for triangulation (discussed below) to be used to affirm or deny the evidence of each sample set's direct results. Not only was this analytical procedure effective for validity testing purposes, but it also confirmed Turino's (2008) ideas of 'fields'[129] that musicians of different occupations have different goals and values for their musical ends. This study demonstrated that the musicians with different occupations provide different answers to the fieldwork question. In many instances, in the most unexpected way (which is demonstrated in chapters 6, 7, 8, and 9) as the results of the analysis of the *non-presentational performer phleng phuea chiwit* musicians' responses, which were used for rival testing, contributed significantly to strengthen the findings on *phleng phuea chiwit* musicians' roles and identities. The rival answers strengthened findings regarding the genre's tradition and its uniqueness in the popular music of Thailand.

The methodological rigor of these case studies, which were designed along the lines of Yin's approach for case studies, provided for converging coinciding lines of data in order to establish what Yin refers to as 'robust' facts. This was achieved by conducting this study's interpretative procedures through 'triangulation', which Yin argues are necessary for the production of quality evidence to inform outcomes.[130]

This study has endeavored to produce robust evidence by firstly, asking the same questions of many different sources of evidence and only establishing evidence following the coincidence of three or more different sources. In preparation for deploying triangulation into the research fieldwork design, diverse multiple-data sources were collected. The primary data sources were collected from individual *phleng phuea chiwit* musicians during three periods of empirical fieldwork in Thailand between 2011 and 2012, amounting to 85 days in total. These primary data

[129] See also Bourdieu's (1984) ideas of socialfields.
[130] See Yin for explanation of case study method of 'triangulation' (1998, pp. 232–233).

sources collected were: 32 individual case responses to survey questions with focused structured questions and open-ended questions, and 24 multiple individual case responses to semi-structured and unstructured conversational questions in video and audio recorded interviews. In addition, observational sources were gathered of individual *phleng phuea chiwit* artists performing at concerts in Thailand, and sources of data in journal-note form, personal communication, and email and phone communication with Thai popular music aficionados, fans, music sales representatives, and scholars in the field of Thai classical, folk, and popular music, and Laotian folk and popular music.

In terms of this study's conceptual *construct validity* strengths: descriptions of its nominal concepts and its theoretical standpoints have been provided in this thesis, to ensure a measure of transparency for its operational platform, and to provide an understanding of its ontological and epistemological model of social research. Lankshear and Knoble describe construct validity as having two operational perspectives: on one hand, *internal validity*, which 'refers to the extent to which the study and its findings are "accurate" and "truthful"', and, on the other hand, *external validity*, which refers to the processes of interpretation that 'involves judging the extent to which findings can be extended to other similar populations, conditions and settings (i.e. generalized)' (2004–2005, p. 67).

The exploration allows for openness to subjective humanness, and also allows for social contextual complexities. In terms of this study's external validity, it is limited to the two specific contextual settings, which are Khon Kaen and Bangkok. This, of course, limits the study's generalizability for extending it findings to other contextual settings. Therefore, as Yin posits, 'case studies, like experiments, are generalizable to theoretical propositions and not to populations and universes' (1994, p. 10).[131] Other limitations of this study are discussed in the next section.

[131] See Michael Crotty (1998), *The foundations of social research: meaning and perspective in the research process*, for Crotty's examination of modernist, post-modernist and post-structuralist epistemological perspectives in research.

4.3.2 Limitations

Given that this is a cross-cultural study of popular music in Thailand, and that I am a Westerner of the Western tradition of understanding music, I adopted the following philosophical standpoint for the analysis and interpretation process of this study: to present Thai *phleng phuea chiwit* from the point of view of the musician participants' perspectives on their music, through the analysis of the musicians' response data.

Other factors that may have unwittingly limited this study were my not recording or remembering every single experience or event that occurred during the fieldwork data-collecting phase. No doubt, this study was also restricted by the limited extant knowledge of *phleng phuea chiwit* music making tradition in the new millennium since there is an extremely limited quantity of secondary source literature available to inform this study. When I commenced this study I began to learn to speak, read and write Thai, which is a most beautiful but difficult language with its musicality of intonation so necessary for clear communication. Although I have translated texts and assisted other translators and translations, the process of translating the Thai literature was extremely time consuming. However, from my review of Eamsa-ard (2006) and Ware's (2006) work it was apparent that there were few Thai-language studies on *phleng phuea chiwit* music. Therefore, the daunting challenge to translating Thai-language literature for review was somewhat reduced for this study.

The first language of the participants of this study was Thai language. It was not English, which is the first language of myself, the researcher. This is a cross-cultural study of Thai popular music, which is conducted by an Australian who lives in Australia and the study is supported by Central Queensland University in Australia. When I started this study, I also started learning to speak, read and write Thai. However, I knew my capacity to communicate on musical matters would be blocked by my inability to fluently speak and read Thai language, given the constraints of time to complete this study. With this in mind, a series of steps were incorporated into the design of this study to support the study's measurement validity, and these are outlined below.

Firstly, all participant contact information was translated from English language into Thai language.[132] Secondly, the research survey instrument/questionnaire was translated from English into Thai.[133] Thirdly, all fieldwork participant-contact meetings and interviews were organised and assisted with Thai to English translators for interpretation of my interview questions and the interpretation of the participant's responses to my questions. Having a translator at every interview and contact meeting with the participants allowed for the participants to listen to questions in Thai language and respond to those questions in their first language. The participants could communicate more comfortably in their first language, and use a broader vocabulary to answer music specific questions in their first language. It also allowed the researcher to ask questions in her first language (English) and communicate with more ease also. Fourthly, to assist the measurement validity, all Thai language versions of fieldwork participant contact forms and questionnaires were cross-tested for reliability. This procedure also strengthened the measure of replication validity.

In spite of this study's attempt to facilitate a high level of care for its measurement validity, and its consideration of cultural language differences in conducting the fieldwork, concerns arose, for all information was collected in Thai language and then it needed to be translated back to English before the analysis began. To address the concern for the validity of the original source data, I had approximately 35 per cent of the English transcripts cross-checked for their reliability against the original Thai data. The results of the crosschecking were positive, confirming that the original Thai data was similar to the English transcripts. Although, it is desirable and advantageous to have participants verify their translated transcripts for accuracy in a research process, it was not possible for this study for the following reasons. Firstly, the financial cost was too great to return to Thailand and have all survey and video interview English-language transcripts translated back into

[132] See the appendix lists for copies of these documents in Thai and English, they include: the Research Project Information Letter for potential participants to read and know about the research project, and the appendix list also contains copies of the participant Consent Form and the Complaints Form, which are provided in English and Thai language.
[133] See also the appendices list for Thai and English language copies of the research survey instrument/questionnaire.

Thai-language for the verification process. Secondly, the process of translating all the transcripts back to Thai-language and contacting all participants for accuracy verification would have taken a too considerable amount of time from the research project timeframe. As a compensatory plan, the researcher randomly selected English transcripts and had these crosschecked by independent translators. Dr Kajohn Thumthong, Director of the Music School at Suan Sunandha Rajabhat University in Bangkok, and Dr Phrasahn Bariburanahnggoon of the Thai Classical Music School at Suan Sunandha Rajabhat University in Bangkok, cross-checked translation validity, and they confirmed that Mrs Prapapan Sangvisit's translations were competent. Dr Lamnao Eamsa-ard of the School of Creative Communications at Pibulsongkram Rajabhat University in Phitsanulok Thailand confirmed that this study was fortunate to have had Mrs Sangvisit produce the major load of translation and interpretation work to complete this study.

Although these procedures were time consuming to organise and operationalise, I believe this study's primary source data was greatly enriched by these procedures since they contributed to the effectiveness of rich information since there was a comfortable communication between the participants and myself, the researcher.

PART 1: The Research Design

4.1.1 Focus of the Research Survey Questions

The questionnaire was designed to gather both quantitative and qualitative data. The same questions were posed to all participants of this study.[134] The survey contained three parts. Part 1, which comprised questions to gather participant's demographic information for quantitative analysis. In general, these questions were "*what*" questions, such as what is your name, address, contact, age, and education (including music literacy). Part 2 contained a mixture of questions for quantitative and qualitative interpretation, which were "*what*", "*how*" and "*why*" questions to gather data regarding the musicians' compositional activities, roles and artistic practice. For

[134] Copies of the survey questionnaire in Thai and in English are available in the thesis Appendix List.

examples of these questions: I asked each participant why was *phleng phuea chiwit* music different from other Thai popular music? Is it about people's problems? Is it protest music? Part 3 of the survey questionnaire was designed to gather qualitative and quantitative data to explore *phleng phuea chiwit* music texts. Again, "*what*", questions were posed to explore a musician's compositional practice and his or her preferences for appropriating other styles of music. The questions in this part ask for information about a musician's use of music styles. For example, what music style do they prefer to appropriate (borrow) for making their fusion songs? The musicians were given a list of many different music styles, which were Thai and Western, and they were asked to rank these styles according to their frequency of appropriating that style of music. They were not asked to add freely to the questionnaire's list of music styles, however, they were able to discuss other music styles during their open-ended interview conversations. The musicians were also asked if they changed appropriated melodies, rhythms and lyrics.

Furthermore, three questions in the survey provided the data responses for the analysis of the central aim of this study, which was to explore the roles and identities relating to *phleng phuea chiwit* in the new millennium, and to compare the results of analysis of these to ideas of the 'Sufficiency' philosophy. These questions were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs*? And, *Please add something that you think is important to know about phleng phuea chiwit music*.[135]

4.1.2 Conceptual Foundation of Analysis and Observation

The conceptual foundation of analysis and observation in this study draws on the guidelines of *self*, *identity*, and *culture*, which are based on the premise that

[135] See chapters 6 and 7 of this thesis for the outcomes of the analysis of these questions. In those chapters, these questions were combined for the analysis and the interpretation of the musicians' responses, and the three questions are referenced together in this thesis as *Question 16*.

musicians *share thoughts and practice* in their creation of songs.[136] Roy Shuker (2005) states that:

> [*c*]*ulture* is one of the most difficult words in the English language. It is used in a variety of discourses, including fashion, the arts, and nationalism, and cultural studies, with each discursive context signalling a particular usage (2005, pp. 69–70).

Nevertheless, culture maintains a sociological sense of culture rather than an aesthetic sense in numerous popular music studies. This sociological sense of culture is supported in the literature on Thai popular music. For example, Ware (2006) summarises a number of anthropologists' definitions of culture to formulate an operational conception for her study by defining culture as 'an integrated social system in which concepts and behaviour are learned and transmitted, and which operates on three levels, which are: the underlying ideas, the behaviours, and the artefacts (material products) (p. 27). Eamsa-ard (2006) settled on the conceptualisation of *culture* as identities under the specific terms of 'elite', 'ethnicity', 'gender' and 'Thainess' identity, which was understood as relating to the Thai nation, (Thai) Buddhism religion, and reverence to the monarchy (p. 26). 'Westernness', as an identity marker, was defined by authors, Ware and Eamsa-ard, as ideas from America, and the United Kingdom.

Eamsa-ard qualified the framework for identities in his study by stating that, 'identities are unstable', never absolute; 'so the meaning is never finished or completed' (2006, p. 26). In contrast, this study's conceptual framework for "culture" is influenced by Turino's methods for studying non-Western music for which he suggests that:

> Any general theories about artistic processes and expressive cultural practices would do well to begin with a conception of the self and individual identity, because it is in living, breathing individuals that "culture' and musical meaning ultimately reside (2008, p. 95).

This study has adopted Turino's ideas of *habits*, delopyed through his studies, as a unitary framework for thinking about the terms, *culture*, *cultural*, *social*, *self*, *identity*

[136] See Turino (2008) for a definition of these, pp. 94–95.

and *society*; 'the use of *habit* as a focal concept also helps for understand how the dynamics of individual lives are fused with social life through the processes of *socialization*' (2008, p. 95). Turino's ideas of culture, cultural cohort and habits are ground in Bourdieu's (1984) theories of "habitus" and French lifestyle. Bourdieu's ideas on habitus provide a model of socialisation as a system of simultaneous relations between power relations and symbolic relations. It is a world of social conditions; a place and a space within which social actors' perceive and formulate decisions and, produce social actions—habits/practices. Bourdieu's habitus functions as a system of simultaneous socially 'structured structures' and socially 'structuring structures' (1984, pp. 101–170). Therefore, the habitus is not a fixed world of socialisation. The habitus conditions provide for habits, and judgments, for making distinctions, and as Bourdieu states, for 'the perception of practices' as well as for creating and/or altering its social perceptions of structures and practices (Ibid, p. 170).[137] Since 'habits influence practices', they are 'real forces in individual lives and in the social world' (Turino 2008, p. 95). Using the focal concept of habits, *culture* is conceptualised for this study as 'the broader more pervasive patterns of shared habits that give rise to *cultural formations*' (Ibid 2008, p. 95). *Culture cohort* refers to a group, or a community of people, who bind together through shared habits that are associated with specific aspects of the self such as gender, class, age, occupation, interests, and so forth (p. 95); *identity* 'involves 'the *partial* selection of habits and attributes used to represent oneself to oneself and to others by oneself and by others' (p. 95); and, *self* comprises 'a body plus the *total* sets of habits specific to an individual with her physical and social surroundings' (Ibid, p. 95). Turino argues that the value of thinking about these terms in relation to habits is that 'habits are both relatively stable and also dynamic and changeable; thus this model explains the consistent yet dynamic nature of individuals and cultural formations' (Ibid 2008, p. 95).

[137] The habitus also provides the conditions for orgainising and producing perceptions of itself, its social world, and for internalising its social world into a world of different social classes and a system of social differences. Differential positions, are perceived and produced 'by everything which distinguishes it from what it is not and especially everything it is opposed to; social identity is defined and asserted through difference' (Bourdieu 1984, pp. 170–171).

This study's approach to the analysis of identities adopted Castells' (2010) ideas on identities. Therefore, the term identity 'refers to social actors', and their construction of meaning of identity, which is understood as the construction of meaning of a cultural attribute, 'that is given priority over other sources of meaning. 'Identities are sources of meaning for the actors themselves, and by themselves, constructed through a process of individuation' (p. 7). The analytical conceptual approach for analysing identities for this study, following Castells' approach is, 'three major forms and origins of identity building, which are: 'legitimizing identity, resistance identity, and project identity' (p. xxvi). These three identities are defined by Castells as:

> *Legitimizing identity*: 'introduced by the dominant institutions of society to extend and rationalize their domination *vis à vis* social actors, a theme that is at the heart of Sennett's theory of authority and domination[138] but also fits with various theories of nationalism[139] (2010, p. 8).
>
> *Resistance identity*: Castells states that resistance identities 'have intensified their significance in the social conflicts and social organization of our world in the last decade' (2010, xxvi). *Resistance identity* is 'generated by those actors who are in positions/conditions devalued and/or stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institutions of society, as Calhoun proposes when explaining the emergence of identity politics[140] (2010, p. 8)
>
> *Project identity*: This identity emerges 'when social actors, on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and, by so doing, seek the transformation of overall social structure. This is the case, for instance, when feminism moves out of the trenches of resistance of women's identity and women's rights, to challenge patriarchalism, thus the patriarchal family, and thus the entire structure of production, and reproduction, sexuality, and personality on which societies have been historically based (2010, p. 8).

Castells also points out that identity is distinguished from 'roles'. A role is a function that is defined by the institutions and organisations in a society. Roles are referred to as having a particular occupation or activity, such as a mother, a neighbour, a worker (2010, p. 6), and this in turn includes the function in society of being occupied as a

[138] Sennett 1980 cited in Castells 2010, p. 8.
[139] Anderson 1983 & Gellner 1983 cited in Castells 2010, p. 8.
[140] Calhoun 1994, p. 17 cited in Castells 2010, p. 8.

musician, e.g., a *phleng phuea chiwit* musician. Castells claims that identities 'are stronger sources of meaning than roles because of the process of self-construction and individuation that they involve. In simple terms, identities organize the meaning, while roles organize the functions' (2010, p. 7).

This study adopted Castells definition of role and the three forms of identities described above—legitimising identity, resistance identity and project identity—in order to compare the musicians' construction of meaning with the 'Sufficiency' philosophy meanings of *moderation*, *reasonableness*, and *risk management*. The musicians' constructed meaning for what they identified with for a better life for all Thais in the future was explored for its resistance to, and/or its legitimisation of, the 'Sufficiency' principles for a better life for Thai society in the future.

This study's operational framework is sociological, as it is not concerned with interpreting the music as elite or mass-produced or under any other pursuits of aesthetic evaluation. The term *social* recurs in this study, and it usually is set in contrast to cultural to emphasise a difference from cultural. 'Social', in this study, refers to the dynamics of individual lives, that are fused within a community, interacting through the processes of socialisation, which is, according to Turino, 'the attainment of habits that is realized through the active learning from, as well as through the imitation of, those around … at different levels of focal awareness' (2008, p. 95). Therefore, the operational definition for the term 'social' in this study includes individual lives that are fused with the processes of localised socialisation. For example, rural social life, or village social life, can be understood to be different from each other and metropolitan social life—socialisation operating at different levels of awareness. Yet, at the same time, all individuals living in the rural, village or metropolitan locations are individuals of the cultural formation—which is conceptualised for this study as 'the broader more pervasive patterns of shared habits that give rise to *cultural formations*' (Ibid, p. 95). Using these conceptual model allows for contrasting social as local, as an area specific socialisation, with the cultural formation conveyed by the Thai national 'Sufficiency' philosophy of *moderation*, *reasonableness*, and *risk management* as broader patterns of shared habits that convey the Thai nation's formation of national culture. Accordingly, 'social' is used in this study in several expressions, for example, as 'social meaning',

‘social commentaries’, ‘social emotional concerns’, ‘social context’, ‘social well-being’, ‘social situations’, ‘social development’, ‘social gains’, ‘socially disadvantaged’, ‘social and cultural’, ‘social capital’ and ‘social actors’. Lastly, the concept of *society* used in this study refers to members of a community who are collectively interdependent in the same geographical area and, at the same time, are subject to the same political authority.

There are, of course, many other conceptualisations of self, identity and culture. However, this study appropriates Turino’s definitions for the reason that Turino has successfully worked with these conceptualisations in his studies of music as social life, investigating less stable small groups of participant musicians by engaging in ethnographic fieldwork to explore artists’ creativity; these aspects are similar to the fieldwork approach of this study. Other conceptualisations in the field of popular music are inclined to be mono-disciplinary interpretations that deploy a framework of “commoditised”, “standardised”, or “commercialised” music that has wide appeal. They can also evoke a rigid bias by dialectically situating music styles as “Western” or “non-Western”. In general, in many popular music studies, *culture* is conceptualised as having broader patterns of shared habits. Examples of this given by Turino are speaking English or knowing what to do at a red light (2008, p. 112).[141] However, this study is focused on two small groups of musicians for its exploration of their habits and thoughts about *phleng phuea chiwit* music’s roles and aims in Thai society. Given this, the outcomes of this study draw attention to the musicians’ physical and social surroundings and the meaning of their music in their local surroundings rather than the musicians’ commercial standing and other associated ideas of “standardised” popular music in the Thai popular music business.

[141] Turino (2008) states, ‘I use the term cultural formation to refer to a group of people who have in common a majority of habits that constitute most parts of each individual member’s self (p. 112)

4.1.3 Analysis

This case study has two primary focal points for the analysis of participants' responses. Firstly, the analysis is conducted to explore the role or roles of *phleng phuea chiwit* musicians, which means analysing responses to interpret the function of a *phleng phuea chiwit* musician. Given the genre has an established history in musical activism since its 1970's role to create songs to change Thai society and, at that time, it identified its activist cause with the Thai social movement to fight for democracy, this study therefore explores the musicians' role today. It asks, the musicians if they still create songs to change society? And, What do the musicians identify with in the new millennium as their activist cause worth fighting for? This study's analysis investigates their identities by interpreting the musicians' construction of meaning for a better life for the inhabitants in Thailand. The results of the analysis of the roles of *phleng phuea chiwit* musicians and their construction of identities are presented in chapters 6 and 7 of this thesis.

In chapters 8 and 9, analyses of *phleng phuea chiwit* music style are presented. In broad terms, the analysis explores similarities and differences between the two groups of musicians, the rural Khon Kaen and the Bangkok musicians, and the semantic function of their music—how their appropriated music styles creates meaning in Thai society. Using semiotics for the analysis of music views the music as a sign (vehicle) carrying a social meaning. Semiotic analysis of music is discussed in detail below. The results of this study's analyses of the music texts, which are provided in chapters 8 and 9 of this thesis, and contribute information for understanding the musicians' compositional practice of appropriating other music styles for their fusion song arrangements. Since this analysis of the music is conducted on the musicians' verbal interpretations of their music, and music is a non-verbal form of communication in itself, the researcher acknowledges that counter claims may emerge. A detailed exploration of *phleng phuea chiwit* music texts was not possible in the scope of study, nevertheless, the analysis has provided some information for the lacuna on of *phleng phuea chiwit* music style and it has, therefore, I hope opened areas for further research.

4.1.4 Semiotics: Music as a "Sign" Vehicle to Carry Social Meaning

In this section, definitions for understanding the concepts of semiotics are outlined, for they are deployed in this study's analytical method for exploring signification of social meaning in the music texts—that is social meaning that is "something" other than the music itself. Definitions of "semiotic concepts" are drawn from the literature on music semiotics by authors Nattiez (1976), Middleton (2010), Tagg (2012) and Turino (2008). Together, the definitions provided by these authors inform this study's conceptual framework for music semiosis.

Although Turino's methods of music semiotics have been developed through the discipline of ethnomusicology, they are preferred for this study because they have been tested in his studies of popular music, which have had similar aims to the aims of this study, and his methods have been conducted in similar cross-cultural settings. Tagg's (2012) clarity of defining semiotic concepts has also contributed to this study's operational conception of music semiotics. For example, Tagg's explanation of the concept of "connotation" has been particularly helpful for this study's conceptual framework for analysing connotative codes in the musicians' responses and for their comparison to the codes of meaning in the 'Sufficiency' philosophy decree. Tagg's analytical methods were not, however, absolutely suitable for this study's overall approach to the analysis of music as social meaning because Tagg's studies have employed semiotic analysis for film music as social meaning.

Nonetheless, Tagg claims that '[e]thnomusicology has been particularly important in developing ways of relating music as sonic 'text' to its meanings, uses and function' (2012, p. 154). Since the turn of the twentieth century, ethnomusicologists have been developing methods of music analysis for studies of non-Western music forms and for studying the relationship between the music of non-Western inhabitants and their cultural contexts. Ethnomusicological researchers were forced to invent ways to document the music they studied as it represented musical expression that was non-notable in the terms of the Western musicological canon. As Tagg posits, these researchers:

> demonstrated the absurdity of propagating one single aesthetic canon for all music and, through its pioneering use of sound recording, drawn attention to

> the importance of non-notable parameters of musical expression (2012, p. 154).

In addition, ethnomusicologists have been developing analytical methods to explore the meaning of the music sounds in new and/or non-Western contexts; researchers began studying their own fieldwork recordings fifty years before popular music studies began in the 1950s.[142] Given that this study is of a cross-cultural nature involving fusions of international and Thai music in a non-Western setting, most of the music of this study is recorded music, and the music and musicians studied are renowned for their engagement in socio-economic concerns and the political of their context, this study conjoins ethnomusicological methods and popular music methodologies.[143]

To begin describing the semiotic approach for analysing the music for this study I will define three key concepts of semiotics. These are: *sign*, *object* and *interpretant*. Without knowing it, we engage in the process of interpreting sound as having meaning other than itself (music semiosis[144]) several times a day. This happens when our phone call-tone rings. Whether the call-tone is a snippet of music or other sounds, when we hear it we interpret it as meaning something other than itself. We hear the call-tone, we interpret it to mean an incoming call, and we act on that meaning to answer or ignore the call.

This is one example of what Turino terms a "sign situation". In addition, a sign situation contains Pierce's trinary of terms—a *sign*, an *object* and an *interpretant*. To explain how Pierce's trinary of terms *sign*, *object* and *interpretant* relate in a sign

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[142] The term ethnomusicology, however, was only coined in 1950; prior to that, it was called 'comparative musicology'.

[143] According to Dan Bendrups (2013), this type of study, that employs an interdisciplinary approach, is an example of what Bendrups' argues is a uniquely 'Australasian "voice" in popular music studies. Bendrups' argues that in Australasia, 'ethnomusicology and popular music studies are now able to operate relatively unburdened by the ingrained divisions between these two disciplines [ethnomusicology and popular music studies] that have been observed in Euro-American musicology' (p.56). This study also engages the broader field of music research by facilitating ethnographic methods, and engaging the communities of practice that feature in this study, which is also defined by Bendrups as producing research of a uniquely 'Australasian "voice" in popular music studies.

[144] Charles Sanders Peirce (1839–1914) coined the term, *semiosis*, to refer to any activity that involves signs, or a sign situation, for the production of meaning.

situation, I return to my phone example. Firstly, the call-tone music or sound is the *sign*. Secondly, our "learned understanding" of knowing that the call-tone music or sound indicates an incoming call is the *object*. Thirdly, the call-tone+our learned understanding of what it is indicating (the *sign/object* together) causes us to act, to answer or ignore the call, and this is the *interpretant*. Turino's explains that when music is analysed as a *sign*, it is thought of as a *vehicle* that carries meaning (which is the *object)*. Turino's explanation of a sign situation is as follows:

> (1) the sign or *sign vehicle*, (2) the *object*[[145]] or idea indicated by the sign, and (3) the *effect* or meaning of the sign-object relation in the perceiver.[[146]] The actual effects generated by signs can range from a feeling to a physical reaction to a thought or idea in the mind; from a Peircean perspective, all human feeling, action, and thought are initiated and mediated by signs (2008, pp. 5 & 6).

Pierce's semiotic terms, *sign*, *object*, and *interpretant* provided an operational platform for the analytical tools for exploring the relationship between the musician's music and his or her context. Both Turino and Tagg agree that semiotics is a vastly complex area of philosophy. Guided by these theories, this study's method of music semiosis views *phleng phuea chiwit* music as a *sign* vehicle carrying the musician's desire to transmit "something"—an *object* of meaning. As Turino explains, the "something" transmitted in the *object* could be a feeling, a physical reaction to a thought, or an idea in the mind (2008, pp. 5 & 6); it could also prompt an action, as happens in the phone call-tone example—answer the call or ignore it. Furthermore, there are two points to note about the *interpretant*, and also about a sign situation.

The first point is that, in the analytical processes of determining an *effect* or determining the meaning of the *sign-object* relation in the perceiver (the *interpretant*), an "ideal" interpretation of the meaning of a *sign/object* would represent an identical meaning of what was intended in the *object* by the transmitter of that *object*. However, as Tagg points out, intention and interpretation is never an "ideal" or

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[145] 'Peirce used the term *object* to refer to whatever the sign stands for, be it a person, a rock, a wind direction, or an abstract idea' (Turino's footnote 5, 2008, p. 5).
[146] 'Pierce's term for *effect* is *interpretant*' (Turino's footnote 6, 2008, p. 5).

"perfect match".[147] With this point in mind, it was understood that there exists a potential for misinterpreting the meaning of a *phleng phuea chiwit* music sign situation, and for this reason this study based its interpretation on the analysis of multiple individual case responses to sign situations. This method of *literal replication*[148] of the individual responses to support or deny the interpretation of sign situations was provided to produce quality outcomes.

The second point relates to the cyclic nature of a sign situation, and it is, I believe, the key to understanding why semiotic theories benefit a cultural study of popular music such as this study. As is known, the *sign/object* can transmit any number of things, feelings, and/or ideas, and these are carried by the *sign*—the sign carries the transmitter's (*object*) communication of ideas and/or feelings. However, there needs to be common codes of communication between the transmitter's intended communication (in the *sign/object* relationship) and the person who is expected to interpret the communication (the *interpretant*) in order to produce a meaningful effect. Given this, the transmitter must also be the *interpretant*—the receiver.[149] This aspect of necessary connectedness between *sign/object* and *interpretant* opens great possibilities for the exploration of social and cultural meaning in music studies, and it makes it possible to interpret music for a production of meaning other than itself.[150] Given this, a researcher can explore identities (as constructed meaning in a song), and intended roles in the transmitter's music, in the music texts, as well as in the lyrics, and compare the results of intended meaning to codes of meaning in other cultural and State identities (theories of dominant logic). For example, the cyclic nature of the *sign—object—interpretant* sign situation allows for the analysis of *phleng phuea chiwit* musicians' roles and their identities to be compared and contrasted to similarities or differences with the roles of the 'Sufficiency' philosophy, and for contrasting the musicians' expressions of meaning

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[147] Further reading in Tagg (2012), 'Semiosis: your aunt's dog and a steel guitar', pp. 156–158.
[148] As stated previously, this study is guided by Yin's (1998) approach to gain quality outcomes. For further information on literal replication, see p. 242.
[149] Of course, this does not mean that the transmitter's intention and the interpretant's interpretation will equate to be a perfect match, as Tagg asserts (2012).
[150] Turino argues that Peirce's 'contribution to our understanding of musical meaning was that he provided theoretical tools for analyzing the nature of nonlinguistic signs and their potential effects' (2008, p. 6).

for a better future with the 'Sufficiency' meaning of *moderation*, *reasonableness*, and *risk management* for a better future in Thailand.

Finally, it is necessary to explain three other conceptualisations that effect the production of meaning in music semiosis. These are, *icon*, *index*, and *connotation*. Each of these semiotic terms conceptualises a specific relationship in terms of the way a *sign/object* connects to the production of meaning. While there are many other relationships of *sign/object* connections, this discussion is limited to *icon*, *index* and *connotation*, for only they are deployed for the analysis of music as meaning in this study (see explanation of the reasons why these three signs are chosen in chapter 6 of this thesis under the heading, 'Concerns of a fieldwork in Thai culture').

I will begin my explanation of these signs, *icon*, *index* and *connotation* by using "image" signs to demonstrate the relationship of an icon and an index *sign/object*, and how each one connects to the production of meaning. Following that, I will discuss how these relationships of icon and index *sign/objects* connects to interpreting "music" as social meaning. Lastly, I will define *connotation* and its significance as a *connotative sign/object* connects to the production of meaning. The definitions and explanations that are given in this thesis are provided in order to clarify how this study deploys music semiosis for analysing *phleng phuea chiwit* music. As discussed above, signs can be ideas, feelings, and thoughts, and they can also be objects, music and images, such as this flag:  , the flag of Thailand, and these images of apples  ,  ; and they can be words.[151] All these signs stand for something else. This apple image  would represent an apple fruit if it was one of a number of fruits in a fruit bowl. It looks like what it stands for. If it was in a religious painting, it could connote temptation. Therefore, the relationship of the *sign/object* connects to the production of meaning through resemblance, or similarity and/or likeness.[152]

Under Pierce's theory of *index* the relationship of the *sign/object* connects to meaning by co-occurrence. The relationship of this image *sign/object*  connects to

[151] Words are signs called *symbols*.
[152] These definitions are grounded in Charles Sanders Peirce's semiotic ideas of icon.

meaning, but it does not primarily mean an apple fruit (with a bite taken from it).[153] This *sign*/*object* is a logo that seeks to produce the meaning of the Apple Inc. computing company's values and products.[154] The relationship of this *sign/object* connects to the production of meaning through co-occurrence, a co-occurring of the image indexing thoughts of the company, Apple Inc.

The relationship of an icon music *sign/object* connects to meaning by physically resembling the sound it stands for (Tagg 2012, p. 162). Music icons are fundamental for the analysis of any music, including *phleng phuea chiwit*, as a style and as a genre. Genres are most often recognised by their likeness in music style. For example a rudimentary rock music style is different from a rudimentary rap music style. As I have stated earlier, *phleng phuea chiwit* musicians appropriate many different music styles to blend in their fusion songs, and this compositional practice makes it impossible to identify *phleng phuea chiwit* music by its music style alone. A sub-aim of this study is to explore the question of why *phleng phuea chiwit* is categorised as a genre. To a large degree, my concerns about this question are based on the lack of an iconic music style in the genre. As Turino explains, 'iconic *sign/object* relations are basic to our cultural classifications of most things, including people's identities' (2008 p. 6). Tagg names some *sounds like* examples of music icons, such as:

> a low-pitched drum roll sounding like the rumble of distant thunder, or an overdriven electric guitar sounding like a Harley Davidson, or two consecutive notes a third part on the piano imitating the call of a cuckoo, etc. (2012, p. 162).[155]

Other para-musical iconic signs also connect meaning through resemblance, such as a musician's performance style, their fashion apparel, and/or their public self-image.

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[153] You may be thinking that this Apple Inc. image is also connecting to the apple fruit with a bite taken from it? If so, that is correct. It is making those connections by *connotation*, through associated connotative codes connecting meaning to the primary meaning of an apple fruit.

[154] Figure: 4.1 Apple Inc. logo. Source: *Creative Commons* (2015).

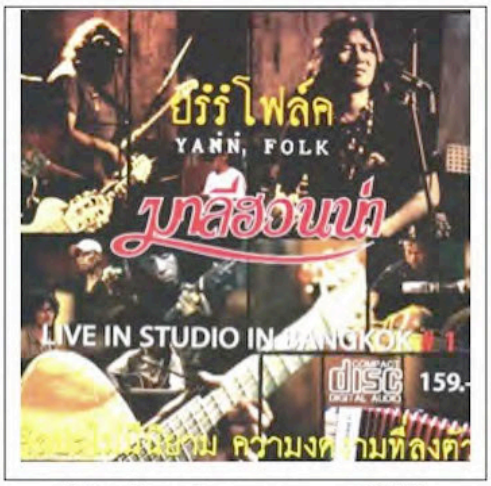
[155] Tagg adds a note about his SOUNDS LIKE examples to say that none of the examples 'function solely as icons because distant thunder can mean danger, while a Harley might connote a pack of hells angels and cuckoo notes on the piano might make you think of a spring morning or of your junior school music teacher' ([capitalisation is author's texts] 2012, p. 162).

For example, the rap genre has codes of apparel, the male rap musicians and fans dress similarly with baseball caps on front-ward or backward, or beanies, soft, mostly black or grey sloppy “hoodie” tops, baggie jean pants, and Nike “air force” hip-hop sneaker shoes, often adorned with heavy, bulky jewellery. *Phleng phuea chiwit* musicians do not identify with the rap fashion. Nevertheless, as can be demonstrated, these musicians do connect to icons of a “folk” music style, the folk tradition, involving similar codes of self-image and apparel (see Figure 4.2 below of five *phleng phuea chiwit* musicians’ who are connecting to their music genre cohort). The folk music world noted by Simon Frith (1996) as being roughly speaking, equivalent to Bourdieu’s meaning of popular culture, presents its performance image/style as ‘informal and communal’ (pp. 39–41). This stylisation can be observed in the images of the musicians below; with similar casual clothing, straw hats, jeans, T-shirts and

Aed Carabao — 2013

Hope Band — 2011

Phongsit Khumpee — 2012



Marllee-huanna — 2013

casual shirts. This is the fashion style of everyday ordinary people, and the musicians' promote this connection with their listeners. These signs construct meaning as a shared belonging to ordinary Thai lifestyles.[156]

In contrast to iconic signs of resemblance, the relationship of the music index *sign/object* connects to the production of meaning by co-occurrence. I return to my phone call-tone sign situation, as it is an example of an indexical relationship. The phone call-tone rings. The sound (which is the *sign*) carries the transmitter's meaning (the transmitter's *object*), which means that a call has come to the phone owner. The call-tone sound and the meaning happen together, they co-occur. The person hearing the call-tone (the sound, the *sign*) knows it means a call has come to the phone (the information, the *object*). They understand this meaning since they have had enough phone calls to have learned that the call-tone sound signifies a call has come in. The person then acts, and answers the phone call (the *interpretant*).[157] There are many examples of music index *sign/object* sign situations in everyday life, such as door-bell ringing, school bells ringing, microware oven pinging, kettle whistling, police car sirens wailing and so forth. All these sounds co-occur connecting the sound to a construction of meaning, therefore, as they co-occur, they are indexical sign situations.

The analysis of music index *sign/object* connection to meaning is useful for analysing music, particularly since Tagg states that the index sign 'is so important in music that virtually *all* musical sign types can be considered as at least partially indexical' (2012, p. 162). For an example of how this study conducts an analysis of music index *sign/object* connection to meaning, I will refer to *Aed Carabao's* (2002) appropriation of Bob Marley's melodies for the songs he produced to help the people

[156] Figure: 4.2 *Phleng phuea chiwit* musicians' are forming identities that were similar to the performance apparel styles of the folk tradition. Source: (*from left to right*): *Aed Carabao* on the sleeve-cover of his *Add Carabao* album, Warner Music (Thailand) Ltd. (2013). The Hope Family band members on their recent album, *Hope Band celebrating 30 years of phleng phuea chiwit*, Music Train Co. Thailand (2011). Phongsit Khumpee on his recent album, *Phongsit Khumpee celebrates 25 years*, Warner Music (Thailand) Ltd (2012), and *Marllee-huanna* and other musicians on the album, *Yann Folk, Marllee-huanna*, Marleehuana Art Music Co. Ltd. (2013)

[157] See Tagg for index connections, 'either by causality or by spatial, temporal or cultural proximity, to what they stand for' (2012, pp. 162–163).

of the Shan States in their struggle for independence from the Republic of the Union of Myanmar (Burmar).[158] Using music semiosis, I am able to analyse the music that *Aed Carabao* has borrowed as a *sign/object*. Through the process of identifying a borrowed music (the *sign*), as for example, a Marley melody fused into *Carabao* song composition, I am able to explore the transmitter's intention, that is, what the transmitter, *Carabao*. is intending to communicate by borrowing the Marley melody. The production of a sign situation (*object–sign–interpretant*) in this example can be viewed as grounded by common codes of communication between the transmitter's intended communication (in the *sign/object* relationship) and the person who is expected to interpret the communication (the receiver, *interpretant*). In order to produce a meaningful effect the transmitter must also be the *interpretant*—the receiver. Employing this semiotic approach, I can explore *Aed Carabao's* connection to meaning in terms of its cultural and/or social signification. Using music semiosis for this analysis, I am able to argue that *Carabao's* appropriation of the Marley melodies for his songs on the *Mai dhong rong hai* (Don't cry) fusion song is a compositional device to connect his song to the thoughts of other people who have suffered oppression, such as the Rastafari community in Jamaica, with the Shan people's oppression. In terms of the connected meaning in his song, there are two cultural situations: the Jamaican and the Shan State. These co-occur in *Carabao's* fusion songs.

The analytical imperative of music semiosis as method is not to evaluate the music on an aesthetic level. In this example, it would be possible to propose that *Aed Carabao's* appropriation of Marley melodies for his songs was not "original".[159] Furthermore, since *phleng phuea chiwit* musicians appropriate such a variety of other music styles, I would rather explore what music signs are being indexed in their fusion songs and ask what purpose this compositional practice is serving and why has it been done. This is a fascinating area for further research of *phleng phuea chiwit* compositional practice of appropriating other music styles and its production of

[158] The Shan State has a population of approximately 4 million (*Myanmars.net*, 2012).
[159] See Ferguson 2003 for another evaluation of *Carabao's* appropriation of Marley melodies, in as much as Ferguson posits that the greatness is in the song [a Marley song], 'and the interpreter (*Carabao*) is left high and dry' (2003, p. 9).

meaning, particularly as several participants of this study expressed that they borrowed music styles, structures and instruments to augment the communication of their song's lyrical content, and to connect to the identity of the social actors who were being represented in their song's commentary.

Finally, the last type of *sign/object* relationship to define is *connotation*. Connotation is deployed for the analysis of the central aim of this study, which is to explore the roles of *phleng phuea chiwit* in forming identities in the new millennium. In the introduction of this thesis, I stated that the words "*phleng phuea chiwit*" literally mean "songs for life" in Thai. However, the meaning, or associated meaning, of "*phleng phuea chiwit*" that was given by authors in the literature, and other scholars and fans as well as the *phleng phuea chiwit* musician participants of this study themselves, was "songs for a better life for Thai society". As can be seen, this second description for the words "*phleng phuea chiwit*" has extended its meaning. This additional meaning is connected through connotation, or connotative codes that are associated to the primary codes of meaning for the roles and identities of *phleng phuea chiwit*. According to Umberto Eco (1976, p. 55), "there is a connotative semiotics when there is a semiotics whose expression plane is another semiotics"' (Eco cited in Tagg 2012, p. 166). Therefore, the relationship of a connotative *sign/object* relation to meaning connects to the production of meaning by connotative codes that are associated to other primary codes of meaning.

To give an example of how connotative semiosis was deployed in this study, I will refer to one of the analytical procedures of this study. Several musician participants expressed a range of ideas that were associated with the word "change". The participants' responses were analysed to identify the primary signification associated with the word "change". The results revealed that "change", expressed in all the participants' responses, was associated with two primary significations: firstly, the musician participants expressed that they needed to create songs and encourage Thai society to change in order to adapt to a future that is changing; and secondly, the musicians expressed that change of their song commentaries and their song topics was necessary for their music to align with the changes that occur in Thai society. In the first expression of "change", the musicians were expressing the meaning of what they were identifying with for a better life in Thai society. The primary meaning was

connected to their identities, to what they would resist or promote for a better life. As they explained, they are promoting change to cope with a future that is changing.

In the second expression of "change", the musicians were expressing the meaning of their role as a *phleng phuea chiwit* musician by explaining that their function was to change the topics of their songs in line with the changes of their context. This explains why their song commentaries do not suggest fighting for democracy as they did in the 1970s, and it certainly draws attention to the need to explore why they are making songs about "love" in the new millennium. In this study, the participants' responses were analysed to interpret connotative meaning that was similar to the primary meaning of 'Sufficiency' philosophy.

4.1.5 Conclusion

The methods I have chosen to conduct these case studies to compare and contrast the responses of the musicians from rural-based Khon Kaen and metropolitan-based Bangkok were conventional methods in a cultural study of music. As discussed above, the central aim of this study was to compare the musicians' roles and identities in the two different geographic areas to the roles and identities of the 'Sufficiency' philosophy. However, for the fieldwork survey questions and the analysis of the fieldwork questions associated with the central aim of this study I had to seek other methods, which are not so conventional in a popular music study. This was because it was necessary for the researcher to respect the participants' contextual soco-political and cultural conditions in Thailand (see chapters 6 and 7 for further details). For this reason, other questions were designed to draw out the musicians' expressions about their roles and identities. Furthermore, since the survey and interview questions were not directly asking the participants if they were affirming or disaffirming the 'Sufficiency' philosophy, it was necessary to interpret connotative signs in the participants' responses. In other words, the participants' responses were analysed for meaning that could be interpreted as signs associated with ideas of the 'Sufficiency' philosophy. It was not possible to analyse the participants' responses for meaning that was the same as the 'Sufficiency' philosophy.

Through the analysis of sign relationships between secondary codes of meaning in the musicians' responses and primary meaning in 'Sufficiency' of *moderation*, *reasonableness*, and *risk management*, it was possible to make comparisons between the secondary codes of meaning and primary meaning, and to draw out similarities and differences between the two forms of meaning. This approach was particularly important for *phleng phuea chiwit* music has a history of counter-cultural and socio-political engagement and this exploratory approach allowed for an investigation of its construction of meaning in present day Thailand.

CHAPTER FIVE – *Phleng Phuea Chiwit*: Cultural Formation in Globalising Thailand

5.1 Introduction

This chapter provides the conceptual framework for exploring the roles played by *phleng phuea chiwit* musicians in forming identities, which includes, in this context, the 'Sufficiency' philosophy and its Three Pillars of *moderation*, *reasonableness*, and *risk management* for a better life and to modernise in the future in Thailand. It begins with an explanation of globalisation in Thailand, for the effects of globalisation provide a backdrop for understanding events before and after the inauguration of Thailand's 'Sufficiency' philosophy in 2000. Part 2 of this chapter provides an overview of the 'Sufficiency' Economy Philosophy. Part 3 provides an overview of selected events of the 'Sufficiency' new theories and their implementation in the decade after Thailand brought forward the 'Sufficiency' economy reforms for its national economic and social development. The cultural formations discussed in this chapter provide a sounding board from which to make compare similarities and contrast differences between *phleng phuea chiwit*'s social commentaries and the ideas of Thailand's 'Sufficiency' philosophy.

Cultural formation is 'a unitary framework for thinking about the concepts of *self*, *identity* and *culture* in relation to each other' (Turino 2008, p. 94). The operational definition of this study's concept of *culture* was determined as the 'habits of thought and practice that are shared among individuals' (Ibid, p. 95).[160] In contrast, cultural cohorts were defined as groups who selectively share habits within cultural formations. *Phleng phuea chiwit* fandom and the musicians' shared genre tradition is one example of a cultural cohort in the Thai popular music cultural realm. Cultural formations operate across cultural cohorts; at the same time, cultural cohorts can transform and develop to become cultural formations. In the 1970s, *phleng phuea chiwit* developed as a cultural cohort through the student activists' shared habits of creating and performing protest songs to change selected Thai cultural formations, particularly the military dictatorial government of that time. Other shared habits in the broad, time-deep cultural formation of Thai religion Buddhism, nationalism and

[160] *Self* and *identity* are defined in chapter 6 of this study. See also, habits, self, identity, cultural formation and cultural cohort in Turino (2008, pp. 93–121).

reverence for the monarchy, were not selected as the topics of protest songs in the 1970s (Some cohorts can gain strength and prominence in society and transform into cultural formations, such as the civil rights movement in the United States [Turino 2008, pp.108 & 119]). The musicians' protest songs of the 1970s played a role in transforming Thai cultural changes to democracy.

I have adopted Turino's operational definitions for cultural cohort and cultural formation for this study because these definitions comprise a sense of the organic nature of "change" in *phleng phuea chiwit* music creativity. Turino's framework, which is based on the focal concept of *habits*, provided a suitable framework for understanding the cultural changes that occurred in Thailand as a result of decades of economic growth between 1960 to the financial crisis of 1997/98. Therefore, it provides a framework for understanding why the musicians have changed the topics of their songs' content. Thai cultural formation and cultural cohorts, which have changed as a result of the boom years from 1980 to mid-1990, have transformed in the new millennium and, in some instances, strengthened because of the financial crisis in Thailand in 1997/98. The 'Sufficiency' economy philosophy in Thailand is one example of a cultural cohort that has transformed into a broader cultural formation following the financial crisis. The rapid political responses to the crisis, with new political, economic and social 'Sufficiency' development and its new agricultural directions have together brought changes that Ukrist Pathmanand claims have affected all Thai society—the private sector, civil society and the military.[161] The following overview of globalisation in Thailand provides a background for interpreting the roles of *phleng phuea chiwit* musicians in the new millennium. This overview of globalisation in Thailand provides the historical context for understanding the cultural building materials from which *phleng phuea chiwit* musicians construct their song commentaries (and their identities) to promote awareness of social problems and encourage change for a better life for all inhabitants in Thailand in the future.

[161] See Pathmanand (2001), 'Globalization and democratic development in Thailand: the new path of the military, private sector, and civil society' in *Contemporary Southeast* Asia, vol. 23, no. 1, pp. 24–42.

PART 1: Globalisation: Globalisation in Thailand

5.1.1 Introduction

The term globalisation has many associations, such as universalism, development, global capitalism, neo-imperialism, neo-colonialism, advanced technology, digitalisation, worldwide Internet connectivity, open global economies and economic interdependence, accelerating acculturation effects, a suspicion that industrialisation is running amok and devastating the world ecology, and also that multi-national corporations are destroying local traditions and creating global social homogeneity. There are numerous scholarly works on all the aspects of globalisation listed above. Nonetheless, the overview of globalisation I present in this chapter is explicitly suited to provide a contextual background for the purposes of this study, which is to explore the roles of *phleng phuea chiwit* musicians in constructing meaning (identities) for a better life in the future in Thailand. For this reason, the discussion of globalisation presented here is limited to only one aspect of globalisation: Thailand's political direction towards *open global* economies, which was administered by Thai governments from 1980 to the financial crisis in 1997/98. This historical snapshot frames an understanding of the changes and reforms that were brought forward as a consequence of the financial crisis in 1997/98, particularly Thailand's change to The Philosophy of 'Sufficiency' Economy in 2000. The following brief historical summary on the effects of globalisation in Thailand is narrowed, to a large degree, to discussing an economist's view of events. This perspective is taken in order to provide the context for contrasting the meaning of *phleng phuea chiwit* musical activism in the new millennium with the meaning of 'Sufficiency' philosophy modes of conduct of *moderation*, *reasonableness*, and *risk management*.

5.1.2 Globalisation: Thailand's "Open" Economy from 1980 to 2000

In 1995, after several years of research and much debate, the Office of Royal Thai Literature agreed on a definition for the term "globalisation". The new term, *logapwatanam*, was then added to the Royal Thai Dictionary. In Thai-language, *logapwatanam* combines two Thai words, *log* (the literal translation is *world*) and *apiwatana* (literal translation, *to spread, to reach, to win over*) (Robertson &

Khondker 1998, p. 35, cited in Luke & Luke 2000, p. 1). When *Logapwatanam* entered the official lexicon of the Thai language, Thailand's "business first" policies were a thriving success. Liberalisation of international economic networks integrating trade and investment began in the post World War II years, bringing ever increasing prosperity to Thailand in each decade. The economic boom was seen as a gift of globalisation. Without doubt, globalisation was welcomed as 'it was good for big business' (Phongpaichit & Baker 2009, p.15), and this was understood as being good for everyone. The official Thai connotation of *logapwatanam* in 1995 expressed that globalisation was, for Thailand, 'the expansion of the world, spread around the world, and change and effect all over the world' (Robertson & Khondker 1998, p. 35, cited in Luke & Luke 2000, p. 1). Nevertheless, despite an increased general wealth across Thailand resulting form the effects of open-economy globalisation, authors argue that the political decisions made during this time demonstrated little regard for the deleterious internal effects of the rapid changes to Thai society, and damage to its environment (Luke & Luke 2000; Piboolsravut 2003).

Enthusiasm in Thailand for an open global economy began to spiral downwards from mid-1996, diminishing rapidly towards the financial crash of 1997/98. Years of promoting and administering globalising economic strategies had neutralised differences between global and local capital flows. The government had no internal provision to buffer or reduce the shock of the crash and it took effect immediately. The Thai baht suddenly devaluated, causing thousands to be unemployed overnight (Ryan 2010, p. 35). For the first time in history, Thailand lost its financial security and was forced to accept a bailout loan of US$17.2 billion from the International Monetary Fund (the IMF) (Reynolds 1998, 2000, 2002; Costa 2008). However, the story of globalisation in Thailand is not 'a victim narrative, not a story of economic brute force exerted by Wall Street, Ford or News Corporation' (Luke & Luke 2000, p. 11). Thailand enthusiastically joined the 'Tiger Cub Economies' of Indonesia, Malaysia, and the Philippines by embracing the uni-dimensional conception of economic development. Thai industrialists were influenced by the success of the Asian Tiger nations: Hong Kong, Singapore, South Korea and Taiwan. By 1994, two-thirds of Thailand's foreign capital inflow came from Thai investments in other Asian nations. Thai-owned businesses were investing in hotel chains,

telecommunications, media, petrochemicals, oil refining, manufacturing, retail and real estate (Luke & Luke 2000, p. 11).

Thailand's globalisation had also been a great success story for a large proportion of ordinary poor households. Poverty for them reduced during the globalising decades from 1980 to mid-1990 (Krongkaew 2002). The gross domestic product (GDP) 'increased fivefold and the GDP per head tripled' (Baker & Phongpaichit 2005, p. 201). In 1960, the average Thai ultra poor household income was 800 baht per month (approximately US $24). By 2000, it had increased to 12,150 baht per month (approximately US $368). In the Northeastern region, however, it was still only 332 baht per month (approximately US $10) in 2000, which 'was only about 37 per cent of the national poverty line'.[162] In the North it 'was 71 per cent' of the national poverty line, and in the Central and Southern regions, the income of the very poor, per capita, per month, was higher than the national average poverty line (Krongkaew 2002, pp. 131–138).[163] However, globalisation had little effect on the appearance of Thai rural villages in Thailand, as Medhi Krongkaew (2002) portrays:

> [R]ural life and the rural scene have not changed that much over the same period of time. When one visits a typical village, say, in the Northeast, he or she is likely to see detached houses scattered around the main village road, which until about ten years ago was typically unpaved.[164] Most Thai houses in the rural areas are usually one-story houses built on raised platforms, with the space between the ground and the living quarter being used as storage space or space to keep farm animals. The houses have roofs made of grass, corrugated iron, or tiles, depending upon economic status of the house-owner. For some of the poor, some walls may be missing from the house (p. 131).

In 2012, I visited Somkhitsin Singsong, a participant in this study who lives in a village setting very similar in appearance to the "typical village" described by Krongkaew in 2002. Somkhitsin was a student activist at Thammasat University in

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[162] The national poverty line is the nation's poverty threshold, which according to Medhi Krongkaew's (2002) calculation above would be approximately US $1.00 per day in 2002. The poverty threshold is the minimum income deemed adequate for a human per day. These figures are revised from time to time to account for inflation.

[163] The conversion rates from Thai Baht to US dollars are rates converted on January 16, 2015.

[164] [Footnote insert in Medhi Krongkaew's text], 'the main streets in more than 60,000 villages in Thailand are now paved either with concrete blocks or asphalt. This is one of the outcomes of rural development policies of past Thai governments' (2002, p. 145).

Bangkok between 1969 and 1976. In the early 1970s, he co-wrote (with Visa Kantap) the very famous and emotive lyrics for the democracy revolution song called, "*Khon gap kwhai*" (Man with buffalo). This song became famous after *Ngah Caravan's* release of it in 1976.[165] After the Thammasat University massacre, in 1976, Somkhitsin returned home to work with his rural village[166] with his family and community. He continues to write *phleng phuea chiwit* lyrics and works in many ways, at many levels, to preserve the values of his Thai heritage, as I will discuss later in this chapter.

Figure: 5.1 Somkhitsin Singsong in his office at home in Sapdaeng village, Mancha Khiri district, in the Southern part of Khon Kaen province in the Northeastern (Isan) region in Thailand. Source: image from video interview, Ryan (2012)

Below the surface, rural village communities had dramatically changed by the new millennium. The numbers of farmers declined and the agricultural monetary share of the GDP had decreased in the years leading up to the financial crisis. Decades of "business first" globalising policies between 1980 and 2000 brought increasing industrialization that encouraged a mass population movement away from agrarian life styles. Thousands of rural Thais moved to crowd into urban industrial

[165] *Ngah Caravan*'s version of "*Khon gap kwhai*" has become an established **signature song* in the *phleng phuea chiwit* genre cohort. It is recognized by Thais, young and old, and is still performed at many *phleng phuea chiwit* concerts (certainly the concerts I attended), (see, ♫List. Ex. Nos, 2.1 & 2.2, CD Tracks 2 & 3 respectively).

[166] Somkhitsin Singsong lives in Sapdaeng village, Mancha Khiri district, in the Southern part of Khon Kaen province in the Northeastern (Isan) region of Thailand.

locations (Luke & Luke 2000).[167] People moved to new urban spaces seeking opportunities in small business, the services section and labor market more generally. Migrant labor 'from Myanmar, Indonesia, Laos and Bangladesh … filled the jobs that Thais were no longer willing to do: working on construction sites, in factories, on fishing boasts, loading and processing rice' (Phonpaichit & Baker, 1998, cited in Luke & Luke 2000, p. 10). Furthermore, new hybrid identities arose, particularly within urban youth groups. Globalisation was intensifying the blends of 'hundreds of years of complex cultural change and exchange' with Western influences including ideas, products and business (Luke & Luke 2000, pp. 9–10). Communications, electronic media and print condensed the social space to simultaneously expose a new diverse mass, 'casual' Thai society (Baker & Phongpaichit 2005, p. 201).

After the financial crash, many rural-based unemployed urban labourers became sceptical of capitalism and returned home to their previous "way of life", to older values, Thai ethics, and congeniality (Baker & Phongpaichit 2005, p. 220). Scepticism of laissez-fare, open globalisation began to channel through many forms of media, television, radio and the Internet, changing Thai consciousness *en masse* from 'the conceit of a single, unified, and regimented "Thai culture" or "Thai nation"' (Baker & Phongpaichit 2005, p. 228).

New kinds of group political forces had evolved through the rapid changes leading up to the 1997 financial crisis. New political strength had developed within the increased number of middle classes and the increased civilian labour force, which increased from 2.6 per cent of the population in 1960 to 12.1 per cent in 1995.[168] Political, economic and social concerns were growing within the newly expanded elite, intellectual and socially conscious middle-classes, whose incomes 'reached levels far in excess of those of farmers and ordinary workers' (Suganya & Somchai 1988, pp. 35–49, cited in Funatsu & Kagoya 2003, pp. 247–250). Various factions rallied under two political umbrella groups: the urban and the rural. As the deleterious effects of the crisis intensified, various parties within the urban and rural movements became more forceful—they maneuvered their political directions to serve their own interests.

[167] Population movement is a hallmark of globalisation (Luke & Luke 2000).
[168] Suganya & Somchai 1988, pp. 35–49, cited in Funatsu & Kagoya 2003, pp. 247–250.

Internal and external effects of the crises initiated an immediate need for Thai party leaders to respond to the country's needs. Economic recovery, social security, national stability, and economic sustainability headed the list for future changes. The task of inaugurating a national philosophy of self-sufficient independence did not require a mass attitude overhaul in terms of Thai national identity, as the people were always already proud of their long history of independence and self-reliance. In 2000, His Majesty, King Bhumibol Adulyadej, bestowed the new philosophy of 'Sufficiency' economy and its three principles of *moderation*, *reasonableness*, and *risk management*. The King had already openly supported the philosophy of 'Sufficiency' and economic sustainability for many decades. However, the real task ahead for NESDB lay in developing new theories and methods of 'Sufficiency' that incorporated management of an inevitable globalising world. The 'Sufficiency' philosophy and its three pillars are described in the next section of this chapter.

PART 2: Globalisation in Thailand and the 'Sufficiency' Philosophy in the New Millennium

5.2.1 The Philosophy of 'Sufficiency' Economy

The Philosophy of 'Sufficiency' Economy decree (*thrisidi mai*) was bestowed[169] by His Majesty King Bhumibol Adulyadej to the people of Thailand on November 29, 1999. NESDB delivered the King's decree at the 10th Session of the United Nations Conference on Trade and Development (UNCTAD) in February 2000, in Bangkok. An excerpt from the Kings' decree states:

> *"Sufficiency Economy" is a philosophy that stresses the middle path as the overriding principle for appropriate conduct by the populace at all levels. This applies to conduct at the level of the individual, families, and communities, as well as the to choice of a balanced development*

[169] The King's decree is a guide for conducting life through moderation, i.e., sufficiency and sustainability for social stability, environmental sustainability and for making prudent decisions in business. The decree promotes reasonableness through the acquisition of appropriate knowledge to make appropriate decisions for sustainable business and self-reliance while modernizing in line with the forces of globalisation. The decree was bestowed (presented) to the nation as a philosophical guide for economic and social development.

> *strategy for the nation so as to modernize in line with the forces of globalization while shielding against inevitable shocks and excesses that arise. "Sufficiency" means moderation and due consideration in all modes of conduct, as well as the need for sufficient protection for internal and external shocks. To achieve this, the application of knowledge with prudence is essential. In particular, great care is needed in the utilization of untested theories and methodologies for planning and implementation. At the same time, it is essential to strengthen the moral fiber of the nation, so that everyone, particularly political and public officials, technocrats, businessmen and financiers, adhere first and foremost to the principles of honesty and integrity. In addition, a balanced approach combining patience, perseverance, diligence, wisdom and prudence is indispensable to cope appropriately with the critical challenges arising from extensive and rapid socioeconomic, environmental and the cultural changes occurring as a result of globalization* ([italicised is the author's texts], excerpt from unofficial translation of the Thai working definition of SEP approved by His Majesty and sent by His Majesty's Principal Private Secretary to the NESDB on November 29, 1999, cited in Prasopchoke Mongsawad 2008, p. 253.)

The 'Sufficiency' philosophy was brought forward as a response to the planning for a new direction in Thailand's economic and social development (Prasopchoke 2008, p. 253). From as early as 1970, the King has been promoting 'Sufficiency' philosophy of moderation, reasonableness, and risk management for sustainability and for Thailand's self-reliance through care of the land, environmental care, and prudent business management by careful (step-by-step) development, and self-sufficiency farming (NESDB 2000, p. 3).

To set in train measures of recovery from the financial crisis, the board members of NESDB turned sharply to matters of agrarian reforms and national support of agrarian community activities. In terms of economies, NESDB member's response was two fold, and in contrast to previous development strategies of open global economies. Firstly, NESDB recognised a short-term need to stabalise Thai society in the wake of an internal currency crisis following the financial crash. Secondly, it recognised a need to prepare long-term management strategies in order to attempt to advance agrarian self-sufficiency as a vital path to secure future social and economic sustainability. The NESDB members recognised Thailand's long proud history of sustained agricultural self-sufficiency. As Robert Daley remarks, Thailand's 'national identity [is] inseparable from its rural roots' (2007, p. 1). Thailand feeds 'about four times its own population'; i.e., it is a net exporter of food (Falvey 2000, p. 2, cited in Daley 2007, p. 1).

5.2.1.1 The Middle Path

In terms of the intangible, spiritual imperatives of the philosophy of 'Sufficiency', concepts contained in the King's decree such as moderation, reliability, balance, honesty, prudence, integrity, trust (and others) are guided by Theravada Buddhist teachings of "the Middle Path" or "the Middle Way". This excerpt states:

> *"Sufficiency Economy" is a philosophy that stresses the middle path as an overriding principle for appropriate conduct by the populace at all levels. This applies to conduct starting from the level of the families, communities, as well as the level of nation in development and administration so as to modernize in line with the forces of globalization.*[170]

'Sufficiency' Economy philosophy holds a 'morality condition' that stresses trust, integrity, trustworthiness, honesty and the 'hard-work of individuals' (Prasopchoke 2008, p. 254). Sippanondha Ketudat (1990) posits that 'Buddhism is overwhelmingly the religion of the Thai people', however he speculates in 1990 that urbanisation and modernisation will damage Buddhist understanding and commitment, which will inevitably change Thai identity (pp. 122—130). The future possible changes that concerned Ketudat were the urban-sector possibly losing motivation, and the possible damage to Thai 'morale or reason for living life with enthusiasm and a sense of self-worth' (p. 127).

While the 'Sufficiency' philosophy promotes moderation, reasonableness, and risk management for Thai development as it modernises within globalisation, it includes expressions of appropriate conduct for Thai social actors at all levels. These expressions are grounded in the Buddhist Middle Path teachings. Therefore, the philosophy of 'Sufficiency' for Thailand's future social and economic path is a strategy that envisions conjoining material and spiritual development for a better future. This study relates to the 'Sufficiency' philosophy Middle Path modes of

[170] Italis is the author's texts of this excerpt from unofficial translation of the Thai working definition of SEP approved by His Majesty and sent by His Majesty's Principal Private Secretary to the NESDB on November 29 1999, cited in Mongsawad 2008, p. 253, ['middle path' in bold is also the author's emphasis].

conduct by providing analyses of *phleng phuea chiwit* identities that signify connotations of spiritual development, as well as material development that were similar to ideas of appropriate conduct in the 'Sufficiency' decree. In chapter 7, the findings on *phleng phuea chiwit* musicians' ideas for building social capital, and serving society are provided, as well as their ideas and concepts of love and unity, as signs of building social capital for a better future in Thailand.

5.2.2 The Three Pillars of 'Sufficiency' Philosophy

5.2.2.1 *Moderation*

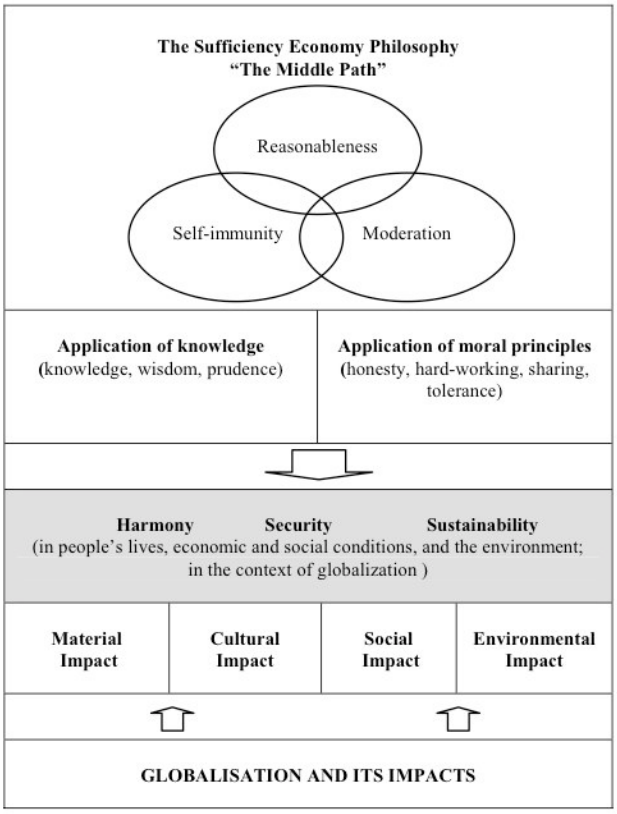

Table: 5.1 The 'Sufficiency' Economy Philosophy Framework. Source: (Mongsawad Prasopchoke 2008, p. 253)

The modes of conduct of *moderation*, *reasonableness*, and *risk management* are seen as a manner in which social capital can grow in Thai society for future social and economic harmony, security and sustainability. This philosophical vision foresees

practice of the ideologies as a way to build a complex social system that is able to "modernize in line with" globalisation and its impacts.[171]

Sixty-six per cent of the Thai population reside in the rural regions, and almost eighty per cent of the population work in 'agriculture or agricultural-related businesses' (Falvey 2000, p. 2 cited in Daley 2007, p. 1). For this reason it is not surprising that one of the first "new" theories to be implemented for Thailand's national 'Sufficiency' development was *New Theory Agriculture*. The land, the environment, natural resources and agricultural production are seen as major areas of concern for current and future sustainable economies and social harmony. Although the numbers of farmers declined and the agricultural monetary share of the GDP had decreased in the years leading up to the financial crisis, the rise in industrialisation GDP figures that occurred over the same time included the monetary value of food industry related businesses, which were dependent on, or a product of, agriculture. *New Theory Agricultural* strategies for improving agricultural management introduced reforms aimed to change previous dominant "Green Revolution" mono-cultural, chemical-enhanced farming practices. The NESDB program changes began by decentralising the administration of New Theory Agriculture. In line with the ideals of *reasonableness*, initial steps were taken to change cultivation practices by disseminating the knowledge underpinning the new theories and new direction. Debate, however, was mounted utilising four other agricultural theories surrounding the question of what was a better theory of an "imagined future" sustainability (Daley 2007, p. 2). The four competing theories in the debate were, firstly, that of the commercial mainstream, which was a 'remnant' of the Green Revolution (Daley 2007, p. 2). The second was a Biotechnological model, which was a post-Green Revolution farming technology that included genetic engineering and gene marker resistant crops, as well as designer fruits and vegetables and the culmination of niche health-benefit crops. The third and fourth theories were organic food cultivation farming and Buddhist agricultural practice, both of which reject mainstream commercial farming in favour of community self-sufficiency farming, and sustainable community direct marketing for a self-reliant future (Daley 2007, p. 2). The new

[171] *Moderation* is described as '[t]he avoidance of excess or extremes, especially in one's behaviour or political opinions' The Oxford Dictionaries Online Accessed 24 January 2015.

theories of agriculture promoted an integrated farming design for the production of plants and animals, with site-specific varied crop-rotation, simultaneous soil care, with organic fertilizers, no-till cropping, soil care of micro flora and fauna, no chemical fertilisers, and farm production diversity with vegetables and fruits, animals, fish and chickens. Self-sufficient farming was designed to by-pass debt traps, as farmers were encouraged to produce, at a minimum, the household rice consumption needs in order to reduce personal household food expenses (Bundhuwong 2013, pp.104–114). Community integration was also encouraged to assist with funding support to position individual and community agrarian activities within local and export markets (Daley 2007). In addition, community integration of assistance for marketing value-added farm products, for protecting local environments, for developing co-operatives to augment village crafts and foods tourism, and for purchasing large scale communal needs such as community owned rice mills (Prasopchoke Mongsawad 2008, p. 257).

'Sufficiency' philosophy promotes the view that the depletion of natural resources is 'poor decision-making' and not a path to future economic sustainability (Prasopchoke Mongsawad 2008, p. 255). The NESDB members recognised that the previous Thai policies of "development" through open global economies and "business-first" policies had an extremely poor regard for environmental concerns. It recognises that the poor are most vulnerable to the negative effects of over exploitation of the natural environment, particularly air and water pollution. However, challenges to balance the underpinning theories of 'Sufficiency' philosophy, and 'Sufficiency' economic development, which aimed to improve the wellbeing of Thai inhabitants, have emerged.

In the early 1990s, construction of the Pak Mun River[172] dam power plant began. Thousands of people living in 69 villagers along the Pak Mun River were dependent on the river for their livelihoods in the local fish markets. Protests started in Bangkok in 1990 against the dam's construction. They continued for years until the dam was completed in 1994; and even after its completion, as the dam's construction had created a loss of livelihood for many local fishing families and they were

[172] The Pak Mun River Dam is in Ubon Ratchathani province in the Northeastern Isan region in Thailand.

demanding compensation. Other environmentally concerned groups joined the protests as well as *The Assembly of the Poor*.[173] Between 1999 and 2001, Thaksin Shinawatra, leader of the new *Thai Rak Thai* Party (the Thais Love Thais Party), met with the Assembly of the Poor and promised the effected villagers and fishermen that if he won the election he would open the dam sluice gates and revive the river resources. This promise put an end to protests and, after Thaksin's 2001 election win, the gates were opened for only one year and the Assembly realised the Thaksin's promises simply amounted to vote-buying tactics (Phongpaichit & Baker 2009, pp. 144–146). By 2002, the new TRT government found themselves embroiled in four other major development projects. Environmental issues headed the people's concerns for two other power station constructions, another dam and a gas pipeline. For those negatively affected by the Mun dam construction, the TRT government abandoned the idea of an amicable solution, opting instead to respond by offering money for the fishermen to change their occupations, but they refused the offer, saying, money would not help as they only knew how to fish. They did not view the monetary handout as a sustainable solution to their loss of income; the fishermen claimed the money would run out. A frustrated Thaksin replied: "Surely you can do something else. In my life I have done many things." To his comments, they replied, "But we don't have education like you" (Phongpaichit & Baker 2009, p. 146). Officials were then sent to dismantle the protest sites at the Pak Mun dam site, an action which Phongpaichit and Baker argue demonstrates 'Thaksin's conviction that communities at or beyond the periphery of the market economy should be integrated by monetary temptation if possible and by stronger methods if necessary' (2009, p. 146). Certainly, the implementation of Pak Mun dam project was a challenge to balance the underpinning theories of 'Sufficiency' philosophy and its aims to improve the wellbeing of Thai inhabitants.

[173] *The Assembly of the Poor* is a non-government organisation in Thailand. It supports Thai people who are poor and treated with disregard and disrespect in the face of "development" or "progress" strategies and projects. In recent decades, *The Assembly of the Poor* have developed a strong political voice in representing those affected by "development" projects. They demand compensation for people who become disadvantages or injured by development projects such as the Pak Mun dam project.

5.2.2.2 *Reasonableness*

Reasonableness is a condition of having sound sensible judgment.[174] Prasopchoke Mongsawad points out that a condition of reasonableness is gained through 'thorough study of all available information and experience in order to make prudent decisions' (2008, p. 254).

In 1999, at the peak of the financial crisis, when faith in big business was at its lowest and confidence in politicians in tatters, Taksin Shinawwarra's new *Thai Rak Thai* political party (TRT) began their election compaign. The new motto for the TRT government was *think new, act new, for every Thai*. The party surprised all by doing just that—acting "new" with reasonableness, they met with community groups representing the two new political forces, the rural population and the new middle classes. The TRT were a "breath of fresh air" in Thai politics, as previous governments had branded protests as illegitimate and ignored protestors' demands (Phongpaichit & Baker 2009, pp. 82–93). Notable TRT campaign announcements promised 'a moratorium on rural debts' (*The Nation*, 28 March 2000, cited in Phongpaichit & Baker 2009, p. 81); a revolving fund of 1 million baht for every village (this was approximately US$ 26,000 in 2000); and a 30 baht-per-visit-scheme of health care (this was approximately US$ 1.00 in 2000) (Phongpaichit & Baker 2009, pp. 82–93).

Immediately after the TRT party's landslide victory in 2001, the moratorium on rural debt rolled out. Almost immediately, people could reduce their interest payments or take a three-year break on debt repayments. The revolving fund of 1 million baht for every village was quickly created, giving 71,102 villages and 2,339 urban communities qualifying rights to enter the scheme within the first 2 years. The health scheme also began immediately and, within two years, 45.6 million people had registered at one thousand hospitals to take up the health care benefit.[175]

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[174] The Oxford Dictionaries online, accessed 25 January 2015.
[175] TDRI. 2003—First year of the universal health insurance, Bangkok, cited in Phongpaichit & Baker 2009, pp. 82–93.

After 2000, New Theory Agricultural projects began with various active groups, including the military, disseminating new agricultural knowledge. Chalita Bundhuwong's study found that many factors influenced the success of the new theory implementation, which included political, local, ethnic and cultural considerations. One example among many given by Bundhuwong was of the Kampong Ai Hetae village project. The new theory officials offered cans of watermelon seeds to farmers if they did not use toxic pesticides. Some farmers promised not to use toxic chemicals in cultivation, took the seeds and planted them, but then proceeded to administer toxic pesticides to protect them from pests. Bundhuwong also claimed that some of the military-run projects in the Southernmost region concentrated on organic farming activities for community marketing purposes, e.g., liquid organic fertiliser was made for sale. Some military-run *New Theory* projects were criticised for impeding local farming practices as the officials had confiscated land for *New Theory* cultivation and education which, in turn, restricted use of land that had previously provided the locals with free cattle and buffalo grazing fields and a place to collect free firewood (Bundhuwong 2013).

A decade on in the "new theory" development planning or cycle/strategy, many rural farmers in the Southern-most region still rely on non-farming activities for their survival. 'Sufficiency' strategies, at the time of Bundhuwong's study in 2013, mostly assisted farmers in growing enough rice to reduce their household expenses. It appears that, for some farmers, the "new theory" knowledge is not sufficient to bridge the gap between self-sufficiency household rice production and the production of other agrarian products, value-added products, for individual and cooperative community marketing projects (Bundhuwong 2013, pp. 104–114).

5.2.2.3 *Risk Management* (self-immunity)

Risk management for application in matters of business is described as a forecasting and evaluation of financial risks 'together with the identification of procedures to avoid or minimize their impact'.[176] As the impact of the financial crisis

[176] The Oxford Dictionaries online.

deepened in 2000, it particularly affected those living and working in rural areas. International rice prices fell. Many urban working rural family members lost their work, were unable to continue supporting their rural relatives, and in many cases had to return home, adding further burden on rural families. According to Phongpaichit and Baker (2009), '[t]he number in poverty rose by 3 million, virtually all rural' (World Bank 2001 cited in 2009, p. 81). In 1997, The IMF attempted 'to dictate crisis policies'; they blamed the crisis on Thai companies, saying they borrowed too much and had poor management (Phongpaichit & Baker 2009, p. 75). The IMF advised Thailand to recover the debt by selling their bankrupt companies to foreign investors. The company owners, however, stated they were not to blame and they tried to rally public support for their plan to refuse to pay back the debt/loans. The public were not sympathetic; they refused to support their pleas, saying they had previously made profits, and now should shoulder their responsibilities.

5.2.3 Globalisation in Thailand in the New Millennium

As discussed above, globalisation leading up to the financial crisis of 1997/98 brought decades of prosperity, from which emerged two new populist political groups, the rural working classes and the new middle classes. By 2000, 'the agendas of these movements started to be written into the policy documents of the state itself'. For instance, the 1997 constitution introduced '[e]ight Five-Year-Plan[s]' for reforms in education and health, and decentralisation was proposed (Phongpaichit & Baker 2009, p. 170). The cultural recovery response to the financial crisis was effective in bringing changes to the status of the Thai rural population. The new directions particularly transformed the cultural status of the Northeastern Isan region rural population. Changes in cultural direction brought about a rise in national appreciation of their arts and crafts, Isan *mawlam* and rural Isan *lukthung* music, the Isan cuisine and agricultural products.[177]Authors, Phongpaichit and Baker (2009), Miller (2005), Mitchell (2011) and Mary Beth Mills (2012) offer reasons for the change in status of

[177] For information on the Isan's low status before 2000, see, Miller, 2005, 'From country hick to rural hip: a new identity through music for Northeast Thailand', in *Asian Music*, Vol. 36, No.2, pp. 96–106. For information on Isan Thai's cultural revival see Mitchell's doctoral thesis, 2011b, *Lukthung and 'the Isan question': the history and development of Thai country song*'. Mitchell's thesis brings a detailed analysis to this question.

the Northeastern Isan population. They claim that the cultural shift of Isan identity evolved out of its expanding democratic voices;[178] and mass migration, as many Isan workers traveled to Bangkok and other busy urban centres looking for work. The boom prosperity brought improvements to Isan's music production, effecting improved hi-fidelity recording, production and distribution of Isan music, *lukthung* and *mawlam* music. Furthermore, new cultural changes developed out of the *Thai Rak Thai* Party's support of Thai rural concerns during the party's election campaigns between 1999 and 2014. The new National Economic and Social development board's 'Sufficiency' agendum, which stressed the importance of self-sufficiency, also strengthened the political voice of rural population. The effects of globalisation had changed national Thai cultural formations. In the next section, I discuss some of these changes and the consequential shifts in identities in Thai society "*so as to modernize in line with the forces of globalization*".[179]

PART 3: Modernising within the Forces of Globalisation

5.3.1 An Expanding Political Space

The decade of the 1990s decade saw a significant widening of the Thai political space, with a greater variety of demands entering the political arena. The number of protests multiplied. The media became less controlled, which allowed for a proliferation of debates from new organisations mushrooming in the rural and urban spaces (Phongpaichit & Baker 2009, p. 170). Thaksin Shinawatra's new TRT Party encouraged support for Thai rural people. Without doubt, support of rural communities secured the party's election wins of 2002 and again in 2005, the party won with the largest margin in the history of Thai democracy. The TRT secured 375 of the 500 seats and 'formed a government without entering into a coalition' (Eamsa-ard 2006, p. 264). Since the 2006 military coup dismissed Thaksin and outlawed the

[178] The Isan region holds over a third of all the parliamentary seats.

[179] Excerpt from unofficial translation of the Thai working definition of SEP approved by His Majesty and sent by His Majesty's Principal Private Secretary to the NESDB on November 29 1999, cited in Mongsawad 2008, p. 253, ['middle path' in bold is the author's emphasis].

TRT, Thailand has experienced periods of violence during protests and political upheaval.[180]

During the lead-up to the TRT election campaign in 2001, Thaksin consulted with activist farmer groups and other urban dissatisfied community leaders and intellectuals. The party's approach gave the people the feeling that the TRT was a fresh new style of government. However, what eventuated after the TRT election win in 2001 was not expected: the government introduced tighter control over media, more rigid than anything experienced since the post Thammasat massacre period of 1976 to1980 (Phongpaichit & Baker 2009). After 2001, television and other media forms were aggressively manipulated with orders not to broadcast any negative news about the government, and to focus on news that always promoted the government's good works and positive results (Ibid 2009).

Thailand's controversial "War on Drugs" program in 2003, which claimed would eliminate drugs in three months, was highly popular with the Thai populace, but it caused a wave of concern from human rights groups. In three months, the government arrested 52, 374 people; 327,224 were sent to rehabilitation centres; 1,257 officials were caught; 3.7 billion baht of assets seized; and 2,500 deaths occurred with no explanation of what had happened during the anti-drug blitz (Phongpaichit & Baker 2009, pp. 134–169). For many Thais, Thaksin's administrative conduct during the "war on drugs" brought back memories of the past. Phongpaichit and Baker stated that:

> [i]ts implementation signaled a return to the thinking and methods of the Cold War. The outcome was not only destruction of the methamphetamine trade, but also a reminder that government claimed a monopoly on violence and was prepared to use it. It sent a message to all forms of dissent that such old thinking and methods were back in vogue (Phongpaichit & Baker 2009, p. 167)

"Thaksinomics" was clearly diametrically opposed to ideas of 'Sufficiency' economic and social development (Phongpaichit & Baker 2009, p.129). An excerpt from Thaksin's Thaksinomics in 2004 states: '[t]oday the world is very

[180] See Phongpaichit & Baker 2009; Mitchell 2011, and Mills 2012.

interconnected. We are one part of the world and we cannot close the country and stand alone having nothing to do with anybody—just living off fishing and harvesting rice' (Pran Phisitsetthakan 2004, p. 204, cited in Phongpaichit & Baker 2009, p.129). The new TRT government managed the national economy as if it were running a company. They encouraged global inter-connectedness with the idea of creating new entrepreneurial avenues (both external and internal) to create profits from any 'growth-orientated' economic strategy.

5.3.2 Expanding Thai Cultural Diversity

After the financial crisis of 1997/98, the government set up a Ministry of Culture. Their new culture promotion program for Thailand acknowledged diversity of the country's ethnic communities including their regional dialects and their local cultures. At the same time, the Ministry promoted a belief in Thai society and 'betrayed a strong belief in a unified cultural core (Phongpaichit & Baker 2009, pp. 168 & 169). *Aed Carabao* released "*Khon Thai rak kan*" (Thais love each other) and also "*Nak su pu ying yai*" (The great fighter) after the financial crisis, which emphasised national rather than international goals. However, these were different from the forms of nationalism that were usually promoted by the elite ruling classes in Thailand. *Carabao's* new songs also encouraged fighting for liberty and freedom. The songs encouraged preserving and protecting their land, and they stressed the importance of ordinary people working in harmony together as a unified whole. In contrast, the nationalism that was usually promoted by the elite ruling classes, expressed the importance of the nation's security (Eamsa-ard 2006, p. 213). The forms of nationalism underpinning the Ministry of Culture's strategy were emphasising Thai collectivism, but for the purpose of slowing consumerism.

Additionally, at this time, the Ministry of Culture greatly promoted rural artistic activities (Phongpaichit & Baker 2009, p. 169). Long term scholar of Isan music, Miller, claims that the cultural promotion of *lukthung* music at this time was the single most effective cause of an improvement in the status of the Isan Thai population (Miller 2005). Mitchell argues that Thai television programs were

particularly influential in creating changes in Isan's status (Mitchell 2009b).[181] The change in status of rural Thais has some bearing on this study for the reason that the majority of *phleng phuea chiwit* participants contributing to this study were born in the Northeastern Isan region in Thailand. 6 of the 9 musicians contained in the Bangkok *presentational performers sample set* were born in Isan, and all 10 musicians contained in the Khon Kaen *presentational performers sample set* were born in the Isan region (see Table 5.2 below portraying the sample set organisation of participants from Khon Kaen and Bangkok and those born in the Isan region).[182]

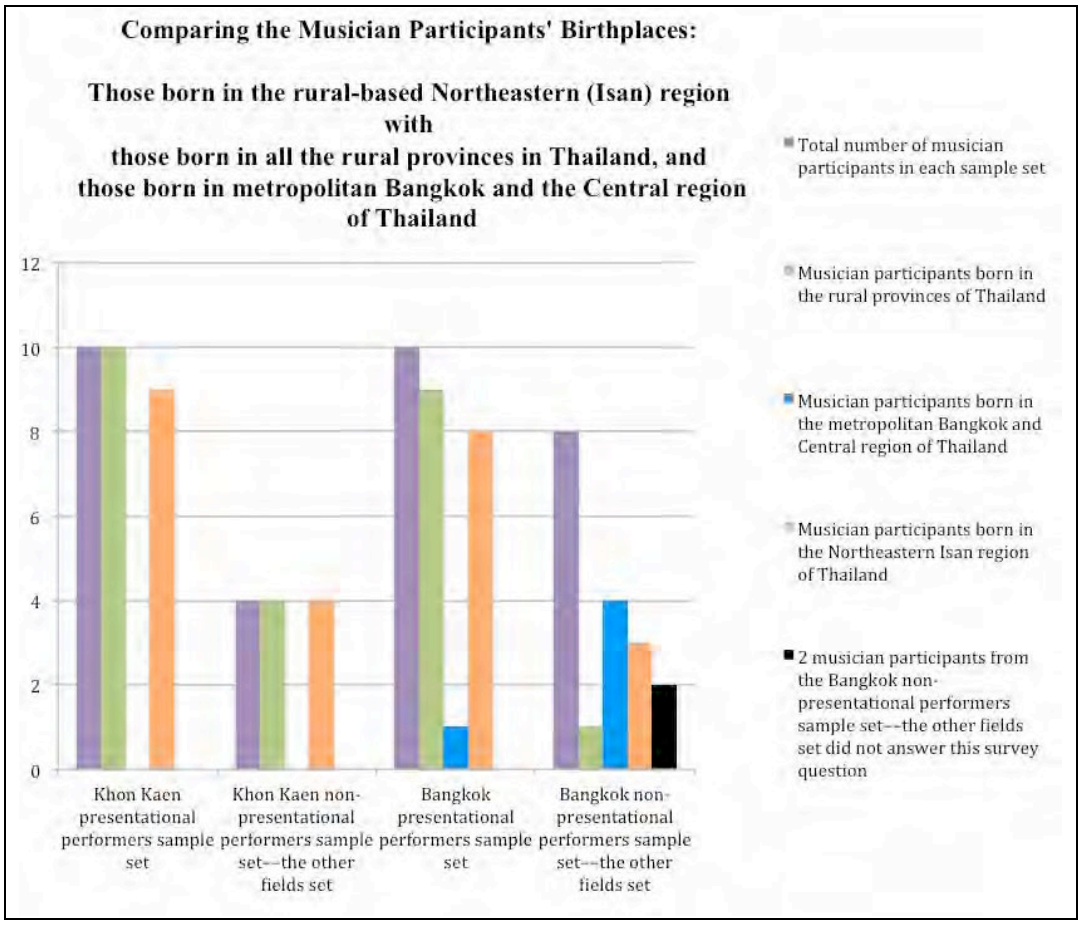


Table: 5.2 Comparing the musician participants' birthplaces: those born in the rural-based Northeastern (Isan) region of Thailand with those born in all the rural provinces in Thailand, and those born in metropolitan Bangkok and the Central region of Thailand. Source: Ryan (2015)

[181] Miller has, however, also noted that much of the Thai musical arts that he documented in the early 1970s, were very nearly obliterated by Thailand's embrace of globalisation between that time and the year 2000 (2005, pp. 97–98). For further information on reasons why Isan was thought of as culturally "low" in Thailand see Siriyuvasak 1990; Lochard 1998; Miller 2005; Eamsa-ard 2006; Jirattikorn 2006 & Mitchell 2011.

[182] The participant birthplace details are discussed in detail in chapter 3 of this thesis.

5.3.3 Intensifying Thai Identity Hybridity

During the decades of rapid globalisation from 1980 to the time of this study, Thai citizenship has become a matter of complex mobility. As discussed earlier, many rural people moved to Bangkok and other urban centres in Thailand to take up work opportunities (Luke & Luke 2000). Immigrant laborers moved into Thailand from surrounding border countries such as Myanmar, Laos, Indonesia, and Bangladesh (Phonpaichit & Baker 1998). Large numbers of Isan Thai and other Thai citizens (mostly male) migrated to Singapore, Malaysia, and the oil-rich countries of the Middle East (Kitiarsa 2006; Mills 2012). Identity hybridization in a globalising Thailand was intensified by such mass migration (Luke & Luke 2000; Garcia Canclini 2001; Reynolds 2002; Kitarsa 2005 & 2006; Mills 2012). After the financial crash, many rural-based unemployed urban laborers became sceptical of capitalism and returned home to their previous "way of life", attempting to re-embrace older Thai values, ethics, and congeniality.

The media also played a role in revitalizing the cultural value of the Northeastern (Isan) region of Thailand. In addition, the mass media was another contributing factor that greatly influenced Thailand's cultural hybridizing affects. Pattana Kitiarsa found the mass media was a 'most decisive catalyst for religious hybridization' of Buddhism in contemporary Thai society (2005, p. 486). Kitiarsa stated that:

> [t]he hybridization of Thai popular religion may imply a superficial homogenization, but I would suggest instead that it is the historical and cultural "magic of tolerance", coupled with the fertile ground of a cosmopolitan life-style and irresistible desires corresponding to the resurgent spirit of global capitalism, that makes the notion of religious hybridity appropriately relevant and meaningful in contemporary Thailand (2005, p. 487).[183]

[183] Castells (2010) discusses the increasing numbers of people in the world who have turned to religion to give their life meaning and for community relationship building. These numbers are increasing for all the major religions, including Buddhism. According to Castells in *The power of identity*, people are engaging with different religious teachings as a form of resistance against globalisation.

This cultural hybridization, which has been influenced by the media and Internet connectivity, was most noticeably affecting the Thai middle class youth (Luke & Luke 2000; Siriyuvasak & Shin 2007; Cohen 2009; Phongpaichit & Baker 2009). In Anjalee Cohen's essay on Thai youth subcultures, Cohen claims that Thai youth juxtapose the effects of global and local in hybrid identities. Cohen explains that the Northern Thailand, Chiang Mai youth associate with different languages and cultural practices. They speak dialects from the North or the Central Thai language and/or they connect stylistically with Asian forms of popular culture including Chinese and Japanese film and music. Others choose to link with Western cultural styles and music, such as hip-hop (2009, p. 179). Furthermore, in 2002, the Thai government launched the *rabiap sangkhom*, a social order campaign administered by the Interior Ministry for the control of urban youths in Bangkok. The Ministry claimed that the youth 'had run out of parental control in the rapidly changing and increasingly globalized city of Bangkok' (Phongpaichit & Baker 2009, p. 168).

5.3.4 Cultural Reaction and Retraction

After the TRT election win in 2001, to the people's surprise, the new TRT government moved quickly to close down the political space; protests decreased and the media restrictions increased (Phongpaichit & Baker 2009, p. 171). Their main agenda was promoting economic growth. In 2003, Thaksin stated:

> Democracy is a good and beautiful thing, but it's not the ultimate goal as far as administering the country is concerned. … Democracy is just a tool, not our goal. The goal is to give people a good lifestyle, happiness and national progress (*TN*, 11 December 2005) (Thaksin Shinawatra speech at Sanam Luang 4 February 2005 cited in Phongpaichit & Baker 2009, pp. 171).

Thaksin asserted a superior position as elected leader; he publicly attacked prominent intellectual critique, including that from Thirayuth Boonmi, who had served the interests of Thai democracy since his student leadership in the 1973 social movement for democracy; and 'Anabd Panyarachun, the reforming premier and head of the 1997 constitution drafting committee'; as well as Prawase Wasi who was advocating social reforms and political participation (Phongpaichit & Baker 2009, pp. 156 & 157). Taksin branded any opposition as anti-national, imposing strong legal methods to

control and prevent protests, and giving police authorities the power to search, arrest and detain citizens.

At the same time, as Mary Beth Mills suggests, Thai citizens' accessibility to mobility such as, travel for activism, tourism, or transcultural work participation and the like, over the previous thirty years of globalisation had empowered Thais' notion of their "cultural citizenship". Mills argues that travel mobilities changed Thai citizens' view of their society and their relations to hegemonic rule. In Mill's opinion, this aspect of rural citizenship needs to be researched in order to re-examine the "popular" rhetoric in the academic realm of dividing Thailand into two political groups, based on the class division of Thai rural (working/farming) verses Thai urban (middle) class, along with its respective colour coding, of red or yellow (2012).[184] A review of the literature does confirm the presence of a "popular" rhetoric of two political fronts dividing Thailand's citizens. Mitchell argues that Thailand's political upheaval is an 'ongoing class based political turmoil' (2011b, p. 195). The first of these political divisions is the United Front for Democracy against Dictatorship, UDD (the *red shirts*). Supporters of the red shirts, are, for the most part, often claimed to be rural Thais and supporters of the Shinawatra political parties (the Thai Rak Thai Party TRT from 1998 to 2006; the People's Power Party PPP from 2007 to 2008, who are a second incarnation of the TRT; and the Phuea Thai Party PTP—For Thais Party from 2008 to2014, who are a third incarnation of the TRT). On the other hand, the other political division is the *yellow shirts*, who are the supporters of The People's Alliance for Democracy, the PAD. These Thai citizens are seen to be largely representative of the middle to upper-middle classes in Thailand. To suggest that alliances to each of these two groups represented all the rural population, or all the middle classes, respectively, is incorrect, according to Phongpaichit & Baker (2009); the two political divisions are far more complex. Nevertheless, the *Australian Guardian* (February 2015) recently reported that the Shinawatra governments (Thaksin and Yingluck[185])

[184] For more information see Mills 2012, 'Thai mobilities and cultural citizenship', in *Critical Asian Studies*, Routledge, Vol. 44, No. 1, pp. 85–112.

[185] In May 2014, Thailand's first female Prime Minister, Yingluck Shinawatra, of the PTP (For Thai Party) was removed from government by military *coup d'état*. A military-appointed Constitutional Court decision charged Yingluck with abuse of power. In February 2015, Yingluck was additionally charged with 'dereliction in overseeing a rice subsidy scheme that lost billions of dollars'. Yingluck is now threatened with incarceration for ten years (The Australian Guardian, 2015).

have won every election since 2001 to 2014 by drawing greatly 'on the loyalty of urban working-class voters and farmers from the north and the north-east, who applaud the [Thaksin] family for recognizing their changing social and economic aspirations' (The *Australian Guardian* 2015).[186] Nonetheless, since Prime Minister Yingluck's dismissal in 2014, it has become illegal to gather for political protests in Thailand, the media is regulated by even stricter codes of censorship, and arrests and prosecution have increased the numbers under the country's controversial *lèse majesté* law (The *Australian Guardian*, 2015).

5.3.5 Conclusion

Mills suggests that Thai citizen mobilities affect Thai cultural citizenship in ways that disrupt essentialising a rural-urban distinction between citizens. Mills, nevertheless, concludes her essay by stating that the rural residents in contemporary Thai society still have to 'find ways to question the rural-urban divide and to assert their value as full members of the national community' (2012, p. 108). Her comments are quite salient in relation to the social commentary of the songs in *Ngah Caravan's* most recent *phleng phuea chiwit* album released in November 2014.

The new album is titled *Ngah Caravan Singing Wasu Howharn*. The lyrics of the 10 songs on the album were written by Wasu Howharn. The collection of songs on the album portrays Wasu Howharn's life as a Northeastern Isan Thai migrant labourer working in a factory in Bangkok. Each song portrays an emotional portrait of Wasu's experiences living between/in two worlds: his rural world with family, children and community connections far from his daily working life working in a Bangkok factory and living his life in the city. The social commentary of the album's songs exhibit traits that identify a change in approach to the subject matter of *phleng phuea chiwit* songs in the new millennium, since the subject matter comments on, and/or evokes thoughts about, the emotional aspects of living a better life in Thai society. within the forces of globalisation.

[186] The *Guardian*, Australia, 'Thailand junta Indicts Yingluck Shinawatra Over Rice Subsidy Scheme' (2015).

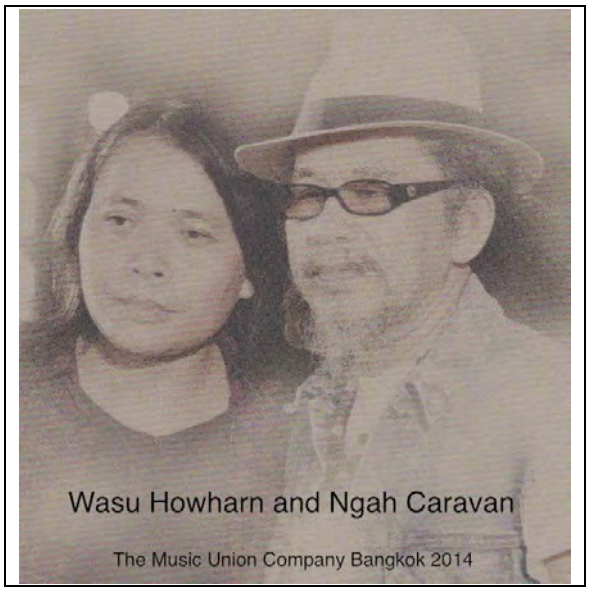


Figure: 5.2 Lyricist and Musician, Wasu Howharn (left), with *Ngah Caravan*. Album, *Ngah Caravan sings Wasu Howharn* (2014), inside cover. Source: The Music Union Company Bangkok (2014)

The song's commentaries touch on forgiveness, hope, anti-greed, trust, loneliness, and other aspects of the human experience.[187] The following cameo of Wasu's social meaning in the lyrics of each song is provided below. Sansanee Nimitsopon translates these into English:

> Song (tk. 1.) "*Tor jor war*" (The provinces outside Bangkok)
> *Wasu describes coming to Bangkok, working hard for money. He misses his Isan food and his family. Everyday he works in front of the university where he wishes he could go and change his life, but he has to work all the time*
> (see, ♫List. Ex. No. 5.1, CD track 17.[188]).
>
> Song (tk. 2.) "*Khon mee mee yah noi*" (Mistress)
> *Wasu sings to his wife about his mistress in Bangkok. He knows having the mistress makes his wife and children very sad. Society hates him and gossips about him because he has a mistress. He asks everyone to forgive him. He says please help me, I won't have a mistress. He feels like he is occupying two worlds. One world he has to hide inside himself. He said it is my mistake. I make a mistake. I am feeling bad because you* [his wife] *are such a nice person, and I have hurt you enough. She* [the mistress] *means nothing to me and I can ask her to leave my life without sadness, she means nothing to me. I wish I did not fall into the male pressure to have a mistress. Men should be careful of how other men pressure them to have a mistress. I have had enough of living with paranoia. The "light" will bring me through. You* [he sings to

[187] Sansanee Nimitsopon in Australia translated Wasu Howharn's social commentaries in each song from Thai to English language.
[188] Listening example No. 5.1, CD track 17. "*Tor jor war*" (The provinces outside Bangkok). The lyrics are by Wasu Howharn. Music and singing by *Ngah Caravan* and Wasu Howharn. Source: *Ngah Caravan Singing Wasu Howharn* album (2014), The Music Union Company Bangkok, Thailand (2014).

his wife] *have been hurt enough, I will finish with feeling guilty and hurting you.*

Song (tk. 3.) "*Yah rak phee lyoie*" (Don't love me)
Wasu expresses this song to a women who has fallen in love with him in Bangkok. He says, like the slow sun in the morning. It would take long time between us before being together. I cannot give my heart to you because we meet too late, I have a wife already and children. You give your heart to me. I am sorry, I cannot do that—give my heart to you. It is better to be apart and not see each other because, because I only love my wife. Don't love me. We are going to make a mistake and you will be sad. I give all my heart to my wife. Don't love me. One day you will meet a good person. Just like a sister or a brother, you can only be a sister to me. I love my wife. I can be your sister or brother, but not love you like a husband.

Song (tk. 4.) "*Wong weeang wee rachon*" (Cycle of hero)
The bus is full of labourers. We pass by Ratdumdhean Circuit and the Victory Monument. I think of the story of people fighting on these streets, fighting for freedom. I was only educated to high school. I wanted to come to Bangkok to make money and be successful, but I work hard and the wages I earn are so low—it's never enough to get out of being poor. It makes me feel very depressed, that life is like this for me. I demonstrate with others every year, with sweat, we demonstrate to change our life, but things don't change. I wonder, which day, I will have money to survive. I am always poor, and I live away from my home always and I live in city where I am a "second class" person. It is unfair. I have no hope. I lean by the post of the old house where I rent a room. I feel my poverty. I have to bare so much and the world is never on my side.

Song (tk. 5.) "*Chan lae tur tee rhong-nan chan muang*" (You and I at the suburban factory)
I am outside my factory. It is raining on the cement. Many factories are built like mushrooms all around me. Poor people come from the country to join the cycle of the city. Like me, come to work in the factories to make money in the city. I am away from you my wife and my children for a long time. I dream that the big city is where I want to be. It draws me to work and be successful here. But all I do is wake up and act like a robot. I dream of seeing my wife smiling. Her little hands help to protect me from the rain. The wages are never enough for poor people. For a long time the wages have never been enough for the poor people working in Bangkok. I now wait for heaven to help. These are my dreams, caught between the country world and the dream of success in the Bangkok factory.

Song (tk. 6.) "*Nak su jahk Isan* " (Fighter from Isan)
I buy my ticket in Isan and say goodbye to all my family. I say good-bye, cry, smell the land, and, say good-bye, and still remember the smell of her cheek. Still with me, I keep it for fighting and dreaming … Since I started my journey to come to Bangkok and work for money I always feel lonely: ever since my journey has started. Missing my family: Living away from my homeland, and our culture and history. When I sleep, I never dream of the city. All the time I

work, sweat, save money to build a house back home in my town. I dream of buying a ticket to go back home, to my family. Now I start work.

Song (tk. 7.) "*Kit horb*", Isan meaning for Central Thai *kit tueng* (Missing you)
I am missing you. From someone sad. I can't bear to be apart. It's all I can bear. Everywhere I hear her call my name and wave to me. At night when the insects hide in the bushes and make noise, it makes me think of you talking to me, like the words from your heart. Moonlight is cool. Stars are light. It is shinning between our two hearts. I'm missing, missing, … can you hear me? Listen from your heart. Asking in a whisper. We have a strong relationship of our future. Missing you. You are my true love. I have true love for you. Like waving a leaf over dried soil. It makes it cool and damp. Our love can be like breathing, it is the way of missing.

Song (tk. 8.) "*Pheean kit tueng tur – kit horb*" (Just missing you)
This song is about just missing you now. Feeling lonely when he comes to Bangkok. They don't know when things will change and they will be together. Take care of yourself, as I don't know when I will see you and when we can meet and when this situation will end. I am always thinking about you and your smile. We are separated like the sky and the ground … worlds apart.

Song (tk. 9.) "*Jaho-ying-tich-kuu*" (Princess of tissue)
Sitting and looking at how busy she is, collecting plates of noodles, collecting all the tissues. Working in the luxurious department store. Restlessly she smiles. I see her uniform. She walks and bumps his glass. She stops her smile. He smiles back. You are a flower … of another town, working like second class, over and over. The world is beautiful of small person—like dust in the wind. Who you are? I can see wind will send hope of your dreams. The department store closes, but you like still continue. Your work will still be full of hate and dirty because the two hands of yours clean society.

Song (tk. 10.) "*Rak eek laeo rhoh*" (In love again)
He sings about his wife, is in love with someone else. Tears all over his knees. I can't do anything. Ending of the sun shining. As this shadow of cloud passes big love. You are the only one I get used to. Love yourself would be better. I will wait for you tomorrow. Stand up and fight. Hurt can be forgotten. Love the world passes by. I know my heart, won't be long my real love is coming. I will wait for you tomorrow. I will wait for the new love to pass. Unwell in spirit, crying will help.

These songs of Wasu Howharn on the *Ngah Caravan* album offer some insight into the rural/urban spectrum of a Thai migrant worker's sociability and the emotional concerns of living between two worlds. A globalising Thailand places Wasu between in two worlds of connectivity. One is connecting him with the deep ties of love and emotions for his wife, family, relatives, and friends from his rural hometown where he cannot afford to live. The other is connecting to his life and

loves, friends, and relations in the city where he lives and works hard for his family who he loves and misses. Wasu's personal note on the album cover explains that he chose a different rhythm for each song to represent the different states of confusion he feels with each day. If *phleng phuea chiwit* musicians release songs about real social actors' problems in Thai society, which this study confirms,[189] then *Ngah* has released Wasu's song commentaries to promote awareness of some of the emotional concerns that have been introduced into Thai society as a result of rapid globalisation and mass migration. Wasu Howharn's emotional stresses are caused by his real experiences of living life as a migrant worker in urban Bangkok and, therefore, they express the experiences of a rural man, a husband, father, and factory labourer living in two realms of Thai sociability, the rural and the urban in Bangkok. Moreover, if *phleng phuea chiwit* musicians create songs to draw attention to a need to change Thai society for a better life for all inhabitants in Thailand, than *Ngah* has released Wasu Howharn's songs in order to promote empathy, social equality, and to improve connectedness and respect for the migrant Thai labourer community in urban centres. The emotional concerns expressed by Wasu are those newly emerging emotional effects of globalisation and particularly the effects of decades of "business-first" globalisation in Thailand. These songs are also examples of the new millennium *phleng phuea chiwit* songs about love that have been criticised for not being protest songs to fight for democracy.

[189] The results of the analysis of musicians' responses, which are detailed in chapter 7 of this thesis, confirm that the musicians are most interested in creating songs about real stories of social actor's problems, and other non-human concerns in Thai society such as, the environment.

CHAPTER SIX – The Roles of Rural-based Khon Kaen and Metropolitan-based *Phleng Phuea Chiwit* Music

6.1 Introduction

The song commentaries of *phleng phuea chiwit* continued to change from "protest" and anti-authoritarian songs in the 1970s to counter-cultural commentaries during the financial boom period in Thailand from 1980 to 1997. In the new millennium, song commentaries have shifted into creating awareness of a need for love in Thai society and awareness of psychological symptoms of social actors' emotional states.

The recent album of *Ngah Caravan's* production of Wasu Howharn's songs portrays emotional conditions associated with Thai mass migration. The album concentrates on the emotional concerns of rural Thais who have moved to Bangkok to work and live in an urban industrialised lifestyle. Details of this album are contained in chapter 5. The recent albums of *Marllee-huanna* and *Phongsit Kumphee* comment on the loss of hope, love, family and respect, and the fear associated with change and migration. *Carabao's* album of 2012, comments on human disregard for animal life. In his song called "*Gun chon mah*" (Bumper dog) *Aed Carabao* tells the story of a car running into a dog (*Carabao's* dog). The driver of the car did not care or speak about the dead dog beside the car, but instead, driven by material incentives, he demanded compensation for the damage to his car bumper guard. *Carabao's* song lyrics question Thai society about the apparent disrespect for life over material goods (see, ♫List. Ex. No. 6.1, CD track 18.[190]).

[190] Listening example No. 6.1, CD track 18, "*Gun chon mah*" (Bumper dog), from the album of the same name. Lyrics, music and singing by *Aed Carabao* and the *Carabao* band. Source: Warner Music Thailand, February (2012). It is possible that *Carabao*'s lyrics are suggesting that overt materialism and blind capitalism is over-riding Buddhist principles of caring for "life", and/or the notion that good deeds beget good life, and/or the awareness of karma rebirth cycles and incarnating bad intent for the next life. However, his lyrics do not state any of those notions precisely. Note *Aed Carabao's* appropriation of the 1950's Western doo-wop rhythm and musical arrangement used in the song "*Gun chon mah*" perhaps suggest critical associations to the 1950's era of progressive modernism.

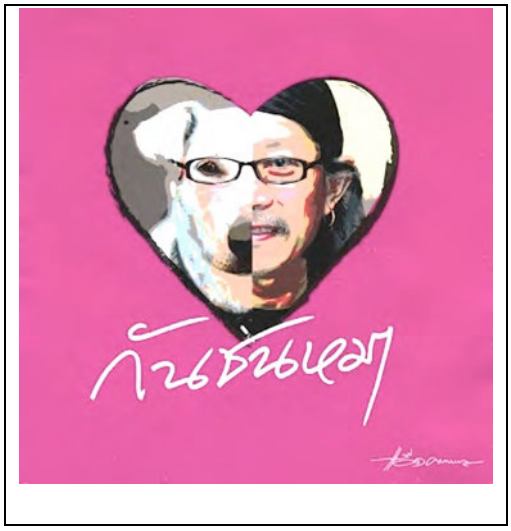
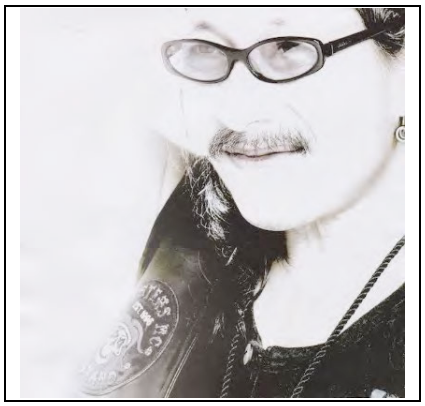


Figure: 6.1 (*Left*) front album cover image of *Aed Carabao* album, *Gun chon mah* (Bumper dog). (*Right*) back album cover image of *Bumper dog*. (*Below*) inside album cover of *Bumper dog*. Source: Warner Music Thailand, release date, 8 February, 2012

In addition, on the inside of the album front cover of *Gun chon mah*, *Aed Carabao* adds this message about love:



A message straight from my heart.
I've come to a stage of my life that can be compared to early afternoon. I've seen and done both right and wrong and I've come to the conclusion that above all the thing the world needs most is love. Of course, this need for love applies to nature and to our fellow human being, but we should not forget the animals who share this planet with us, including man's best friend, the dog. The lack of love for any of these could lead us to ask ourselves this question, Why should we exist if love does not exist? I feel that its not worth living in a world without love, and I'm certain that this is the consensus of opinion among the people in every corner of the earth (*Aed Carabao*, from the CD sleeve-cover of *Gun chon mah* [Bumper dog] album, 2012).

Carabao's songs and his personal sentiment on the inside cover, are examples of the kind of song commentaries that have brought disparaging remarks for new millennium *phleng phuea chiwit*. The love songs have attracted the most criticism from scholars, aficionados and fans who say that the genre has lost its revolutionary

edge, it does not "protest" any more, or encourage people to fight for change for a better life.

With this in mind, I turned to explore *phleng phuea chiwit* musician participants' ideas for a better life in Thailand. I analysed the rural-based Khon Kaen musicians and the metropolitan-based Bangkok musicians' expressions about what they intended to promote in their new millennium song commentaries for a better life. The findings were compared and contrasted to explore similarities and differences between the musicians from the two different geographic areas, Khon Kaen and Bangkok. The findings of this comparative exploration were compared to the 'Sufficiency' philosophy ideas for developing economic and social wellbeing for a better life in the future for Thai society through its three principle ideas of *moderation*, *reasonableness*, and *risk management.* These principles inform all Thai citizens of modes of conduct that are essential, according to the 'Sufficiency' philosophy decree, for Thailand to modernise in line with the forces of globalisation (Prasopchoke Mongsawad 2008).

The meaning of *moderation*, *reasonableness*, and *risk management* was limited to 'Sufficiency' ideas of "codes of conduct", principles of behavior and moral values. The meanings of *moderation*, *reasonableness*, and *risk management* were contrasted for similarities to meanings expressed by the musician participants concerning their roles and identities for a better life for Thai society. Since the concept of "identity" has been deployed for the analysis and discussion in this chapter, a conceptual framework for understanding this study's conception of "identity" has been provided below.

6.2 Identity Formation: The Thesis Conceptual Framework

In an essay entitled 'The crisis of Siamese[191] identity', which appears in Reynolds edited anthology of 1991 titled, *National identity and its defenders: Thailand 1939–1989*, Sulak Sivaraksa presents a less than benign picture of Thai identity (*ekkalak Thai*). In this essay, Sivaraksa states that the crisis of Thai identity

[191] Thailand was formerly known as Siam before the name change to Thailand in 1939.

began at the beginning of the constitutional change to democracy in 1932, which was not a populist political change to democracy, but one of internal State strategy. In Sivaraksa's conclusion, he states that Thai "nation" means the military—'the state within a state'—the people are reduced to 'onlookers'; independent Thai intellectual commentary is curtailed, and while Thailand is 'supposed to be the rice bowl of Asia', the majority of farmers have had to sell their land, and their children, and 'migrate to urban centres to find work' (Sivaraksa 1991, pp. 55–57).[192] In Reynolds' introduction to *National identity and its defenders*, he posits that:

> [o]ne theme running through most of the essays is that there is something hegemonic about Thai identity in Thai consciousness. In other words, the meanings of Thai identity are given to consciousness by those in power, by ruling elites, and by the state managers (1991, p. 30).

However, Reynolds argues that such a proposition of attributing the construction of Thai identity entirely to state cultural engineering 'is to subscribe to the theory of false consciousness' (1991, p. 30). Reynolds suggests in his criticism of Thai identity as a hegemonic construct, that to meet with the criticism of false consciousness 'one would have to develop a concept of the speaking subject, while giving due regard to the institutional determinants of identity formation' (1991, p. 32).

In terms of the "speaking subject", there are of course many factors (multiple facets) that uphold the construction of cultural identity, such as race, ethnicity, language, aboriginality, locality, nationality, gender, sexuality, history, class, religious beliefs, and many more; however, these are 'essentially defined by difference. … This necessarily leads to the denigration of the Other' (Clarke 2008, p. 527). In addition Paul G Clarke asserts that cultural identities 'are not only socially constructed, but psychologically constructed. They are filled with passion and emotion, and are multiple' (2008, p. 525). Furthermore, Michael E. Jones argues that Thai cultural identities are 'incessantly stressed in official and other discourse while repressing

[192] In Sulak Sivaraksa's paper, 'The crisis of Siamese identity', Sivaraksa argues that Thais 'should also learn from the indigenous peoples of the Pacific as well as from the Whites who may only be serious about us economically, as there seems to be no genuine effort on the part of the Australian elites to understand our culture or our identity' (Sivaraksa cited in *National identity and its defenders: Thailand 1939 – 1989*, edited by Craig J. Reynolds 1991, p. 56).

differences… Those who do not fit into the narrowly defined "Thai-ness" have therefore been deemed "others" and outsiders, threats to the unity of the homogeneously conceived nation' (Hayami Yoko 2006, p. 283, cited in Jones 2013, p. 9). One example of "others" representing difference in the logic of a homogenous "Thai-ness" are the hill-tribe peoples of Northern Thailand. They are not given citizenship even though their ancestral homeland is Thailand (Jones 2013, p. 9). From the literature reviewed for this study, I found that several authors' frameworks for exploring identities were established on a concept of the speaking subject, and the framework included the institutional determinants of identity formation (Kartomi 2004, cited in Ware 2006; Eamsa-ard 2006; Turino 2008; Clarke 2008). These authors found that identities were self-consciously creative and that they were ever-changing.

With this in mind, in conducting my fieldwork and its data analysis, I adopted two theories for exploring identity formation, which together provided an approach for exploring *phleng phuea chiwits'* activism within the forces of globalisation, and a framework for interpreting the roles of *phleng phuea chiwit* in forming identities. Firstly, I adopted Turino's conception of self and individual identity for the focal point of this study's exploration of identity, which suggests that:

> any general theories about artistic processes and expressive cultural practices would do well to begin with a conception of the self and individual identity, because it is in living, breathing individuals that 'culture' and musical meaning ultimately reside (2008, pp. 94 & 95).[193]

Self and individual identity is particularly useful for this study as *phleng phuea chiwit* musicians often make comment through their songs' content on social injustice resulting from the inherent difficulties experienced by social actors' practical implementation of socio-economic and politically institutionalised visions (Eamsa-ard 2006). This activity by *phleng phuea chiwit* musicians accords *phleng phuea chiwit* its unique identity in the world of Thai popular music. Furthermore, I adopted Castells' definitions of three forms of identity, which are *legitimising identity*, *resistance*

[193] Turino posits that '[o]ne of the oldest debates in social theory' concerns the question, Does society predominantly shape individuals or do individuals shape society? Turino argues that this is 'not an either-or question' (2008, pp. 94–95).

identity, and *project identity*,[194] for the analysis of the musicians' construction of identities and their relationship to the institutional determinants of the national Thai 'Sufficiency' philosophy. The scope of the institutional determinants of the 'Sufficiency' philosophy was limited to the meaning of conduct given for *moderation*, *reasonableness*, and *risk management* in an excerpt of the 'Sufficiency' decree. When *a phleng phuea chiwit* musician composes a song, he/she constructs two forms of identity. One form of identity constructs meaning for another social actor's[195] difficulty, which is represented in a song commentary; the other form of identity constructs meaning for the *phleng phuea chiwit* musician's self-identity, since he/she chooses one social cause over another to promote awareness of and encourage change for in Thai society. I adopted Castells' definition of three forms of identity because they can be deployed to describe an individual's construction of meaning through the processes of self-conscious creativity. These three forms are particularly useful for this study because they focus an individual's construction of meaning for his/her participation in society (Castells 2010, pp. 7 & 8).

Identity formation in the following study is based on the evidence of individual musicians' expression. Particularly, on how they spoke about the roles they envisaged for their future songs. As the findings of the next two chapters reveal, the study calls into question the hegemony of general theories about *phleng phuea chiwit* identity. This study questions, for instance, the veracity of some criticism of *phleng phuea chiwit* at the level of its identity, such as Nithi Iawsriwong's claim that the music is 'ignoring the political ideology of its originating period', that songs written after the 1980s 'lack a significant political ideology', and that the 'songs do not advocate justice or attack American imperialism any longer' (Iawsriwong 1991, cited in Eamsa-ard 2006, p. 170). Ware claims that '[f]olk melodies continued to live on in *Luk Tung*, which remained popular with working class migrants from the provinces,

[194] Details of Castells' (2010) three forms of identity are given in chapter 4 of this study. In brief, *legitimizing identity* is 'introduced by the dominant institutions of society to extend and rationalize their domination *vis à vis* social actors'; *resistance identity* is 'generated by those actors who are in positions/conditions devalued and/or stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institutions of society'; and, *project identity*, which emerges 'when social actors, on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and, in doing, seek the transformation of overall social structure' (p. 8).

[195] As well as a social actor's cause, this may also be a social situation or condition.

whilst Songs for Life [*phleng phuea chiwit*] largely lost its way' (2007, p. 187). Additionally, Wuttipong recently commented that:

> Caravan was the first Phleen Pyyaa Chii Wi'd band to emerge during this period [1970s], although the members of this band, along with many government dissenters, were forced to flee from Bangkok and go into hiding in the mid-1970s, as the government acted to subdue and do away with political opposition [Patarasuk, 2004]. As a result, Phleen Pyyaa Chii Wi'd movement gradually petered out, eventually receding from view until its brief return in 1984 (2011, p. 54).

With these criticisms of *phleng phuea chiwit* in mind, I want to return to Reynolds' suggestion about meeting the criticism of false consciousness by 'giving due regard to the institutional determinants of identity formation' (1991, p. 32). The institutional determinants of identity formation in this study relate to the national economic and social development strategy in Thailand of 'Sufficiency' philosophy. It becomes clear from the discussion of 'Sufficiency' Philosophy and globalisation in chapter five that the institutional determinants of the 'Sufficiency' ideas of *moderation*, *reasonableness*, and *risk management* vary at the level of their pragmatic application. Just as Reynolds remarks, '[dominant] ideologies are not "clear, coherent and effective"'(Abercrombie et al. 1980, pp. 156–9, cited in Reynolds 1991, p. 31). Additionally, fractures and 'disordered worlds' emerge from the pragmatic application of ideas at the level of instrumental intent, which often 'assumes an over-integrated, overly systemic view of society' (1991, p. 31).[196] A good place to start here to unravel the difficulty of applying ideas onto social reality is, as Turino suggests, 'with a conception of the self and individual identity, because it is in living, breathing individuals that "culture" and musical meaning ultimately reside'.[197] Hence, this study connects the musicians' connotations to identity formation through their intended "actions". For example, if a musician is intending to make future songs to disseminate information about self-sufficiency farming, then they are forming identities through their music that are similar to the 'Sufficiency' ideas of *moderation*,

[196] Reynolds argues that this lack of coherence and clarity in dominant ideologies also provides a criticism of Thai identity as a hegemonic construction (1991, p.31). In addition Eamsa-ard cites Suwilai Premsirat and colleagues' study of different languages spoken by Thai people in Thailand, they found more than 66 different languages, 56 more than Central Thai language, which is spoken by 39 per cent of Thai people (Premsirat 2002, cited in Eamsa-ard 2006, p.78).
[197] Turino 2008, pp. 94–95.

reasonableness, and/or *risk management*—living a moderate life, spreading sufficiency knowledge (reasonableness) and managing risk through ideas of sustainable farming practice to cope with the forces of globalisation (for instance, coping with the possibility of an unforseen financial crisis).

In short, identity formation in the following analysis is connected to the similarity or difference of actions relating to 'Sufficiency' ideas (even including the speculative action of thinking about or planning song commentaries for the future). For example, reasonableness was connected to, and/or contrasted with, action as a sign of imparting knowledge.

6.3 *Phleng Phuea Chiwit* and Connotations within the Forces of Globalisation

Thai history informs us that engagement in Thai socio-political commentary requires sensitivity because of strict censorship regimes (Thongchai 2002; Reynolds 2003; Siriyuvasak 1990 & 2008; Mitchell 2011b, p. 231). Since *phleng phuea chiwit*'s inception, the musicians, as with all Thai citizens, have experienced varying degrees of imposed censorship by Thai State interests in national security and stability (see Siriyuvasak 1990 & 2008, Thongchai 2002, Eamsa-ard 2006, Reynolds 2003 and Mitchell 2011b). *Phleng phuea chiwit* musicians have experienced periods of very strict censorship with years of official prohibition forbidding public radio or televised performances and distribution, to periods of lesser censorship restrictions. From the beginning of *phleng phuea chiwit* history, *phleng phuea chiwit* musicians have practiced self-censorship through scrutinising their song contents.[198] The levels of this censorship and self-censorship increased during the Thaksin Shinawatra premiership between 2001 and 2006. The Australian Guardian reports that censorship has increased further between 2014 and 2015 (The *Australian Guardian* 2015). [199] Like many other musicians producing songs in Thailand and in Southeast Asian countries, musicians in this study create their music in dangerous circumstances (Gibbs 1999, p. 170).

[198] Confirmed also by the participants of this study.
[199] *The Australia Guardian*, 19 February 2015, 'Thailand junta indicts Yingluck Shinawatra over rice subsidy scheme'.

As a researcher, my ethical conduct through all phases of this cross-cultural study in Thailand have been guided by Central Queensland University's *Ethics of Research* protocols and policies and the Human Research Ethics Committee's instruction of the National Statement of Ethical Conduct in Human Research (March 2007). The Ethics Committee approval obtained to conduct this research is provided under Project Number: H11/02-011, granted in 2011. Under these ethical requirements for conducting my fieldwork in Thailand, I have taken care to be aware of the political and social factors that may jeopardise the safety of participants contributing to this study. The next section discusses this study's strategy for posing questions in the fieldwork survey and interviews, in order to avoid conflicts and accord respect to Thai cultural and social concerns, and particularly in relation to the value of "saving face".

6.3.1 Concerns of a Fieldwork in Thai Culture

A key behaviour that is characteristic of Thai culture is "saving face" and the avoidance of "losing face". This Thai custom required consideration in this study's fieldwork strategy to prevent a participant "losing face" or needing to "save face" by responding to questions to meet Thai cultural expectations. Nattavud Pimpa explains the custom of saving face as:

> The concern for saving face, another personality variable [in research and business], is an important concept. In the collectivist society, people are concerned about what others think of their actions and try to gain respect by acting in a way that meets the expectations of the individuals around them (2012, p. 36).

In an excerpt from *Negotiating international business – Thailand* (2008), Lothar Katz's states that, '[i]n Thailand's culture "saving face" is very essential. Harmony must be maintained at all cost, and emotional restraint is held in high esteem' (2008, p. 1).

While keeping the concept of "saving face" in mind, the questions that would be asked in the study survey questionnaire and during interviews were structured so as not to embarrass, intimidate, or endanger the Thai participants who agreed to contribute to this study. The questions posed for the case study below were not presented in order to ask participants to affirm or disaffirm Thai national institutional determinants. Therefore, the musician participants were not asked directly about what they thought of ideas of the 'Sufficiency' philosophy. Instead, individual musicians were asked different questions about what they were intending to create for their future song commentaries in order to make a better future for Thai society, and what they were intending to communicate through their music in the future. There were three questions presented to each musician participant, in the survey questionnaire and during video interviews, which were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs*? And, *Please add something that you think is important to know about phleng phuea chiwit music.* The three questions were together designed to gather responses that elucidated something about an individuated *phleng phuea chiwit* musician's ideas for a better future life in Thailand and what they were intending for their future songs' commentaries. In the following documentation, these questions together are referred to as *Question 16*. It is through the exploration of the participants' responses to these questions that identity formations in their responses were compared for similarities to ideas of 'Sufficiency' philosophy.

6.3.2 Defining *Connotation*

Because this study conducts an analysis of identity formation on the basis of the musician participants' connotations of the 'Sufficiency' ideas of *moderation*, *reasonableness*, and *risk management*, the concept of connotation is discussed in detail in chapter 4 of this thesis.[200] Connotation is briefly outlined below to provide an understanding of how it relates to the analysis of *phleng phuea chiwit* identity formation in this chapter. A connotative *sign/object* connects to the production of

[200] Connotation is discussed in detail in chapter 4 of this thesis under the heading '4.1.4. Semiotics: Music as a "Sign" Vehicle to Carry Social Meaning'.

meaning through its association to other primary meaning. 'Connotative' is generally understood as: '(of a word or expression) signifying or suggestive of' a meaning, a secondary meaning, 'in addition to the primary meaning'.[201] For example, in the introduction of this thesis, I stated that the words "*phleng phuea chiwit*" literally means "songs for life" in Thai. However, the meaning, or associated meaning, of "*phleng phuea chiwit*" that was given by authors in the literature, other scholars and fans, as well as the *phleng phuea chiwit* musician participants of this study themselves, was "songs for a better life for Thai society". As can be seen, this second description for the words "*phleng phuea chiwit*", has extended its meaning. Connotation is explained by Umberto Eco as:

> What constitutes a connotation as such is the connotative code which establishes it; the characteristic of a connotative code is the fact that the further signification conventionally relies on a primary one (Eco cited in Tagg 2012, pp. 164—166).

According to Eco (1976), "there is a connotative semiotics when there is a semiotics whose expression plane is another semiotics" (Eco 1976, p. 55, cited in Tagg 2012, p. 166). Eco argues that connotative meaning (that is the secondary codes of meaning that have associative codes relating to primary meaning) is not "vague" and/or unclear; we all understand for instance, emotional signification as a form of signification that is distinct from denotative[202] or literal meaning, which is referred to as primary meaning (Eco 1976, cited in Tagg 2012, pp. 164—166).

Musician participant's connotations were chosen for the analysis of identity formations and their similarity to ideas of the 'Sufficiency' philosophy for it would not have been culturally sensitive to ask the participants to answer questions about the 'Sufficiency' philosophy, as I previously explained. Connotative codes (or secondary meanings) are used in this thesis for interpreting the relationship between the musician's song commentaries and their expressed ideas of a better life for Thai society, and these codes of meaning are compared for similarities and differences to

[201] For example, Tagg describes denotation as a 'type of semiosis. By *denotation* is meant the lexical type of meaning associated with dictionary definitions and with arbitrary signs' ([italicised is the author's texts], 2012, p. 164).
[202] Denotation in linguistics is meaning from the literal translation of words, phrases, and expressions)

the primary meaning of *moderation*, *reasonableness*, and *risk management* in the 'Sufficiency' philosophy decree. Interpretation of the primary meaning of *moderation*, *reasonableness*, and *risk management* in the 'Sufficiency' philosophy decree was related to the meaning of "action" and "behaviour" in the decree. For example, in the decree, *"Sufficiency" means moderation and due consideration in all modes of conduct.* The 'Sufficiency' decree excerpt states that:

> *"Sufficiency" means moderation and due consideration in all modes of conduct, as well as the need for sufficient protection from internal and external shocks. To achieve this, the application of knowledge with prudence is essential. In particular, great care is needed in the utilization of untested theories and methodologies for planning and implementation. At the same time, it is essential to strengthen the moral fiber of the nation, so that everyone, particularly political and public officials, technocrats, businessmen and financiers, adhere first and foremost to the principles of honesty and integrity. … In addition, a balanced approach combining patience, perseverance, diligence, wisdom and prudence is indispensable to cope appropriately with the critical challenges arising from extensive and rapid socioeconomic, environmental and the cultural changes occurring as a result of globalization* ([italicised is the author's texts], excerpt from unofficial translation of the Thai working definition of SEP approved by His Majesty and sent by His Majesty's Principal Private Secretary to the NESDB on November 29, 1999, cited in Prasopchoke Mongsawad 2008, p. 253).

The analysis and interpretation of the musicians' identities in the chapter are compared to the interpretation of the primary codes of the 'Sufficiency' decree with its implied modes of conduct therein. Interpretation is grounded largely in a musicians' connotations about the standpoint upon which he or she is planning to perform and create songs in the future, for the future. For example, if a musician is explaining that he or she is interested in creating songs that help people become aware of "something", such as an environmental issue, then this is interpreted as meaning an act of behaviour that relates to *reasonableness*, and *risk management*. The musician is intending to act through his or her music creativity to spread information to help people become aware of a need to change their habits in order to protect the environment.

Presented below is a comparative multi-case exploration of the roles of *phleng phuea chiwit* musicians from two different geographic areas of Thailand. A detailed analyses of the musicians (and others connected with the industry) construction of

identities was structured in this way in order to analyse each participant's response data separately. This allowed for interpreting individual ideas—what they were about, what they represented and implied.[203] This analytical procedure provided the results for interpreting similarities and differences between the identities of participants' from two different locations and, comparing and contrasting their implied relation to ideas of Thailand's 'Sufficiency' philosophy.

PART 1: Forming Identities in Khon Kaen *Phleng Phuea Chiwit*

6.1.1 Introducing the Individual Khon Kaen Multi-case Study

The total number of Khon Kaen musician participants contributing responses for this study is 14. All musicians reside in or near Khon Kaen in the Northeastern Isan region of Thailand. The Khon Kaen participant responses presented below are separated into two sample sets groups: Khon Kaen *presentational performer sample set* and the Khon Kaen *non-presentational performer sample set*—the *other fields set*.[204]

The Khon Kaen *presentational performers sample set* contains responses from 10 *phleng phuea chiwit* songwriters, lyricists and composers who regularly create songs and present their songs to an audience. There are 4 musicians contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set*. These musicians work with *phleng phuea chiwit* music in other fields, occupations; there are 3 participants involved in teaching in universities in Khon Kaen: 2 at Khon Kaen University and 1 at Northeastern University. One musician is a music student at Khon Kaen University. All 4 participants create and perform music, but *phleng phuea chiwit* style is not their focal style, although they are often requested to perform *covers* of *phleng phuea chiwit* songs.

[203] This analytical approach was informed by Michael Halliday's (1985) theories on social semiotic analysis of communication in 'systemic functional linguistics' (see 'Social semiotic analysis' in Lankshear and Knobel (2005), p. 348). Key to Halliday's theories is the understanding that participants make choices for the ideas they communicate.
[204] See chapter 3 for details of this case study's sample sets organization and explanation of why the musician participants are grouped in this particular sample set arrangement.

6.1.2 What the Khon Kaen *Presentational Performers Sample Set* Musicians' Connote for Future Thai Life within the Forces of Globalisation

Without doubt, the 10 *phleng phuea chiwit* musicians of the Khon Kaen *presentational performers sample set* are forming identities in their responses that connote ideas that are similar to one or more of the ideas of *moderation*, *reasonableness*, and *risk management*. All 10 musicians gave responses that were similar in some way to at least one of these three ideas of 'Sufficiency'. 5 musicians responses related to all three ideas of *moderation*, *reasonableness*, and *risk management*.

8 musicians specifically related to conduct in *moderation*. Musicians' suggestions of "things" to be in moderation were: moderation in regard to technology, particularly concerns about overuse and obsessive digital engagement behaviour with phones and computers. They also believed in moderation of consumerism. 7 musicians' responses related to modes of conduct in *reasonableness*, that is, they intend to spread information and knowledge to encourage a better life for the inhabitants of Thailand in the future. 6 musicians' responses related to *risk management* for the protection of the environment for a better life in the future. Their concerns for the environment included care of natural resources; water risk management (that is natural water resource risk management) rated at a high level in the responses of the Khon Kaen *presentational performers sample set*. One participant was concerned about village-life risk management, particularly of village production, business investment plans, and undemocratic external business investment and markets. Presented below are some excerpts of the Khon Kaen *presentational performers'* expressions.

Musician participant Dr Jongkol Phimwapee, who was a student *phleng phuea chiwit* musician activist during the turbulent days of protests in Bangkok in the 1970s, [205] said his song aimed to:

[205] See chapter 3 of this thesis for further biographical information on Dr Jongkol Phimwapee.

Encourage awareness [of] … *sustainable life, and climate change. To inform people of global warming, so people will adapt to the changing of the planet. The song is for the natural resources. I made the song in mawlam music style, using the khaen and phin,* [Thai Isan and Lao folk song and instruments]… *very popular in this area. It will be distributed throughout schools to help the children become aware of sustainable natural water conservation and protection* (*KK 1. Pimwapee*, video interview, Khon Kaen 2012, DJP (1–2) 06:18:19 to DJP (4) 04:58:02. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).[206]

Participant Romjai Sawikan (a.k.a. *Nidt Laisue*), gave this response to *Question 16*:[207]

As a phleng phuea chiwit composer, I write songs about things that are happening in this moment. Phleng phuea chiwit reflects the people and problems in time. Reflects all the time. Right now, phleng phuea chiwit looks er … old fashioned, or something. So, I do not want to write a song. Phleng phuea chiwit's popularity is depending on the cycle of the civilisation of the people. When people face the difficulty, … they know … they realise the value of what they have, but now the teenagers are in the generation of using high technology. Everyone's crazy on technology. They may not keeping, or care about, whatever happen around them. Just crazy with this… so phleng phuea chiwit is talking about life, and about problems, but they don't care, they just focus on this [technology]. *So, I am not sure if phleng phuea chiwit will be popular in the future.*

Just last week we visit the Shan State people in Burma. When we come back, we can write a song about what we have seen, the Shan, to promote life of those people to around the world; … 'cause people outside never know what happens. The job of phleng phuea chiwit composer is to compose of the song, … is to see, and write about to promote the people.

In three years I will be in the social of ASEAN, so phleng phuea chiwit must step forward in the period of ASEAN.[208] *I will be attending and talk about the*

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[206] Listening example No. 3.1, CD Track 9, "*Song for the Mun and Chi rivers*". Source: independent release by Dr Jongkol Pimwapee (2012).

[207] *Question 16* refers to a compound question that comprised three questions, which were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs?* And, *Please add something that you think is important to know about phleng phuea chiwit music*? These questions were presented to each musician participant in the survey questionnaire and during video interviews. The three questions were together designed to gather responses that elucidated individuated *phleng phuea chiwit* musician's ideas for a better life in Thai society within the forces of globalisation. Given this era of political accommodation in Thailand, it was not possible to ask direct questions about The 'Sufficiency' Economy Philosophy.

[208] At the time on my interview with *Nidt*, the Association of Southeast Asian Nations ASEAN had planned a meeting in 2015 to establish the ASEAN Economic Community (AEC). Leaders in ASEAN have a strong commitment to transform ASEAN into a region

sustainability of food. I will be talking about that so people become aware… This is very important, as Thailand is powerful in this region. And now, Burma is just now opening the country, but they [ASEAN] *will not see how powerful the military and the soldiers that … "brace" the people, that poor, and people in small group still not having democracy, or freedom in the area Burma. The same as in Cambodia … Hun Sen* [Prime Minister of Cambodia], *he is very much powerful, and his population, his people lay down under* [suppressed]. *In fact, people in ASEAN, especially Thailand, of Thai democracy, because they want the two countries as part of the ASEAN. … And, actually, these countries be good in Thailand, they want their natural resource in Burma, in Cambodia. So, big person* [big business interests], *he will look at it and try to get form the new country—just open, they want some from them, they want profit from them. …That is the problem. So, that information that the people get right now is not the real information; it is a tourist thing.*

Phleng phuea chiwit musicians should give knowledge through their songs and help people to learn about social problems through the songs. The songs can promote moderate consumption and sufficiency ethics and philosophy as a way of life in the future (*KK 3. Sawikan*, survey *Question 16*, Khon Kaen, 2012 (Translation of questionnaire by Mrs Prapapan Sangvisit).

Nidt had just released his song, "*Rice cart of plenty*", which promoted awareness of the need to care about the people who created food for Thailand, and encouraged eating well and keeping in good health to stay happy and live a good life (see, ♫List. Ex. No. 6.2, CD track 19.[209]).

Participant Somkhitsin Singsong, who is a *phleng phuea chiwit* lyricist, told me he is an official for *the public vision of sustainable existence* in his village area. In this position, he is involved in many projects regarding the conservation of natural resources. Somkhitsin also represents 'politically oriented groups' in rural development work in the Sapdaeng village, Mancha Khiri district, in the Southern part of Khon Kaen province, in the Isan Thai region.[210] Somkhitsin also works for the

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with free movement of goods, services, investment, skilled labor, and flow of capital.

[209] Listening example No. 6.2, CD track 19, "*Rice cart of plenty*", Lyrics, music and singing by Romjai Sawikan (a.k.a. *Nidt Laisue*), source: independent, *Keep from the wind* album (2012). Thailand (*KK 3. Sawikan*, video interview, Khon Kaen 2012, NL (3) 00:57:20 to NL (6) 08:06:0. Translation of by Mrs Prapapan Sangvisit).

[210] For more information on the political ecology, and the work of politically oriented groups in Thailand, see Richard Peet and Michael Watts' essay (1993), 'Development theory and environment in an age of market triumphalism', in *Economic Geography*, Clark University, MA, USA, Vol. 69, No. 3, pp. 227–253. And their book (1996), *Liberal ecologies: environment, development, social movements*, Routledge, London; and also (2011), *Global political ecology*, Routledge, London.

conservation of Thai culture, the arts, music, literature, and crafts. He recently, for instance, represented the Mekong Basin Working Community in the 'Round Table Villagers, Community and Developers Forum' at the *Rethink Social Development for Sustainability in ASEAN Community Conference*, held at Khon Kaen University between 11 and 13 June, 2014.

Somkhitsin is an important figure in the history of *phleng phuea chiwit* culture. He was a 'leader' activist student during the turbulent days of protests for democracy in Bangkok. He attended Thammasat University between 1969 and 1976, fleeing Bangkok after the Thammasat massacre in 1976. Somkhitsin co-wrote the famous *phleng phuea chiwit* signature song "*Khon gap kwhai*" (Man with buffalo) (see, ♫List. Ex. No. 2.1, CD track 2.[211]). After the Thai amnesty for Communists rebels, granted from 1980/1981, Somkhitsin returned home to his village in the Thai Isan region—the same location where the interview for this study was held in 2012.

Somkhitsin is internationally renowned for his poetry, "*Gah-som Kuhm-chan*" (Buffalo Poetry). Since the 1970s, he has continued writing lyrics for *phleng phuea chiwit* songs. He also produces works of literature and press articles to encourage people to be aware of the heritage Thai lifestyles and culture. He manages a publishing house for writers, lyricists, poets, and musicians, called the *Kratom of Lai Sue* (A Writers Studio. *Lai Sue* means Thai heritage languages). Somkhitsin's response to *Question16* was as follows:

> *Directly, if you ask me how can phleng phuea chiwit make Thai people of life better, … the period, right now, is run by the business. Ok. But it will make people who listen to songs phleng phuea chiwit to encourage, and fight for bad thing* [meaning fight against the bad things] *in the social, for example: eh … "you"* [meaning a *phleng phuea chiwit* musician] *will have in your mind … to teach awareness. Ah … to change the vision of the …about the world and. … So, this will send back to the people to develop the thought in good way when they listen to the music song.*

[211] Usually the bestowed status of *signature song* is the result of public identification and connection of a song to a social movement at a particular time. The song becomes a popular reference song for a musician, and or a band, and or the recording company label. "*Khon gap kwhai*" was released in 1976. Listening example No. 2.1, CD track 2 "*Khon gap kwahi*" (Man with buffalo). The lyrics were co-written by Somkhitsin Singsong and Visa Kantap. Music and singing by *Ngah Caravan*. Source: *Smithsonian Folkways, Thailand: Songs for Life* (2004).

The last song that I wrote, I wanted to encourage people to stop being the slave of the businessman. Right now the people think about how can they get lots of money to make them rich … they think that if they have lots of money, they will make the life better, but I believe its not true.

Now the villages are under the plan of the big investment of the businessman, that he plan, but the villagers don't know this so they are under them. … Under the plan without knowing. So the villagers are only the slave to produce lots of products for those investors, but they never know, near what it sold, … what they will get, … it's the bet.

By the same time, the best way of the natural resource, all the very good natural resource in Thailand will disappear.. … Sustainable, need to follow the buffalo. … "you" have to go back to the buffalo. … because the machine buffalo [farm machinery] *come, and enfold the life of all village now, and the farmers* (*KK 4. Singsong*, video interview, Khon Kaen Province 2012, Thai Isan 2012, SS (5) 00:46:06 to SS (7) 02:06:24. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).

In response to Somkhitsin's ideas that 'sustainable, need to follow the buffalo', I asked this question:

Well, sustainable, needs to follow the buffalo. … um … But you will find it difficult to find people happy to do all the hard work, the work that the machines do …they do a lot of that hard farming work for the people. So, I don't think that many people will want to go back to the hard work of the buffalo time. Is this what you think is the answer to a sustainable rural life?

Somkhitsin's answer to my question was:

Of course not, … that would be very difficult and quite impossible. What I do is use the buffalo as a symbol. I tell the people that it is not necessary to be the rich person, in the city. It is not necessary to be like that. I want people to remember a happy life … and have a happy life. I want the buffalo to do the symbol of this (*KK 4. Somkhitsin*, video interview, Khon Kaen Province 2012, Thai Isan, SS (5) 00:46:06 to SS (7) 02:06:24. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).

Somkhitsin had just published a book of poetry titled, "*Gah-som kuhm-chan*" (Buffalo poetry), which means buffalo. He said the poems are based on a buffalo's

qualities; they are refigured as metaphors for *endurance*, *patience* and *capacity for steady daily work in nature*.[212]

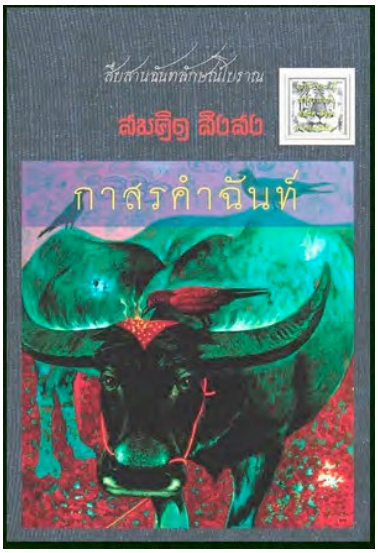

Figure: 6.2 (*left*) "*Gah-som Kuhm-chan*" ("Buffalo Poetry") book cover. Source: Somkhitsin Singsong, Kratom Lai Sue, Northeastern (Isan) region Thailand, (2010)

Figure: 6.3 (*right*) Somkhitsin's community project earth home completed in 2014. Source: Somkhitsin.net (2015)

When I met Somkhitsin he was planning his Earth Home Project. As Somkhitsin's website explains, the community around his village have now completed the home which was based on heritage Thai "earth home" design.[213] The design and the community involvement to build the earth home reflect Somkhitsin's dedication to the preservation of Thai village heritage. This includes his poetry, which is written in an Isan Thai local dialect, which translator Sansanee Nimitsopon found extremely difficult to translate because so many Thai words in the poems were not in the everyday parlance of the Thai vernacular. Sansanee understood that some of the poems were a spiritual to the land, to encourage respect and to work for the land, and for Thai people to hold "long to their land".

[212] Somkhitsin's website at http://www.somkhitsin.netThe home page is http://www.somkhitsin.net/This website also contains information about other community groups, and the history of *phleng phuea chiwit* and other historical information.
[213] See http://www.somkhitsin.net.

Musician participant, Paijit Sremwangoon (a.k.a. *Dear*), contributed this response to *Question 16*:

> *Ok … Before that song phleng phuea chiwit is politic because they fight for the revolution, but now phleng phuea chiwit is about love, about way of life of the people. Better than mention about a politics like before. Phleng phuea chiwit can help a lot to change people to have a better thought. It depends on what they can adapt to the life … so depends on them that they will hear a song … and they think … think what happened in a song, and then they can adapt things on their life. Adapt … and become aware of other ways. Yes, better ways.*
>
> *In terms of the nature, … in terms of encouraging people, for me, phleng phuea chiwit music should be the most important … "real" … to service society. For example: fight about building the dam; today they destroy the nature … and … unity of the people in society. Phleng phuea chiwit music will be the connection … ah … to blend this together. … Ah … the technology will come into, … new technology and high technology comes* (*KK 5. Sremwangoon*, video interview, Khon Kaen 2012, DPS (2) 03:02:19 to DPS (3) 05:59:20) (Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).
>
> *I want to express my ideas in my songs so people will understand "respect", through families. Phleng phuea chiwit is about playing for change. No music! No Life!* (*KK 5. Sremwangoon*, survey *Question 16*, Khon Kaen 2012 (Translation of questionnaire by Mrs Prapapan Sangvisit).

Participant Surachet Wongnonglaeng (a.k.a. *Jeuw*), told me he was most interested in the future: to travel around, create and perform songs to make a better life for people, particularly the people of the Northern hill-tribes. *Jeuw* said, *I want people who listen to my songs to be happy as much as they can be, because to create a happiness in the people is what makes me happy too*.[214]

Participant, Wiruhk Punklah (a.k.a. *Ying*), was interested in conservation, saying that:

> *Phleng phuea chiwit is the conservative, is the one who wants to conserve. Everything, but it depends on the future, what will happen, maybe depends on the situation, that something, will change a little bit, but right now for me, I*

[214] *KK 6. Wongnonglaeng*, survey *Question 16*, Khon Kaen, 2012 (Translation of questionnaire by Mrs Prapapan Sangvisit).

> *focus on try to conserve everything. Before I start a song I look at the way of life of people in the local people … so I will start with way of life of the people. I support sustainable for nature and self-sufficiency living a life* (*KK 8. Punklah*, video interview, Khon Kaen 2012, YING (1) 02:17:06 to YING (1) 06:14:02. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).

Participant Sukchai Seeprakorn (a.k.a. *Tuk*), is also interested in conservation, saying *phleng phuea chiwit* is to, *conserve everything. Things change and what I make songs about changes, so depends on the future and the situation. What happens with people changes too. I will study the people.*[215]

Participant, Pahfun Singsuwan (a.k.a. *Fun*) said her future song commentaries will be about, *positive thinking for love of animals and involve in things about the environment—and for real feelings.*[216]

Participant Finchonah Singsuwan's (a.k.a. *Fin*), commented that:

> *phleng phuea chiwit* is, *about loving people … people's way of life in the local area, and its about good things. The lives of people. … About nature. Way of life. Before, phleng phuea chiwit, like fight … now yes … just about love, about life, but softer than the early years* (*KK 13. Singsuwan*, video interview, Khon Kaen, 2012, FIN (1) 03:14:12 to FIN (2) 06:40:16. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).

The 10 *phleng phuea chiwit* musicians of the Khon Kaen *presentational performers sample set* are expressing meaning in their responses that are similar to one or more of the ideas of *moderation*, *reasonableness*, and *risk management*. All 10 musicians gave responses that were similar in some way to at least one of these three ideas of 'Sufficiency' of *moderation*, *reasonableness*, and *risk management*. 5 musicians responses related to all three ideas of *moderation*, *reasonableness*, and *risk*

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[215] *KK 9. Seeprakorn*, video interview, Khon Kaen, 2012, TU (1) 05:11:20 to TU (1) 06:14:02. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[216] *KK 14. Singsuwan*, video interview, 2012, Khon Kaen, FUN (2) 01:34:24 to FUN (2) 02:06:15. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

management. Several musicians were concerned about the overuse of digital technology, and the obsessive behaviour with phones and computers. They also believed in moderating consumerism. With regard to *reasonableness*, several musicians expressed that they intend to spread information and knowledge to encourage a better life for the inhabitants of Thailand in the future. A number of musicians' responses related to *risk management*, particularly for the protection of the environment and natural water risk management for a better life in the future.

In the next section, the Khon Kaen *non-presentational performers sample set*––the *other fields set* musicians' expressions are provided. These musicians were given the same *Question 16* to answer, but as will be seen, their responses are not the same as the *phleng phuea chiwit presentational performers'* responses.

6.1.3 What the Khon Kaen *Non-presentational Performers Sample Set*—the *Other Fields Set* Musicians'—Connote for Future Thai Life within the Forces of Globalisation

As stated above, 4 musician participants are represented in the Khon Kaen *non-presentational performers sample set*—the *other fields set*. 3 participants are educators at Universities in Khon Kaen. 1 is a student musician at Khon Kaen University, but he did not answer *Question 16* on the survey questionnaire. The 3 remaining musician participants' responses did not speak from a *phleng phuea chiwit* composer's mind-set, and express ideas about how they would create songs to encourage a better future life and Thai society. These musicians portrayed different goals and value in music creativity than the *presentational performer* musician participants. In general, their responses to *Question 16* described how they thought *phleng phuea chiwit* could improve its accessibility in the music business, marketing, and distribution network. Their suggestions were to create a dedicated website for *phleng phuea chiwit* music, and broadcast the songs through all forms of media. Other comments they contributed to improve *phleng phuea chiwit*'s future are presented below.

Ahjarn, Surapon Nesusin, who is a Lecturer in Lao traditional and popular music at Khon Kaen University, and a musician of Lao traditional music, argured that: *phleng phuea chiwit should not be made for political reasons. It should not be dictated to be political. It should be free of the domination of the political.*[217]

Ahjahn, Pat Kotchapakdee, said it was important to *define and know the origins of phleng phuea chiwit.*[218]

Professor Somret Commong, Head of the Music School at Northeastern University in Khon Kaen, is a composer and an instrumentalist of Western instruments and Thai folk instruments, and an expert of the very popular Thai Isan instrument, the *khaen*.[219] Professor Somret Commong who lectures on *phleng phuea chiwit* history and music suggested that *the composers* [*phleng phuea chiwit* composers] *should use power words more in their songs,*[220] *more than weak words*.[221]

Both educators of *phleng phuea chiwit*, Surapon Nesusin and Pat Kotchapakdee suggest the importance of defining the origins of *phleng phuea chiwit* and its original culture of musicical activism—the motivational philosophies underpinning the creation of songs for a better life. Professor Somret Commong is perhaps indicating a problem that hinders *phleng phuea chiwit* lyric writing, which is, self-censorship and state censorship. The historical antecedant roots of *phleng phuea chiwit* lyric writing in *phleng chiwit* (Life Songs) are continued by the new millennium musicians who continue to write lyrics that use metaphorical devices that carry implicit effects, rather than use direct and literal power words.

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[217] *KK2. Nesusin*, survey *Question 16*, Khon Kaen, 2012 (Translation by Mrs Prapapan Sangvisit).
[218] *KK 7. Kotchapakdee*, survey *question No.16*, Khon Kaen, 2012.
[219] See pictures of the *khaen* in chapter 9 of this study and refer to listening example No. 3.1, CD Track 9. "*Song for the Mun and Chi Rivers*", by Dr Jongkol Pimwapee, which features a *khaen* free improvisation accompaniment.
[220] Power words, used in lyrics and other public speeches, are words that are strongly emotive, such as "suffer" or "struggle"; there are many examples.
[221] *KK 12. Commong*, survey *Question 16*, Khon Kaen, 2012.

PART 2: Forming Identities in Bangkok *Phleng Phuea Chiwit*

6.2.1 Introducing the Individual Bangkok Multi-case Study

The total number of Bangkok *phleng phuea chiwit* musician participants contributing responses for this study was 20. The Bangkok participant responses were also separated into the two sample set groups. Their commentaries are as follows:

6.2.2 What the Bangkok *Presentational Performers Sample Set* Musicians' Connote for Future Thai Life within the Forces of Globalisation

Certainly, the 10 *phleng phuea chiwit* musician participants of the Bangkok *presentational performers sample set* were forming identities that were similar to one or more of the ideas of *moderation*, *reasonableness*, and *risk management*. All 10 musicians gave responses that were similar to these ideas. 6 musicians' responses related to all three ideas of *moderation*, *reasonableness*, and *risk management*. 8 musicians responses specifically related to conduct through *reasonableness*—they intended to spread information and knowledge to encourage a better future life for all inhabitants in Thailand. 7 musician responses related to *risk management* for care of the environment for the future. 5 musicians' connotations were similar to conduct similar to ideas of *moderation*. Presented below are some excerpts of the Bangkok *presentational performer* musician participants' responses to the survey *Question 16*.[222]

In 1970, student activist, Surachai Jantimathawn (a.k.a. *Ngah Caravan*), with other student activists from the Ramkhamhaeng University in Bangkok began creating and performing songs to promote a better life for all Thais. His role during the demonstrations for democracy at that time established a pattern of behaviour, a

[222] *Question 16* refers to a compound question that comprised three questions, which were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs?* and *Please add something that you think is important to know about phleng phuea chiwit music*?. The three questions were together designed to gather responses that elucidated individuated *phleng phuea chiwit* musician's ideas for a better life in Thai society within the forces of globalisation.

role in music creativity, which *Ngah Caravan* has continued to reinforce through music activities and other activities, since that time. *Ngah Caravan* (*Ngah* means uncle in Thai) is the leading founder of the *phleng phuea chiwit* popular musical activism in Thailand. *Ngah Caravan* contributed the interview for this study while he was on tour in the Isan region. I caught up with him at Sri Chiang Mai, in Nong Khai province, one of the most North eastern provinces of the Northeastern Isan region in Thailand. Despite his busy tour schedule, *Ngah Caravan* contributed considerable time to support this study, by meeting with me on three occassions, which took some hours for our preliminary introduction and discussion of his participation, as well as recording the video interview and completing the survey questionnaire. All within *Ngah's* limited time frame in Sri Chiang Mai of approximately 13 hours, in which he also gave a 4 hour concert, dined with his band members and myself, visited some friends, met fans before his concert, and slept for a few hours. *Ngah* and the *Caravan band* were on tour in the Northeastern region, performing for 30 consecutive nights, in 30 different towns in the Isan region. Some excerpts from his response to *Question 16* are presented below:

> *In Thailand we have religion, we have family, we have parents.*
> *We have from generations … father, son. So, they keep this style of song, they want to make it by heart. This type of song, I think there are many of like this all over the world, but we call it phleng phuea chiwit. It is not only politic, but love songs, environment songs, songs for people.*
>
> *All human beings have their own problems. They all have different ideas. They cannot all agree with the same idea. So we start to ask, how can people live without the borders, the boundaries—this will free all. No boundries will bring peace … this is my feelings now …We have to be friendly to each other. This is my thought … we cannot conclude it now, that this, and these are the ways to think–-the right ways to think. But now, this is the new way to think about phleng phuea chiwit. This is what I think now. …*
>
> *I don't know, by heart, … or by I don't know what, because the name "for life"! ... is very big name, … really, this style of song, … Not only political, …. Not only … ah … for the politic. Love songs too, … it's OK. Love for life. Not just for fighting for life! … Something like that!* (*BK 8. Jantimathawn, Ngah Caravan,* video interview, Sri Chiang Mai, Isan region 2012, NC (SJ) (8 of Bangkok) 00:13:03:19 to NC (SJ) 00:15:32:08. Translator assisting at video interview Miss Duenpen Praposung, (a.k.a. *Gara*), and translation of video interview by Mrs Prapapan Sangvisit).

Excerpts from *Ngah Caravan's* survey questionnaire response to *Question 16* were as follows:

> *I think phleng phuea chiwit songs are to comfort people, and be friends—people who walk, in the same life way and have the same opinion. I want to communicate and connect the belief to each other, with our thought—the connection so the belief with each other without force—to make them free, and to love freedom* (*BK 8. Jantimathawn, Ngah Caravan*, survey *Question 16*, Sri Chiang Mai Isan region 2012, Translation of questionnaire by Mrs Prapapan Sangvisit).

Musiaian participant, Katawut Tongthai (a.k.a. *Marllee-huanna*) was, like *Ngah Caravan*, on tour in the Isan region with his band members when he agreed to contribute an interview for this study. The interview took place in Khon Kaen directly before all members of the band drove to Udon Thani for a performance that night.[223] Below are excerpts from *Marllee-huanna's* interview responses to *Question 16*:

> *What I present to you is the story of the world that flow from the first generation, … the way of life for local people that has decreased. The influence of the culture of the western world, and when the local people go to the town to work they will learn from the two worlds, … the west, and the local. This is the world I learn from and the world of my song. … These two worlds influence me to make songs.*
>
> *The new things, … the new materials of the new things is what comes into the modern world. These things that effect my mind, and the people of my generation. So, these influences that I received from the Western world, and from the local people have been my influence. These two worlds are what comes together and make me want to make a song.*
>
> *My lyrics will talk about … about people's bad side … the dark side of the people inside my mind. I don't mention politics revolution or the mob … I don't mention these things. My songs are about the human who fights about their mind. My songs are not about the outside of people. They are about the fight within the mind. My songs talk about the way of life of the local areas.*
>
> *That is what my lyrics and my melodies are about … my songs are about the modern world and the world of long ago that mix together* (*BK 11. Mallee-huanna*, audio interview in Khon Kaen, 2012. MH (11 Bangkok) 00h:00m: 45 to MH (11) 00h:10m:43, Translation of audio interview to English by Mrs Prapapan Sangvisit).

[223] Udon Thani is approximately 108 kilometers further north from Khon Kaen in the Northeastern Isan region of Thailand.

Participant Sahachart Jantimathawn (a.k.a. *Daeng*), member of the *Caravan* band, and brother of *Ngah Caravan* stated, *I think phleng phuea chiwit songs can produce a better path for the future through stories, its melodies and the lyrics. I want to communicate and connect with my songs*.[224]

Participant Assawin Kordtsuwan (a.k.a. *Win*), the youngest of all *phleng phuea chiwit* musician participants of this study, is an independent performer. He links up with other bands for recording and performing. Below is *Win's* response to *Question 16*:

> *I could write anything from that* [the idea of a better future path for Thai society] … *even love … depends of the chiwit too because life have love too, but we have to say that straight, quite straight—not "break-ups". In the future, I think the story for the future can be about change. Change with the times* (*BK 1. Kordtsuwan,* video interview, Bangkok 2012, AK (1 Bangkok) 00:14:33:23 to 00:17:32:08. Translation not necessary, *Win* speaks English, but Mr Nathan Feeney, Senior Director of Bangkok Records attended the interview to assist interpretation if necessary).

I asked *Win* if *phleng phuea chiwit* is interested in the sustainable economy and ways of living, and sustainable environmental ideas, and self-sufficiencey ideas, such as moderating material interests in Thai society? *Win's* response was:

> *Of course! If I say that it is the phuea chiwit style … you have to care about something* (*BK 1. Kordtsuwan,* video interview, Bangkok 2012, AK (1 Bangkok) 00:14:33:23 to 00:17:32:08).

Win's survey questionnaire response to *Question 16* was as follows:

> *I want to make interesting music, … and creative interesting music through different points of view. I want to communicate sincerity and soul. Phleng phuea chiwit music doesn't need to abide by what it has been in the past, but the content of the lyrics has to sustain its fundamental concept and philosophy: it is fundamental that it is made for the purpose of changing society* (*BK 1. Kordtsuwan, Question 16*, Bangkok, 2012. Translation not necessary)

[224] *BK 9. Jantimathawn,* survey *Question 16*, Sri Chiang Mai in the Northeastern most Isan region, 2012 (Translation of questionnaire by Mrs Prapapan Sangvisit).

Participant Lutay Sonub (a.k.a. *Tay*) is a *phleng phuea chiwit* singer songwriter musician and guitarist. He works professionally as a *phleng phuea chiwit* musician at the *Raintree Jam-ju-ree* bar and restaurant, which is situated near the Victory Monument in Bangkok city.[225] At the Raintree, he does not usually play his own songs, only covers of famous, songs both old and new. He mostly plays his own songs at concerts that support some disadvantaged social group to promote public awareness of the situation. An excerpt from *Tay's* interview response states that:

> *Now-days. …. Ah real phleng phuea chiwit in the pub, it's … ah become less and less in Bangkok. And for the real thing, … phleng phuea chiwit for me is to think about how to care the forest. How to care the nature* (*BK 2. Sonub*, video interview, 2012, LS (2 Bangkok) 00:36:57:06 to 00:38:00:01. Translation at the interview by Mrs. Parinee Boonyachareonsri, a.k.a., *Am*)

Tay's survey questionnaire response to *Question 16* was as follows:

> *Through phleng phuea chiwit pubs and restaurants, CDs, this is where I have a chance to expose my music. I will sing about my concern for nature, natural things, the fields, and the mountains. In the lyrics of the songs. I want to change these feelings into something beautiful, with beautiful words and make my songs very useful. I want to write about my concern for, urban society and to rural lifestyle, and I want to create feelings in a positive way. Phleng phuea chiwit music is important because it brings to mind the natural things and natural way of living, thoughts of the mountains. The meaning of the words and the music is created for the future to encourage a better future. This would be important for phleng phuea chiwit music* (*BK 2. Sonub*, survey *Question 16*, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson).

Participant Suwat Suntarapak is another *phleng phuea chiwit* singer songwriter musician and guitarist at the *Raintree Jam-ju-ree* bar and restaurant. Suwat said his songs for the future will encourage people to *always be aware. Don't give up. Stick together. So when the … the good people stick together, we will have a big group to have a big voice*.[226] Suwat's survey questionnaire response to *Question 16* was as follows:

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[225] The Jam-ju-ree is the name of a rainforest tree in Thailand.

[226] *BK 3. Suntarapak*, video interview, Bangkok, 2012, SS (3 Bangkok) 00:38:13:08 to 00:46:25:01. Translators at the inteview: Mrs Parinee Boonyachareonsri, private interpreter, and Ms Tarinee Emma Goldsmith.

> *In the places that invite me to perform, I try to encourage thoughts for reality of society, and encourage people's mind through the songs to make people want to fight for their life to be better. I think phleng phuea chiwit music sounds more like country style music, but the songs are talking about well being of the people, fighting, and love. The caring as within the family, for the journey in life, to cheer people's mind. All these things are happening in my real life* (*BK 3. Suntarapak*, survey *Question 16*, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson).

Participant Tingun Uteysaeng (a.k.a. *Aeng*) is also a *phleng phuea chiwit* singer songwriter and guitarist at the *Raintree Jam-ju-ree* bar and restaurant. *Aeng* said that in the future, *I am going to write about love.* He also said he will:

> *write music about working hard together and taking care of life. Together we try hard together with life … and in the end who will pass away first. … The new modern style has not very much. I always think about the old culture, old living style … and hunting the rat, and making a campfire … I think to have the same life style as people in my hometown, my old culture of rural town in Thailand* (*BK 4. Uteysaeng* video interview, Bangkok, 2012. NTU (4 Bangkok) 00:34:45:21 to 00:37:20:22. Translation at the inteview by Mrs. Parinee Boonyachareonsri).

Below is *Aeng's* survey questionnaire response to *Question 16*:

> *I want the people to acknowledge, to understand, to feel, as the same as me, for their imagination to follow the contents of my songs and the feeling of the content of the song. I want phleng phuea chiwit music now-days to show or to tell the meaning of the real life of the people. I think that most people try to find happiness in their new world surroundings, and they try to be comfortable in the new world, but they forget the feelings of nature and what it is able to make for them* (*BK 4. Uteysaeng*, survey *Question 16*, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson).

Participant Phra Phothiruk is the founder of the Buddhist *Santi Asoke* community. Over the past thirty-five years, Phra Phothiruk has established several *Santi Asoke* monasteries in Thailand. The Asoke community adheres to the principles self-sufficiency and self-reliance. They are strictly vegetarian, and eat one meal a day. The *Santi Asoke* Buddhist community practice self-sufficiency and sustainable economy by marketing products from their own community agricultural activities, such as detergents, soaps, and vegetables. The *Santi Asoke* also provide free education

for Thai children.

Before Phra Phothiruk became a monk in the 1970s, he was a musician, composer, songwriter, a successful television personality, and a popular entertainer. In late 2012, during our interview, Phra Photiruk gave me a book of 102 songs, which he said were songs for life for the *Santi Asoke* community; 48 songs in the book were written by Phra to help the people live a better life. He has always had a deep interest in art practice and he advocates the "*five steps of art*" according to Lord Dharma. To briefly explain these principles, the first step, "step one" refers to commercial art; "step two" is art that is an expression of the sensible, which is associated to ideas of consumerism and the promotion of fashion, clothing, gadgets and art that is emotionally or materially promoting capitalism; "step three" relates to a musician's knowledge of the fundamental qualities of music (and sound) in terms of its substance and incorporeal essence; "step four" relates to a musician's knowledge of the Buddhist philosophy of 'Dharma', and his/her understanding of the laws of natural harmony as a practice of purification and liberation from suffering; "step five" is the highest form of art and practice that is "above" the ordinary and "every day"—this is called, "supra-mundane" art. This level of art is achieved through knowledge of the first four steps of art and meditation. During our video interview at Phra Phothiruk's monastery at Bang Kapi in Bangkok I asked Phra Phothiruk this question:

> It appears to me that in the country areas, where I have just visited. … In rural areas, in the Northeastern (Isan) region, and in the Northern parts of Thailand, that the musicians and other people I have met there, understand sustainable ideas for the land. They are speaking about keeping the waterways clean, not using toxic chemicals in agricultural production, and they are encouraging better community involvement in these areas. These ideas are similar to ideas of the 'Sufficiency' philosophy. So do you think the rural people are on track? … Do you think they know 'Sufficiency' ideals in their hearts and practice with the philosophy in their mind? Do you think they practice for a future of sustainable economy and self-sufficiency?

Responding to my question, *Phra Phothiruk* answered:

> *Mostly, the musicians, and the people, they just understand the relation of commercialism … they understand these things for their farming and for their art (BK 12. Phra Phothiruk*, video interview, Bangkok, 2012. PP (12) 00H:06M:17S:09 to 00H:09M:05S:21. Translators at the video interview:

Miss Seensanit Noi-inta, Administrator of the Bang Kapi Bangkok *Santi Asoke* Community, and Mrs Parinee Boonyachareonsri, private interpreter).

In summary, the 10 *phleng phuea chiwit* musician participants of the Bangkok *presentational performers sample set* were forming identities that were similar to one or more of the ideas of *moderation*, *reasonableness*, and *risk management*. All 10 musicians gave responses that were similar to these 'Sufficiency' philosophy ideas. 6 musicians' responses related to all three ideas of *moderation*, *reasonableness*, and *risk management*. Several musicians expressed ideas that related to *reasonableness*—they intended to spread information and knowledge to encourage a better future life for all inhabitants in Thailand. A large number of musicians' responses related to *risk management*, particularly for care of the environment for a better life in the future. These Bangkok musicians' responses and the Khon Kaen musicians' responses are analysed and discussed in detail in chapter 7. In addition, in chapter 7, the findings of each separate case analysis—that is the analysis of the rural-based Khon Kaen musicians and the analysis of the metropolitan-based Bangkok musicians—are compared and they are explored for similarities in relation to ideas of the 'Sufficiency' philosophy and its association to appropriate conduct underpinning *moderation*, *reasonableness*, and *risk management*.

In the next section, the Bangkok *non-presentational performers sample set*—the *other fields set* musicians' expressions are provided. These musicians were given the same *Question 16* to answer, but as will be seen, their responses are not the same as the *phleng phuea chiwit presentational performers'* responses.

6.2.3 What the Bangkok *Non-presentational Performers Sample Set*—the *Other Fields Set* Musicians'—Connote for Future Thai Life within the Forces of Globalisation

10 musician participants were represented in Bangkok *non-presentational performers sample set*—the *other fields set*, but 1 musician did not answer *Question 16*, therefore, 9 *non-presentational performer* musician participants contributed responses to *Question 16.* 4 participants expressed that *phleng phuea chiwit*'s role needs to change if the musicians' want to make a better future Thai society. These

participants identified the genre as: demoralising; too much focus on suffering; too many stories of poor people; talking too much about problems; and full of complaining. They suggested that *phleng phuea chiwit* musicians' should be more positive and make uplifting songs, love songs and happy songs. Some excerpts of their responses to *Question 16* are presented below.

Participants Sahyyun Wantachom (a.k.a. *Mr A*) and Mr Pitsanu Jundech (a.k.a. *Mr. M*) are musicians and music students at Suan Sunandha Rajabhat University in Bangkok. Both students play professionally in bands in the evenings, and they perform *phleng phuea chiwit* "covers" when requested.[227] *Mr A* and *Mr M* said that they felt that the lyrics that *are most often heard and most common tell of the suffering of the poor people; and, it would be better if they could change and make people happy in life, say something positive*; adding also that:

> *It would be better if the lyrics could change and make people happy in life and say something positively to people and guide people how to think. Phleng phuea chiwit is mostly talking about political and the way of living in each period of time, but it would be better to change and talk about love instead and to move away from always being violent* (*BK 5. Jundech*, survey *Question 16*, Bangkok, 2012. Translation by Ms Prnote Meeson).[228]

Participant Kritsanasak Kantatanmawong (a.k.a. *Pop*) is a computer composer of film and advertising music, and an educator of computer music at Suan Sunandha Rajabhat University in Bangkok. He was critical of *phleng phuea chiwit*'s production of what he called *demoralizing songs.* Pop said that *a better path to the future is through production of songs that give people hope and confidence*.[229]

Dr Kajohn Thumthong (a.k.a. *John*) is the head of the music school at Suan Sunandha Rajabhat University in Bangkok. John is also a professional musician who

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[227] *Covers*, or a *cover* version, means representing a song that has already been released, therefore published with copyright protection. A *cover* version can be the representation of the music alone, or the lyrics of a previously published song.

[228] *BK 7. Wantachom*, survey *Question 16*, Bangkok, 2012. Translation by Ms Prnote Meeson.

[229] *BK 13. Kantatanmawong*, survey *Question 16*, Bangkok, 2012. Translation by Ms Prnote Meeson.

plays *phleng phuea chiwit* covers in his band. Dr Kajohn's opinion of, *phleng phuea chiwit* was similar to Kantatanmawong's above (*Pop*) saying that it *should concentrate more on writing songs that deliver a positive message and lift people's spirits, rather than talking about problems and complaining*.[230]

Contrary to the comments above, Dr Phrasahn Bariburanahnggoon (a.k.a. *Pheak*) who is head of the Thai Classical Music School at Suan Sunandha Rajabhat University in Bangkok, said he could improve *phleng phuea chiwit*'s path for a better future by teaching and performing *phleng phuea chiwit* music. *Pheak* also said, *the songs have something to make everyone joy with their heart*.[231]

2 musician participants interpreted *Question 16* in another way; they perceived *Question 16* as an inquiry for improving *phleng phuea chiwit* music business and distribution accessibility. Mr Itthisak Nimitchai (a.k.a. *Tee*), who is a musician and student of media production at SAE Creative Media Institute in Bangkok said that *phleng phuea chiwit will continue into the future if songs are made to blend into the same generation.*[232] Mr Kittipong Srirattana (a.k.a. *Oh*), who is also a musician and student of media production at SAE Creative Media Institute in Bangkok said:

> *Phleng phuea chiwit songs will continue into the future because as a musician I can deliver the new type of reproduction and make it more modern. The most important thing about this kind of song is the lyrics, the lyrics can tell everything from life style to personal expression* (*BK 19. Srirattana*, survey *Question 16*, Bangkok, 2012. Translation by Ms Prnote Meeson).

Lastly, Mr Supasek Sanmano (a.k.a. *James*), who is a musician teacher of media production at SAE Creative Media Institute in Bangkok. Although James's response appears to add little to *phleng phuea chiwit* role in forming identities, it

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[230] *BK 15. Thumthong*, survey *Question 16*, Bangkok, 2012. Translation by Ms Prnote Meeson.
[231] *BK 17. Bariburanahnggoon*, survey Question 16, Bangkok, 2012. Translation by Ms Prnote Meeson.
[232] *BK 20. Nimitchai*, survey *Question 16*, Bangkok, 2012. Translation by Mrs Prapapan Sangvisit.

states: *phleng phuea chiwit songs will continue into the future if the need to reflect the social of the people continues*.[233]

10 musician participants were represented in Bangkok *non-presentational performers sample set*—the *other fields set*, but 1 musician did not answer *Question 16*, therefore, 9 *non-presentational performer* musician participants contributed responses to *Question 16*. Several participants expressed that *phleng phuea chiwit*'s role needs to change if the musicians want to make a better future Thai society. They suggested that *phleng phuea chiwit* musicians should be more positive and make uplifting songs, love songs and happy songs, rather than focusing on suffering and social actor's problems.

6.2.4 Discussion

Supasek Sanmano's (a.k.a. *James*) comment that *phleng phuea chiwit songs will continue into the future if the need to reflect the social of the people continues*, indirectly characterises a collective role of *phleng phuea chiwit* musicians to 'serve the social of the people'. This role was identified in several *presentational performers*' responses.[234] The musicians' interest in "serving society" connected *phleng phuea chiwit* to a better understanding of why *phleng phuea chiwit* musicians change the topics of their songs commentaries, and why the musicians change the construction of their own identity since the "social" concerns of the people change within the transformations of a nation-state adapting to its globalising forces. In the next chapter, the musicians' expressions of serving society are analysed to contribute information about the musicians' own construction of meaning of their social role, function, and project, and what they legitimise and resist in terms of the instutional determinants.

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[233] *BK 18. Sanmano*, survey *Question 16*, Bangkok, 2012.

[234] In this study, *social* includes individual lives that are fused with the processes of localised socialisation. As for example, rural social life, or village social life can be understood to be different from each other and metropolitan social life—they are at different levels of awareness. Yet, at the same time all individuals living in the rural, village or metropolitan locations are individuals of the cultural formation—which is conceptualised for this study as 'the broader more pervasive patterns of shared habits that give rise to *cultural formations*' (Turino 2008, p. 95). The operational definition for the terms *culture*, *cultural*, *self*, *identity* and *social* for this study is explained in detail in chapter 3 of this study.

To summarise these responses: all 10 Khon Kaen *presentational performers sample set* participants gave responses that were similar in some way to at least one of the three ideas of 'Sufficiency' of *moderation*, *reasonableness*, and *risk management*. All 10 Bangkok *presentational performers sample set* participants gave responses that were similar in some way to at least one of the three ideas of 'Sufficiency' In the next chapter, under a comparative case study approach, these findings are explored for similarities and differences between the Khon Kaen rural-based musicians and the metropolitan-based Bangkok musicians, and the findings of this comparative study were compared to ideas in the 'Sufficiency' philosophy, namely, *moderation*, *reasonableness*, and *risk management*.

6.2.5 Conclusion

This study has demonstrated that musicians with different occupations will expresses values and goals related to the purpose of their occupation. For example, the *non-presentational performers sample set*—the *other fields set* musicians were given the same question(s) (*Question 16*) to answer, but their responses were not the same as the *presentational performers'* responses. Several *non-presentational performer* musicians' responses to the question(s), offered advice to the *phleng phuea chiwit* musicians so they could improve their connectivity in music business. Their responses to *Question 16* had the effect of indirectly delineating a *phleng phuea chiwit* cultural cohort, particularly for its identity of creating songs about social problems in Thai society.

CHAPTER SEVEN – A Comparative Case Study: Comparing Roles of Rural-based Khon Kaen and Metropolitan-based Bangkok *Phleng Phuea Chiwit* Music

7.1 Introduction

This chapter explores the musicians' construction of identities. In order to interpret the musicians' identities, as it refers to social actors constructing meaning, I have borrowed Castells' definition of three forms of constructing identity: *legitimising identity*, *resistance identity* and *project identity* (the definitions of these are provided in chapter 4 of this thesis). According to Castells, identity in these contexts refers 'to social actors' and their 'process of constructing meaning on the basis of a cultural attribute, or a related set of cultural attributes, that is given priority over other sources of meaning' (2010, p. 8). *Identity* is understood by Castells as 'sources of meaning for the actors themselves, and by themselves, constructed through a process of individuation', which 'always takes place in a context marked by power relations' (Ibid 2010, p. 7). In this chapter I also interpret the role of *phleng phuea chiwit* musicians. For the analysis of the musicians' roles I utilised Castells definition of *role* for this study's conceptual frame, which Castells describes as different from identities because 'roles organize the functions', whereas, identities are strong sources of meaning since they involve 'the process of self-construction and individuation' (Ibid 2010, p. 7). *Meaning* is defined in Castells' framework for interpreting the forms of identity as 'the symbolic identification by a social actor of the purpose of her/his action' (2010, p. 7).

Several of the *presentational performer* participants, in their responses to *Question 16,*[235] said they made songs to 'serve society'. In the responses, other musicians expressed that the role of *phleng phuea chiwit* was to serve society. Other musicians expressed that they created songs to serve social actors (and/or conditions/situations of nature) who were disadvantaged in Thai society in order to

[235] *Question 16* refers to a compound question that comprised three questions, which were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs?* And, *Please add something that you think is important to know about phleng phuea chiwit music*? These questions were presented to each musician participant in the survey questionnaire and during video interviews. The three questions were together designed to gather responses that elucidated individuated *phleng phuea chiwit* musician's ideas for a better life in Thai society within the forces of globalisation.

promote awareness of their concerns and encourage change to improve life for all living in Thailand. The analysis of the musicians' different meanings of *serving society* portrayed that the musicians were constructing two different forms of identity. Firstly, a form of resistance identity was constructed since the musicians were generating forms of resistance to the dominant institutions by actively creating song commentaries to promote awareness of Thai citizens who have been devalued and/or stigmatised by the logic of domination in Thai society. Secondly, the musicians were constructing a form of project identity by describing the meaning of their role as a popular musician. As Castells defines it, project identity emerges when 'social actors on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and, by so doing seek the transformation of overall social structure' (2010, p. 8). *Phleng phuea chiwit* established its project identity in the 1970s with its engagement in activism to transform Thailand to democracy. While the role, or function, they played was that of a popular musician in Thai society, the meaning they constructed for their function as a musician was a responsibility to the *phleng phuea chiwit* tradition to serve Thai society by promoting change for a better life for all living in Thailand. Since the 1970s *phleng phuea chiwit* fans and listeners recognise and evaluate the genre based on its project identity from that time—that is, its identity to change society by fighting for democracy. For example, the genre's project identity is recognised by comments such as Supasek Sanmano's (a.k.a. *James*) remark that *phleng phuea chiwit songs will continue into the future if the need to reflect the social of the people continues.*[236]James connects *phleng phuea chiwit*'s social practice of reflecting social conditions of existence in the commentary of songs, in order to create awareness of problems and encourage change to transform the overall social order—as he states, if there is a need for a better life.

Without doubt, the cultural materials for building and forming new identities have changed in Thailand since the 1970s. Therefore, this chapter explores changes in *phleng phuea chiwit*'s identity, the musicians' position in Thai society in the new millennium, and what they seek to transform in Thai society. Since the new millennium, *phleng phuea chiwit* musicians have been creating songs to spread awareness of emotional stress, and a need for love in Thai society. As demonstrated

[236] Supasek Sanmano (a.k.a. *James*), *BK 18. Sanmano*, survey *Question 16*, Bangkok 2012.

below, the musicians' expressions were analysed to explore what causes were being represented through songs. The topics and causes that were chosen by a musician to promote awareness of in Thai society define his/her construction of meaning (the musician's identity for either resisting or legitimising the institutional determinants in Thai society). At the same time, a musicians act of representing a particular cause or topic revealed what he/she was trying to change for a better life in Thai society, therefore, revealing a musician's project identity—what he/she seeks to transform in terms of Thai society.

Lastly, the musicians' construction of meanings for their identities were contrasted to identities of the 'Sufficiency' Philosophy meanings of *moderation*, *reasonableness*, and *risk management*. These three 'Sufficiency' terms were chosen for the following analysis because they were the three principle attributes of the 'Sufficiency' Philosophy, which were used to extend and rationalise the 'Sufficiency' national economic and social development strategy for all Thai citizens to modernise in line with the forces of globalisation. The following comparative analysis begins by comparing the two different geographic groups of musicians' ideas of *moderation*, *reasonableness*, and *risk management*.

Please note that unless otherwise stated, the comparative study below concentrates on the responses of the *presentational performer* musician participants.[237] For the exploration of the central aim of this study, the analysis does not include the *non-presentational performer sample set*—the *other fields set* musician participants because they did not create songs to present to an audience; they worked with *phleng phuea chiwit* in 'other' occupations, such as educators, high fidelity recording and computer music audio production for film or advertising. For these reasons, they had different roles, values and goals. The *non-presentational performer sample set*—the *other fields set* musician participants did not view their

[237] To reiterate: the *presentational performer sample set* refers to *phleng phuea chiwit* musician participants who are songwriters, lyricists and composers, who regularly engage professionally and otherwise in presenting new *phleng phuea chiwit* music at concerts to an audience. See Thomas Turino's, 2008 *Music as social meaning: the politics of participation*, chapter two and three (pp. 23–92), for information about differing fields of *doing* music, of differing "music" actors and activities and their differing goals and values in the world of creating music.

role as a musical activist to serve society, and for using their music for publicly promoting change for a better life for all in Thailand.

7.2 Comparing Khon Kaen and Bangkok *Phleng Phuea Chiwit*: Exploring Similarities in Relation to the Ideas of *Moderation, Reasonableness,* and *Risk Management*

Both the rural-based Khon Kaen and the metropolitan-based Bangkok *phleng phuea chiwit presentational performer* musicians were expressing ideas that were similar to one or more of the ideas of *moderation*, *reasonableness*, and *risk management*. 5 Khon Kaen musician participants expressed ideas that were similar to all three 'Sufficiency' ideas. 6 Bangkok musician participants expressed ideas that were similar to all three ideas.

Comparing the two groups of musicians' ideas of *moderation* alone: 8 Khon Kaen musician participants expressed ideas that were similar to modes of conduct of *moderation*; and 5 Bangkok musician participants expressed ideas that were similar to *moderation*. Comparing the two groups of musicians' ideas of *reasonableness* alone: 7 Khon Kaen musician participants expressed ideas that were similar to modes of conduct in *reasonableness*; and 8 Bangkok musician participants expressed ideas that were similar to modes of conduct of *reasonableness*. *Reasonableness* was explained in the 'Sufficiency' decree as the application of knowledge, which was essential to be *reasonable* (to make better judgement). Knowledge was a key condition necessary for achieving 'Sufficiency' (Prasopchoke Mongsawad 2008, p. 258). Comparing the two groups of musicians' ideas of *risk management* alone: 6 Khon Kaen musician participants expressed ideas that were similar to ideas of *risk management* for the future of Thailand; and 7 Bangkok musician participants expressed ideas that were similar to ideas of *risk management* (see Table 7.1 below). *Risk management* is vital to 'Sufficiency' for self-immunity, to guard against and/or reduce social, economic and cultural vulnerability to the impact of globalisation and particularly to promote sustainability to overcome any internal or external unforeseen impact of globalisation (Prasopchoke Mongsawad 2008, p. 257).

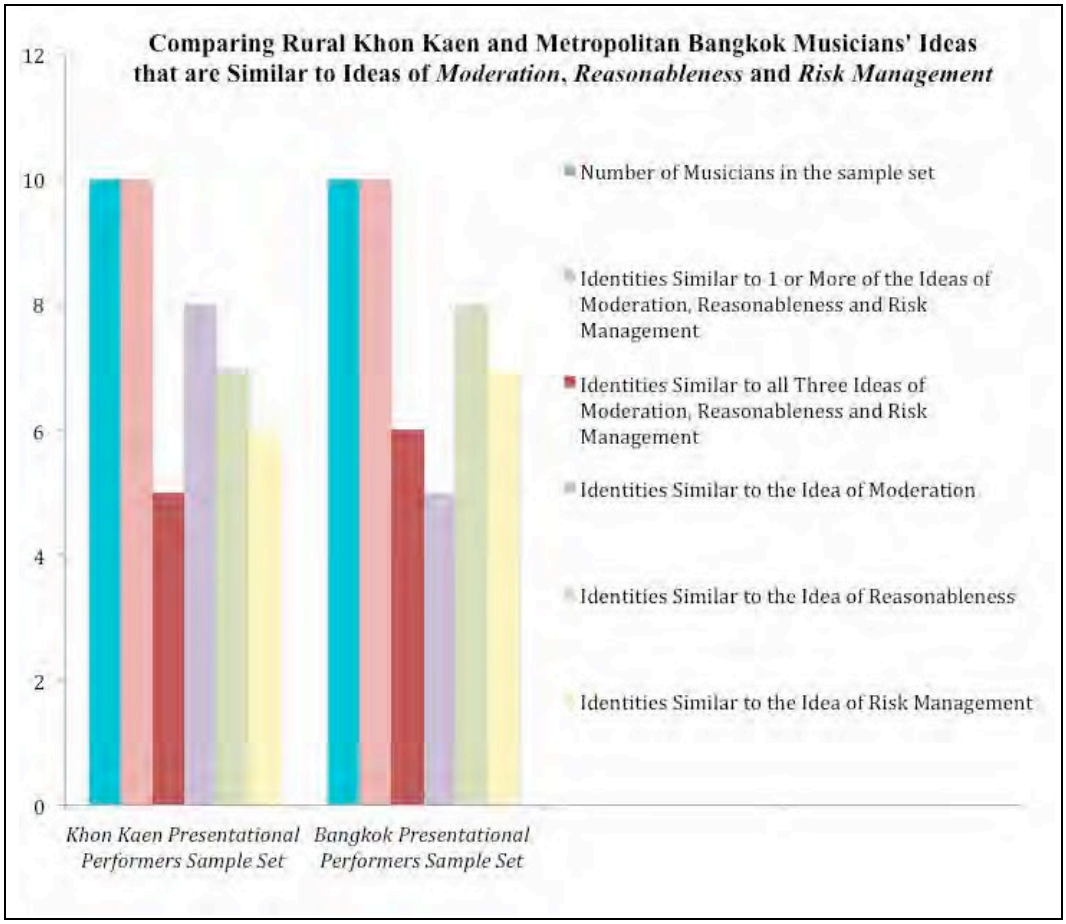

Table: 7.1 Chart comparing the rural-based Khon Kaen and the metropolitan-based Bangkok *presentational performer* musician participants' expressed ideas that were similar to ideas of 'Sufficiency' of namely, *moderation*, *reasonableness*, and *risk management*. Source: Ryan (2015)

The rural-based Khon Kaen musicians expressed more interest in ideas of *moderation* and *reasonableness* for a better future life in Thai society. They were least interested in ideas of *risk management*. The metropolitan-based Bangkok musicians were most concerned with ideas of *reasonableness*—spreading knowledge, and *risk management*. They were less interested in ideas of *moderation*.

Before exploring the musicians' construction of meaning of identities, and contrasting those to the meanings of 'Sufficiency' Philosophy modes of conduct of *moderation*, *reasonableness*, and *risk management*, I would like to note a demographic aspects of the individuals who are contained in the Bangkok *presentational performers sample set*. Since the 1980s, Bangkok's population density has almost tripled and a major contributor to its expansion has been the mass

migration of population from the rural provinces.[238] The analysis of the birthplace origins of participants of this study, which is described below, revealed that a large number of participants contained in the Bangkok *presentational performers sample set* come from the rural regions of Thailand. Therefore, the two groups of individuals divided under sample set headings of "rural' and "metropolitan" are not completely distinct from each other in that they comprise rural born Thai individuals. With this in mind, as is discussed during this chapter, the analysis of identities drew attention to the effects of migration and particularly its relation to rural environmental concerns and rural style sociability, which was different from Bangkok metropolitan style sociability. Analysis of the birthplaces of all the participants revealed that 79 per cent of the participants were born in the rural regions of Thailand. Please note, 2 musicians did not answer the study's survey question requesting their birthplace details, therefore the birthplace figures and percentages presented below were calculated on 32 participants only.

Of the total 32 participants, 5 participants were born in the Central region of Thailand. Of these, 4 were born in Bangkok, and 1 was born in Nonthaburi in the Central region. Of these 5 participants, 1 was contained in the *Bangkok presentational performers sample set*; and the other 4 participants were contained in the Bangko*k non-presentational performers sample set*—the *other fields set* for this study. Therefore, 9 participants contained in the Bangkok *presentational performers sample set* were born in the rural regions of Thailand.

All participants contained in the Khon Kaen *presentational performers sample set* and the Khon Kaen *non-presentational performers sample set*—the *other fields set* were born in the rural areas. 1 participant contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set*, was born in the rural Southeastern region of Thailand. All other musicians participating in the rural-based Khon Kaen sample set were born in the Northeastern Isan region (see Table 7.2 below illustrating the birthplaces, rural or metropolitan, of the participants of this study).

[238] The population density of Bangkok has grown from 5 million in 1980 to between 10 and 14 million in the Bangkok metropolitan region in 2015 (*Mongabay.com* 2015 & *Wikipedia* 2015).

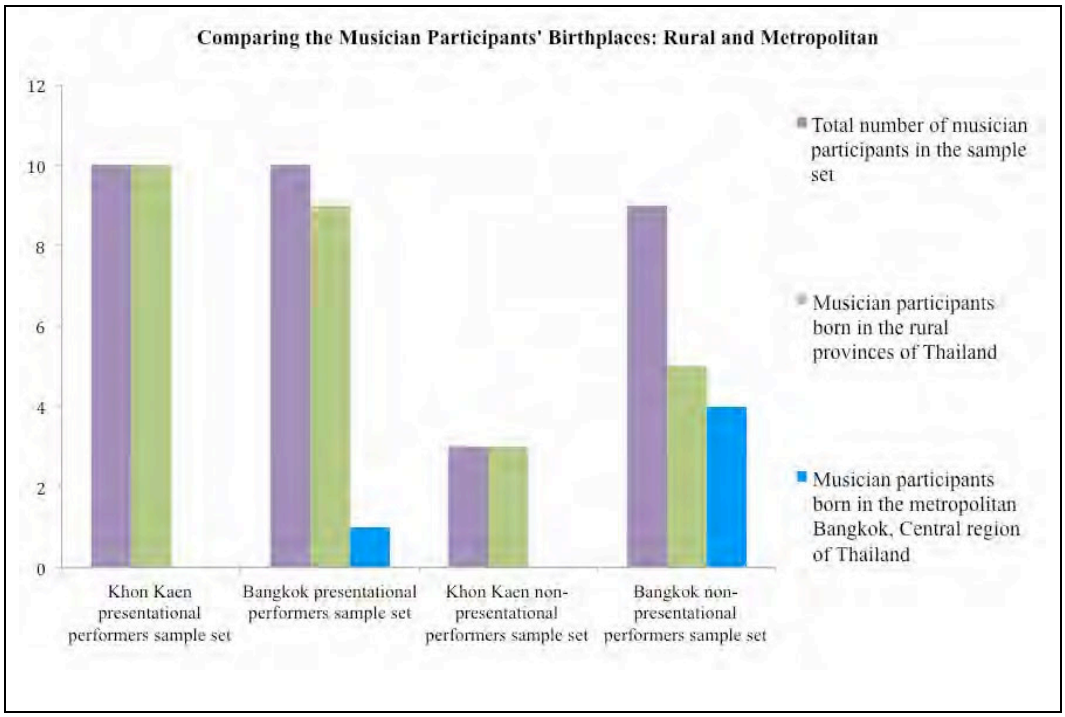

Table: 7.2 Chart comparing musician participants' birthplaces: rural and metropolitan. Source: Ryan (2015)

As already stated, the rural and metropolitan musician participants' expressed ideas in their responses to *Question 16* that were similar to ideas of 'Sufficiency' modes of conduct for *moderation*, *reasonableness*, and *risk management*. However, to this point, this discussion has not exposed or offered reasons in terms of what the *phleng phuea chiwit* musician participants wanted to *moderate*, and/or *risk manage* in Thai society. In the following section, I explored the *presentational performer* musician participants' expressions of ideas for *moderation*, *reasonableness*, and *risk management* to analyse the reasons they gave for their ideas of *moderation*, or *risk management*, and the topics of knowledge that they were intending to disseminate through their songs to improve life for all Thais. Therefore, the following discussion reveals what kinds of knowledge the musicians wanted to disseminate through their music in order to spread *reasonableness* for better social judgment in Thai society, and why the musicians were constructing these identities. As demonstrated above, the musicians' expressions of ideas for a better life in Thai society were similar to the national 'Sufficiency' ideas of *moderation*, *reasonableness*, and *risk management*. In the following part of this chapter, I also explored how the musicians' construction of

identities contribute information about their ideas of building social capital in Thailand through their musical activism.

PART 1: Identity Formation: *Phleng Phuea Chiwit* as a Means of Building Social Capital

7.1.1 Introduction

In order to interpret the musicians' resistance identity, I analysed the musicians' stated reasons in their expressions, and what they encouraged by those expressions in terms of *moderation*. In terms of *reasonableness*, I analysed what reasons they gave for the knowledge they wanted to disseminate through their songs. Finally, in terms of *risk management*, I analysed the reasons behind their concerns about *risk management*. In order to analyse their project identity, I analysed why the musicians were constructing their positions in Thai society by wanting to project ideas of *moderation*, *reasonableness*, and *risk management* for a better Thai life. I compared and contrasted the rural-based Khon Kaen musicians' identities to the identities of the metropolitan-based Bangkok musicians, and I contrasted these identities to the meaning of 'Sufficiency' in terms of modes of conduct and behaviour of *moderation*, *reasonableness*, and *risk management*.

In the comparative study below, the analysis of the musician participants' responses to *Question 16* is limited to analysing the reasons behind the musicians' expressions. That is, the analysis seeks to reveal a "purpose" and/or an "action" that is similar to the notions of purpose and/or action signified in the meaning of 'Sufficiency' *moderation*, *reasonableness*, and *risk management.*

The 'Sufficiency' decree strategy was constructed on the basis of Buddhist teachings of the three pillars of "The Middle Path", which are *moderation*, *reasonableness*, and *risk management* (or *self-immunity*). In the decree excerpt the primary meaning of *moderation*, *reasonableness*, and *risk management* was signified through modes of conduct, which provided the purpose of 'Sufficiency' philosophy, for appropriate behaviour for a 'Sufficiency' economy and social development plan. For example, in the decree excerpt, moral qualities, such as honesty, integrity, and

care, among others, were given as a way to act in society in order to cope with modernising in line with the forces of globalisation. These moral qualities (virtues) provide the primary meaning of 'Sufficiency' *modes of conduct*.

As the role of the 'Sufficiency' philosophies and *phleng phuea chiwit* seek to promote a better life for all Thai citizens, and they both seek to improve the social capital in Thai society, I began this comparative study by describing the value of building social capital as a strategy for building trust, connectedness for economic reasons, and social stability.

7.1.2 *Phleng Phuea Chiwit* as a Means of Building Social Capital

While it is necessary to explain the meaning of "social capital" before entering a discussion on the role of *phleng phuea chiwit* in building social capital, its definition remains problematic at the level of universality. Brian Keeley, author of *Human capital* explains, 'it would be hard to come up with a single definition that satisfied everyone' (2007, p. 102). Nevertheless, Keeley indicates that we can 'think of social capital as the links, shared values and understandings in society that enable individuals and groups to trust each other and so work together' (Ibid 2007, p. 102). Michael Tzanakis (2013) also found, after reviewing the social capital theories of Bourdieu, Coleman and Putman, that there was no unifying theory for social capital, however, he summarised that it 'draws attention to the effects and consequences of human sociability and connectedness and their relations to the individual and social structure' (2013, pp. 2–23).[239] In spite of the difficulty to provide a clear conception of "social capital" for this study's analysis of *phleng phuea chiwit* as a means of building social capital, I combined Keeley and Tzanakis' conceptions as a framework. Accordingly, in the following analysis, social capital is defined in this way: social capital draws attention to the effects and consequences of human sociability; it draws

[239] Tzanakis claims that the concept of social capital is not new. Tzanakis also claims that social capital theories have no unified theory that incorporates systematically related areas of concern (2013, p. 13). See Tzanakis, 2013, 'Social capital in Bourdieu's, Coleman's and Putman's theory: empirical evidence and emergent measurement issues', in *Educate* Journal, Vol. 13, No. 2, pp. 2–23.

attention to the links, shared values and understandings in a society that enable individuals and groups to relate, trust, and work together.

Using this conceptualisation, it is possible to apprehend the value of social capital underscored in the 'Sufficiency' decree excerpt through its references to modes of conduct and/or behaviour, such as prudence, care, moral strength, honesty, integrity, patience, perseverance, diligence and wisdom. These social values/virtues are regarded (in terms of the following extract from the 'Sufficiency' Philosophy) as 'indispensable to cope appropriately with the critical challenges arising from extensive and rapid socioeconomic, environmental and the cultural changes occurring as a result of globalization' (Prasopchoke Mongsawad 2008, p. 253). Additionally, the decree excerpt states:

> *"Sufficiency" means moderation and due consideration in all modes of conduct, as well as the need for sufficient protection from internal and external shocks. To achieve this, the application of knowledge with prudence is essential. In particular, great care is needed in the utilization of untested theories and methodologies for planning and implementation. At the same time, it is essential to strengthen the moral fiber of the nation, so that everyone, particularly political and public officials, technocrats, businessmen and financiers, adhere first and foremost to the principles of honesty and integrity. … In addition, a balanced approach combining patience, perseverance, diligence, wisdom and prudence is indispensable to cope appropriately with the critical challenges arising from extensive and rapid socioeconomic, environmental and the cultural changes occurring as a result of globalization* ([italicised is the author's texts], excerpt from unofficial translation of the Thai working definition of The Philosophy of 'Sufficiency' Economy approved by His Majesty and sent by His Majesty's Principal Private Secretary to the NESDB on November 29, 1999, cited in Prasopchoke Mongsawad 2008, p. 253).

Conduct and behaviour in the decree excerpt is important. The decree states that it is 'essential to strengthen the moral fibre of the nation', and definitions of moral qualities in the decree are understood as 'indispensable' to cope with the forces of globalisation in future Thai society (Prasopchoke Mongsawad 2008, p. 253). The three core elements or pillars include *moderation, reasonableness*, and *self-immunity* (p.13). These are described by Chamaiporn Toompong (2013) as follows:

> moderation refers to an adequate conduct that does not adversely affect one's self and others. Sufficient production and consumption are examples.

> Conveying the idea of a middle ground between want and extravagance, moderation also denotes self-reliance and frugality. *Reasonableness* (or rationality) means examining the reasons for any action, and understanding its full repercussions in the short- and long-terms. This idea therefore also includes foreknowledge and experience, analytical capability, self-awareness, foresight, compassion and empathy. *Self-immunity* refers to the ability to be prepared for possible changes [“internal and external shocks”] in both the near and distant futures; it thus implies a foundation of self-reliance and self-discipline (pp. 13–14).

Qualities such as *moderation, reasonableness,* and *self-immunity* in society can be seen as a means for building social capital in Thai society so that individuals can trust each other and work together, particularly in the face of challenging, unforeseen and possibly damaging events.[240]

This study revealed that most individual *phleng phuea chiwit* musicians expressed concerns for human relations amongst individuals and Thai sociability in general. For this reason, I explored the musicians’ responses to *Question 16* to analyse the reasons they gave for behaviour and conduct that they thought was essential to strengthen the moral fibre for a better Thai life to cope with the forces of globalisation. As stated in the introduction to this chapter, the findings of chapter 6 in this study revealed a significant occurrence of *presentational performer* participants stating that they made songs to ‘serve society’. For this reason, “to serve society” is the first topic to be discussed below, and the analysis of identities is based on the idea that serving society is a mode of conduct that seeks to build social capital in Thai society.

7.1.3 Comparing Rural and Metropolitan Musicians Forming Identities by Serving Society

As stated above, a number of *presentational performer* musician participants said they made songs to ‘serve society’. In their expressions, they constructed two meanings for the idea of serving society. On the one hand, some musicians associated the meaning of ‘to serve society’ with their function/role, which they explained as a

[240] To reiterate Keeley’s definition of social capital: ‘understandings in society that enable individuals and groups to trust each other and so work together’. In *Human capital*, 2007, p. 102.

responsibility, to the tradition of *phleng phuea chiwit*. Making music to serve society was the project of a *phleng phuea chiwit* musician. On the other hand, some musicians associated the meaning of 'to serve society' with creating songs to serve disadvantaged or devalued citizens, and/or social conditions, and/or situations of nature, in order to promote awareness of particular these problems and encourage change to improve life for a better future for all inhabitants in Thailand. I will now address the many reasons the musicians' gave for serving society. I therefore, began with the Khon Kaen musicians' reasons for serving society, and following that, the Bangkok musicians' reasons for serving society are presented.

7.1.3.1 Khon Kaen Rural-based Musicians Forming Identities by Serving Society

To begin, all the Khon Kaen *presentational performer sample set* musician participants' responses referred to their *phleng phuea chiwit* songs serving society in some way. Within their responses, a total of 30 reasons were given that were associated with the meaning of serving society. Of these 30 reasons, 23 reasons indicated that serving society was a responsibility to the tradition of *phleng phuea chiwit* music. Therefore, they gave 23 reasons that confirmed their *phleng phuea chiwit* project identity—and their role. The other 7 reasons given for serving society related to the musicians' concerns to represent the problems of disadvantaged social actors in Thai society. These reasons elucidated some meaning for an individual musician's resistance identity.

The 23 participants reasons that are presented below signified different meanings for serving society, as a responsibility, which elucidated meaning of the participants' responsibility to the tradition of *phleng phuea chiwit*, and defined meaning of the genre's project identity. These reasons are presented below in italic typeface. They were extracted from the participants' responses to *Question 16*. Of the 23 reasons given for serving society as a responsibility to the genre's tradition, 7 reasons given expressed a responsibility to *be sincere* and *real*, 5 reasons given expressed a responsibility for *encouraging awareness*, 4 reasons given expressed a responsibility for *informing people*, 3 reasons given expressed a responsibility for *studying the way of life of people in local areas*, 2 reasons given expressed a

responsibility for *playing and spreading* messages, one reason given expressed a responsibility for *reflecting social problems*, and one reason given expressed a responsibility for *helping people learn about social problems* (see Table 7.3 below).

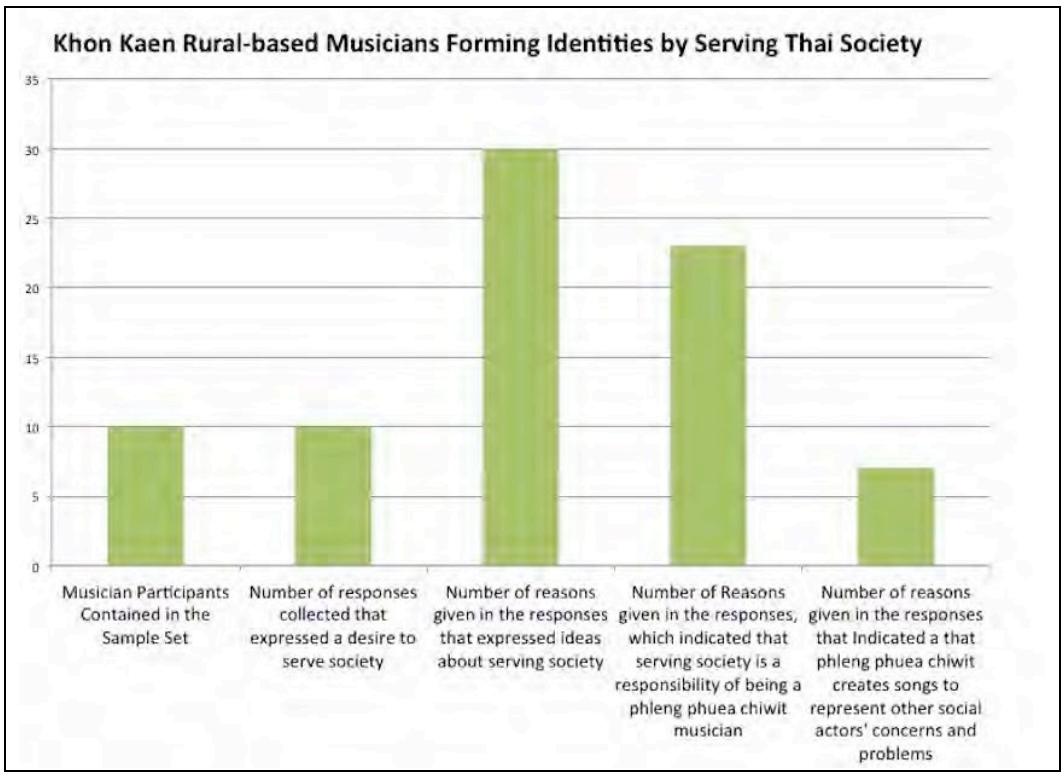

Table: 7.3 The Khon Kaen rural-based musicians forming identities by serving society. Source: Ryan (2015)

Each individual musician participant's project identity was an important factor of the musicians' self-identification, given that 23 reasons of the total of 30 reasons put forward for serving society were associated with their responsibility to the *phleng phuea chiwit* tradition. Four cultural attributes were most prominent in the reasons the musicians expressed concerning their responsibility to the *phleng phuea chiwit* tradition to serve society: to be sincere, honest, authentic and reliable.

In terms of the Khon Kaen *presentational performers'* resistance identity, which was constructed through their idea of "serving society" by representing the problems of disadvantaged social actors, 7 reasons were given. These were to serve society by promoting awareness of: *sufficiency ideologies as a way of life for the future*; *sustainable food production*; *a model of good eating*; *people to stay in good health*; *moderate consumption*; *sustainable ways of living* and *creating meaning in*

people's life. In the next section, I will explore the identities constructed by the metropolitan-based Bangkok musicians' reasons for serving society.

7.1.3.2 Bangkok Metropolitan-based Musicians Forming Identities by Serving Society

All the Bangkok *presentational performer sample set* musician participants' responses referred to their *phleng phuea chiwit* songs serving society in some way. There were a total number of 26 reasons given in their responses to *Question 16* that were associated with the meaning of serving society. Of the 26 reasons given, 9 reasons indicated that serving society was a responsibility to the tradition of *phleng phuea chiwit* music. These 9 reasons constructed meaning for the musicians' *phleng phuea chiwit* project identity and their role. 8 of the 9 reasons given expressed a responsibility to the tradition of *phleng phuea chiwit* that was associated with being *sincere* and *real*. These were that a *phleng phuea chiwit* musician had to be *sincere and make real songs.* They had to be *communicating and connect with a song*, as well as *prepared to write about something and make a standpoint*. They had to *make useful songs*, that *showed and/or told the meaning of real life of the people*. They had to be *creating entertaining songs with meaningful lyrics*, and the musician had to be *encouraging awareness*, and *create for the future to encourage a better life*. The cultural attributes that were most prominent in the reasons the Bangkok musicians' expressed of their responsibility to the *phleng phuea chiwit* tradition to serve society, were very similar to the Khon Kaen musicians' attributes of their responsibility to the tradition of *phleng phuea chiwit*, which were to be sincere, honest, authentic and reliable (see Table 7.4 below illustrating the Bangkok metropolitan-based musicians' forming identities by serving society).

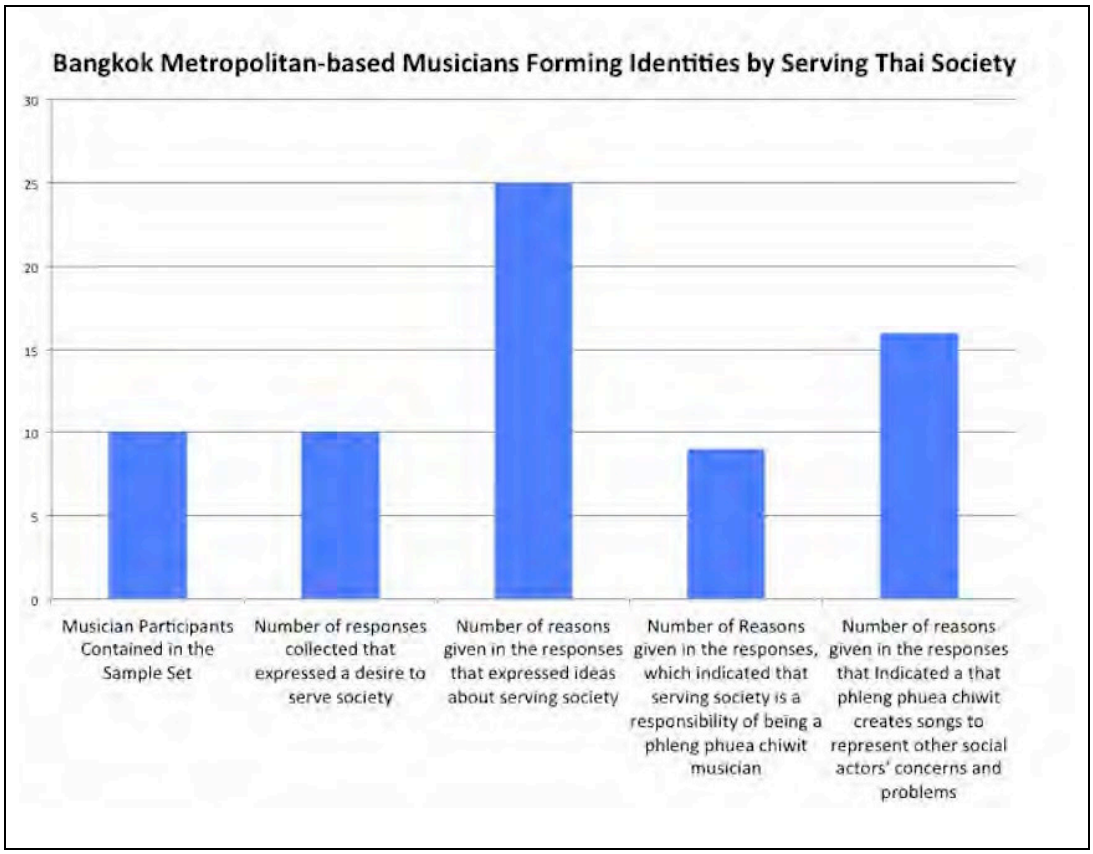

Table: 7.4 The Bangkok metropolitan-based musicians forming identities by serving society. Source: Ryan (2015)

In terms of the Bangkok *presentational performers'* resistance identity, which was constructed through the idea of "serving society" by representing the problems of other Thai social actors, 16 reasons were given. These reasons expressed the meaning of what a musician wanted to promote to create a better life for Thai society in the future. As demonstrated below, the Bangkok participants' gave reasons for their need to serve society that clearly emphasised a need to support the emotional concerns of social actors. In terms of social capital, the reasons they gave drew attention to the effects and consequences of poor urban sociability and connectedness. As stated previously, social capital draws attention to the effects and consequences of human sociability, to the links, and the shared values and understandings in society that enable individuals and groups to relate, trust and work together. If *phleng phuea chiwit* project identity is to create real and sincere social commentary on problems in Thai society, then it needs to be noted that the Bangkok musicians are signalling a serious concern for a poor level of social capital in urban Thai society. The reasons they expressed to serve society and promote a better life for all Thais were:

- *To encourage comfort*
- *To encourage friendship*
- *To cheer peoples minds*
- *To love freedom*
- *To encourage wellbeing*
- *Create feelings in a positive way*
- *To comfort the lonely*
- *To help people deal with the mental struggle of living between two worlds, with two histories, betwixt local rural culture mixing with urban Western influenced culture*
- *To create songs to speak about problems of greed*
- *To create songs to speak about problems of disregard*
- *To create songs to speak about problems of fear*
- *To create awareness in memory of the lost connection between the rural people and their living in urban lifestyles*
- *To comment on the modern world and the world of long ago, and the mixing together*
- *To bring to mind the natural things*
- *To bring to mind the natural way of living*
- *To encourage thoughts for reality in society*

In conclusion, both groups of *phleng phuea chiwit* musicians, the Khon Kaen and Bangkok presentational performer sample sets, associated the meaning of "serving society" with a responsibility of the traditional role of a *phleng phuea chiwit* musician to create songs sincerely and truthfully to promote changes for a better life for all inhabitants in Thailand. The majority of the Khon Kaen rural musicians' reasons given for "serving society" were defining the musicians' project identity. In contrast, the Bangkok musicians' reasons given for serving society related more to their resistance identity. In addition, the Bangkok musicians' reasons for serving society drew attention to problems of sociability and connectedness in urban Thai society through their connection to representing social actors with emotional problems. The Khon Kaen musicians' construction of resistance identity emphasised a need to build sociability and connectedness through a shared understanding of the need for sustainability and sufficiency ideas to create a better future for Thai society. There were no reasons expressed that indicated that they were concerned about poor sociability and connectedness in their rural area. See Table 7.5 below comparing the Khon Kaen and Bangkok musicians forming identities by serving society.

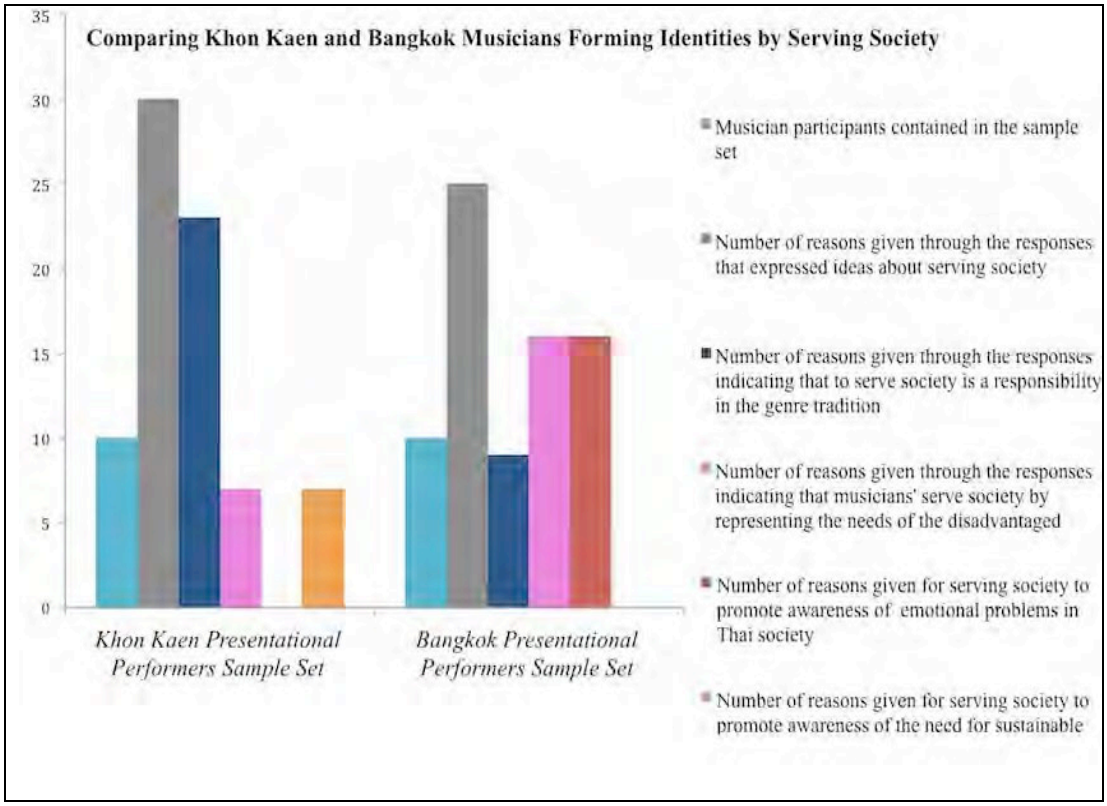

Table: 7.5 Chart comparing the Khon Kaen and Bangkok musicians forming identities by serving society. Source: Ryan (2015)

The evidence in this study indicates that there is a need for future research of urban-based *phleng phuea chiwit* musicians' resistance identity. The findings of this exploration of Bangkok musicians' reasons for serving society indicate that levels of urban social capital were low, since the musicians emphasised a need to comfort, urban social actors who are suffering emotional problems. Despite the fact that most Khon Kaen musician participants live in the urban suburbs of Khon Kaen city, they did not appear to be thinking about the social emotional landscape that they inhabit. On the other hand, the Bangkok musicians indicate a high presence of social disconnectedness, among other things. The reasons given indicate two social problems, both of which appear to be associated with population migration and rapid industrialisation—the effects and consequences within the forces of globalisation in Thailand—and these factors point to a need for future research in these areas.

7.1.4 Identifying Forces of Globalisation: Identities in "Change"

A large number of musician comments that referred to "change" in some way emerged from the analysis of the *presentational performer* participants' responses to *Question 16.*[241] In a similar approach to the previous analysis of "serving society", I explored the musicians' comments on "change" and analysed their reasons for commenting on "change" in order to interpret their construction of identities associated with "change". As with the previous study, the discussion below of identities relating to change, begins with the Khon Kane musicians' comments on "change", and then presents the analysis of the Bangkok musicians' ideas on "change".

All the Khon Kaen *presentational performer* musician participants' referred, in some way, to the idea of "change" in their responses to *Question 16.* Across all responses collected there were 19 expressions that included the term "change". Most of these expressions related to two meanings of change. Firstly, the meaning of change was associated with a need to "change" to adapt to a future that is itself changing. Secondly, the other meaning given for change related to "change" occurring in *phleng phuea chiwit* music's song commentaries and its changing creative forms.

There were 11 reasons given that expressed a need to change to adapt to a future that is itself changing. These reasons expressed by the musicians about change elucidated meaning of the musicians' construction of resistance identity. 4 reasons given expressed a need to create songs to change people's way of thinking to ensure a better future. They promoted the idea of changing to *adapt a better path for the future*, and *adapt to change social problems, adapt to change the* [capitalist orientated] *vision of the world*, and *adapt to bring reforms*. 2 reasons given expressed

[241] To reiterate for the reader convenience: *Question 16* refers to a compound question that comprised three questions, which were: *How do you think your phleng phuea chiwit songs can offer "a path to a better future" for Thai people*? *What do you want to communicate to the people when you sing your songs?* And, *Please add something that you think is important to know about phleng phuea chiwit music*? These questions were presented to each musician participant in the survey questionnaire and during video interviews. The three questions were designed as a set to gather responses that elucidated individuated *phleng phuea chiwit* musician's ideas for a better life in Thai society within the forces of globalisation.

a need to adapt *to the planet that is changing*, and to *adapt to cope with global warming*. 5 other reasons given were more specific, such as to:

- *Change to give more respect to families*
- *Change and show gratitude*
- *Change the vision of the world* [to understand the risks in business]
- *Change ideas of thinking money will make you happy*, and
- *Change to remember a happy life.*

8 reasons referred to "change", which related to *phleng phuea chiwit* music's tradition and the reasons why changes occur in its song commentaries. These reasons expressed by the musicians' elucidated meaning of their project identity. The reasons put forward were:

- *What happens in phleng phuea chiwit depends on the situations changing in Thai society*
- *Things change and therefore my songs change*
- *What happens to people changes, therefore I must study the people before I make a song*
- *Adapt phleng phuea chiwit messages to think of other ways of thinking about life*
- *Phleng phuea chiwit speaks of changes in Thai society*
- *Phleng phuea chiwit changes with the ebb and flow of social problems in Thailand*
- *Phleng phuea chiwit can change social problems*, and
- *Changes in phleng phuea chiwit depend on the future*

8 Bangkok *presentational performer* musician participants' commented on the idea of "change". Across all responses collected, there were 6 expressions that included the term "change". Again, the term "change" had two meanings: a need to "change" to adapt to a future that is changing, and "change" occurring in *phleng phuea chiwit* music song commentary and creativity. Under the idea of what we can call adaptive "change" there were 5 comments. These were:

- *The future can be about change*
- *Change with the times*
- *Encourage people to change to make life better*
- *To change thoughts for something beautiful*, and
- *I write about the personal emotional struggle of rapid change.*

Change, or recognizing a need for change in a field of social struggles, may be viewed as a creative mode of *phleng phuea chiwit* musicians' compositional practices. Creating a reason for change in society is defined by a musician within a song's commentary; often designed to promote awareness of a need to transform conditions in a social situation. This social practice in the genre cohort relates to the creativity involved in composing songs to encourage a change of thinking for a better life in Thailand (see Table 7.6 below comparing the Khon Kaen rural-based musicians and the Bangkok metropolitan-based musicians' reasons for "change").

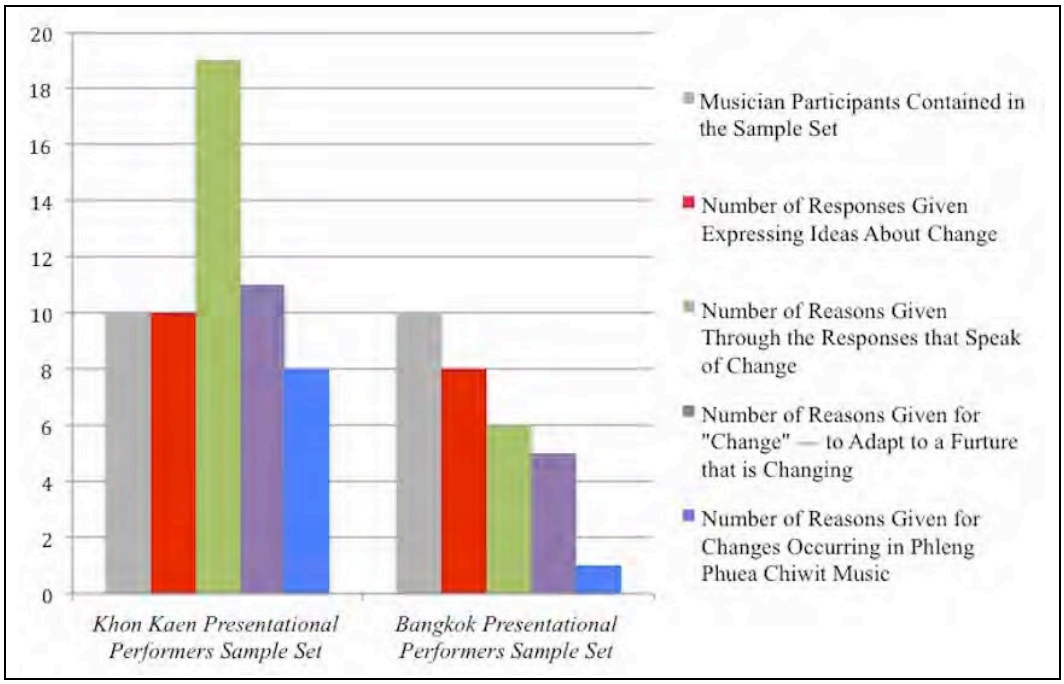

Table: 7.6 Chart comparing the Khon Kaen and Bangkok musicians' reasons for "change". Source: Ryan (2015)

In conclusion, in terms of a *phleng phuea chiwit* project identity, the exploration above has drawn out a certain connectedness between the changing subject matter chosen for *phleng phuea chiwit* song commentaries and that subject matter's relationship to Thai socio-economic and political situations and its changing nature. The results also draw attention to *phleng phuea chiwit* music's relationship to the consequences of globalisation. In this regard, the Khon Kaen musicians' responses about change related more to their project identity than the Bangkok musicians' responses. The rural-based Khon Kaen musicians' constructed resistance identities to

encourage a need to adapt to change for a better life in the future and, at the same time, they were promoting the preservation of moral sociability, a preservation of moral behavior through enacting concepts such as respect, gratitude and empathy for those disadvantaged by change.

All musician participants expressed reasons about change that contributed information about *phleng phuea chiwit*'s project identity. Castells (2010) defines project identity as a construction of meaning that emerges 'when social actors, on the basis of whatever cultural materials are available to them, build a new identity that redefines their position in society and, by so doing, seek the transformation of overall social structure' (p. 8). This study's historical narrative revealed that the musicians have been consistently expanding their critical engagement with Thai socio-political matters since the genre originated amidst the protests and struggle for democracy in early 1970. From the participants' responses to this study, it is clear that the subject matter of song commentaries changes as situations in Thai society change. As one musician put it, *what happens in phleng phuea chiwit depends on the situations changing in Thai society.* In this sense, the musicians did not see themselves as dinosaurs of the 1970's so-called "People's Revolution", rather they identified themselves as socially engaged individuals in an ongoing dialectical interaction with their social, economic, political, physical and "global" surroundings.

7.1.5 Comparing Rural and Metropolitan Musicians' Concern for the Environment

As with the other components of this comparative study, I analysed the Khon Kaen *presentational performer* musician participants' expressed concerns for the environment before moving on to analyse the Bangkok musicians' responses. These concerns were extracted from the participants' survey and/or video interview responses to *Question 16.* All the Khon Kaen *presentational performer* musician participants' responses expressed concern for the care of the environment. Across all the responses collected there were 16 reasons expressed that indicated that the musicians used their music creativity to encourage an awareness of the environment in some way. Of the Bangkok *presentational performer* participants expressed concerns for the care of the environment there were only 5 responses collected;

however, within the 5 responses, 11 reasons were given which indicated that theses musicians were most interested in encouraging awareness of environmental concerns (see Table 7.7 below comparing the Khon Kaen rural-based musicians and the Bangkok metropolitan-based musicians' responses expressing concern for the care of the environment).

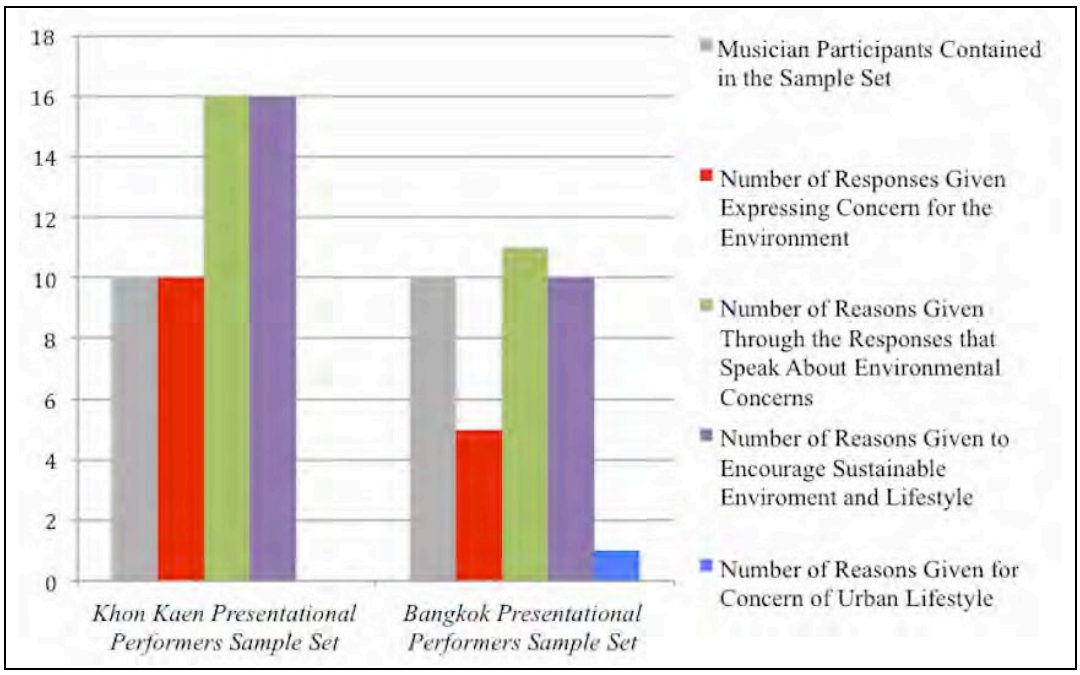

Table: 7.7 Chart comparing the Khon Kaen and Bangkok musicians' responses expressing concern for the care of the environment. Source: Ryan (2015)

A further exploration of the Khon Kaen musicians' responses on environmental concerns elucidated various levels of meaning that constructed resistance identities in both general and personal ways. All the Khon Kaen musicians' expressions of care for the environment were similar to ideas of 'Sufficiency' philosophies, such as:

- *There were 2 reasons given that expressed a need for sustainability practices in Thai society*
- *There were 2 reasons given that expressed a need for conservation of nature*
- *There were 2 reasons given that expressed a need to reject damaging development plans such as dam construction*
- *A need of sufficiency ideology for agriculture*
- *A need of sufficiency ideology for the environment*
- *A need to create awareness for life sustainability*
- *A need to encourage self-reliance*
- *A need to protect natural resources sustainability*

- *A need to moderate consumption*
- *A need for food sustainability*
- *A need for protection of nature*
- *A need for steady patience with nature and rural life*, and
- *A need to encourage good health*.

These concerns for the environment related to the musicians' resistance identity and their legitimising identity. Firstly, they are reacting to the previous decades of "progress" at any cost, and the resultant destruction of the land, nature and the rivers from deforestation. In this regard, their responses support sustainability and are similar to the concerns of the 'Sufficiency' philosophy's appropriate conduct of *moderation*, *reasonableness*, and *risk management*. Therefore, they can be viewed as legitimising identities. However, the rural-based musicians' concern for the environment may also be a strong sign of the musicians' resistance identities to unrestrained capitalism, which has, for example, resulted in an average yearly loss of 8 per cent of the forests across Thailand since the 1980s (Ketudat 1990, p. 30).[242] It is likely that all the Khon Kaen rural musicians expressed concern for care of the environment for a better life in the future of Thailand because they were witness to the destruction of the environment more than the urban-based musicians. With this in mind, turning to the Bangkok metropolitan-based *presentational performer* musicians, 10 were surveyed, but only 5 musicians' responses expressed 11 various concerns for care of the environment for a better future in Thailand, and these 5 musicians were born in the rural regions of Thailand before they migrated to Bangkok for better work opportunities. Six of the reasons they gave in their responses were similar to ideas of 'Sufficiency' philosophies, such as:

- *Remind the people of the feelings of nature and what it is able to make for them*
- *To care for the forests*
- *To create awareness to care for nature*
- *To sing about the concern of nature*
- *To care for the fields*, and

[242] In 1990, Sippanondha Ketudat recommends two measures of protection for the forests: firstly, that the media play a part in Thailand's environmental movement by taking a 'much greater responsibility on the part of the news media which have the capacity of making environmental problems visible to the public' (p. 167), and secondly, Ketudat recommends the Buddhist Middle Path philosophies for future environmental protection in Thailand. (pp. 98–167).

- *To care for the mountains and sing of thoughts of the mountains*

4 reasons given expressed interest in preserving Thai rural lifestyles. These were:

- *Concern for rural lifestyle*
- *To always think about the old culture*
- *Creating awareness of the old rural living style*
- *Create memories of the rural hometown campfires,* and *hunting the rat*.

Only one reason expressed *concern for the urban society*—despite the numbers of musicians living and/or working in the metropolitan area.

In conclusion, the Khon Kaen rural-based musicians' revealed more concern for environmental protection than the Bangkok musicians. The Khon Kaen musicians' reasons suggested ideas in line with those of 'Sufficiency' philosophies. Overall, the Khon Kaen musician participants' expressed specific reasons for environmental concerns, in terms of actions and purposes; they named specific goals to encourage sustainable life styles for the future. During the Bangkok interviews, I noted a sense of nostalgia in the participants who commented on their concern for the environment and rural lifestyles. Their resistance in this regard appeared to be more in line with the general resistance identity of the Bangkok musicians, which was drawing attention to poor sociability and connectedness in urban Bangkok lifestyles. Nevertheless, the number of reasons they gave expressed concern for many different environmental landscapes not just agricultural areas. For example, they were concerned for the forests, fields, and mountains. Overall, the musicians' ideas for a better life were similar to concerns expressed by members NESDB, such as developing theories of sustainable farming in Thailand for self-sufficiency and improving natural resources. Suwanee Khamman, Deputy Secretary-General of NESDB stated that '[i]n analyzing the capital of our country, we start from the social capital, economic capital and natural resources capital. For the social capital, we aim to increase the human quality through the educational and cultural aspects' (2013, p. 27).

7.1.6 Comparing Rural and Metropolitan Musicians' Ideas/Concepts of Love, and Unity as a Sign of Social Capital

The aim of the following exploration is to make comparisons between both the rural-based Khon Kaen musicians and the metropolitan-based Bangkok *phleng phuea chiwit* musicians' conceptions of the ideas of "love", "unity", and/or "care". This exploration will begin with a separate analysis of the musicians' responses from each geographic location. These responses were extracted from the *presentational performer* musician participants' survey and/or video interview answers to *Question 16.* Some of the musicians' explanations on "love", "unity", and "care" are presented below in italics.

Firstly, 4 Khon Kaen *presentational performer* musician participants' expressed the terms "love", "unity", and/or "care" in their responses. Across all the responses collected that fit into this category, there were 9 reasons expressed that indicated the musicians will be using their music creativity to encourage love in Thai society for a better life in the future for the inhabitants of Thailand. The reasons that the musicians expressed about ideas of love, unity and care elucidated meaning of the musicians' construction of their resistance identity, and not their project identity. There were 5 reasons expressed about love that associated love with sustainable ideology. These were:

- *Love of sustainability lifestyle*
- *Love for the way of life in the rural local areas*
- *Love for good* [natural] *things*
- *Love for animals*, and
- *Love for the environment.*

There were 5 reasons expressed about love that associated love with loving the people. These were:

- *Love of life function* [as a function of life]
- *Love life—stay quiet*
- *2 reasons expressed love for the way of life of the people*, and
- *Love people.*

One Khon Kaen musician was concerned for *the unity of the people that is being destroyed*, and another musician was intending to *make songs to encourage the unity*

of farmers.

Secondly, all of the Bangkok *presentational performer* participants were concerned with the idea of "love", "unity", and/or "care". Across all responses collected, there were 14 reasons expressed that indicated the musicians will be using their music creativity to encourage love, unity and care in Thai society for a better future. 3 of these comments contributed to further understanding *phleng phuea chiwit*'s project identity for the musicians explained why they choose to make songs about love. The reasons they gave for changing to promote love in their songs were:

- *Phleng phuea chiwit can write about love because life has love too*
- *In the future, I am going to write about love*, and
- *Phleng phuea chiwit is not only for the politic, but love songs too.*

3 other expressions of love contributed to further understanding *phleng phuea chiwit*'s resistance identity, which were:

- *I concern for love of life*
- *Phleng phuea chiwit is not just for fighting for life*
- *Encourage love of the people*, and
- *I write songs about love in a capitalist world*

4 Bangkok musician participants' were concerned with the idea "unity". Their reasons expressed for unity were:

- *I want to communicate and connect the belief with each other without force, to make them free*
- *Concern for people to walk in the same life way and have the same opinion*
- *I want the people to acknowledge, to understand, to feel, as the same as me*
- *I write about working hard together and taking care of life,* and
- *Together we try harder with life*

One Bangkok participant gave this reason concerning "care" in Thai society: *phleng phuea chiwit is talking about the caring as within the family for the journey in life.*

Two musicians expressed that they wanted to *comfort* the people (see Table 7.8 below comparing the Khon Kaen and Bangkok Musicians' responses expressing concern for love and care as social capital).

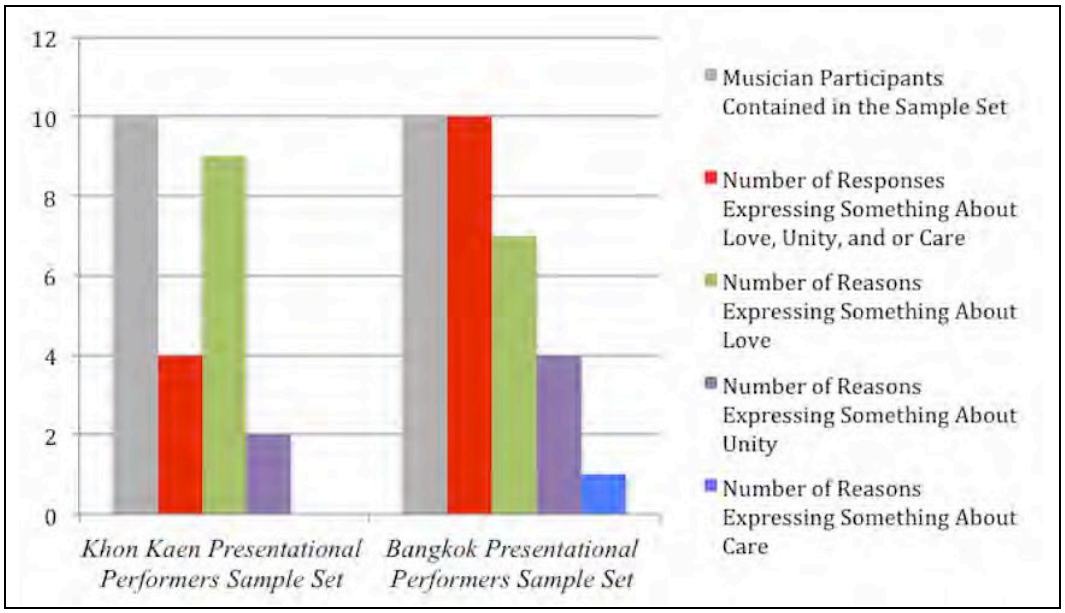

Table: 7.8 Chart comparing the Khon Kaen and Bangkok musicians' responses expressing concern for ideas and concepts of love, unity, and care as social capital. Source: Ryan (2015)

In conclusion, the musicians' expressions about love do not refer to their personal love relations, such as boy/girl and break-up relationships, as one might find in Western and Thai pop songs. Rather, the "love" in the subject matter of *phleng phuea chiwit* song commentaries touches on identities connecting the personal (psychological) with the collective communal. Songs about love promote and activate shared emotional triggers, such as affection and respect, in order to motivate listener's to change social thinking to improve emotional sociability. Both the Khon Kaen and Bangkok musicians were constructing resistance identity through their interest in promoting love of the people, and power in unity and solidarity. In effect, their expressions of 'love' draw attention to diminished sociability and unity. For example, several participants from both Khon Kaen and Bangkok expressed that their reason for concerning themselves with love was to *'love for the way of life of the people'*. In a recent song called "*Sahm-nuit*" (Guilty), by Bangkok musician participant *Marllee-huanna*, the subject matter of the song is about people getting together after work in the pub at night, drinking, socialising, and talking about problems and their life experiences, while sometimes getting drunk together. This scenario in the song

contrasts with, and draws attention to, those people in society who do not do this activity. They do not socialise in the same way, and they may not need to talk about collective problems. However, *Marllee-huanna's* lyrics make comment on what people say about the people who are socialising in the pub: that they are lost, or have a sad way of life, or they are drinking to cover sadness, or they are throwing their live away. *Marllee-huanna* lyrics express that it is wrong to look down on the people who want to go to the pub and socialise. These people have a right to socialise in this way if that is what best suits their needs (see, ♫List. Ex. No. 7.1, CD track 20,[243] [#*YouTube* No. 7.1]).

This study has drawn out expressions regarding the values of love, unity. and care as social capital to gather information on the reasons why so many new millennium songs were expressing emotional concerns. The Bangkok musicians constructed further meaning from their project identity with comments such as *phleng phuea chiwit can write about love because life has love too* and it *is not only for the politic, but love songs too*. Their comments indicate that the musicians have changed their project identity from the revolutionary approach of the 1970s; the "us" against "them" approach, to developing a dialogical interactive approach to promote change for a better life within the forces of globalisation. The musicians' new millennium resistance identity is itself drawing attention to the effects and consequences of human sociability within the forces of globalisation particularly as the musicians have been creating song commentaries to improve Thai social capital, damaged through pre-2000 rapid modernisation resulting from Thai open-global business-first politics.

Since this exploration has given rise to the musicians' concerns for poor emotional sociability and connectedness in Thai society. I believe this poses a matter for further research, particularly as emotional subject matter appears to be a consequence of the population migrating from rural to urban centres, which appears to have had disruptive effects on individual connectedness severing family and traditional community life relations. On the other hand, the *phleng phuea chiwit* shift

[243] Listening example No. 7.1, CD track 20, "*Sahm-nuit*" (Guilty). The lyrics, singing, and music by *Marllee-huanna*. This song was track 9 on *Marllee-huanna*'s *Changing* album (2012). Source: Milestone Records Bangkok (see also #*YouTube* No. 7.1, video source: Chart Nadeom (2014) *YouTube*).

to emotional concerns in society may be for other reasons, for there were many different expressions of 'love" in the responses of musician participants from rural Khon Kaen. Therefore, concerns of love are not localised in the metropolitan area alone, and the rural Khon Kaen musicians' may also be representing social actors affected by migration. The shift to creating song commentaries on love for a better life is a dynamic change in the musicians' project identity and resistance identity. Further research is needed to understand more about why these songs are being composed. They are different in each location, echoing concerns similar to the social movement of an increasing number of people around the world who want to fight for their rights to protect and foster a better life within their own localities (Environmental Localism). It is likely that the musicians are involved in, or influenced by Environmental Localism. Castells (2010) asserts that, social actors across the globe have been challenged by a 'loss of connection between these different functions and interests under the principle of mediated representation by abstract technical rationality exercised by uncontrolled business interests and unaccountable technocracies'; they yearn for grass-roots democracy linked to small-scale local government with community participation, self-management and control over their space, and an assertion of their place as a source of meaning and 'small scale production of the use value of life for the exchange value of money' (p. 182).

7.1.7 Discussion

To summarise the role of *phleng phuea chiwit* in forming identities: firstly, the musicians from both Khon Kaen and Bangkok contributed a large quantity of original information for understanding their *phleng phuea chiwit* project identity, and the social role of *phleng phuea chiwit* musicians. The musicians clearly defined their unique role in the world of Thai popular music as different from other Thai popular music. In so many responses, they explained that they have a responsibility as a *phleng phuea chiwit* musician to serve society by promoting awareness of social problems to make life better for all in Thai society (see Table 7.9 below). The musicians also explained how their resistance identity in their practice of musical activism connects with serving society. The musicians' resistance identity is activated

by their personal decision to choose a particular topic of concern to represent through the production of a song.

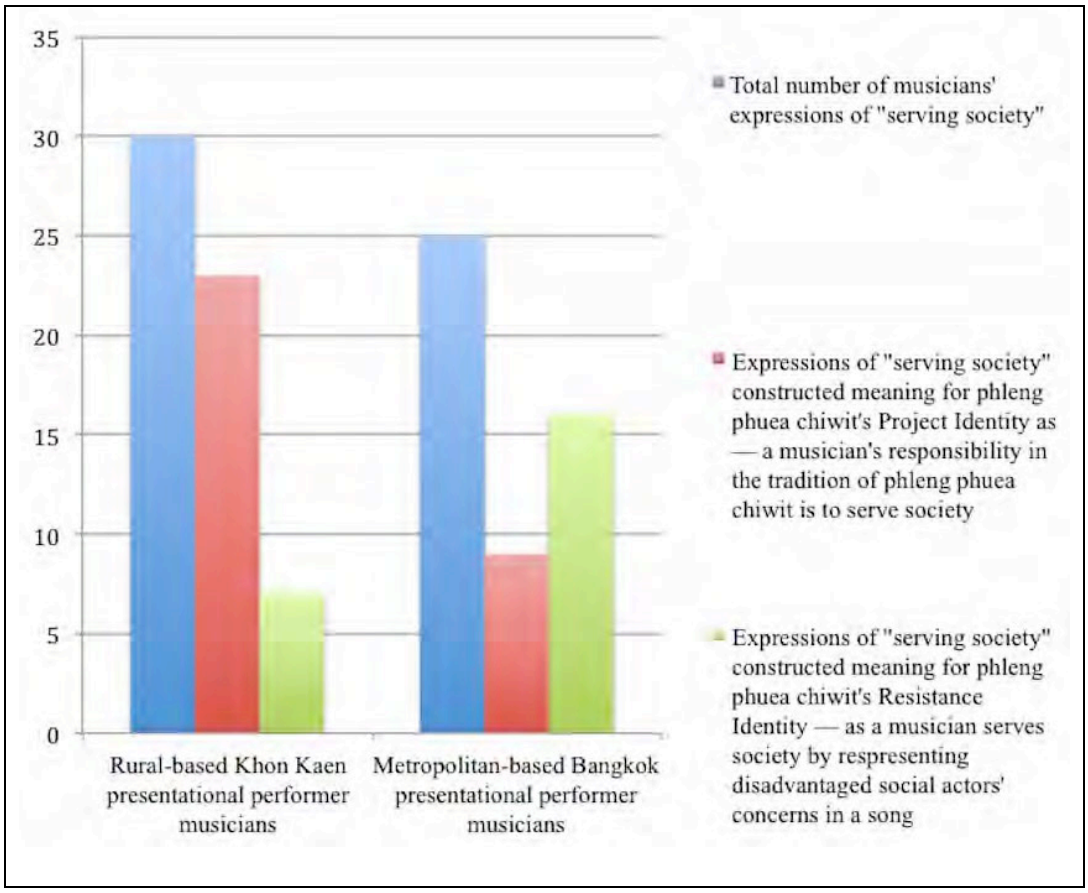

Table: 7.9 Chart comparing the Khon Kaen and Bangkok musicians' expressions of "serving society". Source: Ryan (2015)

In addition, both the rural and the metropolitan musicians' contributed original information for understanding why the topics of *phleng phuea chiwit* song commentaries have been changing since the 1970s, and for understanding why the topics of their songs will continue to change in the future. As the responses to this study explain, *phleng phuea chiwit* changes in line with the changes that are occurring in Thai society. The musicians' explanation for changes in *phleng phuea chiwit* reveals that the musicians expect changes within *phleng phuea chiwit* song commentaries and they readily make changes to the topics of their songs. Their promotion of a need to change to adapt to a world that is itself changing is an important message for the critics of their new millennium songs about love and other emotional problems. As the chart below illustrates, the idea of change informs *phleng phuea chiwit* resistance and its project identities. "Change" informs the musicians' resistance identity as it gives them the freedom to choose causes that are occurring

because of changes in Thai society (see Table 7.10 below). Although both groups of musicians were encouraging change in society to make a better life they were also encouraging preservation of Thai rural cultural way of life.

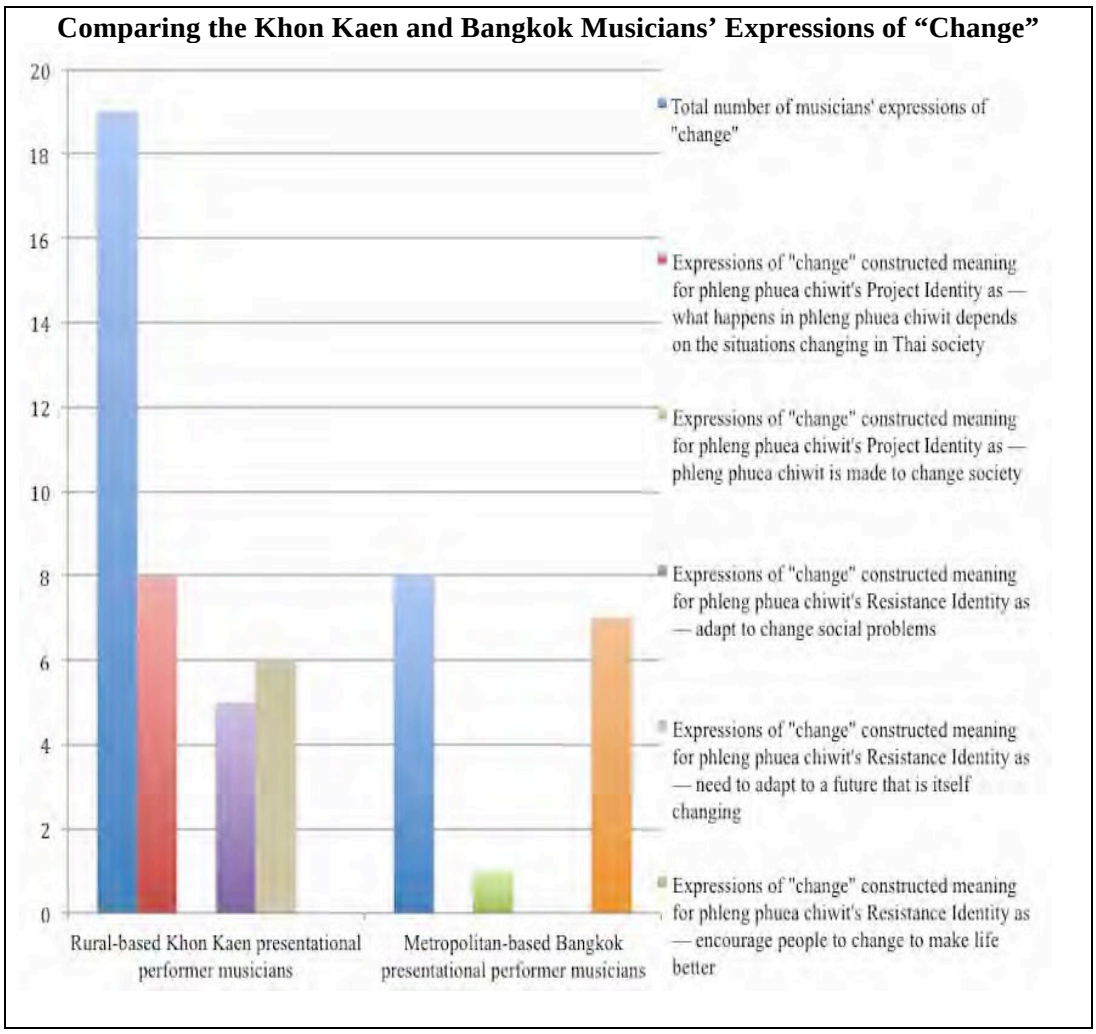

Table: 7.10 Chart comparing the Khon Kaen and Bangkok musicians' expressions of "change". Source: Ryan (2015)

Both the Khon Kaen and the Bangkok musicians were concerned for the environment (see Table 7.11 below). Both groups of musicians were promoting ideas that were similar to ideas of the 'Sufficiency' philosophies of *moderation*, *reasonableness*, and *risk management*. They were advocating sustainability of the environment and nature. Both groups were concerned to preserve Thai culture as a component of the sustainability awareness they supported.

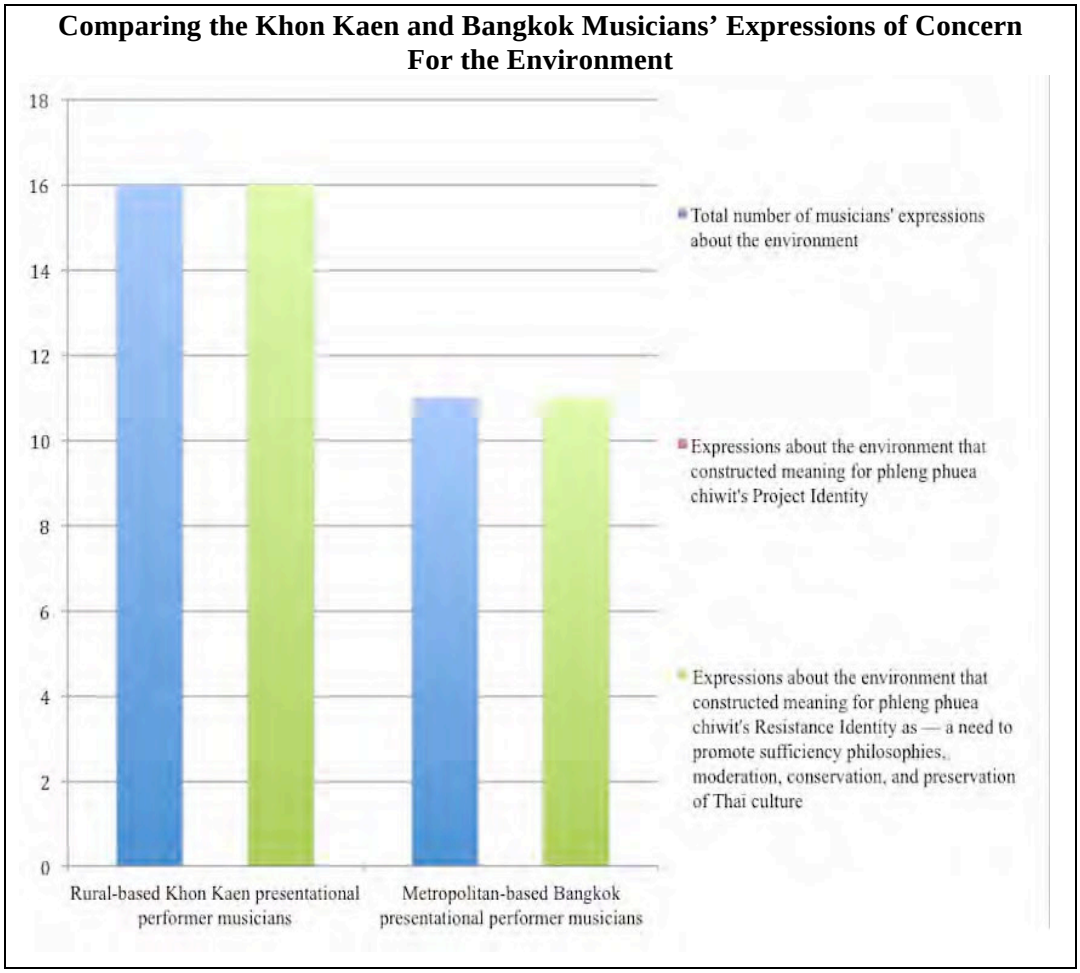

Table: 7.11 Chart comparing the Khon Kaen and Bangkok musicians' expressions of concern for the environment. Source: Ryan (2015)

Lastly, both the rural and the Bangkok musicians contributed a good quantity of information about their interest in love and unity in Thai society. Their explanations of ideas of love and unity contributed information for the meaning of *phleng phuea chiwit*'s project identity. As they explained, songs for life were about love because life has love too. Nevertheless, the majority of rural musicians' expressions of ideas of love were promoting love for the environment and practicing sustainability practice in Thai society—to love the land and to love the way of the rural people. Whereas the Bangkok musicians were encouraging love of the people, love of freedom, and love in a capitalist world, and they were more interested in encouraging unity than the Khon Kaen musicians (see Table 7.12 below).

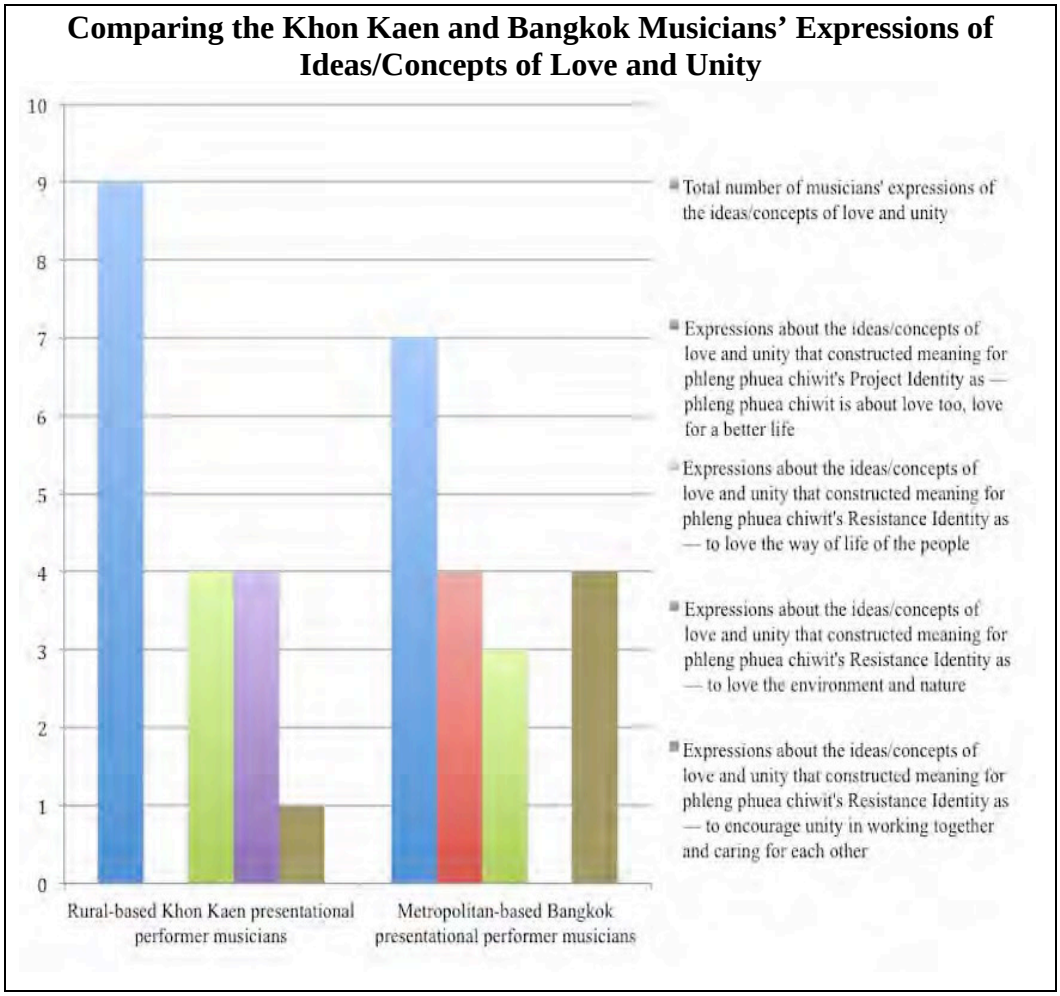

Table: 7.12 Chart comparing the Khon Kaen and Bangkok musicians' expressions of ideas/concepts of love and unity. Source: Ryan (2015)

In addition, the Bangkok musicians were connecting their resistance identity to social actors' emotional problems, while the Khon Khaen musicians were connecting their activism to promote sufficiency philosophies and sustainability.

The musicians' expressions of serving society, change, concerns for the environment, and ideas of love and unity were seeking to build and improve the general social capital in their location—to improve sociability and connectedness. At the same time, their chosen topics of concern for the future indirectly draw attention to poor sociability and diminished shared values and understandings in Thai society. In this regard, their songs present a micro-historical perspective of Thai society within the forces of globalisation.

Throughout this comparative study, the rural Khon Kaen musician participants have provided more responses to the compound questions of *Question 16* than the Bangkok musicians, and the Khon Kaen musician responses are generally longer. This occurred simply because the rural musicians had more time available for the fieldwork interviews than the Bangkok musicians. The interviews conducted to gather data from the rural Khon Kaen musician participants were longer and more relaxed than the Bangkok interviews. On almost every occasion, my meetings with Bangkok musician participants were limited in time as the musicians' appeared to have less time available because they had greater work commitments to survive in Bangkok city. In spite of this, thankfully, they agreed to participate in this study and we arranged interviews between performing break-times, usually very late in the night or in the early hours of the morning. Other Bangkok musician interviews were arranged in the middle of a musician's busy touring schedule. In other words, the rural participants had more time available in their daily life than the metropolitan based musicians. Given this, there were no Bangkok participant responses expressing concern for their loss of time within the forces of globalisation.

Lastly, it is evident that the musicians in both locations, Khon Kaen and Bangkok, were promoting ideas that were similar to ideas of The Philosophy of 'Sufficiency' Economy. They were encouraging awareness of modes of conduct that were similar to the "three pillars" principles of 'Sufficiency' philosophy which are founded on the "Middle Path" Buddhist teachings of *moderation*, *reasonableness*, and *risk management*. In this regard, the musicians' views for a better life can be seen to be legitimising the logic of the Thai National 'Sufficiency' development strategy. However, the musicians' views can be also seen as having similar views to the Buddhist "Middle Path" teachings, which may in turn, be seen as resistance identities that are associated with the world wide movement towards religiosity for social change. According to Castells (2010), the growth of the numbers of people turning to religion, as 'a source of social change' has been growing for the past two decades, as people are turning to religion for a 'source of meaning and communal feeling in opposition to the new order. A new order that not only fails to benefit most of the poor on the planet but also deprives them of their own values' (pp. xxi & xviii). On the other hand, the musicians' promotion of moderation, reasonableness, and risk

management for a better Thai future may be constructing resistance identities, which are in line with a growing worldwide social movement of global environmentalism.[244]

7.1.8 Conclusion

The summary below outlines the findings of the above comparative study, which explores two questions: What is the "role" [245] of a *phleng phuea chiwit* musician? And what identities[246] are forming in new millennium *phleng phuea chiwit*—that is, what forms of meaning are the musicians expressing for a better life in Thailand, and are the musicians' ideas for a better life similar to the 'Sufficiency' philosophy ideas to build social capital[247] in Thailand?

Firstly, the musicians' identified with a specific "role" or function, which was to "serve society". This "role" informs the musicians' musical activism to encourage change for a better life in Thailand. Both groups of *presentational performer*[248] musicians—the rural-based Khon Kaen and the metropolitan-based Bangkok

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[244] For further information on the global social movement, see Castells 2010, *The power of identity*.

[245] For the analysis of a musicians' "role" I utilised Castells (2010) definition of *role* for this study's conceptual frame. Castells describes *role* as different from identities because 'roles organize the functions' (p. 7).

[246] For the analysis of the musicians' "identities" I utilised Castells (2010) definition of *identity* for this study's conceptual frame. Castells describes *identities* as expressions of meaning that are strong sources of meaning since they involve 'the process of self-construction and individuation' (p. 7).

[247] As explained early in this chapter, a definition of "social capital" is problematic at the level of universality as it is difficult to come up with a single definition that would be satisfactory to everyone. Nevertheless, this study limited its conceptual framework of Thai "social capital" to *phleng phuea chiwit* musicians' expressions of meaning that drew attention to the effects and consequences of human sociability, and/or drew attention to the links, shared values and understandings in the *phleng phuea chiwit* cultural cohort that enabled the musicians to relate, trust, and work together. Please see Keeley (2007, p. 102), author of *Human capital*, and Tzanakis (2013, pp.2–23), for further information.

[248] Please note: the analysis of this comparative study was limited to the rural-based Khon Kaen and the metropolitan-based Bangkok *phleng phuea chiwit presentational performer* musician participants only. Its analytical focus was limited to these musicians as they had the same occupation in *phleng phuea chiwit*. They are songwriters, lyricists and composers, who regularly engage professionally and otherwise in presenting new *phleng phuea chiwit* music at concerts to an audience. As this study confirms, they had similar goals for the purpose of their occupation. See Turino's, 2008 *Music as social meaning: the politics of participation*, chapter two and three (pp. 23–92), for information about differing fields of *doing* music, of differing "music" actors and activities and their differing goals and values in the world of creating music.

musicians—connected their "role" to "serve society" with a responsibility to create songs with sincerity and truthfulness to promote "change" for a better life. A large number (70%) of the musician expressions drew attention to concerns that were similar to the 'Sufficiency' philosophy's concern to build social capital through the meaning of appropriate conduct that underpinned 'Sufficiency' ideas of *moderation*, *reasonableness*, and *risk management*. The musicians' responses drew attention to a diminishing quality of Thai sociability, which was resulting from the effects and consequences of globalisation in Thailand. Since the new millennium, the musicians have been composing song commentaries about "love" to promote the value of "love" and "unity" to encourage listener reflection in order to change and improve Thai sociability. Their songs of "love" also promoted love for the environment and nature. However, the Bangkok musicians' subject matter about "love" was largely representing Thai migrant workers who were experiencing emotional stress in their locality, Bangkok. Song commentaries were creating awareness of their emotional stress by being separated from family and friends, and hometown collective communal lifestyles. 'Thailand has a low level individualism (and tends to be one of the highest in being collectivistic society. This is manifest in a close long-term commitment to member "group", is that [sic] a family, extended family, or extended relationships' (Pimpa 2012, p. 36). This study reveals that migrants working in Bangkok struggle to cope with the loss of their close family relations and friends. The musicians in both rural and metropolitan contexts were not creating song commentaries about "love' to disseminate information about boy/girl relationships and break-up concerns.

Secondly the concept of "change" was found to be an importance aspect of the *phleng phuea chiwit* cultural cohort. "Change" contributes to understanding why *phleng phuea chiwit* musicians change the subject matter of their song commentaries and, why *phleng phuea chiwit* identities shift and change over time, and, why identities in the genre cohort may portray resistance to, or legitimise dominate institutions, or portray both at the same time. "Change" informs the identity of the *phleng phuea chiwit* project identity.[249] The musician participants of this study were

[249] Castells (2010) defines *project identity* as a construction of meaning that emerges 'when social actors, on the basis of whatever cultural materials are available to them, build a new

encouraging listeners to reflect on the effects and consequences of unrestrained capitalism. The concept of "change" also informs the redefining of the project identity of *phleng phuea chiwit*, as the musicians are free to redefine their activist project goals at different times as they respond to their contextual changes. "Change" also connects to *phleng phuea chiwit* resistance identities,[250] as a musician expresses his or her resistance by deciding to represent a specific social actor's cause, or a particular environmental cause—their changing forms of resistance identities are connected them to an ongoing dialectical interaction they have with their social, economic, political, physical, and "global" surroundings. At the same time, "change" is utilised by the musicians to decide on creating song commentaries that produce legitimising identities.[251] This study reveals that the Khon Kaen rural-based musicians and the rural-born musicians residing in metropolitan Bangkok were promoting sustainability and risk management to protect Thai environment for the future. Several Khon Kaen musicians were encouraging "love" for the environment to promote environmental sustainability. These ideas are similar to ideas of the 'Sufficiency' philosophy sustainability through appropriate conduct guided by the meaning of *moderation*, *reasonableness*, and *risk management*. As stated above, the Bangkok musicians were largely expressing ideas to improve Thai sociability that were similar to the 'Sufficiency' philosophy forms of "appropriate conduct" to build social capital. The Bangkok musicians' song commentaries about "love" promoted listener empathy to activate shared emotional triggers to improve the value of family, affection and respect—to improve emotional sociability in Thailand.

This exploration reveals that a *phleng phuea chiwit* musician's "role" is different from other Thai popular musicians. A *phleng phuea chiwit* musician's role is a distinctive attribute characterised by a responsibility to serve society, to change, and redefine its identities to promote a better life for all inhabitants in Thailand. The

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identity that redefines their position in society and, by so doing, seek the transformation of overall social structure' (p. 8).

[250] Castells (2010) defines r*esistance identity*, as meaning that is 'generated by those actors who are in positions/conditions devalued and/or stigmatized by the logic of domination, thus building trenches of resistance and survival on the basis of principles different from, or opposed to, those permeating the institutions of society' (p. 8).

[251] Castells (2010) describes *legitimizing identity* as a constructed meaning, which is 'introduced by the dominant institutions of society to extend and rationalize their domination *vis à vis* social actors' (p. 8).

question of *phleng phuea chiwit*'s difference from other Thai popular music is explored further in the following chapter.

CHAPTER EIGHT – *Phleng Phuea Chiwit Genre* in the New Millennium

8.1 Introduction

In the previous chapters, 6 and 7, identities in the musicians' responses and their songs' commentaries were analysed for their similarities and differences to ideas in Thailand's 'Sufficiency' philosophy. In the next two chapters, 8 and 9, *phleng phuea chiwit* as a genre is explored for its identity—as a form of Thai popular music that is different from other Thai popular music. These chapters explore the identity of the genre cohort. This study's conception of a genre cohort is based on Turino's definition of a *cultural cohort*. These concepts refer to 'social groupings that form 'along the lines of specific constellations of shared habit based in similarities of *parts* of the self' (2008, pp. 111–112). Salient cultural cohorts in society develop through individuals sharing habits in similarities of class, gender, occupation, colour, age, religion, sport, and the like. These chapters investigate the musicians shared habits relating to a music genre. They provide information for further studies of *phleng phuea chiwit* as a genre. They were particularly needed in this study as my early fieldwork revealed that critics were claiming the music genre was just like other Thai popular music.

Several characteristics of *phleng phuea chiwit* that were documented, such as it is a form of "fusion" music or "protest" music, or descriptions of its fusion forms comprising of a mix of Thai folk melodies and Thai folk instruments. However, these descriptions can be said of many other Thai popular music and, for this reason, these descriptions do not delineate distinctive characteristics for recognizing recurring traits as codes for identifying *phleng phuea chiwit* as a genre that is a unique Thai popular music genre. Ware goes so far as to state in her study of the Bangkok fusion music of *dontri Thai prayuk* popular music, that *phleng phuea chiwit* 'urgently need[s] detailed research' (2006 p. 28). This chapter provides an exploration of *phleng phuea chiwit* as a genre to fulfill the secondary aim of this study. It begins with a general overview of a popular music studies approach to classifying a music genre. Following this, the literature on *phleng phuea chiwit* since 2000 is reviewed to analyse any recurring characteristics that have been used to describe its difference from other Thai popular music. By comparing and contrasting recurring, distinctive characteristics (if any) of

phleng phuea chiwit found in the literature. The aim of this exploration was to provide some information for understanding why *phleng phuea chiwit* is different from other Thai popular music genres. This chapter also provides individual musician participant's explanations of why *phleng phuea chiwit* music is different from other Thai popular music genres. Before moving on to the contents of this chapter I would like to mention that this study's conceptions of identities and genre are not disposed to precise and concrete formulations. As this study takes an exploratory stance to understand popular music as an ongoing form that is apt to change.

PART 1: Defining the *Phleng Phuea Chiwit* Genre

8.1.1. Genre Classification

Before beginning a general discussion of my approach for determining a genre and for classifying *phleng phuea chiwit* as a genre, it is necessary to define some terms that will recur during this chapter. Firstly, *inter-textuality* was used to refer to an analysis of the music as a whole, which brought together two terms, *textuality* and *contextuality*, for exploring the relationship between *phleng phuea chiwit* music and its social context. Elements of the music that were explored under the terms of *textuality* analysis were: the music text(s), lyric text(s), visual text(s), the demographic attributions, its connections to a commercial and technological era, and the music's antecedents and historical roots. Concerns surrounding the music that were explored under the term of *contextuality* were: the social, political, cultural and natural setting of a song or songs, and/or a musician or a group of musicians such as a band.[252] Therefore, classifying *phleng phuea chiwit* as a genre was more or less the result of an intertextual analysis to provide for a critical approach to explore different aspects of *phleng phuea chiwit*'s textuality and its relationship to its contextuality, which is to say, the analysis of *phleng phuea chiwit*'s text/context relationship.

As stated previously, there was an ambiguity in the literature for understanding *phleng phuea chiwit*'s textuality, particularly of information on its music texts. To explain this ambiguity further: *phleng phuea chiwit* musicians

[252] For further information on analysis of popular music grounded by an inter-textuality exploration, see Borthwick & Moy 2004, Shuker 2005, and Middleton 2010.

appropriate a variety of other music styles and musical elements to blend together in their fusion songs. This practice of appropriating other music for a fusion song is widely used in all Thai popular music. However, recurring traits in many other forms of Thai popular music (and popular music in general) are recognizable because they have been established as recurring codes (in the music style or the genre style) for defining their difference and their genre category. At the same time, variations occur over time, but the recurring codes remain recognisable for the music industry and fans to organise artists, repertoire, and the like under a genre category. For example, a reggae artist working under a reggae genre classification will create songs in the music style of reggae by using, at their base, the reggae groove arrangement for the song's rhythm. This music style will, more than likely, be reinforced by the style of reggae as an image or visual text. Given this, the artist's album is promoted and sold under the genre category of reggae popular music. The classification methods of popular music, as a genre, place similar, comparable styles of music under the one genre location. For example, rock, country rock, alternate rock, soft rock, hard rock, and heavy metal are all different, but they share basic rhythmic codes that have been established on the recurring codes of rock rhythms and musical structures. Therefore, they are classified as rock and, more precisely, as subgenres of the rock genre.

Moreover, not only does the music industry require a certain uniformity, that is, a certain comparability of music texts, which allows them to place similar music style stock under a genre category for sales and promotion, but academics also rely on comparative music intertextual relationships to conduct what we may call a critical analysis to explore similarities and differences for a multiple reasons—for example: to track developments in a genre, to explore identity formation and/or demographic issues, and to analyse the concept of authenticity. Academic studies also deploy established recurring codes of a genre to investigate characteristics of a genre's rhythmic *feel* (as can be heard in funk, jazz and Thai *string)* or a particular style of singing vocalization (as can heard in rap, grunge or *lukthung*) to interpret developments and changes occurring in a genre. Or they may be discussing, an anomaly in the convention of genre classification, which is a form of popular music that appears to be deviating from the rule of establishing recurring comparable codes, such as is evident in *phleng phuea chiwit*. In addition, mass mediation and mass-production rely on comparable social and cultural effects, which enable recognizable

communication as fans and audience rely on comparative forms that are associated with a popular music genre so they can share communication, or form social groups based on specific genre affinities. Non-comparable forms in music production are, on the other hand, the forms that occur more often in classical and/or 'art' music texts. Although considerable debate exists about this perspective, that popular music is standardised by having comparable forms for popular consumption and, classical music is not standardized, as it is comprised of non-comparable forms (Tagg 1987 & 2012).[253]

Phleng phuea chiwit's departure from typical popular music intertextual relationships were also evident aurally and the musicians' atypical popular music compositional practice was again evident during an early fieldwork interview conversation with participant Pat Kotchapakdee in Khon Kaen in 2011. During this interview with Pat Kotchapakdee, who is a doctoral candidate of Khon Kaen University conducting research into Lao popular music, Pat told me that in the evenings, he performs with his band called *The Sunset Blues* at the Sunset Bar in Khon Kaen. Pat explained that his band tasks include writing his own songs and performing as a singer and guitarist in his band. Pat told me that he plays many different songs and that he needs to know many musical styles in his band because patrons at the Sunset Bar request a variety of Thai and Western *cover* songs, which included *phleng phuea chiwit* cover songs. Pat's requirement to know and perform many other styles of music was, I found, also necessary for many other performing participants of this study. Pat told me that he is not a *phleng phuea chiwit* musician as such, that he prefers to write jazz and blues based songs, and that he sometimes composes alternate rock songs for his band. He said he often mixes Thai musical influences into the songs he creates. One example he gave of his appropriation of Thai influences was that he mixed the playing techniques of the Thai *phin* instrument into his electric guitar performance. He also said that he often mixed Lao folk percussion rhythms into his band's rhythm performance. Pat said his audience liked these Thai music effects in his performance. Pat said that *phleng phuea chiwit* also appropriated these and other influences into a fusion song, however he indicated that *phleng phuea chiwit* musicians' atypical appropriation of many varied styles for their fusion songs

[253] For a detailed analysis of this assumption in the canon of classical music, see Tagg (2012).

was a practice to achieve other goals in addition to aesthetic reasons such as, “I like it” or “the listeners like it’. Pat’s comments were as follows:

> *… any of the musical styles that I play and use for a song composition* [*alternate rock or jazz*] *could be used for a phleng phuea chiwit song. But they are not … because it* [*the musical style*] *is not a condition of the song. For me, it’s not phleng phuea chiwit, but it depends on how you define it* (*KK 7. Kotchapakdee,* PK(1) 02:37:02 to PK(1) 03:22:04. Khon Kaen, 2011).

Pat’s comments indicate that when *phleng phuea chiwit* musicians appropriate a music style to fuse into a new song, they borrow aspects of that style’s pre-existing intertextuality, which they “position” into their new song so that it will *condition* the new song in some way. Pat also indicates that a *phleng phuea chiwit* musician defines a purpose for the music style he or she choses to blend into a fusion song. This compositional technique of borrowing other music to define a purpose or to carry meaning in a fusion song is not a rare practice in composing.

Turino describes a compositional device where a musician will take a pre-existent music style along with its intertextual associations and fuse it into a new song’s cache signs—it is a signification technique referred to by Turino as *semantic snowballing*. This technique infuses the new song with associative traces of past and other contextual meaning.[254]

An example of semantic snowballing can be heard in *Carabao*’s (2002) album *Mai dhong rong hai* (Don’t cry). However, the technique of *semantic snowballing* can create interpretative misconceptions at many levels, not only for classifying an album such as *Carabao’s Mai dhong rong hai* (Don’t cry) as a genre, but also for evaluation

[254] “*Semantic snowballing*” must necessarily have limits; limits that in fact form genre classifications, otherwise everything would be reduced to the same, which is counter to the differences that genre’s signify. In addition, *semantic snowballing* does not link an endless string of different meanings to a song. Musical meaning is limited when a *phleng phuea chiwit* song composition meets its own situated conditions of artistry and contextuality—additionally, a precision of indexical musical meaning is also likely to be more focused by the lyric and visual texts during performance (as I observed during some concerts, a performance visual texts includes video images displayed overhead during a song’s performance that again augments the meaning of the song being performed). For further information on music’s means of communication see Tagg’s discussion on *Polysemy and connotative precision* (2012, pp. 167–171).

of the musician's creative potential. For example, seven of the ten songs on *Carabao's* album borrowed Bob Marley melodies and the reggae music style (Ferguson 2003). *Carabao*'s appropriation of the Marley melodies "No woman, no cry", "I shot the sheriff" and others attracted scholarly and fan-based criticism for his lack of originality in creating these songs (Ferguson 2003). Ferguson's evaluation of *Aed Carabao*'s appropriation of Marley melodies was as follows:

> Here, the authenticity of the song, or the folk measure which judges the process by which it is made, is not up to par. Originality is the requisite for a quality song. The American folk guitarist Peter Seeger once said that the measure of a truly great song is in its ability to be sung by many different people in many different ways. In either case, the greatness is in the song, and the interpreter (Carabao) is left high and dry (2003, p. 9).

In terms of the effect of the social communication delivered by the songs on *Carabao*'s album, Ferguson states:

> As an artefact of popular culture, Carabao's song would put more emphasis on its communicative capacity than to a critical appreciation (Lockhard 1998: 9) so it would seem that the clothing a political message in an already popular rhythmic and stylistic form would increase the message's communicative capacity (2003, p. 10).

In contrast to Ferguson's ideas concerning 'originality', I would like to argue that *Carabao's* appropriation of the Marley melodies and reggae rhythms is an example of semantic snowballing. *Carabao's* appropriation of the reggae music style and melodies is an example of how a *phleng phuea chiwit* musician *conditions* a new song's social commentary.[255] This practice appears to be often used by *phleng phuea chiwit* musicians to enhance a new song's political commentary. In addition, in Bangkok in 2012, during an interview with Assawin Kordtsuwan (a.k.a. *Win*), the youngest *phleng phuea chiwit* musician participant of this study, who is a musician of the *phleng phuea chiwit sa mai mai*—the new generation *phleng phuea chiwit* group––I asked what he thought of *Aed Carabao* using Bob Marley melodies for so many of the songs he created for the *Mai dhong rong hai* (Don't cry) album. Win's response was as follows:

[255] Huib Schippers (2010) outlines basic responses that are commonly encountered when facing the challengers of exploring, and/or teaching, music in a new environment. Please see Schippers, pp. 65–75 and Schippers 2012, pp. 87–104.

> *I think he's a genius! He can put Thai words on other people's music. I cannot do that! If someone says, I give you the melody of this song by Bob Dylan, some 'Blowing in the Wind'. And they say make a Thailand song, the wind, and put Thai words on that, … I cannot do that. He is genius! That Carabao–-he's too cool! He can write songs about everything, even a dog.*[256]

As can be seen, *Win's* comments refer to *Carabao's* skill to place Thai words with their particular tonal classes—either high, medium, or low tones, or rising or falling tones—to an established, well-known tonal pitch-line structure. *Win's* interpretation presents an insight for understanding how the genre cohort evaluates creativity and innovation in *phleng phuea chiwit* compositional practice. Problems can arise for the interpretation of *phleng phuea chiwit* if a conventional comparative approach alone is deployed for exploring its music texts since this approach does not present a framework that is adequate for the analysis of *phleng phuea chiwit's* music texts. In addition, ambiguities can emerge from taking a sort of uninspected perspective and/or general understanding that all *phleng phuea chiwit* music texts, to a degree, has recurring codes, similar codes, as can be found of many popular genres. For example, reggae music texts are classified under the reggae genre since they portray similar recurring rhythm codes. Differences occurring in reggae songs can be explored to investigate a development in the genre category, which in some instances transforms into a subgenre, such as can be seen in the many and varied subgenres of rock. Given that *phleng phuea chiwit* musicians fuse many different music styles in their fusion songs and in so doing create irregular differences most of the time, the reasons why they do this needs further research. In order to begin this investigation, in chapter 9 of this study the findings of a quantitative analysis of what music styles the musicians most preferred to appropriate is provided. However, further research is needed to explore the semantic reasons for their compositional practice as several musicians indicated that they used other music styles in their new songs to construct meaning, which supplemented the songs' lyrics. It appears that semantic snowballing is a recurring code and a distinctive characteristic of *phleng phuea chiwit* genre cohort. Distinctive characteristics in the genre category become recognisable keys/codes for listeners. There may be any number of recognisable characteristics in a

[256] *BK 1. Kordtsuwan*. Video interview, 2012, Bangkok. AK (1 Bangkok) 00:23:13:21 to AK 00:24:20:09.

song, or there may be just a few, but repetition often shapes keys for interpreting a song's music style, and a genre, and the developments within these.[257] Just as a flashing yellow light denotes caution, rhythmic patterns in popular music songs indicate "codes" for defining a genre category. They are codes recognised by fans, academics, aficionados and the music industry more widely. In technical terms, these listeners all recognise the codes as signs of 'structure stress patterns'. Recognising beats (short and or long, soft and hard, or longer giving away to short) across the time duration of a song, we hear and cognate stressed or unstressed dynamic sound impulses.[258] In this way, a person connects to the rhythmical patterns and determines the effects of those rhythmical patterns and distinguishes meaning.[259] However, *phleng phuea chiwit* is different: an album of songs can have any number of songs on it and each song has a different rhythmic feel. Therefore, a listener's approach to the rhythmic *feel* in a *phleng phuea chiwit* song will need to be different. It is a matter of stepping outside and inside the genre conventions at the same time. For example, they recognise one song as *phleng phuea chiwit* with a reggae rhythm, and another as *phleng phuea chiwit* with a Latin rhythm.

Distinctive characteristics in other aspects of a genre's intertextuality can also become easily recognisable codes of identity and classification. For example, *phleng phuea chiwit* music often includes Thai folk instrument timbres; or the use of vocal techniques *luk khor* (heavy vibrato) and *auen* (holding notes) are vocalisation techniques found in *lukthung* music.[260] These codes have been established through repetition, and the repetition establishes distinctive characteristics. As Pat Kotchapakdee claims, these act as a means to *define* something and *condition* a new song. In the next section, I will review other authors' accounts of characteristics in *phleng phuea chiwit* genre classification to explore if any of these characteristics distinguish *phleng phuea chiwit* from other Thai popular music genres.

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[257] Recurring codes of *phleng phuea chiwit*'s musical style are discussed further in the following chapter (9) of this study.
[258] See Eugene Narmour (1980), *Beyond Schenkerism: the need for alternatives in music analysis*, (pp.147–53 cited in Middleton 2010, p. 212).
[259] See Turino (2008), *Music as social: the politics of participation.*
[260] According to Jirattikorn (2006), these are 'distinctive elements' that differentiate *lukthung* from other genres of Thai popular music. See 'Lukthung: authenticity and modernity in Thai country music' (p. 7).

8.1.2 *Phleng Phuea Chiwit* Genre Classification Since 2000

8.1.2.1 Introduction

This section explores characteristics of *phleng phuea chiwit*'s textuality: two decisive questions were investigated: *why is the phleng phuea chiwit genre different from other Thai popular music genres*? And *what are the distinctive characteristics of phleng phuea chiwit classification as a genre?* Drawing on the literature on *phleng phuea chiwit* since the year 2000, this discussion outlines characteristics of its antecedent historical roots, its music, lyric, and visual texts, its relative demographical information, and aspects of its commercial and technological production. This discussion includes *phleng phuea chiwit's* socio-political context.

As is stated in this thesis introduction, Western music theory and practice was introduced into Thailand during the mid-nineteenth century, as part of King Mongkut's modernisation program. By the early twentieth century, Thai popular music emerged as a blend of Thai and Western fusion. Today, there are three dominant genres: *phleng lukthung*, which is a Thai country music genre (*luk* means child, *thung* means country), *phleng string*, which is a young urban pop music, described as a mix of Thai urban *phleng lukgrung* music with Western rock pop; and, lastly, *phleng phuea chiwit*. All these are fusion synthesis genres mix Thai classical, traditional, and folk music with Western and Asian popular music styles (Eamsa-ard 2006; Ware 2006; Wutipong 2011). Authors, Eamsa-ard (2006) and Ware (2006), claim that Thai musicians appropriate Western musical styles to infuse their songs with a sense of being "modern". Authors also point out that this practice does not indicate the death knell for Thai popular musicians' originality (Luke & Luke 2000; Eamsa-ard 2006; Ware 2006). On the other hand, in Thailand, there are also reproductions and performances of Western music styles and songs that do little more than just reproduce the same (Luke & Luke 2000). However, there was considerable evidence in the literature to argue that a mass of musical hybrid transformations were innovative and distinctly Thai (Luke & Luke 2000, p. 9; Eamsa-ard 2006; Ware 2006, 2011; Wuttipong 2011; Mitchell 2011b). From observations made during my fieldwork and my listening experience, it was evident that many musician participants

engaged in glocal[261] concerns, bringing together influences that were musical and political, about the effects of globalisation and localisation. Allan Luke and Carmen Luke describe of the Northern Thai youths' processes of glocal engagement as follows:

> These processes are not simply acritical reproductions of western cultures. Rather, their formation flows out of (1) a hybridisation and reappropriation of western cultures; and (2) long-standing incorporations and appropriations of other Asian and regional cultures (2000, p. 9).

Nevertheless, the literature revealed that *phleng phuea chiwit* music is different from other Thai popular music genres, *string*, *lukthung* and *lukgrung*, and it arose in different contexts from different antecedent roots, as discussed below.

8.1.2.2 Antecedent roots

In terms of the antecedent roots of *phleng phuea chiwit* as a genre, most of the authors reviewed connect characteristics found in *phleng phuea chiwit* to preceding occurrence of *phleng chiwit* (Life Songs) music (the socio-political context of *phleng chiwit* history is described in chapter 2 under the heading, 2.1.2. 1st Period: *Phleng Phuea Chiwit* —1930 to mid-1950). Authors Eamsa-ard (2006) and Ware (2006) note two characteristics found in *phleng chiwit* that were similar to those found in *phleng phuea chiwit*. The first was the production of songs that support disadvantaged social groups, i.e., both genres comprised songs about poor people's difficult lifestyles. The second characteristic of *phleng chiwit* was its production of songs that expressed activist, anti-government, anti-elite ruling class commentaries. The latter characteristic is particularly salient to similar characteristics of *phleng phuea chiwit* songs. *Phleng chiwit* was banned from the airways in the 1940s by 'the authoritarian government of Marshal Plaek Pibulsongkram' because songs commented on political corruption and election cheating, and because some songs' content was 'subversive against the government' (Jopkrabuanwan 1989; Chaiphiphat 1991; Amatayakun 1991, cited in Eamsa-ard 2006, p. 195).

[261] The term 'glocal' or 'glocalisation' is a portmanteau word made up of the terms globalisation and localization. According to Barry Wellman, 'Glocalization is a neologism meaning the combination of intense local and extensive global interaction' (2002: 13).

The characteristic of musical activism and politically subversive commentary found in *phleng chiwit* continues in the genre of *phleng phuea chiwit*. This aspect of *phleng phuea chiwit* song's commentaries appears to be a recurring code—a distinctive characteristic of *phleng phuea chiwit*. Both genres have been banned, at different times, because they have threatened the logic of domination. Given the element of danger involved with making subversive social commentary in Thailand, the musicians of both genres share a compositional trait, which is to produce songs with subtle, subversive lyrical signification, which is often disguised in witty humour and ingenious lyrics (Gibbs 1999; Eamsa-ard 2006). Subversive commentary and the creation of songs about the disadvantaged appear in other Thai genres, such as in *lukthung*.[262] These characteristics in *lukthung* are, however, not repeated regularly enough to have become a distinctive characteristic, or a standard "code" of *lukthung* genre. In the literature reviewed, authors made no connection between the antecedent roots in *phleng chiwit* music texts and *phleng phuea chiwit* music texts. An investigation of the antecedent roots of *phleng phuea chiwit's* music texts could be explored in future *phleng phuea chiwit* research in order to explore appropriation of music styles in *phleng chiwit* music texts?

8.1.2.3 Socio-political Context

Further details of the socio-political contexts of new millennium *phleng phuea chiwit* are provided in chapters 2, 4 and 5 of this study.

8.1.2.4 Music Texts

The 1970's *phleng phuea chiwit* musicians appropriated some Thai traditional music styles, such as *phleng ramwong*,[263] the Thai traditional dancing song style, *lamtat* folk music styles from the Central region, and Northeastern Isan folk *mawlam*

[262] For further information of recent political commentary in *lukthung* songs see Mitchell 2011a.
[263] Thai music styles, *phleng ramwong* and *mawlam* are also very influential in *lukthung*, Thai country music. Please see, Mitchell 2011b. This is described in chapter 9.

music styles. The participants of this study claimed that they also appropriated these music styles. However, these music styles have not been appropriated repeatedly enough to have become distinctive characteristics of *phleng phuea chiwit* genre.

Authors Eamsa-ard (2006), Ware (2006), and Meyers-Moro (1986) claim the pitch arrangement in songs often follows the tonal aspects of the Thai words, and the selection of pitch follows from the tonal inflection of the Thai words used in the lyrics. This practice occurs regularly in other genres in Thailand. However, p*hleng phuea chiwit* musicians compose their own music, which is in stark contrast to many popular musicians in Thailand who source their material from recording companies (Eamsa-ard 2006).

Lastly, there is little literature on the music texts to review, in relation to form, chord progressions, scale choices, instrumental or vocal timbres, and the like. In terms of information about the choices of musical styles borrowed for appropriation, such as Western, non-Western, or other ethnic or indigenous musical styles, again, there is little account. All the same, I would argue that the regular practice of appropriating different music styles for fusion in the genre of *phleng phuea chiwit* is of itself a distinctive characteristic in the genre classification. Other Thai popular music blends appropriated music styles, but the styles chosen are mostly in accord with the style of genre. For example, Thai *string* pop rock musicians will appropriate other styles but retain the pop rock rhythmic feel. *Lukthung* largely appropriates *ramwong* and *mor-lam* (Mitchell 2011b). There are, of course, disparities to the rule, but in general, a consistency to the genre style, particularly codes of the rhythmic groove of the genre category, is maintained in the genre cohort (whereas in the genre of *phleng phuea chiwit* there is an established culture of appropriating any musical style for a song's fusion form). "Open appropriation", or the ongoing potential of appropriation, then, perhaps names the abovementioned distinctiveness of the practice of appropriation in the genre of *phleng phuea chiwit*.

8.1.2.5 Instrumentation

From Myers-Moro's account of instrumentation used in *phleng phuea chiwit* bands in 1986, including Eamsa-ard (2006) and Ware (2006), and my own observation during fieldwork between 2011 and 2012, the instrumentation used today is very similar to choices made by musicians in the 1970s and 1980s.[264] As the genre's popularity grew, the musicians moved into using electric instruments to project a louder sound to their growing audiences,[265] but they still used Thai and Western folk and ethnic instruments. Ware reports that *Carabao* band introduced these instruments to add Thai folk elements to 'create a platform for the clear communication of their political and social development messages with rural Thais in the 1980s' (2006, pp. 52–53). From the mid 2000s, the *Carabao* band occasionally used symphonic orchestral arrangements in their recordings and live performances (Eamsa-ard 2006, 173 & 179). I witnessed musicians using the *saw-u*, a bowed stringed instrument; the *sueng* or *phin*, which is a plucked stringed mandolin style instrument from the Northeastern region; the *pong lang*, a wooden xylophone keyboard (pentatonic scale), very popular in Isan; the *khlui – a* vertical wood or bamboo flute; and a variety of *Wat* instruments, which are circular or flat bamboo panpipes. Their ensemble of instruments also includes Western folk instruments, the accordion and fiddle, the squeeze box and harmonica. Most performing groups are rock ensemble based, with a lead vocalist/guitarist—acoustic or electric, lead guitarists, synthesizer keyboardist, and rhythm section with electric bass and percussion drum-kit lineup. During performances, folk instruments are played with the other rock ensemble instruments, and often they are used to embellish the musical arrangement and/or punctuate the song form by providing a distinct change in the instrumental break in a song. In terms of *phleng phuea chiwit* being different from other Thai genres, the variety of folk instruments played during concerts is a distinctive characteristic in the genre and, I will add, a great musical treat to experience.

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[264] Please see pictures of these various Thai instruments in the next chapter—chapter 9—under the headings, '9.2.6 Isan Country Music Instruments' and, '9.2.7 Thai Classical Music'.
[265] Eamsa-ard 2006.

8.1.2.6. Lyric Texts

This study confirms Meyers-Moro's (1986) and Eamsa-ard's (2006) findings that the lyrical content of *phleng phuea chiwit* songs produce very specific social commentary, and the topics of a song vary greatly from song to song within the genre. I would argue that the acceptance by fans and listeners of the great variety of subject matter in song commentaries was a distinctive characteristic of *phleng phuea chiwit* and it distinguishes it from other Thai popular music genres. *Lukthung* music lyrics are similar to *phleng phuea chiwit* in some respects since *lukthung* comments on the lives of the disadvantaged rural poor, however, *lukthung* lyric commentaries are limited, to a large extent, to the lives of the rural population and particularly the Thai/Lao Northeastern Isan population, whereas the scope of subject matter is much more board for what topics are acceptable (by fans and listeners) for a *phleng phuea chiwit* song.[266]

The musicians identify with the folk tradition by speaking to the audience about their personal motivation for writing about the topic and/or concern of the song they have written before they perform the song (Eamsa-ard 2006, pp. 173 & 180). In the early 1970s, the musicians were engaged with the social movement to reinstall democracy in Thai society and their lyrics encouraged dissension against the long military dictatorial government of the Field Marshal Thanom Kittikachorn. In the year 2000, following the financial crisis in Thailand in 1997/98, the musicians joined the trend to support national reforms to stabilize and protect Thailand's economy against the forces of global financial flows. Song lyrics at that time supported Thailand's national recovery response and they encouraged self-sufficiency and self-reliance. At the same time, Thailand was changing its national development strategy from the policies of open-global business-first administration to reforms under a national

[266] See Mitchell for information about *lukthung's* strong Isan origins (2011b, p. 231); and Waeng's *Lukthung Isan* (2002). Please note: Eamsa-ard disputes relegating *lukthung* music to Isan heritage alone. Rather Eamsa-ard argues that there are several sub-styles of *lukthung*, which are '*lukthung pakklang* (central style), *lukthung Isan* (northeastern style), *lukthung morlam* (morlam style), *lukthung paktai* (southern style), *lukthung rock* (rock style) and *lukthung puea chiwit* (in 'song for life' style). Eamsa-ard claims that '[e]ach sub-style represents the identity of a specific region and ethnic group' (2006, p. 236), a view which is supported by Jirattikorn (2006).

development philosophy of 'Sufficiency', with the Thai Buddhist Middle Path philosophy to encourage *moderation*, *reasonableness*, and *risk management* in Thai society.[267]

The style of Thai *klaun* poetry was often appropriated for *phleng phuea chiwit* lyric structure. The *klaun* posetic construction creates its own natural rhythm and euphony, which combines an agreeable and pleasing selection of sounds that come from taking a poetic approach to assigning the words for the lyrics. *Klaun* poetic forms may also be formed and distinguished by selecting a number of syllables for each line of the poem, and by a fixed rhyme, which was often used and, each line in a verse can differ in length (Meyers-Moro 1986). Metaphorical and poetic signification was also deployed in the lyric language to create substitute signs, for other images and sentiments (Meyers-Moro 1986). Some musician participants of this study criticized the new generation of *phleng phuea chiwit* musicians (the *phleng phuea chiwit sa mai mai*) for not upholding the tradition of incorporating the aesthetic qualities of the Thai *klaun* poetic construction of their lyrical construction.

8.1.2.7 Demographic Aspects

Given the considerable popularity of *phleng phuea chiwit* music in Thailand, and the size of the Thai population, which is approximately 67 million people at the time of this study, there are relatively few *phleng phuea chiwit* musicians and groups. Eamsa-ard claims there is less *phleng phuea chiwit* music produced than the other prevalent Thai popular music genres, *phleng string* and *lukthung* (2006). In total, there are six leading *phleng phuea chiwit* singer-songwriter artists and they cover three generations of popular appeal in the genre cohort. The two most equally famous musicians are Surachai Jantimathawn (a.k.a. *Ngah Caravan* and the *Caravan* band) and Yuenyong Opakul (a.k.a. *Aed Carabao* and the *Carabao* band).[268]

[267] Further details of this period following the Thai financial crisis have been provided in chapters 4 and 5 of this thesis.
[268] *Carabao* means buffalo.

Surachai Jantimathawn (a.k.a. *Ngah Caravan*) is the star of the first generation, and originator of the genre movement. In the 1970s the two university student activists, *Ngah Caravan* with *Virsak Suntornsii* started *phleng phuea chiwit* by taking their songs out into the countryside to encourage the poor farmers to fight for democracy and economic changes to improve their life.[269] Over time, they expanded their band, however, *Virsak Suntornsii* left along with other members, who have been replaced by new members as the band continued over the last 35 years. *Ngah Caravan* was born in 1948 in the Surin Province, in the Northeastern Isan region. He is the son of a schoolteacher and formerly, in the 1970s, was a student of Silapakorn University in Bangkok. *Ngah Caravan* has also written fifteen books of fiction, which he said were, *in the spirit of phleng phuea chiwit*.[270] In November 2014, *Ngah* released a new collaborative album with *Wasu Howharn* called "*Rohng hleng Wasu Howharn*" (*Ngah Caravan* sings the songs of Wasu Howharn). *Ngah* sings the lyrics written by Wasu Howharn. In 2015, *Ngah* released a DVD of his concert in Bangkok, which was a celebration of 40 years of his music making and friendship with other musicians and poets. This concert DVD titled, *40 years of friendship and music*, includes the guest appearances of other well-known *phleng phuea chiwit* musicians, such as Phongsit Khumpee and the famous Thai flutist Tanit Sriglindee who composed and played the flute on *Carabao's Made in Thailand* album in 1984.

Second generation artist, Yuenyong Opakul (a.k.a. *Aed Carabao*) and the *Carabao* group are the most famous in terms of popularity and sales figures of all the *phleng phuea chiwit* groups and individual artists. Of all the artists, *Aed Carabao* is the most prolific song producer in the genre. He has produced more than sixty albums during the last thirty-five years. He was born in 1954, in Suphan Buri Province in the Central region of Thailand. The *Carabao* group came to prominence with their crossover album *Made in Thailand* in 1984. *Aed Carabao* and the *Carabao* band featured prominently during the demonstrations for democracy in the early 1990s. They are considered the most popular band of all time in Thailand (Eamsa-ard 2006, pp. 22 & 270). The 1990s generation (the third generation) famous musician in the

[269] Ref: Smithsonian Institute, Smithsonian Folkways CD liner notes, 1978.
[270] Quote from a conversation I had with *Ngah Caravan* in Sri Chiang Mai in the Northeastern Isan region of Thailand (fieldwork, November 2012).

genre is singer/songwriter, guitarist and mouth-organist is Phongsit Khumpee (a.k.a. *Poo*). Khumpee was born in 1976 in the Nong Khai province in the Northeastern Isan region. He has been releasing songs since 1987, but he became very popular in 1990 with his release of the song, "*Ta-lod way-la*" (Always), (see, ♫List. Ex. No. 8.1, CD track 21,[271] [#*YouTube* 8.1]). Khumpee's difference from other *phleng phuea chiwit* artists lies in his ballad songs and his crooner voice style, and 'most of his songs talk about love and loneliness' (personal email communication from Eamsa-ard 2010). Lastly there is Katawut Thongthai (a.k.a. *Marlee-huanna*) who has been very popular in the genre since the 2000s, and the predominantly female bands *Hope*, *Aoy Kra-thon*, and *Ke-tar-charlie*. All musicians above come from well-educated, middle-class backgrounds.[272]

Eamsa-ard (2006) argues that the fans and listeners of *phleng phuea chiwit* do not represent a specific class of people, or people who come from a specific geographical area and/or location, as they represent all areas and overlap all social stratums. In observation, I corroborate Eamsa-ard's findings. At the *phleng phuea chiwit* concerts I attended there were people from different classes, ages, and gender.[273] The performers span many age groups, from 21 to 60 years old. For this reason, it was difficult to identify a specific fan and audience demographic, as could be found with other Thai popular music genres, such as *lukthung*, which was largely a rural working class demographic (Mitchell 2011b); and Thai *string* genre fans were largely the Thai urban youth, or K-pop fans who were metropolitan urban youth fans. In this respect, the open demographic appeal of the *phleng phuea chiwit* music is a distinctive characteristic of the genre. It is a recurring feature of the genre and it is a reason why *phleng phuea chiwit* music is different from other popular music genres,

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[271] Listening example No. 8.1, CD track 21, "*Ta-lod way-la*" (Always). The music, lyrics and singing by Phongsit Khumpee. This song was released in 1990 by Warner Music Thailand. Source: Yasinthon Chanboon, *YouTube* (2013), video.

[272] I found it extremely difficult to make contact with these female *phleng phuea chiwit* musicians. There are only a few female *phleng phuea chiwit* singer/song-writers and they are not as popular as the male artists. Research of the female artists was scant at the time of this study. Certainly, there is a need for a future research of the female *phleng phuea chiwit* musicians.

[273] I attended Phongsit Khumpee concerts in Khon Kaen, and *Ngah Caravan* and the *Caravan* band performing in Sri Chiang Mai and, *Aed Carabao* performing in Bangkok. From my observation, the audience at these concerts was of mixed classes with rural and urban laborers, however, the audience appeared to contain a greater number of the lower middle classes with rural and urban laborers.

Thai or Western.[274]

8.1.2.8 Commercial and Technological Aspects

Thailand's music retail industry was estimated at USD$ 65.4 million in 2009 (Kenan Institute Recorded Music Sales yearly report, 2009, p. 115). In the Thai music industry, the genre of *phleng phuea chiwit* is placed under the "country music" category, but assessing sales per genre category is difficult because there are no official music charts, sales figures, album sales or release information available for reference resources (Eamsa-ard 2006, p. 106; Wuttipong 2011, p. 14). According to Eamsa-ard, 'Lop Burirat, a famous *pleng lukthung* songwriter estimated that at present (in 2004), *lukthung Isan* songs ("country music" also) accounts for 90 per cent of the Thai country music market in Thailand' (2006, p. 239). In 2011, Eamsa-ard estimates that *phleng phuea chiwit* genre sales have continued to grow and they held a 20 per cent share of the Thai country music sales (personal communication with Eamsa-ard 2011). Other authors claim that *lukthung* held a 40 per cent share of the total market (Wuttipong 2011; Mitchell 2011b), Mr Wiwat Koopinpaitoon of eThaiCD stated that *lukthung* was approximately 60 per cent of eThaiCD sales revenue, and *phleng phuea chiwit* was 10 per cent of the eThaiCD sales revenue (email communication from Koopinpaitoon, *eThaiCD* 2015). Authors, Eamsa-ard and Wuttipong, point out that it is difficult to access reliable music market figures in Thailand (2006, p. 106; 2011b, p. 14). Wuttipong states that the Thai music industry income is now derived from many sources of revenue other than the sales of recordings. The most recent lucrative pathway to revenue for artists has been through touring concerts and being contracted out for "event" concerts (2011, p. 14).

Declining music sales figures (as reported in the literature) may indicate an increase in online sharing, and/or that other piracy acquisition of music is occurring. In 2006, George Ripley found that 30 to 40 per cent of potential earnings were lost to piracy of illegal music productions, MP3s and CDs (cited in Eamsa-ard 2006, pp.

[274] Meyers-Moro (1986) makes comment about the difficulty of identifying a specific *phleng phuea chiwit* demographic (p. 101).

106–108).[275] The decline in sales may also be related to a decline in popularity of *lukthung* music in general. Certainly, an overwhelming number of the musician participants of this study said that *phleng phuea chiwit* was not as popular now as it had been in the past. At this point in time, Internet distribution of music, illegal or otherwise, could not be greatly impacting the major Thai entertainment industry revenue, as at the time of this study, only approximately 20 per cent of people in Bangkok, and 10 per cent of people in the other provinces, have access to the Internet (Wuttipong 2011). Broadband access is still limited in the provincial regions of Thailand. The majority of wireless users live in Bangkok. For example, Thailand has 24 million Facebook users and 55 per cent of the Facebook users live in Bangkok (Talcoth 2015).

8.1.3 Defining *Phleng Phuea Chiwit* Genre

In this chapter, I have referred to a distinctive characteristic as a "code" or codes for thinking about a feature of a genre that appears again and again, over time, and in so doing it has become a standard trait in the genre cohort. Nevertheless, in actuality, genre classification, or a genre's intertextuality, is in a constant state of becoming. They change in some way and for varied reasons, which are affected by social and/or cultural changes, and therefore genres change and split into sub-genres, which in turn can develop into other genres. In relation, the concept of genre classification is similar to identity formation, it is not static, but a concept in formation in flux. Nevertheless, distinctive characteristics have emerged as codes for understanding why *phleng phuea chiwit* is classified as a genre, and why it is different from other Thai popular music genres. These codes are as follows:

- *Phleng phuea chiwit* musicians appropriate other musical styles for fusion in their songs. Other Thai genre musicians do this and fuse styles in songs, but *phleng phuea chiwit* musicians' appropriation is different, because the styles of music chosen for appropriation are not necessarily related historically to the

[275] According to George Ripley's 2001 report, 'The national music market in Thailand generated approximately 50 billion Baht (US$1.2 billion) per year'. There are ten large music companies, and more than 200 small independent music companies producing music in Thailand. (Ripley 2001 cited in Eamsa-ard 2006, p. 106).

musicians' historical roots, or to the musicians' social context, or their geographic locale. This compositional practice, I describe as, "open appropriation", which is in contrast to regular music appropriation practices in Thailand and in many Western music genres;

- Musicians establish micro-histories through their songs' social commentary and musical activism. They add alternative group and individual perspectives to the perspectives of the Thai state historiography. Several participants said *phleng phuea chiwit* was a form of history because it represents real stories of social actors in Thai society;

- The genre has a continuing culture of musical activism. The musicians and fans state this;

- Musicians regularly produce songs with the intention of changing Thai society for a better life for the inhabitants of Thailand;

- Musicians regularly produce songs with social commentary about people in disadvantaged social and cultural situations and conditions, that are not necessarily related to one community, as for example, is found in *lukthung* music, which predominantly represents a rural working class demographic. The genre demographic represents all geographical areas in Thailand and it overlaps all social stratums;

- Musicians incorporate a variety of folk instruments into their rock ensemble for performance and recordings. The musicians' choice of folk instruments often relates to a song's commentary. In this relation, the instruments are used to serve as a platform for enhancing a song's communication; and,

- Musicians deploy a great variety of subject matter for the topics of their songs' social commentary.

Despite the scant literature available on the role of *phleng phuea chiwit* music texts, the review above reveals distinctive characteristics that can be called standard codes of the genre. These codes certainly are classifying indicators of the genre type – –*phleng phuea chiwit*. However, they do contribute information for understanding recurring codes of *phleng phuea chiwit's* music texts. As stated previously, I found it difficult, because of the great variation of music styles fused in the music text, to understand why *phleng phuea chiwit*, as a genre, was different from other Thai popular music genres. For this reason, I was compelled to seek answers during my fieldwork to this question: *Why is phleng phuea chiwit music different from other Thai popular music*? Part 2, below, examins the musicians' responses to this question.

PART 2: Contemporaneity Explored: Why *Phleng Phuea Chiwit* is Different from Other Thai Popular Music

8.2.1 Introduction

Listed below are the musicians' responses to the question *why is phleng phuea chiwit music different from other Thai popular music*? They are presented the two sample set lists, which are the *presentational performers sample set* response list. This list comprised the responses of 20 musician participants, ten musicians from Khon Kaen and ten musicians from Bangkok. The second list comprises the responses of the *non-presentational performers sample set*—the *other fields set* musicians, which comprises the responses of 14 musician participants, 4 musicians are from Khon Kaen and 10 musicians are from Bangkok.[276] Listed below, under the two samples sets are the presentational performers responses to the question *Why is phleng phuea chiwit music different from other Thai popular music*?

[276] Chapter 4 provides the details explaining why musician participants are organised under these particular sample sets, the *presentational performers sample set*, and the *non-presentational performers sample set*—the *other fields set*. In brief: the musicians were divided into these sample sets according to their occupation.

8.2.2. The Perspective of the Khon Kaen *Phleng Phuea Chiwit Presentational Performers Sample Set* Musicians

Dr Jongkol Pimwapee—video interview answer:

> *In my opinion, in the central part of Thailand some song like "Hee sa-ol", "Choi-lun", and "Lum-ta" in the central part of Thailand have the "life"* [songs for life], *explain about the life of soil, harvest time, the fish, and the fields. They should be phleng phuea chiwit also.*
>
> *Some songs do not have any meaning and the words of the song just make you laugh. Make you have fun.*

Dr Jongkol's survey questionnaire answer:

> *It is different because the songs explain about the way of life of people in the area. Especially people's difficulty to survive.* [277]

Mr Romjai Sawikan (a.k.a. *Nidt Liaseu*)—video interview answer:

> *This is a very difficult question to answer. As the composer of phleng phuea chiwit, we do better. We do more than singing a song like mawlam, … telling the people about life, about love, about how hard, about how poor they are living in the village, and, more, and animals working hard there. That is the mawlam and phleng lukthung. They sing about this problem of the people. Phleng phuea chiwit … as a composer, we do more than that, by going out to the people and talk, explain to them how to, like … I … I was invited to Vietnam, and I was invited to tell them about things to make the life better, encourage people.*
>
> *… Part of the path of the person who composes the song phleng phuea chiwit is for society … brand modelling. I am like a doctor, doctor for the feeling, for the special heeling them. I go to the hospital to play phleng phuea chiwit to heal and encourage the patients to feel better, and to forget his* [their] *illness. I do more than just singing. It is to be active … out in the world active with music.*
>
> *It is very difficult to separate phleng phuea chiwit, what doctor, or what singer is. When doctor men play this in the hospital, he is not a doctor, he is a musician … to help the life of the patient better.*

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[277] *KK 1. Pimwapee*, video interview & survey question No. 5, Khon Kaen, 2012. DJP (3) 06:53:05 to DJP (4) 04:26:18. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

Nidt's survey questionnaire answer:

> *Building the knowledge through songs can make high the level of your heart and your mind to the service to the society.*[278]

Mr Somkhitsin Singsong—video interview answer:

> *Phleng phuea chiwit is being a vehicle for the delivery of "awareness", … to improve life for Thai in the future. The song is like the wisdom of the Thai people. Is the philosophy of life also with the other people also … and then talking about culture … It is not the politics alone, it depend on the side of the social.*

Somkhitsin's survey questionnaire answer:

> *The purpose of phleng phuea chiwit is to directly effect change of the society. It has a history of being effective in moving people to even fight as it did in the past.*[279]

Mr Paijit Sremwangoon (a.k.a. *Dear*)—video interview answer:

> *Oh … the value … the difference is the value. … The value of the song that is much difference. … Um … The lyrics in the song that they use. The words in the songs are clear.*

Dear's survey questionnaire answer:

> *The value of the lyrics of the song make phleng phuea chiwit different. The lyrics strive to pass on good thoughts and good ideas for a better life, a better way of living. The melody is different also from other popular music. I like to make phlen phuea chiwit songs because the lyrics and the melody are easy to understand, and you can adapt the message of the music to every day life.*[280]

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[278] *KK 3. Sawikan*, video interview & survey questionnarie No 5, Khon Kaen, 2012. SN (3) 07:50:00 to 14:54:24. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[279] *KK 4. Singsong*, video interview & survey questionnarie No 5, Sapdaeng Village, Khon Kaen Province, Isan, 2012. SS (4) 03:17:04 to SS (7) 02:05:05. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[280] *KK 5. Sremwangoon*, video interview & survey questionnarie No 5, Khon Kaen, 2012. DPS (2) 05:02:21 to DPS (3) 05:20:10. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

Mr Surachet Wongnonglaeng (a.k.a. *Jeuw*)—video interview answer:

> *Phleng phuea chiwit and lukthung looks like … looks similar. Folk song is talking ah … difficult life of people moving from the place to other place … its hard life for them, … telling the same thing. Lukthung tells a story. lukthung looks like a phleng phuea chiwit talking about the problem of the people in the rural areas and moving. But lukthung is less than phleng phuea chiwit. … softer … Phleng phuea chiwit is heavier … something about life more difficult and activity is the most important thing in the genre.*

Jeuw's survey questionnaire answer:

> *Phleng phuea chiwit has its own belief and so it offer more distinct messages then other popular music. The musicians have strong confidence in themselves.*[281]

Mr Wiruhk Punklah (a.k.a. *Ying*)—video interview answer:

> *Phleng phuea chiwit is at first start, the organisation of it is like lukthung folk song, but the lyrics, the song and the words in the song are "heavier" than lukthung.*

Ying's survey questionnaire answer:

> *The history of the songs begins with songs made and supported for fighting against an anti-democracy social condition and government during 1970s.*[282]

Mr Sukchai Seeprakorn (a.k.a. Tuk)—video interview answer:

> *Lukthung and phleng phuea chiwit at first look similar, but the difference between the two is phleng phuea chiwit is "heavier". The words strong, the melody is different too, and phleng phuea chiwit, … they use more minor*

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[281] *KK 6. Wongnonglaeng,* video interview & survey questionnarie No 5, Khon Kaen, 2012. JSW (1) 03:19:17 to JSW (2) 07:42:03. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[282] *KK 8. Punklah,* video interview & survey questionnarie No 5, Khon Kaen, 2012. YING (1) 06:20:19 to YING (2) 02:03:19. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

scale, more than lukthung. We add melodic minor, harmonic minor and as well use nearly every kind of scale, and modal scales.

Tuk's survey questionnaire answer:

Its different because the history of the songs is real. It is not made up. It really happens and the history of the songs' messages is real.[283]

Mrs Siachon Singsuwan No comment given in the video interview.

Siachon's survey questionnaire answer:

Phleng phuea chiwit is different because it comes from the subconscious of the music writer. It is music for the people and not for business and making profit.[284]

Miss Finchonah Singsuwan (a.k.a. *Fin*)—video interview answer:

It is real, real feelings. The language is beautiful. It involve real animal and real environment.

Fin's survey questionnaire answer:

Phleng phuea chiwit does not emphasize business or selling through songs, but the musicians focus on the effect of the social. This is the role of phleng phuea chiwit musicians.[285]

Miss Pahfun Singsuwan (a.k.a. *Fun*)—video interview answer:

The message is clear. You can see the people involve animal, involve things that are in environment. Love is a real feel.

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[283] *KK 9. Seeprakorn*, video interview & survey questionnarie No 5, Khon Kaen, 2012. TU (1) 06:20:19 to TU (2) 02:03:19. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[284] *KK 10. Singsuwan*, survey question No. 5, Khon Kaen, 2012. Translation by Mrs Prapapan Sangvisit.

[285] Ref.: *KK 13. Singsuwan*, video interview & survey questionnarie No 5, Khon Kaen, 2012. FUN (2) 02:06:15 to FUN (2) 02:38:2. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

Fun's survey questionnaire answer:

> *It looks like art, which is made to support the needs of the artist, and better not to support business markets.*[286]

8.2.3 The Perspective of the Bangkok *Phleng Phuea Chiwit Presentational Performers Sample Set* Musicians

Mr Assawin Kordtsuwan (a.k.a. *Win*)—video interview answer:

> *The meaning. The meaning is different. Its more soul. You can write phleng phuea chiwit from all your life, or forever now. Even now I feel like a phuea chiwit gut …. It never dies.*

Win's survey questionnaire answer:

> *To make interesting music—creative interesting music through different points of view. I want to communicate sincerity and soul. Phleng phuea chiwit music doesn't need to abide by what it has been in the past, but the content of the lyrics has to sustain its fundamental concept and philosophy: it is fundamental that it is made for the purpose of changing society. Because it tells the truth, and talks about society more than say something about love* [youth love affairs], *and this is what makes it different from normal pop music.*[287]

Mr Lutay Sonub (a.k.a. *Tay*)—video interview answer:

> *ah … it is different form other modern music because the modern music is not beautiful. And that nature is beautiful for him* [the composer]. *Even the languages and the singing ideas.*[288]

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[286] Ref.: *KK 14. Singsuwan*, video interview & survey questionnarie No 5, Khon Kaen, 2012. FUN (2) 01:34:24 to FUN (2) 02:32:16. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[287] *BK 1. Kordtsuwan*. Video interview & survey questionnarie No 5, Bangkok, 2012. AK (1 Bangkok) 00:12:43:10to 00:13:11:00.

[288] *BK 2. Sonub*, video interview, Bangkok. 2012. LS (2 Bangkok) 00:09:04:15 to LS (2 Bangkok) 00:10:39:04. Translated at the interview, Mrs. Parinee Boonyachareonsri. Ref.: *BK 2. Sonub*, survey question No. 5, 2012, Bangkok. Translation of questionnaire by Ms Prnote Meeson.

Tay's survey questionnaire answer:

> *Because it takes the view-point of society and nature.*

Mr Suwat Suntarapak—video interview answers:

> *The stories I write, lyrics are based on reality. Its not been made up to look pretty. I don't add anything to reality. It's pure reality. Songs like, now days from all these different production companies, … they write from their imagination—not from reality. They seem to write from fiction. Phleng phuea chiwit songs are based on reality. Images you see and people in my songs, I have met these people. They are situations I know, I experienced.*

Suwat's survey questionnaire answer:

> *Phleng phuea chiwit songs encourage people's mind to think about the subject of the lyrics. It tells the truth. It tells about reality within the society.*[289]

Mr Tingun Uteysaeng (a.k.a. *Aeng*)—video interview answer:

> *The lukthung and the phleng phuea chiwit, mostly the have the same message, but the difference that slightly different, the phleng phuea chiwit have the message of one person, but the lukthung maybe have the message of many people.*

Aeng's survey questionnaire answer:

> *Phleng phuea chiwit is different because the songs tell of the difficulty of people in many levels, and it communicates the meaning of life of the people.*[290]

Mr Pitsanu Jundech (a.k.a. *Mr. M*)—No video interview given:

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[289] *BK 3. Suntarapak*, video interview, Bangkok, 2012. SS (3 Bangkok) 00:27:33:17 to SS (3 Bangkok) 00:29:56:24. Translators at the inteview: Mrs Parinee Boonyachareonsri and Ms. Tarinee Emma Goldsmith. Ref.: *BK 3. Suntarapak*, survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

[290] *BK 4. Uteysaeng* video interview, Bangkok, 2012. NTU (4 Bangkok) 00:23:15:10 to NTU (4 Bangkok) 00:24:02:16. Translator at the inteview: Mrs. Parinee Boonyachareonsri. Ref.: *BK 4. Uteysaeng*, survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

Mr. M's survey questionnaire answer:

> *I think it is different because the contents of the songs tells the people about what happened in the past, political, dividing of the people, and talking about poorness.*[291]

Mr Wipootanon Tantiteerasan (a.k.a. *Ohum Mee Nah*)—video interview answer:

> *The phleng phuea chiwit for what I write, I will use the real life of love, … love with my mother, … love with animals, … love with nature. It's different from string and pop. The pop music and the string music is written about love between boyfriend and girlfriend. That is really narrow. Baby love. Not deep love of the people, … of life. This is the difference between my songs about love and the pop music "love".*

Ohum Mee Nah's survey questionnaire answer:

> *It is different because the contents of the songs is honorable and they have meaningful substance. It's the contents of the songs. When you listen you know the background and where the future will go in meaning.*[292]

Mr Surachai Jantimathawn (a.k.a. *Ngah Caravan*)—video interview answer:

> *Phleng phuea chiwit music can help us communicate. … Nearly fourty years, thirty-nine years, the phleng pheuor chiwit is at work many years.*

Ngah Caravan's survey questionnaire answer:

> *It is different because songs for life have a specific and special character in itself in terms of psychology and appearance, especially for "muang Thai"* [people who live in Thailand].[293]

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[291] *BK 5. Jundech,* survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

[292] *BK 6. Tantiteerasan* (a.k.a. *Ohum Mee Nah*), video interview, Bangkok, 2012. WT (6 Bangkok) 00:15:02:03 to WT (6 Bangkok) 00:16:43:04.Translator at the inteview: Mrs. Parinee Boonyachareonsri. Ref.: *BK 6. Tantiteerasan,* survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

[293] (*BK 8. Jantimathawn, Ngah Caravan*, video interview, Sri Chiang Mai in the Northeastern Isan region, 2012. NC (SJ) (8 Bangkok) 00:00:59:20 to NC (SJ) (8 Bangkok) 00:06:39:08. Translator assisting at video interview, Miss Duenpen Praposung. Translation of video interview & survey questionnaire No 5, by Mrs Prapapan Sangvisit.

Mr Sahachart Jantimathawn (a.k.a. *Daeng*)—No video interview given.

Daeng's survey questionnaire answer:

> *Phleng phuea chiwit is different because it has its own story. Its own culture of the village people.*[294]

Mr Jira Jaipet (a.k.a. *Sam*)—No video interview given.

Sam's survey questionnaire answer to this question was:

> *I think phleng phuea chiwit is different because it expresses the truth.*[295]

8.2.4 A Summary of the Distinctive Characteristics (and Recurring Codes) of the Rural-based Khon Kaen and the Metropolitan-based Bangkok *Presentational Performers Sample Set* Musicians' Perspectives of Why *Phleng Phuea Chiwit* is Different from Other Thai Popular Music

The purpose of this exploration was to locate distinctive characteristics and recurring codes in the musicians' answers to the question: *Why is phleng phuea chiwit music different from other Thai popular music*? A large number of responses supported the idea that the musicians working in the tradition of *phleng phuea chiwit* had a responsibility to the genre cohort, which was to tell the truth about people (individuals or groups), nature and the environment. They were expected to be authentic and active. Distinctive characteristics that emerged from the analysis of the musicians' responses were as follows:

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[294] *BK 9. Jantimathawn*, survey question No. 5, Sri Chiang Mai, Northeastern Isan region, 2012. Translation of questionnaire by Mrs Prapapan Sangvisit.

[295] *BK 10. Jaipet*, survey question No. 5, 2012, Sri Chiang Mai, Northeastern Isan region, 2012. Translation of questionnaire by Mrs Prapapan Sangvisit.

- *Phleng phuea chiwit* musicians established micro-histories through their song commentaries, since they sing songs about real Thai social situations and real stories of disadvantaged social actors in Thai society;

- The musicians regularly produced songs with the intention of changing Thai society for a better life; and,

- The musicians deployed a great variety of subject matter for the topics of their songs' social commentary.

From the responses above, it was evident that *phleng phuea chiwit* musicians do not think that a *phleng phuea chiwit* songs' social commentary should discuss their own personal problems. The *phleng phuea chiwit* musicians represent the experiences of other Thai social actors and situations. The songs' commentary in this sense is not a diaristic expression from the musician's life, which is often apparent in other popular music genres, particularly in pop rock love songs, Thai *string* and *lukthung*. *Phleng phuea chiwit* singer-songwriters often comment about situations that may not be directly affecting their own life. In this regard, the genre style is related to the folk tradition, but is not entirely similar. There is a difference between *phleng phuea chiwit* folk music and the American folk tradition. In addition, song commentaries are not always counter-cultural; patriotic commentaries supporting state reforms were released after the financial crisis in Thailand in 1997/98.

Presented below are the *non-presentational performers sample set*— the *other fields set* musician responses to the question: *Why is the genre of phleng phuea chiwit different from other Thai popular music genres?* [296] These are provided for the analysis of rival theories to the above findings—theories that challenge the idea that *phleng phuea chiwit* music was different from other popular music genres in Thailand.

[296] Five musicians did not answer this question.

8.2.5 The Perspective of the Khon Kaen and the Bangkok *Phleng Phuea Chiwit Non-presentational performers sample set*—the *other fields set* Musicians

Ahjarn, Mr Surapon Nesusin—video interview answer:

> *Actually, it is not quite different from the old times because phleng chiwit, which is in the life of people fighting. It is only recent that phleng phuea chiwit is in the people. The song phleng chiwit is before the conflict* for democracy] *and at the conflict of democracy it becomes phleng phuea chiwit.*

Surapon's survey questionnaire answer:

> *It is different because it is popular to a specific group of people.*[297]

Ahjahn, Mr Pat Kotchapakdee—video interview answer:

> *So, … for me, phleng phuea chiwit maybe, ah like two types, … culturally. Phleng phuea chiwit for sale, making phleng phuea chiwit for selling, for money, for be a best seller for money. And phleng phuea chiwit for "life", or … for something like that, If we connect in the structural listen, … the phleng phuea chiwit working for something. … Ah, it's like a tool, or send a message to the people. Any message, … for an action. Carabao, does both, bring together commercial and songs have message for life, … in many cases.*

Pat's survey questionnaire answer:

> *I cannot answer this as my focus is on rhythms and I don't follow the rhythms of phleng phuea chiwit music.*[298]

Professor Somret Commong—video interview answer:

> *Ah, for phleng phuea chiwit it er … I could say er … that the artists try to imitate the song of American er … of folk song, American country. Yes. They imitate the melody and the rhythm. They imitate the … the ah grammar of the*

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[297] *KK2. Nesusin*, video interview & survey questionnaire No 5, Khon Kaen, 2012. SN (2) 00:38:17 to SN (2) 00:41:49. Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit.

[298] *KK 7. Kotchapakdee* video interview, Khon Kaen, 2012. PK(2) 04:53:21to PK (2) 07:46:06.

song. They try to use the playing style of American musicians. They do the same … the same instrument. In 1970, Bob Dylan is main folk musician who gave … a lot of influence to the 1970's, and middle 1970's phleng phuea chiwit.

But they, … will change in the melody, according to how the ah, … words … ah, … the tonality of the words. That seems to happen quite a lot, and that seems to be different. Melodies in Western music will be exactly the same from one verse to the next verse. But phleng phuea chiwit, they make them different.

… I found that … the first …ah … phleng phuea chiwit began actually around Rama 7. Between 1917 and 1920, around there. I think it is very early 1917, 1920 around there. It's the period of the King Rama 7. So, at that time, we call it phleng chiwit, not the phleng phuea chiwit. And, … from Broadway, American popular music came with the movie, and we use ah … the form … the song form, A A B A,[299] *but we put our words. The melody of this one, is ah … it looks like* [is similar to American song melody in film].

But ah, … Thai language has a … a tonal language. We have tone makes it different. The melody is very like … like American song, but the tonality of the Thai language demands that the words will lift or rise, or fall, or be low according to the word tone, … and the melody must change to accommodate that tonal law. The melody has to change according to the word. It's the same form but a different in tone. But, in English we have, use any tone, any word.

Professor Somret's survey questionnaire answer:

Phleng phuea chiwit is not quite different. Acturally they imitate those of Western music.[300]

Mr Sahyyun Wantachom (a.k.a. A)—No video interview given.

A's survey questionnaire answer:

The contents of the songs is telling the truth. It is not just fake or from the imagination.[301]

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[299] Shorthand musicology: Professor Commong is referring to the song form. He is commenting on the structure of a song in terms of its verse and chorus arrangement. "A" represents the verse, and "B" represents the melody.

[300] *KK 12. Commong.* Video interview, Khon Kaen, 2012. PSC (2) 02:04:00 to PSC (2) 07:40:22.

[301] *BK 7. Wantachom*, survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

Mr Kritsanasak Kantatanmawong (a.k.a. *Pop*)—No video interview given.

Pop's survey questionnaire answer:

> *It has the stories in the contents of the songs, which tells about fighting, and historical relations, and it will involve politics, but other music follows fashion and trends of fashion and also, the demands of the market trends.*[302]

Dr Kajohn Thumthong (a.k.a. *John*)—No video interview given.

John's survey questionnaire answer:

> *Phleng phuea chiwit's different because the lyrics relate to political situations, and the way of living of the poor people, and also to the way they love each other.*[303]

Mr Chananart Meenanan (a.k.a. *Fon*)—No video interview taken.

Fon's survey questionnaire answer:

> *Identity* [it has its own identity][304]

Dr Phrasahn Bariburanahnggoon (a.k.a. *Pheak*)—No video interview given.

Pheak's survey questionnaire answer:

> *Phleng phuea chiwit is different because it aims to solve the problems and improve the way of living for Thai society.*[305]

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[302] *BK 13. Kantatanmawong,* survey question No. 5, Bangkok 2012. Translation of questionnaire by Ms Prnote Meeson.

[303] *BK 15. Thumthong,* survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

[304] *BK 16. Meenanan,* survey question No. 5, Bangkok, 2012.

[305] *BK 17. Bariburanahnggoon,* survey question No. 5, Bangkok, 2012. Translation of questionnaire by Ms Prnote Meeson.

Mr Kittipong Srirattana (a.k.a. *Oh*)—No video interview given.

Oh's survey questionnaire answer:

> *Each songs has to be unique, and they have to use Thai traditional instruments and Thai native language.*[306]

Mr Itthisak Nimitchai (a.k.a. *Tee*)—No video interview taken.

Tee's survey questionnaire answer:

> *Phleng phuea chiwit music is different because the lyrics of the songs focus on the life of the people.*[307]

These responses presented no challenge to the idea that *phleng phuea chiwit* music was different from other popular music genres in Thailand. The Bangkok *non-presentational performers sample set*—the *other fields set* responses were very similar to the responses of the *presentational performer* musicians They confirmed the distinctive characteristics previously noted.

8.2.6 Discussion

This chapter reveals that *phleng phuea chiwit* has a strong connection to traditional folk sensibilities. For example, songs are created to promote listener awareness of real social concerns and to motivate people to make changes for a better life.[308] The musician, and his or her social commentary in a song, is expected to tell

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[306] *BK 19. Srirattana*, survey question No. 5, Bangkok, 2012. Translation of questionnaire by Mrs Prapapan Sangvisit.

[307] *BK 20. Nimitchai*, survey question No. 5, Bangkok, 2012. Translation of questionnaire by Mrs Prapapan Sangvisit.

[308] In my fieldwork interview with musician participant, Ahjahn, Mr Pat Kotchapakdee from Khon Kaen, Pat contested *phleng phuea chiwit* musicians' conception of "a better life" in contemporary Thai society. Pat said that the literature supported the people's movement for democracy in the 1970s, and for this reason '*the people always think … ah … that is the real phleng phuea chiwit. They create songs for a better life*'. However, at the time of this study, in a different context, Pat questioned the musicians' conception of "a better life". His comments were: '*but tell me what is the real phleng phuea chiwit? Who's life? Songs for life*

the 'truth'; therefore, authenticity is expected in the genre cohort. Musicians working in the genre were expected to be of service to society. The available literature often references the influence of the American folk musicians, Bob Dylan and Joan Baez, on the 1970s *phleng phuea chiwit* songs. However, the genre's patriotic phases in early 1990, and its nationalistic and patriotic song releases following the economic crisis in Thailand of 1997, indicate that while the genre is in the tradition of folk, it is not the same as the tradition of the American folk music culture of Dylan and Baez. There is a significant difference between the theoretical framework of American folk and the folk culture of the *phleng phuea chiwit* genre, as I will explain below.

In terms of musical semantic, in the tradition of Western folk, the musician [as *transmitter* of social meaning in a song[309]] is expected to produce a heartfelt, personal experience in his or her song.[310] This particular relationship—with a musician's personal heartfelt experience—is expected by the *receiver* [a listener interpreting the song's meaning[311]]. This is, of course, according to the Western canon of folk song and the folk genre.[312] The semantic musical meaning of this relationship has developed in the folk tradition through repeated occurrences of folk musicians performing with an emotionalised vocalisation, a sincere performance and an introductory patter to a song, and the musicians give a sense of genuine concern about "something" or "someone" that is directly affecting them personally. In other words, in the Western tradition of folk, the relationship between the musician and his/her song has developed a characteristic sign that indicates that the musician and the song

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ok—A life, … but really not my life. Am I wrong … No! (*KK 7. Kotchapakdee* video interview, Khon Kaen, 2012. PK (2) 07:23:00 to PK (2) 07:46:06).

[309] For further information on the concepts of communication, including the definition of *transmitter*, see Tagg 2012, chapter 5, pp.172–178.

[310] The expectation of "heartfelt" or "authenticity" has developed as a recurring code of folk music since folk musicians have repetitively created heartfelt songs and for this reason the genre is identified with authentic music. Of course, there are examples of inauthentic authenticity in the folk genre since this "authentic identity" has been exploited for commercial reasons and promotion. Please see Meintjes, (1997), 'Mediating difference: producing *Mbaqanga* music in a South African studio', PhD thesis, The University of Texas, Austin.

[311] Tagg 2012 defines *Receiver*, p. 175.

[312] Turino explains the musical semantic connection of the Dylan folk era, stating that: '[t]his genre [American 1960's folk] is typically framed by ideologies of personal authenticity; it is expected that the songs are the result of the writer's own experiences (that they are *dicent*, which means they co-occur). The fans of folk 'expect to get a sense of the genuine person in performance' (2008, p. 63). Other popular music scholars support this ideology for classifying the Western "folk" genre (Shuker 2005, p. 17 & Middleton 2010, p. 127).

are linked by causality. This "link" has become a characteristic and standardised code in the genre of Western folk.[313] In musical semantic terms, this folk relationship connects two *index* signs: one of the musician's authenticity, and the other of the musician's personal experience, which is defined in semantic terms as *indicies* (the word for plural *index* signs). The relationship also connects the indices together in causality, which is defined in semantic terms as *dicent*.[314] The *receivers* (which includes the *transmitters* also since they are also the listeners of their own folk music and the music of other folk musicians) expect this "meaningful relationship" to be signified by a connection between a musician's truthful expression and his/her personal experience.[315] Therefore, in semantic terms, the meaning of Western folk connects two causes—*Dicent indices*—firstly, the meaning of "sincerity" in the composing, performing and singing of a folk song, and secondly, the meaning of the song's commentary coming from the musician's personal experience.[316]

In contrast, *phleng phuea chiwit's* "folk" framework of creating meaning is conditioned by ideologies of personal authenticity, and also, the musicians are expected to be heartfelt and truthful in respect to what they express in their music. They are expected to be sincere. This aspect of musical meaning is similar to the Western American folk tradition, as a standardised code of the genre. However, *phleng phuea chiwit* is different since it is not connected to the musicians' personal experience in terms of causality. *Phleng phuea chiwit* musicians do not necessarily

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[313] Lousie Meintjes (2003) discovers a rather abstract role of "authenticity" in her interpretation of an inauthentic authenticity in the practice of making South African *Mbaganga* music, which is particularly evident at the sound engineering phase of creating *Mbaganga* songs. In Simon Frith's paper (1988) 'The real thing – Bruce Springsteen', Frith discusses Bruce Springsteen's contradictory "authenticity", saying that what appears in Springsteen's public image is not necessarily what motivates the musician's expression in his real life (pp.194–101). For further information about the *authenticity* realm in popular music, see 'Exploring the value of "authenticity": a case study of glocal influences in the music of "Singto" Numchok Thanatramin' (Ryan 2011).

[314] Terms, *dicent*, *indices*, and *index* are from Charles Sanders Peirce's theories of semiotics. This study provides a detailed explanation of musical semantics in chapter 3.

[315] The *transmitters* include the role of *receivers*, i.e., they listen of their own songs and other folk songs, but more importantly for the construction of meaning in songs (semiosis) they, the transmitting musicians must act as receivers while transmitting social messages in order to effectively communicate on many levels of creating signs (language, sounds and other) to communicate meaning.

[316] Thomas Turino's explains this semantic effect as: 'A sign that is affected by what it stands for and is thus interpreted as causally linked to its object' (2008 p. 235). Turino gives a weathervane as an example because 'the wind direction (its object) points it'.

transmit songs that are linked causally to their own personal experience. This study's evidence reveals that the musicians are expected to be of service to Thai society by representing social actors and their various social concerns. Therefore the musicians' expressions are not generated as a personal symptom, so to speak. More often than not, the musicians transmit messages about other people's experience, rather than their own experience. *Phleng phuea chiwit* differs from Western folk because the connection to meaning and its relationship between the musician and the meaning transmitted was most often not dicent—most often not linked to the musician's personal experience. The musicians' creation of signs and their connection to meaning was more inclined to express social empathy. The empathic nature of their music culture also includes concerns about nature, other animals and plants and environmental issues—all of which may not necessarily be directly affecting them. Therefore, the meaning (the semantic dimension) in *phleng phuea chiwit* songs is different. Its connection to cause is symbolic. The musician is someone who stands for someone or something else. Moreover, *phleng phuea chiwit* fans expect to get a sense of genuine personal expression in a performance or recording, but they do not expect the personal experience of the musician to be causally linked to the story of the song's commentary.

This difference, stated above, significantly links to the first listed distinctive characteristic in this chapter's review of the literature: the musicians appropriated other musical styles for fusion in their songs, and these music styles were not necessarily related historically to the musicians' socio-historical roots. The musical styles appropriated were also not necessarily connected to the musician's demographics or the demographic roots of a particular social group or community, as was found in many other popular music genres, such as Thai rural based *lukthung* and African-American community based blues, jazz and soul, or Jamaican based reggae, and many other genres. Musicians creating *phleng phuea chiwit* songs appear to appropriate musical styles for other reasons. There was little information in the literature explaining these reasons. Nevertheless I assert that the music styles that were appropriated for *phleng phuea chiwit* fusion songs were not necessarily related to the musicians' personal history, as with the musicians choice of subject matter for their song commentaries does not necessarily represent their personal experiences, and these compositional practices appear to circumscribe all other distinctive

characteristics found in *phleng phuea chiwit*. Additionally, these compositional practices provide the distinction between it and other Thai and Western popular music genres. Lastly, I found that, while *phleng phuea chiwit* is in the folk tradition, it has developed into its own Thai form of folk music.

8.2.7 Conclusion

The summary of the main points of the exploration above, which was to find characteristics of *phleng phuea chiwit* that were distinctive and that were being repeated often enough to be regarded as recurring codes,[317] begins with a summary of the findings drawn from the analysis of the participants' responses to the survey question *Why is phleng phuea chiwit music different from other Thai popular music*?

Firstly, a large number of musicians stated that they have a responsibility to the genre cohort was to "serve society" with their musical activism. This function defines the musicians' "role", in which they are expected to write truthful song commentaries to represent disadvantaged social actors and environmental concerns to promote change to make life better for all in Thailand. The musicians are also expected to have genuine heartfelt feelings for the causes they represent. They are also expected to be active, which involves travelling to other locations in Thailand to support causes, by writing and performing songs to encourage change to improve these situations of concern. Secondly, several musicians stated that the subject matter they chose for a song was only limited by their role to promote change for a better life. Their activism was not limited to counter-cultural commentaries or songs to "fight" for change. Their forms of activism, and the identities it portrays, change over time as they respond to the changes in the world around them as Thailand modernises in line with global trends. A number of musicians claim that their song commentaries create histories as they represent real stories and real situations in their songs commentaries and these provide an alternative perspective to Thai State history.

[317] The analysis of recurring codes for this study utilises Fabbri's (1999) definition of recurring codes in a music genre. Tagg (2012) discusses Fabbri's definition of genre under the heading,'Genre and Style' (Fabbri (1999), pp. 8–9, cited in Tagg 2012, pp. 266–268). Recurring codes are also discussed in the introduction of this chapter, chapter 8.

Thirdly, a review of the literature on new millennium *phleng phuea chiwit* reveals that it is a folk genre. However, the semiotic analysis of the musicians' responses to the survey question Why is *phleng phuea chiwit* different from other Thai popular music genres? found that it is not entirely similar to 1960's American folk revival genre. It is similar in that the musicians are expected to be truthful and sincere, however, their "folk" is different, as the song commentaries were not expected to be the expression of a musician's own personal, "authentic" ("self-same") experience. A large number of songs created in the genre make comment about situations that may not be directly affecting the musician's own personal life, as they often represent other social actor's concerns. In this sense, *phleng phuea chiwit* folk songs emerge from the musicians' empathic expression to promote change for others, rather than promoting their own symptomatic concerns in songs to promote a better life for themselves personally. Fourthly, the various characteristics stated above give reason for the varied demographic profile of *phleng phuea chiwit*—its listeners and fans come from all classes and age groups. Unlike many other popular music genres, such as Western funk or reggae, or Thai *string* or *lukthung*, *phleng phuea chiwit* is not limited to repeatedly attract or represent a specific community or age demographic. Finally, this exploration reveals little information about *phleng phuea chiwit* music texts. Nevertheless, a number of musicians indicated that their compositional practice of appropriating other music styles to create their fusion songs was connected to their practice of infusing identity markers into a song's music texts in order to augment the commentary of the lyrics. This topic, the music texts of *phleng phuea chiwit*, is pursued in the next chapter (chapter 9) which provides information about the musicians' compositional practice of appropriating other music styles to create fusion songs.

CHAPTER NINE – *Phleng Phuea Chiwit* Music Matters in a Cultural Study of Music

9.1 Introduction

In this chapter, I explore *phleng phuea chiwit's* music style as a *sign/object*, a vehicle that carries and communicates social meaning. This exploration seeks to identify any recurring traits and/or codes of *phleng phuea chiwit* musicians' compositional practice of creating fusion forms for their songs.[318] Although this chapter begins to explore some preliminary questions of *phleng phuea chiwit*'s music style, that is not the central aim of this study, it is a sub-aim. Nonetheless this chapter is provided to encourage further research in the future of *phleng phuea chiwit's* music styles.

Since I will be discussing music style and music genre in this chapter, as a starting point for the discussion that follows, I begin by referring to Franco Fabbri's (1999) definition of the concept of music style, which Fabbri distinguishes from the concept of genre. Fabbri states that a music style is:

> a recurring arrangement of features in musical events which is typical for an individual (composer, performer), a group of musicians, a genre, a place, a period of time. … As *a codified way of making music*, which may (or must) conform to specific social functions, STYLE *is related to* GENRE and is sometimes used as its synonym… However, STYLE implies an *emphasis on the musical code*, while GENRE covers *all kinds of code* relevant to a musical event, so the two terms clearly cover different semantic fields ([bold is the author's texts] Fabbri 1999, pp. 8–9 cited in Tagg 2012, p. 267).[319]

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[318] Fusion music is created through combining two or more music styles in a new song arrangement. For example, country rock is a fusion, or combining of American country and Western, and/or folk music with rock music styles. Ware (2006) describes fusion as, 'comprising any genre that fuses two or more musical styles as a result of culture contact' (p. 28). In historical terms, Ware views *dontri Thai prayuk* music, [the Thai popular music style and genre of Ware's study] as a 'fusion of changing Thai and Western notions of identity' (p. 28). This description can be used for all Thai popular music genres as they all fuse various Western, International and various Thai musical styles. However, each Thai genre has its codes of compositional practice that inform the musicians' decisions for what they appropriate and why they do so.

[319] Tagg (2012) claims that Fabbri's definition is most useful for distinguishing music style from genre (2012, pp. 265–267). See Tagg's chpt. 8–12, 'Basic concepts (1): genre and style' (p. 266), in Tagg (2012), *Music's meanings: a modern musicology for non-musos—"good for musos too"*.

In terms of *phleng phuea chiwit's* culture of compositional practice, there is an already existing established code that musicians create songs by appropriating music styles from other music genres to fuse and blend into their new song arrangements. This is a recurring code and it has continued since the genre's origination forty years ago. However, while appropriating other music styles to create fusion forms is a recurring code in *phleng phuea chiwit* music, it is also a recurring code in other Thai popular music. Therefore, this recurring code is not unique to *phleng phuea chiwit* music creativity. Nonetheless, it appears reasonable to assume that not all Thai popular music genres appropriate the same music styles or have the same reasons for appropriating other music styles for their fusion forms.

Returning to Fabbri's (1999) definitions for distinguishing music style from a music genre, Fabbri states that the codes of a genre can be:

> explicit, as in an aesthetic manifesto or a marketing campaign,' [but they are just as likely to be] 'implicit or never declared' … 'Rules that define a genre can relate to any of the codes involved in a musical event – including rules of behaviour,… proxemics and kinesic codes, business practices, etc. (Fabbri 1999, pp. 8–9 & 2008, pp. 121–136, cited in Tagg 2012, p. 266).

An example of proxemic non-musical recurring codes that this study found to be unique to *phleng phuea chiwit* were, codes associated with the musicians' behaviour towards their tradition of "folk" music. At this point, other than knowing that the musicians' appropriate other music styles in their practice of creating fusion music, there is almost no information about the music style, or recurring codes of *phleng phuea chiwit's* music style in the new millennium. For this reason this chapter aims to open the exploration of recurring codes in *phleng phuea chiwit's* music style.

9.2 A Question of Music Style

In the literature reviewed on *phleng phuea chiwit's* music style it has been described as Thai folk-*Farang*[320] pop fusion form, blending traditional Thai and

[320] Ware describes the term *farang*, which is a Thai term for Western, as, '[t]he word derived originally from *farangset*, which is the Thai pronunciation of Francais (i.e. France/French in the French language, as the French were the earliest Westerners to have contact with Siam.

Western pop music; or 'Thai and 'Western-oriented *Farang* pop' with 'revival of Thai folk melodies' (Ware 2006, pp. 51, 162—165 & 184);[321] or 'a synthesis of Western popular music and Thai popular music' (Eamsa-ard 2006, p. 4); or 'a blend of country rock style and Thai folk songs' (Ibid 2006, p. 21). Wong (1992, p. 7) states that 'Carabao's sound is… basically rock, with a heavy electric guitar sound that is often sardonic if not openly sarcastic (Wong 1992, cited in Lockard 1996, p. 174). Myers-Moro (1986) remarks that *Caravan's* 'music is so experimental and varied that almost every selection could be analysed separately—each may be like or unlike American music, folk music, or nightclub music, in different ways' (p. 103). Ferguson (2003) adds that 'the success of the band *Carabao* came from its catchy blend of Songs For Life themes with Western-style guitar rock' (p. 4). While these authors contribute some insightful information on *phleng phuea chiwit's* music style there is little information on the musicians' compositional practice of appropriating many different music styles for their fusion songs. However, it is noted, that the questions of *phleng phuea chiwit's* music style were outside the scope of these authors' studies. Nonetheless, Eamsa-ard and Ware strongly recommended that future studies on *phleng phuea chiwit* should give attention to the musical forms and the manner in which musicians coordinate elements in their music composition (Eamsa-ard 2006, p. 46; Ware 2006, p. 14).

Phleng phuea chiwit musicians borrow from a large and diverse range of music that is Thai, Western and Asian, within which there is a large quantity of musical resources that they draw from. Given this, in my interviews I opened the question of *phleng phuea chiwit's* music style by asking the musicians what music style they preferred to borrow from when they were going to make a fusion song arrangement. Their responses are discussed below.

Farang has come to be used in Thailand as a non-derogatory term for *Western* or *Westerner*' (2006, p. 8).

[321] Thai music historian, Panya Roongruang, separates traditional Thai music into two categories—folk and classical (Roongruang 2003, p. 8 cited in Ware 2006, p. 14). In the reviewed literature on Thai popular music, the term "traditional music" is often used to refer to Thai folk genres and Thai classical music together.

9.3 *Phleng Phuea Chiwit* Music Style

In the survey questionnaire, all participants, the Khon Kaen and the Bangkok *presentational performers* and *non-presentational performers*, were asked to indicate their level of preference for borrowing a specific music style for appropriating into a fusion composition. A ranking scale was provided with five levels of preference, which were: (1) I use this music style the least. (2) I use this music style a little bit, about 25 per cent of the time. (3) I use this music style about 50 per cent of the time. (4) I use this music style a lot. (5) I use this music style the most (see Figures 9.1 and 9.2 for questionnaire excerpt in Thai and English).[322]

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ส่วนที่ 3 ท่านชอบใช้อะไรในการทำดนตรีเพลงเพื่อชีวิตของท่าน

จากคำถามต่อไปนี้ โปรดเลือกตอบจากระดับความชอบของท่านจากน้อยที่สุด 1 ถึงมากที่สุด 5

1 = น้อยที่สุด 2 = ค่อนข้างน้อย 3 = ปานกลาง 4 = มาก 5 = มากที่สุด

หัวข้อ		1	2	3	4	5
1. ข้าพเจ้าชอบใช้ร็อคในดนตรีของข้าพเจ้า	Rock				✓	
2.ข้าพเจ้าชอบใช้เร็กเก้	Reggae			✓		
3.ข้าพเจ้าชอบใช้แร็บ	Rap	✓				
4. ข้าพเจ้าชอบใช้เฮฟวี่ร็อค	Heavy rock		✓			
5.ข้าพเจ้าชอบใช้แจ๊ซ	Jazz		✓			
6.ข้าพเจ้าชอบใช้ดนตรีไทยลูกทุ่งภาคกลาง	Central Thai folk					✓
7.ข้าพเจ้าชอบใช้ดนตรีคันทรี่ร็อค	Country rock					✓
8.ข้าพเจ้าชอบใช้ดนตรีเกาหลีได้ (เค-ป๊อบ)	K-pop		✓			

Figure: 9.1 Excerpt from a selected Thai language survey questionnaire. Source: Ryan (2015)

[322] A full copy of the questionnaire in Thai and English language is provided in the thesis appendix list.

Part 3: What do you like to use when you make your *phleng phuae chiwit* music?

For the following questions please choose the number 1–5 and tick it only as the level of your favourite.
From the least 1 to the most 5

1. The least 2. A little bit more than one 3. Average 4. A lot 5. The most

		1	2	3	4	5
1.I like to use	rock in my music	☐	☐	☐	☐	☐
2.	reggae in my music	☐	☐	☐	☐	☐
3.	rap in my music	☐	☐	☐	☐	☐
4.	heavy rock in my music	☐	☐	☐	☐	☐
5.	jazz in my music	☐	☐	☐	☐	☐
6.	Central Thai folk in my music	☐	☐	☐	☐	☐
7.	Country rock in my music	☐	☐	☐	☐	☐
8.	South Korean (K-pop)	☐	☐	☐	☐	☐

Figure: 9.2 Excerpt from the survey questionnaire in English. Source: Ryan (2012)

The results of the analysis of all the participants' responses revealed that most musicians greatly preferred to appropriate Thai music styles for their fusion song compositions and not Western music styles. 86 per cent of all 34 musicians together rated Central Thai folk as the most preferred music to appropriate. Isan Country music closely rated second choice at 83 per cent. Rated third on the list of most preferred music for appropriation for fusion was country rock (79 per cent), followed by Thai classical music (75 per cent) and Latin music (75 per cent) (see Table 9.1 below comparing the total number of musician participants' most preferred music styles for appropriating for a *phleng phuea chiwit* fusion song arrangement).

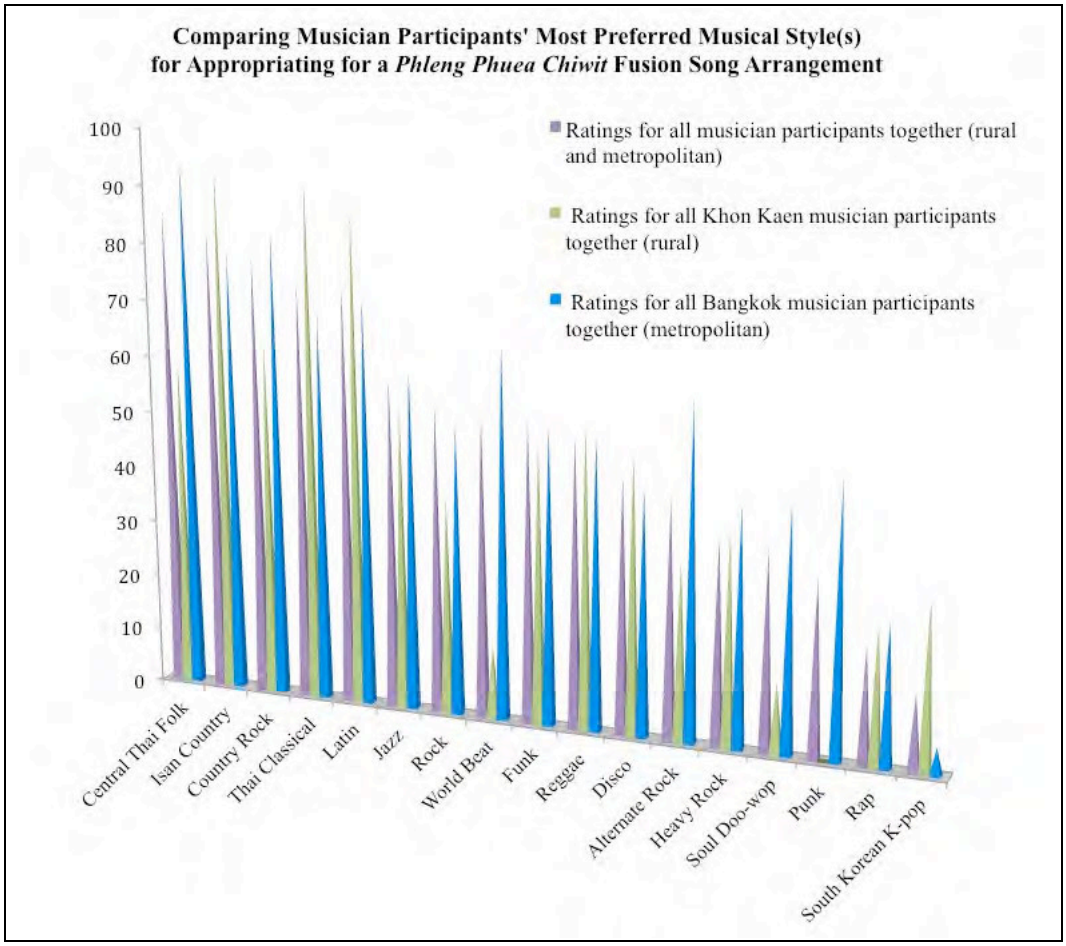

Table: 9.1 Chart comparing all musician participants' most preferred music styles for appropriating for a *phleng phuea chiwit* fusion song arrangement. Source: Ryan (2015)

All the illustrations in this chapter have a rating scale that is based on percentages. These percentages are stratified as follows:

0% = indicates that the musicians use this music style the least

20% = indicates that the musicians use this music style a little bit

40% = indicates that the musician use this music style about 50% of the time

60% = indicates that the musician use a lot of this music style, and

80% = indicates that the musician use this music style the most for a fusion song.

Of the total 34 musician participants in this survey, 5 participants did not answer this question. Therefore, the results above are based on the responses of 29 participants. These results revealed that 25 of the 29 participants preferred to appropriate Central Thai folk genres for their fusion compositions. Central Thai folk was also the most preferred music style for appropriation by all the Bangkok

(metropolitan) musicians. The Khon Kaen musicians all together, rated two music styles equally, Isan country and Thai classical music, as their most preferred for appropriating into a fusion song. The least preferred music styles to appropriate for a fusion song were South Korean K-pop, rap and punk music styles.

In the Khon Kaen *presentational performers sample set*, there were 10 participants. 1 participant did not answer this question. Therefore, the results are based on the responses of 9 musicians. Of these 9 musicians, the four most preferred music styles for appropriating into a fusion song arrangement were: first and second equally rated was Isan country music and Thai classical music. Third and fourth equally rated was country rock and rock music style.

In the Bangkok *presentational performers sample set*, there were 10 participants. 2 participants did not answer this question. Therefore, the results are based on the responses of 8 participants. All 8 participants rated Central Thai folk music as the most preferred music style to borrow for a fusion arrangement song. Their four most preferred music styles for appropriating into a fusion song arrangement were: first, Central Thai folk music. Second and third equally rated was Isan country music and Thai classical music. Fourth was country rock music (see Table 9.2 below contrasting the most preferred music choices for appropriation of the *presentational performer* musicians from rural-based Khon Kaen and metropolitan-based Bangkok).

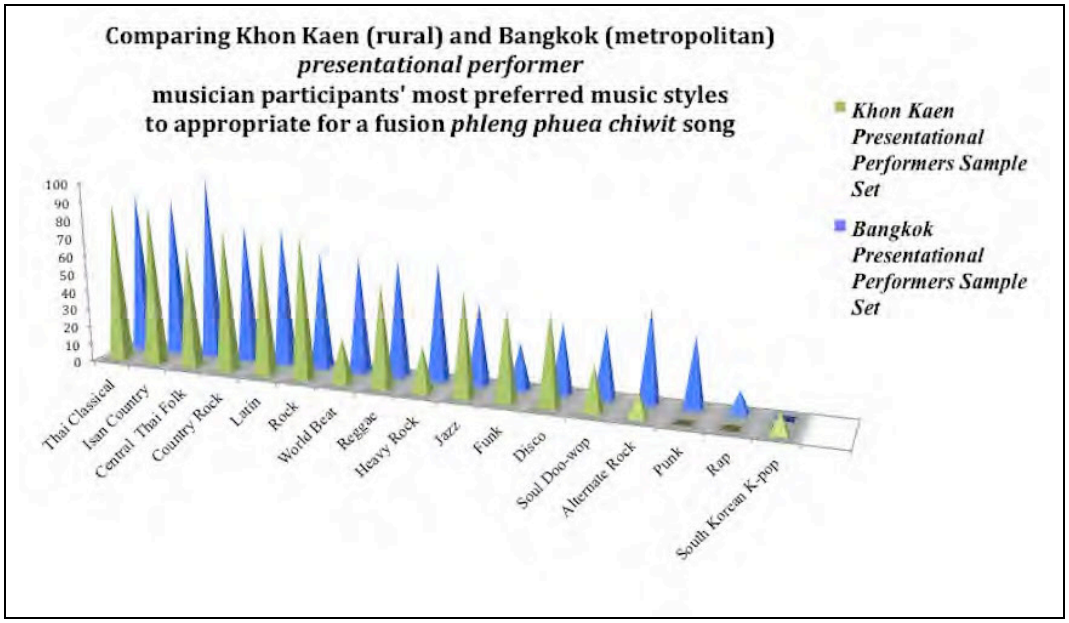

Table: 9.2 Chart comparing Khon Kaen rural-based and Bangkok metropolitan-based *presentational performer* musician participants' most preferred music styles for appropriating for a *phleng phuea chiwit* fusion song arrangement. Source: Ryan (2015)

There were 4 musicians contained in the Khon Kaen *non-presentational performers sample set*—the *other fields set*, but only 2 participants answered this question. Therefore, the results represent the choices of only 2 musicians. Their four most preferred music styles for appropriating into a fusion song arrangement were: first, second and third equally rated were Isan country music, Thai Classical music and Latin music. Fourth was country rock music.

There were 10 participants contained in the Bangkok *non-presentational performers sample set*—the *other fields set*. All answered this question. Their four most preferred music styles for appropriating into a fusion song arrangement were: first and second equally rated were Central Thai folk and country rock music. Third choice was Funk music and fourth selection was Jazz music styles (see Table 8.3 below contrasting the most preferred music choices for appropriation of the *non-presentational performer*s from Khon Kaen and Bangkok).

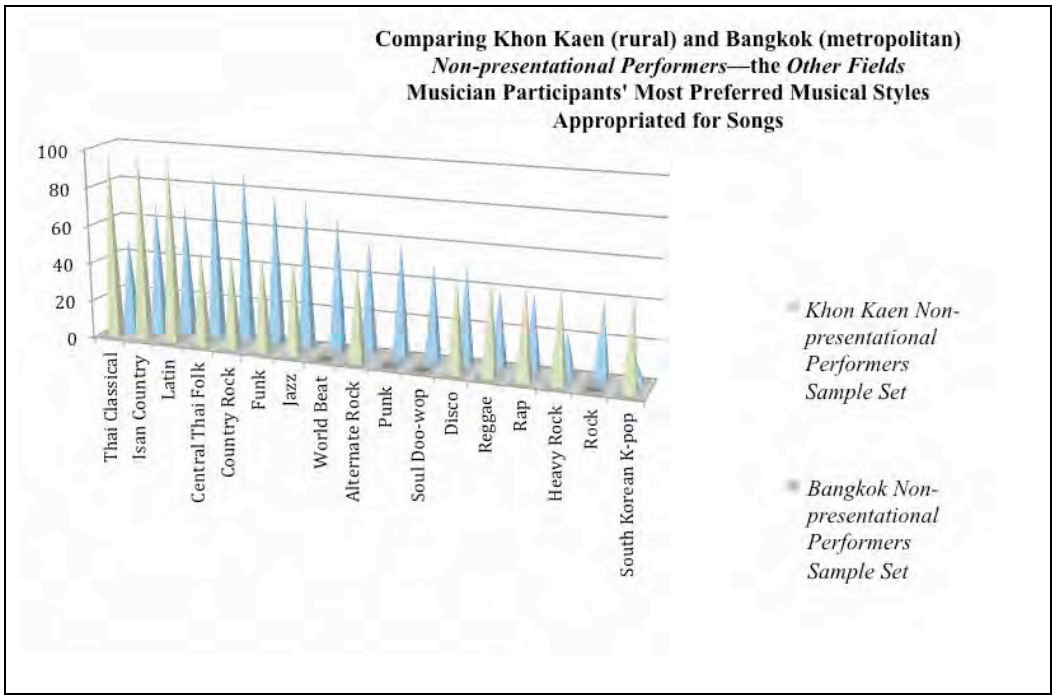

Table: 9.3 Chart comparing Khon Kaen rural-based and Bangkok metropolitan-based *non-presentational performer* musician participants' most preferred music styles for appropriating for a *phleng phuea chiwit* fusion song arrangement. Source: Ryan (2015)

The results of the rural and metropolitan *presentational performers sample set*s clearly revealed that the musicians in each geographic area prefer music styles from their local area to blend into a song composition. For example, the Khon Kaen musicians preferred to borrow Isan country music, and the Bangkok musicians preferred to borrow Central Thai folk music styles. Surprisingly, the musicians from both geographic areas highly rated Thai classical music styles as the music they preferred to borrow for a fusion song. Following that, Western country rock music was preferred for fusion composition by both groups of musicians. Overall, Thai music genres were clearly rated highly for appropriating into a new fusion song.

The *non-presentational performers sample set*—the *other fields set* musicians also preferred to appropriate the music styles from their local areas. The Khon Kaen *non-presentational performers sample set*—the *other fields set* musicians preferred to borrow Isan country music, while the Bangkok *non-presentational performers sample set*—the *other fields set* musicians preferred to borrow Central Thai folk music styles.

These results exactly matched the *presentational performers sample set* results for each geographic area.

Furthermore, in each geographic area Khon Kaen and Bangkok, the *non-presentational performers sample set*—the *other fields set* differ from the *presentational performers sample set* by choosing 2 non-Thai music styles in their top 4 most preferred music styles to borrow for a fusion composition. The Khon Kaen *non-presentational performers sample set*—the *other fields set* musicians preferred country rock and Latin music styles while the Bangkok *non-presentational performers sample set*—the *other fields set* preferred Funk and Jazz music styles.

Since Central Thai folk music was so highly rated, I will summarise the multitude of styles that can be thought of as belonging to the class of Central Thai folk music. Following that, I will discuss the multitude of styles that can be though of as belonging to Isan country music as it was highly rated as the most preferred music for appropriation by the *presentational performers* from Khon Kaen, and it was rated highly for appropriation by the Bangkok *presentational performer* musicians. I then overview Thai classical music, as it was rated highly by both groups of musicians as a preferred music style to appropriate. These summaries are provided as an introduction to the palette of possible music styles to be found in *phleng phuea chiwit* fusion music style.

PART 1: Central Thai Folk Music Styles

Before 1950, villages in Thailand were generally isolated and not connected by roads, media, radio, television or digital technology. Over centuries, the villagers who lived in numerous villages around the wet-rice growing lands of the Chao Phraya River in the Central Thai region developed their own genre of folk arts, theatre, poems, crafts, music, instruments, songs, and poems that suited their communal life. These numerous genres comprise Central Thai folk music. Anek Nawikamoon and Manat Poonpon (1987) report that there are over forty different genres of folk music from the Central Thai region (Nawikamoon & Poonpon 1987, cited in Thipsuda 2014, p. 147) (see Figure 9.3 below, the Chao Phraya River area north of Bangkok.

Figure: 9.3 Chao Phraya River Map. Source: *Wikipedia* (2015)

From the 1960s on, rapid globalisation and Westernisation quickly changed the village life habitat, and the communal, agricultural ways of life gave way to individual work practices and new urban development. Mass migration to Bangkok city and audience preferences changed to Westernised modes of entertainment. The oral tradition of Thai villagers' folk songs called *phleng phuenban*,[323] which were rich in local Thai heritage, all but vanished in its traditional forms. As Miller remarks about flora and fauna of the Chao Phraya River area, 'species of plants and animals disappear when their habitats are disrupted or vanish' (2008, p. 65). Nevertheless, the results of this study confirm the remarks of Imjai Thipsuda et al. stating that Central Thai folk music 'retains appeal in its link to the everyday lifestyle of Central Thai society' (Thipsuda et al. 2014, p. 1). Of a total number of 29 musician participants surveyed, 25 preferred to appropriate Central Thai folk music styles for their fusion song arrangements. All the Bangkok musicians (the *presentational performers* and the *non-presentational performers*) preferred to appropriate Central Thai folk music styles for their fusion songs.

[323] Oral tradition is known as *Mook-pa-ta*, word of mouth (Thipsuda et al. 2014, p. 146). The literal translation of *phleng phuenban* is 'music of villagers' (Thipsuda et al. 2013, p. 687).

Several authors discuss different song types of Central Thai folk music. They describe different styles that have developed to express various aspects of communal village life, such as songs for Buddhist festivals, ordinations and ceremonies; courting songs; garland songs—sung by female and male singers alternating verses; songs for the seasons; and songs for rain. Many songs are associated with rice cultivation such as songs for cutting, sowing, raking, dehusking and harvesting rice and relaxing after the harvest or rice-field labour (Nawikamoon & Poonpon 1987; Ngern 1996; Sudchaya 2000; Ware 2006; Eamsa-ard 2006; Miller 2008; Mitchell 2011b; Thipsuda et al 2013 & 2014). Khon Kaen participant Dr. Jongkol told me of the Central Thai folk songs "*Hee-sa-ol*", "*Choi-lun*" and "*Lum-ta*" are songs about the 'life of the soil'.[324] Eamsa-ard describes the songs from Supanburi Province in the Central region as *pleng lae*, folk songs about the life and times of Buddha (2006, p. 178).[325]

The central concern in Imjal Thipsuda's, Keeratiburana Ying's, and Marisa Koseyayothin's (2013) and (2014) papers was for the sustainability of Central Thai folk genres. The authors claim that the effects and influences of globalisation are bringing rapid changes to the Central region habitat and an influx of new forms of entertainment are overshadowing institutional and private sponsorship in terms of sustaining the heritage of Central Thai folk genres. It was even difficult to attract private citizen support for the preservation of the heritage of folk. Most people had little time outside their busy daily work load and no financial support or interest to become involved in performing traditional renditions for the continuance of Central Thai folk genres, music, arts and theater (Thipsuda et al. 2013 & 2014).

The musicians of both popular music genres, *lukthung* and *phleng phuea chiwit*, are renowned for appropriating Thai folk music styles to create new modernised[326] fusion forms of popular music (Siriyuvasak 1990; Ware 2006; Eamsa-

[324] Dr. Jongkol said, in his opinion, that these songs are *phleng phuea chiwit* songs. (*KK 1. Pimwapee*, video interview, Khon Kaen 2012, DJP (4) 01:14:09 to DJP (4) 01:56:21. (Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).
[325] Supanburi Province in the Central region of Thailand is where *Aed Carabao* (Yuenyong Opakun) was born in 1954 (Eamsa-ard 2006, p. 182).
[326] Modernised, in this sense refers to Thai musicians' appropriation of Western tuning and Western rock band ensemble style performance with drums, electric bass, rhythm and lead guitars, which connected their music to being identified as "modernised" music, as a music style that is different and separate from Thai folk or Thai classical music.

ard 2006; Mitchell 2011b). To a degree, *lukthung* and *phleng phuea chiwit* musicians' appropriation of Central Thai folk music can be seen as having a sustaining effect on the heritage of Central Thai folk music. However, without further research, it is impossible to say that conservation and sustainability of Thai folk music is the purpose of their appropriation practice. There may be other reasons, as Ware (2006) found in her study of Bangkok *dontri Thai prayuk* fusion music, which were related to the musicians borrowing folk music to index Thai identity markers into their fusion arrangements. Ware concluded that the appropriation of Thai folk music styles endowed the new fusion forms with 'powerful markers of cultural identity' (2006, p. 7).[327] Furthermore, the musicians who borrow Central Thai folk styles may want to transmit indexical connections to connect to the central ruling class policy-makers, financiers and administrators of Bangkok. The musicians may borrow Central Thai folk for the same reasons put forward by participant Suwat Suntarapak (who is a Thai-Isan speaker), who stated that he appropriated Central Thai language for the lyrics and singing of his songs to attract the ruling classes of Bangkok to listen to his songs. Central Thai folk music also carries other identity markers that relate to the history of the Chao Phraya River, which was 'Thailand's metaphorical rice bowl or land of plenty' (Thipsuda et al. 2014, p. 146). Thai folk music is also associated with the notion of community—the music that is 'created by locals for locals' (Thipsuda et al. 2014, p. 147). Thai folk music was created to address local concerns. It provided unique identities of space and place, it provided a feeling of togetherness and it helped to define the social behaviour of community groups (Tammawat 1985; Thipsuda et al. 2014, p. 153).

As so many Bangkok musicians—*presentational performers* and *non-presentational performers*—rated Central Thai folk as their most preferred music styles for fusion composition, there is an urgent need for further research into the questions of its attraction for appropriation in fusion forms of *phleng phuea chiwit* and other Thai popular music. This study has contributed to knowing *what* the musicians preferred to appropriate for their fusion songs, but there are many *why* questions to explore.

[327] See Ware for information about Thai folk genres, 2006, pp. 2, 7, 40, 45 & 48.

It is significant that Bangkok musicians greatly preferred to appropriate Central Thai folk, for the majority of musicians contained in the Bangkok *presentational performers* sample set were born in rural areas of Thailand and not Bangkok. These results confirm Eamsa-ard's remarks that '*pleng phuea chiwit* cannot be grouped with the genres of urban or rural music because its characteristics transcend the geographic limitations of both *pleng lukgrung* and *pleng lukthung*' (Eamsa-ard 2006, p. 166). However, the results simultaneously disaffirm Eamsa-ard's comments above, for the Bangkok musicians greatly prefer to draw on the musical influences of their geographical area. In terms of music semiosis, the musicians appear to deploy music icons of Central Thai "folk" and Central Thai language signs of resemblance to connect and communicate to their Central Thai audience, while they simultaneously index other non-Central Thai signs to connect to social concerns associated with non-Central Thai citizens. Therefore, they not only transcend their geographic limitations, but also traverse their geographic field. Of course, without further research, my comments above are only a presupposition since they are based on the evidence of only a few musicians' responses.

In the next part of this discussion, I briefly overview Isan country music, for it was the most preferred music style that the Khon Kaen *presentational performers sample set* musicians' borrowed to create their fusion songs.

PART 2: Isan Thai Country Music Styles

Isan country music is not a genre or a music style. It is an umbrella term for numerous Thai popular music fusion forms and various forms of Thai folk and other folk genres, and Thai classical music that are being sustained by the population in the Northeastern Isan region of Thailand. To provide a detailed discussion of this vast pool of musical styles is beyond the scope of this chapter, however, a brief overview is provided since the music style is the most preferred by the Khon Kaen musicians and also highly preferred by the Bangkok musicians.

Given this, the following discussion is limited to the music styles that participants commented on during this study's fieldwork survey and during the interview conversations, as well as my observations. In this regard, the popular music genre that arose the most was Thai *lukthung*. Other music genres noted were Khmer-Cambodian popular music called *kantrum*, Laos *lam* folk, and Thai Isan *mawlam.*

The heritage of folk genres appropriated in *lukthung* and *phleng phuea chiwit* fusion forms arises from three separate cultural groups who live in the Northeastern region. These are the Lao language population in the far north areas bordering Laos, the Khmer-Cambodian language population in the south eastern areas along the Cambodian border, and the population far south west of Nakhon Ratchasima whose language is influenced by Central Thai language (Miller 2008, p. 170) (see Figure 9.4 above of the Northeastern Isan region in yellow with border countries Laos and Cambodia).

Figure: 9.4 Map of the Northeastern (Isan) region and its provinces in Thailand. Source: *Thailand for Visitors* online (2015)

9.2.1 *Lukthung* Music Styles

The significant popular music genre of the Northeastern region is *lukthung*;[328] it accounts, according to Mr Wiwat Koopinpaitoon, for around 60 per cent of the total Thai music market revenue (email communication from Koopinpaitoon, *eThaiCD*

[328] *Lukthung* literally means "child of the country".

2015). *Lukthung* emerged in the 1930s, as a sub-genre of *phleng Thai sakon*,[329] from the musical interests of migrant rural musicians who began to blend Western musical influences, instrumentation, as well as the Western tuning system, harmonies, and Western singing style into their rural folk songs (Roongruang 2003; Sudchaya 1982, cited in Ware, 2006, p. 123–124).[330] During 1960s, *lukthung* established its presence as a popular music genre following the popular reception of the Thai folk and Western fusion songs that appeared in two Thai popular television programs (Damrongloet 1990, p. 44, cited in Ware 2006, p. 124; Mitchell 2009b & 2011b).[331] From that time, *lukthung* has sustained a presence in the Thai popular music business.

During my fieldwork, several participants told me that *phleng phuea chiwit* is like *lukthung*. Myers-Moro (1984) states that *phleng phuea chiwit* music is similar to *lukthung* (Myers-Moro, p. 103, cited in Ware 2006, p. 170). Siriyuvasak (1990) confers, saying that *phleng phuea chiwit* is similar to *lukthung*, 'as it celebrates the poor and marginalized' (1990, p. 63). Both genres are culturally and politically contentious. Both deploy satire and humour to mask their critical social commentary. Both genres produce song commentaries about social problems and both create love songs, not about romantic love between teenagers, but other matters concerning love, such as class differentiation, separation, and loss through migration (Siriyuvsak 1990). Siriyuvasak attributes these song commentaries to influences derived from the traditions of Thai folk genres, such as *Lamtad*, *phleng Rua* and *phleng puangmalai* (1990). These socially critical folk traditions found in *phleng phuea chiwit* and *lukthung* connect both genres to antecedant roots in Thai *phleng chiwit* genre from mid-1940 to 1957. *Phleng chiwit* ceased to exist after 1957 as changes in the Thai government brought about a long 15 year period of censorship of critical social commentary in any form.

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[329] *Phleng Thai sakon* means "songs mixing Thai and Western music". This term was often used to define a fusion of Thai lyrics and Western melodies, and the import of "Western" musical influences signifing "modernised" Thai music (Roongruang 2003, p. 175 cited in Ware, p. 123).

[330] See Eamsa-ard 2006 & Mitchell 2011.

[331] See Mitchell (2011) for a detailed study of the connection between Thai media and *lukthung's* rise to popularity, particularly through Thai television programs.

From 1970 to the new millennium the popularity of both genres (*lukthung and phleng phuea chiwit*) has been sustained by the musicians' appropriation of a variety of folk music styles. Both genres appropriate the Laotian *lam* folk genres and Thai Isan *mawlam* folk styles, and these folk genres have been particularly salient to their measure of audience appeal (Ware 2006; Eamsa-ard 2006; Mitchell 2011b).[332] However, purposeful or not, their practice of appropriating from Thai genres has had a sustaining and renewable effect on the heritage of Thai folk music and classical music in Thailand.

9.2.2 Loatian *Lam* Genres and Northestern Isan *Mawlam*

Unlike the Central Thai folk heritage, the folk genres of the Thai Isan population have been institutionally and privately supported, particularly since the financial crisis of 1997. In the Northeastern Isan region, the *lam* folk arts and music genres are important as identity markers for Isan's cultural uniqueness. Miller (2008) states that 'the most distinctive Isan genres are highly developed forms of repartee, 'centered' on Lao language texts for community storytelling and courtship (p. 176). Many of these are derived from Laos and are called *lam* (Ibid 2008, p. 123). *Maw* means skilled and, as Miller puts it, a skilled singer is a *mawlam* (2008, p. 173). Each of these genres is structurally 'virtually the same' as the melodic style codes 'allow musical phrases and their individuality to override total coordination', and this allows for the flexibility needed to coordinate the lexical-tonal pattern of the *kawn* poetic stanzas to correspond with the pitch contour of the melody line, and pattern, which is mostly composed in four line stanzas (Ibid 2008, p. 187). There are 12 folk genres which are named after Lao provinces, villages and ethnic groups. 5 of the 12 well known *lam* genres are from the northern mountians of Laos, they are called *khrap.* These are, *khap ngeum, khrap phuan, khrap sam neua, khrap thai dam* and *khrap thum* (*luang phrabang*). The other seven *lam* originated from the lowlands along the Mekong River in southern Laos. These are: *lam siphandon, lam klawn* (or *lam tat*), *lam som, lam salavane, lam ban xok, lam khon savan, lam tang vay, lam mahaxay,*

[332] Although *phleng phuea chiwit* was less popular at the time of this study than it had been a decade ago. 63 per cent of the total number of musicians who participated in this study (2012) confirmed that *phleng phuea chiwit* music is less popular than it has been in previous years.

lam phu thai and *lam phün* (Miller 2008, pp. 176–198).[333] The *lam* songs are constructed on various poem lenghts, for short durations or longer presentations of a series of poems joined together. While they have a variety of codes for their instrumental accompaniment, the solo *khaen* instrument was predominantely the instrument choice to accompany the *lams* (see, ♫List. Ex. No. 3.1, CD track 9.[334]).

Lam phün, which has been in decline since the early 1940s (Miller 2008, p. 176), is derived from sacred Pali scriptures of Theravada Buddhism and particularly of the seventeenth century incantations of the historic tales in the Theravada canon of the enlightened Prince Vessantara Jataka. Vessantara's extraordinary virtue was his kindness and charity to the poor. The *lam phün* (*jataka*) tradition is entertaining and pedagogic at the same time serving 'to transmit the worldview of the Lao from generation to generation' (Miller 2008, p. 173). The *lam* folk genres have provided other non-musical codes for appropriation by *lukthung* and *phleng phuea chiwit* musicians, such as dance, which has been embraced by the *lukthung* music industry and its fans, particularly in the modernised forms *ramwong* and *soeng*, as I will explain below.

9.2.3 *Ramwong* and *Soeng* Styles

It is not within the scope of this study to discuss *ramwong* and *soeng* at length. However, I am outlining them here since they are a feature of *lukthung* concerts and, as such, to a large degree mark a difference between *lukthung* and *phleng phuea chiwit* performances. *Ramwong* was introduced around late 1930 as a Thai style mixed-couples ballroom dance genre. The dance form was initiated by the Minister for the Thai Fine Arts Department, Luang Wichitwathakan, during the time of the Thai governments' negation and suppression of Thai classical music and Thai folk

[333] For further information, see also Siriyuvasak 1990, p. 63, and Mitchell 2011, pp. 94–95.
[334] See listening example No. 3.1, CD Track 9, musician participant Dr Jongkol Pimwapee's "*Song for the Mun and Chi rivers*", released in 2012. This songs is in *mawlam* folk style, it borrows from Thai Isan *lam klawn* style featuring a female singing *mawlam* style vocalisation. It is accompanied by a solo *khaen* playing a free-rhythm improvisation. The song is in AAA song form with continuous verse-follow-verse structure, therefore, it has no chorus separating the verses.

genres.[335] Nevertheless, *ramwong* was introduced as a Thai-style competitor to Western ballroom dancing, which was becoming popular in Thailand as a new style of entertainment and enjoyment for Thais. The musicians who created *ramwong* music and songs for the dances appropriated Thai folk melodies and changed the singing style to a smooth Western style singing without noticeable breaks (crooner style). They also used the Western tuning based on the 12 equidistant half-tones to an octave and not the Thai 7 whole tones to an octave system of tonality. The *ramwong* songs used Western instruments and Western musical textures to support the folk melodies (Sudchaya 1982, p. 88, cited in Ware 2006, p. 129; Mitchell 2011b, pp. 91–93). Please see *YouTube ramwong* videos, examples 1, 2, and 3—[#*YouTube* 9.1.[336]], [#*YouTube* 9.2] and, [#*YouTube* 9. 3]. Mitchell posits that the compositional trait of the *ramwong* songs, was the *ostinato* (which is a continuous repetition of a melodic and/or rhythmic pattern or phrase). *Lukthung* composers appropriated the ostinato, which became evident in many *lukthung* songs after 1950 (2011b, p. 91). Repetitive aspects of the *ramwong* dancing style have also been imported into *lukthung* performances and *lukthung* concert presentations. These are performed by the non-singing dance troupe that accompanies the *lukthung* concert event. The *lukthung* dancing troupe, which are called the *soeng*, are derived from *mawlam* folk stage performance traditions (Ibid 2011, p. 98). From my observation, the *soeng* troupes use *ramwong* dancing style for slow songs, but they more often present up-tempo *soeng* dance routines, which excite the atmosphere of entertainment—people eating, drinking and having fun and dancing. The *soeng* troupe continues to dance for 30 to 40 minute segments as the band's rhythm continues and new singing acts seamlessly

[335] Between 1937 and 1945, the Thai government under Field Marshal Plaek Phibunsongkhram and the Thai Fine Arts Department Minister, Luang Wichitwathakan, discouraged and restricted performances and exhibitions of Thai classical and folk arts in the interests of modernising Thailand.

[336] See *YouTube* website examples of *ramwong* style dancing performed by soeng dancers in the various *lukthung* performances. First example: [#*YouTube* 9.1], *lukthung* with Isan *lam* influenced song called "*Lam Salawan*" by singer, Sidthipon introducing and singing *mawlam* with *euan* style vocalisation and also with nasal and tight throat vocalisation (source: Sonebernard *YouTube* (2011b). Second example: [#*YouTube* 9.2], which is a more modernised *lukthung* song, mixing and *Soeng* dancers and dualing-singers, male and female alternating (source: Loog Thung – Mor lum – Laos *YouTube* (2007). The third example: [#*YouTube* 9.3], is by the very popular Thai pop singer, Bird Thongchai who is singing *lukthung* style. He introduces his song with *mawlam*, *euan* style vocalisation, and his performance is supported by a *soeng* dancing troupe (source: Sonebernard *YouTube* (2011a).

exchange—enter and exit as the *soeng* dancers continue dancing (see Figure 9.5 below of a *lukthung* performance in Phitsanulok, in Northern Thailand, with *soeng* style dancing troupe and dueling folk style singers).

Figure: 9.5 *Lukthung* performance with modern *soeng* dancers and dueling singing style performance in Phitsanulok in Northern Thailand. Source: Ryan (2011)

A *ramwong* dancing style or the *soeng* dancing troupe rarely accompanies a *phleng phuea chiwit* performance. In Bangkok and Khon Kaen there are the famous restaurant nightclubs collectively called the Tawandang (The Red Sun) German Brewery. These nightclubs are renowned for presenting *phleng phuea chiwit* music and *lukthung* together on the one night. At a Tawandang performance in Bangkok and in Khon Kaen, I observed the *lukthung* performances were programmed to entertain the audience before the main act, which was, when I attended in May and November 2012, *phleng phuea chiwit* performances of *Carabao*. *Ramwong* and/or *soeng* dancing performances appeared during the *lukthung* segments, but not during the *phleng phuea chiwit* performance. The *lukthung* performances were programmed to appear first, and they provided the segments for the main act break periods. Despite the many similarities shared between *lukthung* and *phleng phuea chiwit*, these genres are very different in their presentational performance styles. *Lukthung* and *phleng phuea chiwit* performances are scripted to achieve different goals in terms of audience attention. Certainly, *phleng phuea chiwit* is less dance-orientated and not as repetitive in its music style and the music style of each song presented in a performance varies from one song to the next. Therefore, the audience is disrupted from dancing throughout a *phleng phuea chiwit* set of songs, placing a greater demand on the audience to listen

to songs, the music and the lyrics. Nonetheless, based on the results of this study, this difference cannot be attributed to the idea that *lukthung* is for entertainment and *phleng phuea chiwit* is not. In this study's survey, I asked the *presentational performer* participants from Khon Kaen and Bangkok if they made their music to entertain people. 63 per cent of the Khon Kaen musicians said they did, and 90 per cent of the Bangkok musicians said they made music to entertain people (see Figure 9.6 below of *Carabao's* presentational performance appearance at the Tawandang in Bangkok in 2012.

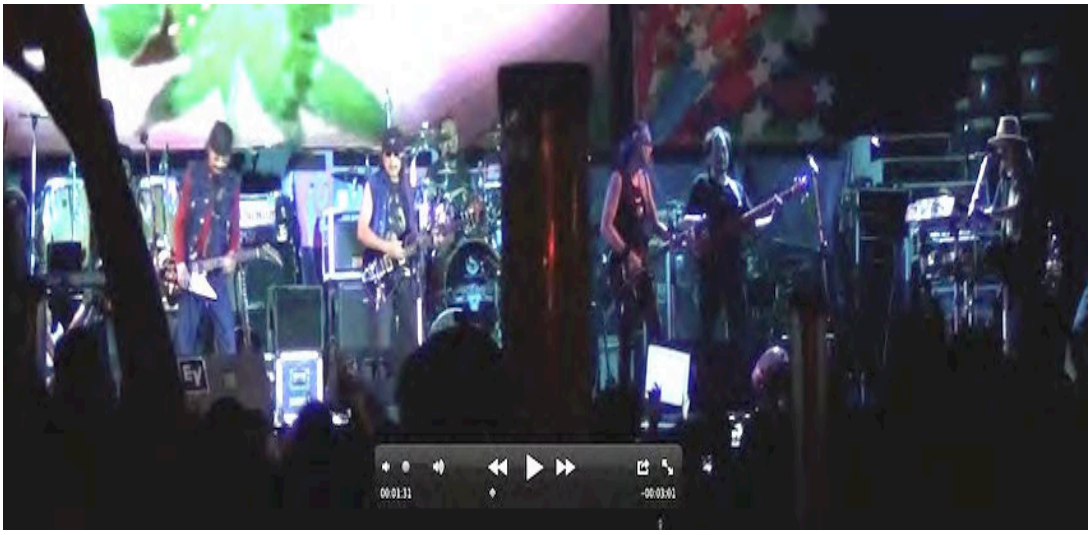

Figure: 9.6 *Aed Carabao* and the *Carabao* band performing at the Tawandang German Brewery nightclub at 42/61 Rama 111 Road, Chongnonsi, Yannawa, Bangkok, November 2012. Source: Ryan (2012)

9.2.4 Latin Music Styles

Both *lukthung* and *phleng phuea chiwit* genres appropriate South American Latin-derived rhythms. The *sam chah* rhythm, which is based on the Latin cha cha style, is very popular in both genres (Mr Pat Kotchapakdee, Khon Kaen interview 2012). Ware claims that since the 1990s, Latin-derived styles have been very popular in Thailand and right across Southeast Asia (2006, pp. 191 & 194). Without doubt, this study confirms Ware's comments, as all musician participants of this study rated Latin music styles highly as a preferred style to appropriate for fusion composition. Overall, the musicians borrowed Latin music styles for one of every three songs they created. However, apart from the very popular *sam chah* rhythm, the more contemporary Latin funk-rock fusion style of Carlos Santana 's music is generally preferred by the *Carabao* band and not by other *phleng phuea chiwit* bands (see,

♫List. Ex. No. 9.1, CD track 22,[337] [#*YouTube* 9.4]). The Latin music style most often heard in other *phleng phuea chiwit* songs are the styles derived from Latin dance, the cha cha, tango, and salsa rhythms, rather than the rhythm fusion forms of funk-rock incorporating syncopated rock rhythms.

9.2.5 Khmer-Cambodian *Kantrum* in Far Southeast Isan Region

In the Northeastern Isan region of Thailand, along the border of Cambodia, the Khmer-speaking population reside. The musicians in this area borrow Khmer-Cambodian folk genres, Thai-Isan, Western and other music styles to create their fusion forms of popular music. One of the more popular genres from this area is *Kantrum*.

Very few Cambodian artists survived the Khmer Rouge regime of genocide. Between 1975 and 1979, Pol Pot's Khmer Rouge Communism of terror destroyed almost all the Cambodian's musicians and artifacts of classical music and folk music culture—Philip Short (2004) states:

> [m]oney, law courts, newspapers, the postal system and foreign telecommunications – even the concept of a city – were all simply abolished. Individual rights were not curtailed in favour of the collective, but extinguished altogether. Individual creativity, initiative, originality were condemned *per* se. individual consciousness was systematically demolished (p. 11).

Unlike Thailand, the French from 1867 to 1946 had colonialised Cambodia and their musical heritage had taken other paths, but since the 1980s, the Cambodians have worked to recover the near obliteration of their spiritual traditions of the arts, as well as their Buddhist religion.[338]

Ngah Caravan, who was born in Surin in Isan near the Cambodian border,

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[337] Listening Example No. 9.1, CD track 22, "*Carabao 25 years anniversary concert*". The *Carabao* band performing Latin funk-rock fusion style similar to Santana style. Source; Jianan Lin *YouTube* (2014), video (see also, #*YouTube* 9.4).

[338] During 1975 to 1979 almost all, 95 per cent of the Buddhist *Wats* (temples) were destroyed in Cambodia.

told me that when he was a child he loved *kantrum* and he is still attracted to it now. *Kantrum* is a popular music fusion form that blends Khmer folk music melodies, rhythms and structures with Western popular music influences. The sound of the Khmer *tro*, which is a Cambodian bowed string instrument, similar to the Thai family of *saw* instruments, is a cultural marker for Khmer-Cambodian identity in the Khmer folk genres (see Figure 9.7 below, illustration of the *tro*).[339]

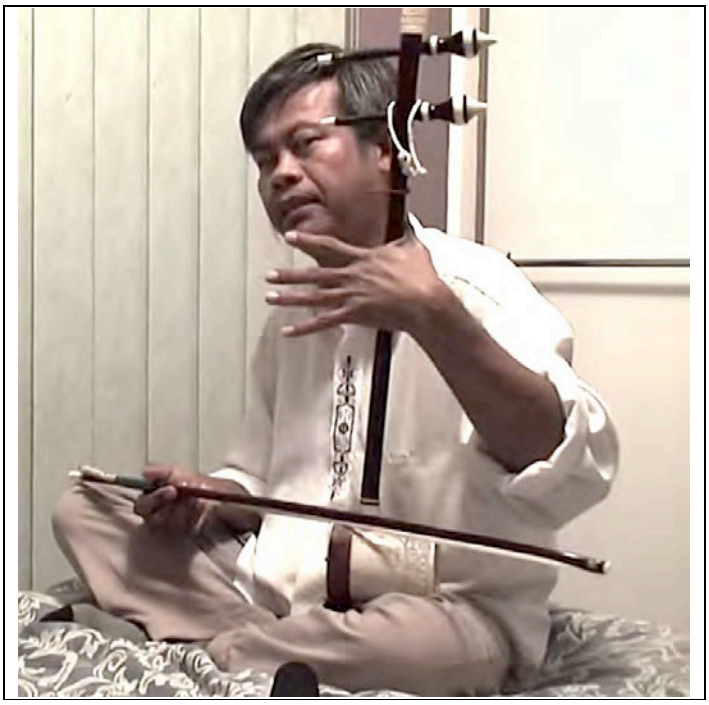

Figure: 9.7 Playing the Khmer *tro*. Source: *YouTube* (2015)

Bangkok presentational performer Mr Lutay Sonub (aka *Tay*), said he appropriated Isan *mawlam* melodies, but recently he was becoming interested in the melodies of *phleng yhu Cham*, the folk songs of the Cham people who are an ethnic group from the Kampong Cham Province in Cambodia. Their heritage links to the seventh and eight century kingdom of Champa.[340]

9.2.6 Isan Country Music Instruments

Both *lukthung* and *phleng phuea chiwit* bands use the standard Western rock-band ensemble with a drum kit, electric bass, rhythm and lead guitars. They also use

[339] See Terry E. Miller and Sean Williams 2008 'The music of the Khmer people of Cambodia' pp. 85–120.
[340] *BK 2. Sonub*, video interview, Bangkok 2012, LS (2 Bangkok) 00:17:00:01LS–(2 Bangkok) 00:19:00:03. Translated by Mrs. Parinee Boonyachareonsri.

various Thai Isan folk instruments in their song arrangements (see Figure 9.8 below).

Figure: 9.8 (*Left* to *right*) Traditional Thai Isan *khaen* player. Sukchai Seeprakorn (a.k.a *Tuk*) from Khon Kaen demonstrating other Isan folk instruments, the *khaen*, the bamboo bird flute, the flat *wot*, round *wot*, and the *pong lang*. Source: Traditional *khaen* player (*top left*) *Wikipedia* (2015); all other images, Ryan (2012)

One or more of these folk instruments are regularly used with standard Western rock-band instruments in *phleng phuea chiwit* fusion song arrangements. Musicians also use keyboards, violins and/or an accordion. Eighty-eight per cent (88%) of the Khon Kaen *presentational performers* said they would use a folk or classical instrument, or instruments, as identity markers—to identify with a particular community and/or related situation. Dr. Jongkol uses the Isan *khaen* instrument in his Isan *mawlam* folk song style arrangement to encourage awareness for the Northeastern Isan region Chi and Mun Rivers' ecology.[341] The *khaen* instrument is notably the "sound" of the Northeastern Thai Isan region (Miller 2008, p.171). All of the Bangkok *presentational performers* said they used folk and classical instruments as cultural identity markers. Moreover, these folk instruments can also operate as powerful *hooks* and recurring markers in some song.[342] They are often used to ornament a song's intro and outro, and for the instrumental breaks in the middle of songs.

9.2.7 Thai Classical Music

Mitchell (2011b) states that 'Isan people, who comprise approximately one third of the population, have very little interest in Central Thai classical music – even gentrified and urbanized Isan are intensely proud of *molam*' (p. 68). The results of this study suggest otherwise since the *phleng phuea chiwit presentational performer* participants from Khon Kaen rated Thai classical music as their most preferred music to borrow for a fusion composition. Nine of the 10 musicians contained in the Khon Kaen *presentational performers sample set* were born in the Northeastern Isan region. These participants rated Thai classical music on top, equally, with Isan country music as their most preferred music to borrow for composing a fusion song. Clearly, the results indicate that Isan individuals have an interest in both forms of music, *mawlam* and Thai classical. Moreover, the results revealed that the rural-based, Khon Kaen

[341] See see ♫List. Ex. No. 3.1, CD Track 9 to listen to the *kaen*.
[342] In popular music jargon, a "hook" is powerful "little something" that is very appealing to the listener. In many popular music songs, it is often a [small] rhythm pattern played on the guitar, but a hook can also be other musical elements such as affects, vocalisation or instrumental timbres and virtuoso playing.

presentation performer participants have a greater interest in Thai classical music than the metropolitan-based, Bangkok *presentation performer* participants rated Thai classical music as their second most preferred music style to appropriate for fusion compositions. This study's results confer with the results of Ware's 2006 survey study of fusion music in Bangkok. The results of Ware's survey of respondents' interest in Thai classical music revealed that:

> the more rural they [the respondents of Ware's study survey] are, the more likely that they will expend musical energy on classical music—roughly double the number of people raised in rural settings as compared to Bangkok-raised respondents said they would participate in the genre [classical music] (2006, p. 244).

Ware found the rural and the Bangkok responses to Thai classical music 'were more positive than expected' (2006, p. 247), and questioned the idea that Thai classical music was dying, to argue rather that classical music in Thailand was then, 'healthier than most Thai people recognize' (p. 247). It was surprising that both rural and metropolitan *phleng phuea chiwit presentational performer* musicians had such a high interest in appropriating Thai classical music styles for their fusion songs. It appears to be counter intuitive to appropriate Thai classical music, the court music and the music of the aristocracy for fusion songs to extend information about ordinary people's social problems and encourage a better life for those in 'ordinary' Thai society. Not all questions arising from the findings above could be answered in the scope of this study, however, the following discussion provides an overview of Thai classical music and it provides some of the reasons why classical music may be of interest to rural and metropolitan *phleng phuea chiwit* musicians roles in forming their identities that relate to modernising within the forces of globalisation.

The period of changes that following the coup of 1932 and the beginning of democracy were marked by the new government's drive to "modernise" Thailand. These changes included banishing the court arts (Eamsa-ard 2006; Ware 2006). Thai classical music and the government sponsored Thai classical orchestra was replaced by a Western classical orchestra. Western music, orchestras, manners and customs were encouraged (Eamsa-ard 2006; Ware 2006). From 1940 to 1970, classical music performances and training in Thai society was kept to a minimum. It was only

occasionally used for official and religious events (Eamsa-ard 2006; Ware 2006; Miller 2008; Mitchell 2011b). After the 1970s, following a change in government, the classical arts were revived, and particularly so with the support of educational institutions in Thailand. Miller (2008) claims that Thai universities have now become the primary haven for the continuance of Thai classical music (2008, p. 135). During my fieldwork in 2011 in Bangkok, I observed the music students at the Suan Sunandha Rajabhat University Music School who learn both popular and classical music rehearsing the songs they had created for a university commemorative occasion at the university. The songs they were rehearsing were fusion forms that the students had composed, which appropriated Thai classical music, Western jazz, and rock music styles and their music arrangement included a mixture of Western and jazz instruments as well as Thai classical instruments (see Figure 9.9 below of the Suan Sunandha Rajabhat University music students rehearsing their songs using Thai classical instruments.

Figure: 9.9 Music students rehearsing at the Suan Sunandha Rajabhat University music school in Bangkok. They are mixing Thai classical instruments (*far back*—2 x the xylophone [*ranart*] and the *khlui* flute), and Western instruments in their popular song's arrangement. Source: Ryan (2015)

This style of music education that encourages fusion forms blending classical and popular music is one reason why Thai musicians appropriate classical music as an element of their compositional practice. Another reason, which no doubt has been influential in shifting classical music into ordinary people's consciousness and *phleng phuea chiwit* musicians' sphere of fusion possibilities is *Carabao's* "*Made in Thailand"* of 1984. The popularity of the song "*Made in Thailand*" from the album carried *phleng phuea chiwit* into the mainstream popular music business in Thailand. The compositional skill of the inclusion of the *khlui* flute duet into the music texture of the song was notable. The virtuoso performance of the *khlui* weaving through the song as well as the instrumental *khlui* duet break created an extremely appealing hook. At that time, the *Carabao* band members had a belief that Thai music was "good" and that it needed preserving and promoting, and it required thoughtful importation to be fused into a popular music songs in order to successfully transmit and initiate pride in Thai musical heritage.[343] However, it needs to be noted that the 1980s *Carabao* musicians were inspired to develop some of their musical ideas in the early 1980s by *Ngah Caravan's* appropriation of Thai folk instruments and Thai folk styles, as can be heard in *Caravan's* famous "*Khon gap kwhai*" of 1976. "*Khon gap kwhai*" was a fusion song blending Thai Isan *mawlam* folk song style and featuring the Laotian *phin* instrument and other folk percussion instruments in the song's instrumental break (see, "*Made in Thailand*", ♫List. Ex. No. 2.5, track 6. [#*YouTube* No. 2.4], and also, "*Khon gap kwhai*", ♫List. Ex. No. 2.1, track. 2, [#*YouTube* No. 2.1]).[344]

In the new millennium, the *khlui* is often heard in *phleng phuea chiwit* songs (see, *Marlee-huanna* song, "*Keh reua*" (The ship), 2002, and ♫List. Ex. No. 9.2, track

[343] See Ware's 2006 study of fusion music in Bangkok for the respondent comments made by *Carabao* band members of the 1980s. The respondents of Ware's study were Adjarn, Tanti Sriglindee and Kirati Phromsaka ("*Kheo Carabao*"), and they created, with the other band members, the music for the "Made in Thailand" album.

[344] Listening Example 2.5, CD track 6, "*Made in Thailand*" (1984). The *khlui* can be heard in the introduction and during the *khlui* duet instrumental breaks, one at the end of the third verse and the other at the end of the fourth verse entry (the song form is: AAA, then the *khlui* duet instrumental break, another verse (A), and another *khlui* instrumental break, a repeat verse (A), and the outro *khlui* close of the song (see also, #*YouTube* No. 2.4).

23,[345] [#*YouTube* No. 9.5]). Ware argues that musicians' use of Thai instruments 'can be a valuable means of marking Thai-ness in fusion music' (2006, pp. 228 & 229). Ware also notes that the inclusion of Thai instruments is 'an optional one that simply augments other, more vital markers' (2006, pp. 228 & 229). This study confers with Ware's findings regarding musicians' appropriation of instruments as identity markers. 88 per cent of the Khon Kaen presentational performers and all the Bangkok presentational performers said they not only used instruments as identity markers, but equally regarded melody and rhythm as other important identity markers in their fusion compositions. Several musician participants expressed the evolutionary and preservative potential of their compositional practice. They appropriated Thai classical and Thai folk melodies, rhythms and instruments and, by so doing developed their musical tradition at the same time preserving elements of their Thai musical heritage.

Other classical instruments appearing in *phleng phuea chiwit* are the *pi* (quadruple reed oboe); the *saw* family instruments, the *saw duang* and *saw oo*; and the hammered dulcimer (the *khim*). The *khim* has a delicate sound and *phleng phuea chiwit* musicians do not often use it, perhaps because its delicate sound would be overshadowed by the sound of electric guitars (see, ♫List. Ex. No. 3.7, CD track 15,[346],[#*YouTube* No. 3.3]) for the sound of the *khim*. There are numerous classical percussion instruments—gongs, drums, rhythm sticks and cymbals and melodic

[345] Listening Example 9.2, CD track 23, "*Keh reua*" (The ship), 2002. The lyrics, music and singing by *Marlee-huanna*. This song has a *khlui* introduction and outro in its music arrangement (see also #*YouTube* List 9.5, source: Songz Mowmowyim (2009).*YouTube*).

[346] Listening example No. 3.7, CD track 15. "*Reura-noi*" (Little boat). This is a *Marllee-huanna* supported production of an old Thai folk song. Singing by Miss Sun Pun-na-dah Plub-thong, Produced by Dream Records (2002). This song's lyrics are about a small boat made of bamboo with posts and mast made from banana leaf. It floats so easily in the water. The small boat is a metaphor for 'being" in life. Small boats float where ever, depending on wind and waves. The lyrics suggest that we are just like the small boat made from simple things like bamboo and banana leaf. We float in the water easily, but sometimes the wind will blow hard in all sorts of directions and the little boat has to meet something big and furious. We can learn how to just relax and float through the storms just like the little boat. This song has the sound of the *khim* in its music arrangement, and it can be seen on *YouTube* (see, #*YouTube* No. 3.3, source video: Good Wave (2012) FM)

percussion instrument such as the xylophone (*ranart*) (see Figure 9.10 below of some of these instruments being played during the fieldwork for this study).[347]

The *Caravan* Band performing: percussionist plays *khlui* flute (*centre*), *Ngah Caravan* (*right*) Picture taken in Sri Chiang Mai in Nong Khai Province, in the Northeastern Isan region of Thailand (November 2012)

Mr Wiruhk Punklah (aka *Ying*)
At the *Kee-dta-sin* restaurant/bar in Khon Kaen, *Ying* demonstrates the *pi* (reed oboe instrument) (*left*), and the *saw oo* (*right*). These classical instruments are played in the fusion arrrangements of many *phleng phuea chiwit* songs performed at the *Kee-dta-sin*. (*Kee-dta-sin* means art music) (May 2012).

Figure: 9.10 *Phleng phuea chiwit* musicians borrow Thai classical instruments for their song arrangements. Source: Ryan (2015)

Some aspects of Thai classical music are not often appropriated in *phleng phuea chiwit* musicians' practice of composing fusion forms. These are, first, the use of the Thai classical tuning system, which is based on 7 equidistant whole-tones in an octave. The musicians mostly use Western tuning which is based on 12 equidistant

[347] During *Ngah Caravan's* 2014 concert celebrating 40 years of music with his friends a great range of Thai folk and Thai classical instruments are included in the musical arrangements of most of the songs (DVD 2014 Warner Music Thailand).

half-tones in an octave. Nevertheless, the musicians do favour a Thai "sound" which they achieve by using the pentatonic or minor scales and, to a lessor degree, modal scales for the tonal center of their songs.[348]

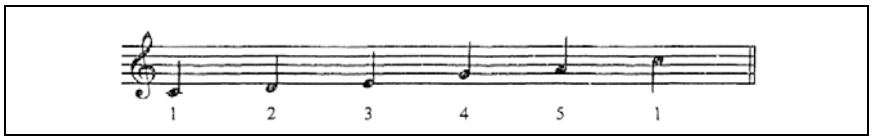

Figure: 9.11 Basic pentatonic scale. Source: (Ware 2006, p. 69)

Another Thai classical music aspect that is not regularly appropriated in *phleng phuea chiwit* fusion composition is the use of Thai classical musical texture of polyphony (see Figure 9.12 below explaining polyphonic music texture.

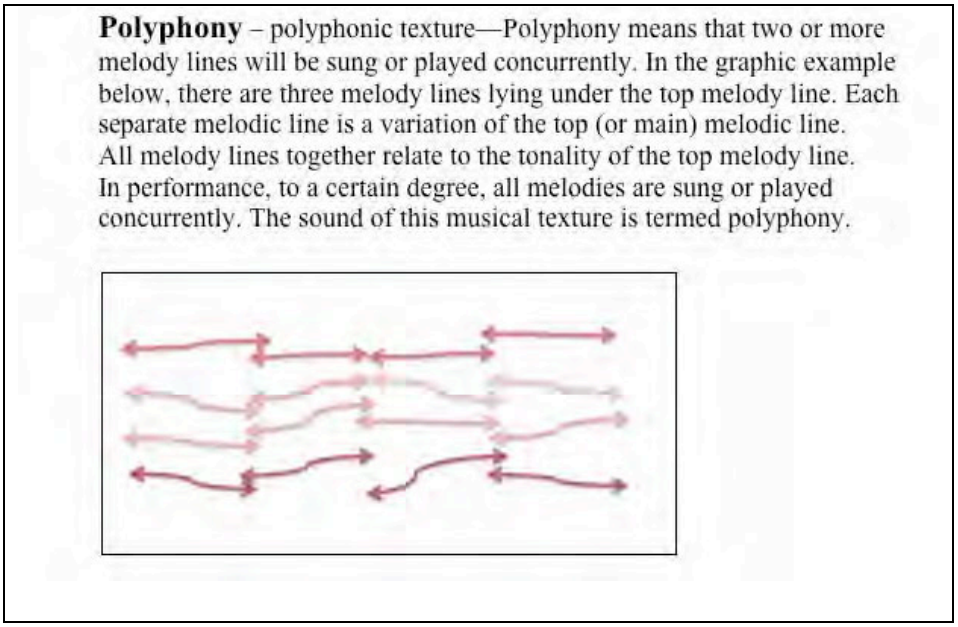

Figure: 9.12 Illustration of polyphonic musical texture. Source: Ryan (2015)

Phleng phuea chiwit musicians regularly use the Western popular music musical texture of homophony (see Figure 9.13 below, homophony is explained in the illustration).

[348] Sukchai Seeprakorn (a.k.a. *Tuk*) and Mr Wiruhk Punklah (a.k.a. *Ying*) Khon Kaen interview 2012. See also Ware 2006.

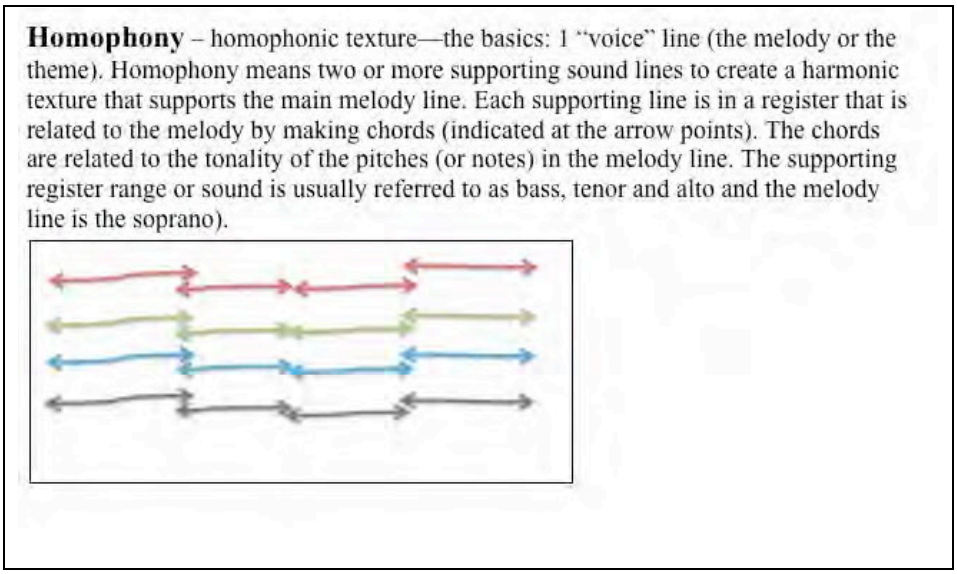

Figure: 9.13 Illustration of homophonic harmonic texture. Source: Ryan (2015)

The *phleng phuea chiwit* musicians do not regularly use Thai classical singing style, which is highly embellished with melisma. *Phleng phuea chiwit* lead singing style is similar to the Western popular music singing style, in general, which is a match of beat and syllabic pattern, with little vocal embellishment effects. However, melisma, grace notes and trills are used to embellish instrumental intros, outros and instrumental breaks in *phleng phuea chiwit* songs.

In terms of the musicians' culture of deploying identity markers through music, the Thai classical repertoire has developed a series of melodic and rhythmic patterns called *Samnleng*, which are used in instrumentals and songs to imitate other cultures (Ware 2006). Ware states that the more regularly deployed patterns in classical music are the *lao* (Laotian), *khamen* (Khmer), *mon* (Burmese), *khaek* (Indian or Muslim), the *jeen* (chinese), and a Western pattern called *farang* (Ibid pp. 69–70). It is uncertain at this point to know how influential this music history is on *phleng phuea chiwit* musicians' compositional practice for the musicians' use of these melodic identity markers of other cultures and groups. It is certainly an aspect of the musicians' compositional practice that needs future research.

Ware's study revealed that Thais acknowledge the importance of classical music as a symbol of their culture, and they know it differentiates them from the

outside world. Thais feel proud when they hear their classical music. The respondents of Ware's study identified that classical music sounded "Thai". Ware concluded that Thai classical music is a 'symbol of national culture' (Ware 2006, p. 248). Even with the rapid growth of popular culture and globalisation, which is one of the reasons given for Central Thai folk music's demise, Ware's study and this study (2006) found that Thai classical music is a strong musical force in Thailand. These findings corroborate Ien Ang's discussion of identities in a globlaising world for Ang claims that 'the more global the world becomes, the more insistent particular differences, especially of the nationalist kind, are being articulated around the world' (2014 p. 10). Miller attributes Thai classical music's strength to its importance 'for Thai identity—internally, externally', for marking Thai cultural difference for rituals and formal events. (2008, p. 123).

It appears that Thai classical music is being revived and sustained by *phleng phuea chiwit* musicians' appropriation of it in fusion compositions,[349] however, it is not certain that appropriation of Thai classical music is to achieve altruistic goals. In other words, it is uncertain, without further research, to determine if the musicians were appropriating Thai classical music for their songs in order to preserve, protect and sustain it for the benefit of Thais in the future. Again, this question is a matter for further study as so many musicians rated it highly as a preferred music to appropriate for fusion songs. Certainly Adjarn Tanti Sriglindee, former member of *Carabao* band was interested in mixing Thai music with Western music in order to keep the former music style alive (Sriglindee interview 23 May 2003, cited in Ware 2006).

9.2.8 Other Music Matters

Phleng phuea chiwit and *lukthung* musicians use the Western tuning system, and standard rock ensembles with drums, and electric bass, rhythm and lead guitars. They use homophonic music textures, and pentatonic scales. The musicians from both genres appropriate Thai classical and folk instruments. They also use the principles of

[349] Siriyuvasak (1990, p. 76) argues that Thai classical music was being revived and sustained by *phleng phuea chiwit* fusion songs.

Thai-Isan folk *kawn* poems for the composition of lyrics.[350] The musicians respect the intonation of Thai language when they write their melodies. Thai language is a tonal language, and the tones and the length of vowels indicate meaning. Therefore, the vowels and tones need to inform the pitch selection for the melody. Eamsa-ard (2006), Ware (2006), and Miller (2008) all note the importance of connecting the linguistic intonation of Thai language to the melody pitch selection.[351] This study survey confers with these authors as it found that all Khon Kaen *presentational performers* agreed that the melody pitch contour must connect to the tonal inflection of Thai words. 90 per cent of the Bangkok musicians wrote their melodies in accord with regard to Thai language linguistics. Most participants said when they began to create a new song the lyrics came first. Participant Assawin Kordtsuwan (a.k.a. *Win*) said he admired *Aed Carabao* for appropriating Bob Marley melodies and writing Thai lyrics to fit the melodies.[352] Win claimed it was difficult to put Thai words to Western melodies.

In terms of the differences between *lukthung* and *phleng phuea chiwit*, *lukthung* singers slur notes and words to identify with "their class background" (Siriyuvasak 1998, cited in Eamsa-ard 2006, p. 119); and the musicians deviate 'from the *élite parole* as the national Thai language' (Siriyuvasak 1990, p. 63). The 'élite parole' is Central Thai language, which is spoken by some 25 to 39 per cent of the population (Premsirat 2002 and Diller 2000, cited in Eamsa-ard 2006, p. 78). *Phleng phuea chiwit* differs from *lukthung* as the musicians will appropriate different languages and Thai dialects for their lyrics. For example, *Aed Carabao* chooses to sing some songs in English—the song "*Keep joy*" on his recent 2012 "*Gun chon mah*" (Bumper dog) album is given in Thai and English on the album. *Marllee-huanna* sings in his Southern Thai-Malay dialect, and also uses other Thai dialects. Bangkok

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[350] Many paricipants commented about the importance of having "beautiful' language in *phleng phuea chiwit* lyrics. Several older participants said the younger generation *phleng phuea chiwit* artists did not concern themselves with the language, and their songs were not in accord with the *phleng phuea chiwit*'s tradition of composing poetic language.

[351] See Ware (2006) for further information, pp. 73, 81 & 227–228.

[352] Win said, '*I think he's a genius! If he can put Thai words on another person's music, I cannot do that! If someone says, I give you the melody of this song by Bob Dylan, … say, "Blowing in the Wind", and they say, make a Thailand song, and put Thai words on that, … I cannot do that* (*BK 1. Kordtsuwan*, video interview, Bangkok 2012, AK (1 Bangkok) 00:23:33:08 to AK (1 Bangkok) 00:23:59:01).

participant, Mr Suwat Suntarapak sings in his Lao Thai dialect and also uses the Central Thai language to attract the 'elite ruling class' inhabitants of Bangkok, to listen to his songs.

Siriyuvasak (1990) claims the singing style of *lukthung* is 'distinctively different' from other Thai popular music (p. 63). *Lukthung* is influenced by *lam* singing styles, which have a tradition of many presentation styles. Therefore, there are various singer groupings, such as pairs of singers, males, or a female and male, groups of female singers, or a single female singer. They apply *euan* singing ornamentation to some syllables in the words of the lyrics or pitch slides to begin or end words. Vocal effects such as vibrato, melisma, grace notes and trills are applied, and a nasal timbral style is preferred. *Euan* singing style is viewed as a Thai identity marker (Ware 2006), (see Figure 9.14 below displaying notated *euan* ornamental style).[353] Nonetheless, *phleng phuea chiwit* musicians do not use *euan* singing style, although subtle ornamentation can be heard in some songs. In the listening example of musician participant *Nidt Laisue*'s song called "*Rice cart of plenty*" (2011) *Nidt's* vocalization uses softened vibrato, slight glides and grace-note ornamentation for some vocables (see, ♫List. Ex. No. 6.2, CD track 19).[354]

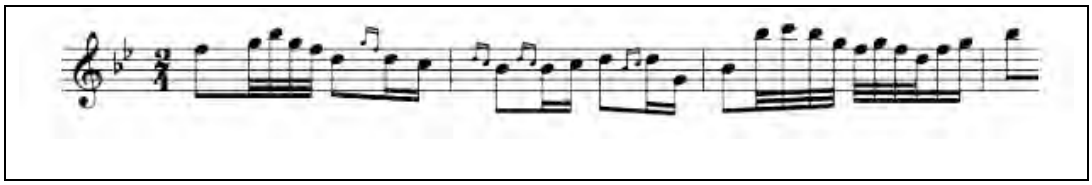

Figure: 9.14 *Euan* ornamentation notated on main melody of national artists Col. Choochart Pitaksakorn (1934) and Khru Sumitra Sucharitkul's (1917–1984) Thai classical melody "*Somsongsaeng Tao*". Notation by Natchar Phanchareon (Phanchareon 2008, pp. 16 & 17 cited in Suwanthada 2014). Source: Pimchanok Suwanthada (2014, p. 208).

See Figure 9.15, below illustrating the bare melody without the notated *euan* affects:

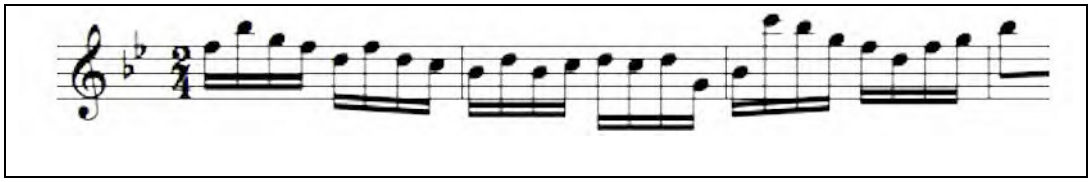

Figure: 9.15 The main melody sample without *euan* ormanentation notated of national

[353] See Ware (2006) for further information on *euan* singing style.
[354] See *Nidt Laisue*'s song "*Rice cart of plenty*" (2011), ♫List. Ex. No. 6.2, CD track 19.

artist Col. Choochart Pitaksakorn (1934) and Khru Sumitra Sucharitkul's (1917–1984) Thai classical melody "*Somsongsaeng Tao*". Notation of main melody by Natchar Phanchareon (Phanchareon 2008, pp. 16 &17 cited in Suwanthada 2014). Source: (Pimchanok Suwanthada 2014, p. 208)

This study surveyed the musicians' interest in using *euan* ornamentation and vibrato in their singing style. The results of the Khon Kaen *presentational performers* revealed that 63 per cent of musicians were interested in using some of these effects. 70 per cent of the Bangkok *presentational performers* said they liked to use some *euan* effects in their singing.

Although Ware's 2006 study of fusion forms in Bangkok found melody to be an important marker of identity, and some participants of this study were aware of its power to connect to identities, however, several musicians said it was the least important aspect/element for them. When they begin a new song, writing the lyrics comes first, then chords and rhythm, and then, following that, the melody. Participant Mr Katawut Tongthai (*Marllee-huanna*) assigned another role for the melody of his songs, as he explains below:

> [melody] is *powerful, I can powerfully encourage the people to feel with the power, especially for the people who feel lonely … What nature gives the people in their mind is in people to have loneliness. The melody is like a friend when they listen to a song of Mallee-huanna … my melody will give the feeling of power to make people feel strong in the world.*[355]

There are numerous studies in the large field of music psychology that explore the emotional affects of music that *Marllee-huanna* is speaking of (i.e., melodies that will give people a feeling of strength to cope in the world). There is evidence that pitch, tonality, and many other musical structures, can affect a person's subjective experience, and there is evidence that music can provide positive experiences (Langer 1979; Gabrielsson 2011). Certainly, film and jingle composers produce music with the intention of creating specific emotional reactions (Tagg 2012).

[355] *Ref.:BK 11. Mallee-huanna*, audio interview in Khon Kaen, 2012. MH (11 Bangkok) 00h:03m: 35 to MH (11) 00h:04m:37. Translation of audio interview to English by Mrs Prapapan Sangvisit).

Khon Kaen participant Sukchai Seeprakorn (a.k.a. *Tuk*) and Mr Wiruhk Punklah (a.k.a. *Ying*), said they wanted to conserve Thai melody in their songs.[356] In terms of conserving Thai melodies, this study survey asked the musicians if they would change a melody that they have appropriated for a fusion song. The results revealed that 50 per cent of the Khon Kaen *presentational performer* musicians said they would change the melody. 80 per cent of the Bangkok *presentational performer* musicians said they would change an appropriated melody.[357] Certainly, there is quite a difference between 50 and 80 per cent of musicians' changing the melodies they appropriate. However, it was beyond the scope of this study to pursue this question further. A future comparative study is needed to explore how and why *phleng phuea chiwit* musicians in different locations change appropriated melodies for their hybrid compositions.

Lastly, the significance of this preliminary investigation of *phleng phuea chiwit* musicians' compositional practice of appropriation is that it revealed that the musicians were more interested in appropriating Thai music styles, Thai classical and Thai folk styles, for their fusion arrangements rather than appropriating Western music styles for their fusion songs. From my fieldwork observation, the musicians had "standardised" the Western musical structures they used to create, sing and perform their songs. They did not appear to be concerned with developing Western musical structures. They appeared to be more innovatively engaged with developing their own Thai musical resources. Again, it was not within the scope of this study to posit reasons for these findings. However, this preliminary exploration reveals some information for understanding how the identity marker, "Western modern/Thai independence", affects the musicians' compositional practice. The participants appeared to link the meaning of modern Thai independence to their sense of place and space by appropriating Western music influences. At the same time, they appeared to contemporise and augment the identity of Thai independence by focusing on developing the Thai music and not the Western music influences in the fusion songs. Certainly, this is an area in need of further study.

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[356] *KK 8. Punklah* and *KK 9. Seeprakorn*, video interview in Khon Kaen 2012 (Translator at interview and translation of the video interview: Mrs Prapapan Sangvisit).

[357] Participant Somkhitsin told me that *Ngah Caravan's* melody for his 1976 song "*Khon gap kwhai*" ("Man with buffalo") was greatly inspired by Bob Dylan's melody for his song called "*Masters of war*", which was released in 1963.[357]

9.2.9 Conclusion

Of course, since digitalisation and globalisation, there is a vast pool of musical resources available for most musicians anywhere to draw on, to appropriate or be influenced by, in order to create a new fusion form of music. Several musicians of this study appropriated various music styles to fuse into a song so that the song could carry other signs (iconic or indexical signs) to transmit "something". They were transmitting signs through their fusion composition that resembled identity markers (therefore transmitting iconic signs, notions of Thai cultural identity), and/or they were transmitting signs that carry associated ideas (indexical signs and connotative codes). For example, *Carabao's* album *Mai dhong rong hai* (Don't cry). The literature on Thai popular music reveals a large quantity of information on musicians appropriating music elements to transmit "identity markers" in their fusion songs (Ferguson 2003; Ware 2006, Eamsa-ard 2006; Mitchell 2011b). The exploration of *phleng phuea chiwit's* music style in this chapter reveals that musicians have a vast number of musical resources that they can appropriate to signify identities for Thai, Isan, Laotian, Khmer, Central Thai folk, Thai classical, International and Western. In addition, identity markers can be transmitted through various forms. This includes singing styles—*euan* connecting to rural *lukthung* or Western crooner singing style connecting to the notion of being "modernised". In the same way, Western homophony, Western tuning/tonality, the use of a Western rock-band ensemble and Western instruments connect to signifying "modernized" Thai. Identity markers are also transmitted through Thai classical polyphony, ornamented singing style, instruments or performance ensemble signifying Thai national and cultural identities, and/or signification of pride and/or notions of the elite ruling class, aristocracy and Thai independence. It appears that *phleng phuea chiwit* musicians constantly draw on these numerous signs to create fusion forms and they constantly change these music signs to suit and define the purpose of their new fusion songs.

The exploration of this chapter has uncovered two recurring features or, in other words, uncovered two codified ways of understanding *phleng phuea chiwit* musicians' compositional practice: firstly, all the *phleng phuea chiwit* musicians who create music to present to an audience appropriated other music from any number of

musical resources to create fusion songs; and, secondly, the musicians preferred for the most part to borrow from the music resources of Thailand to create their fusion songs. The musicians' appropriation of Thai musical resources to create Thai identity markers within Thailand was surprising since Thailand has been increasingly underpinned by globalisation, which has intensified global interconnectedness and transnational flows of information shaping economic, political, social/cultural and music relations. Their preference for Thai music for appropriation can be viewed as a sign of localism. Their preference in favour of Thai musical resources for appropriation can also be viewed as a sign of their resistance to the forces of globalisation. Their preference for supporting their Thai national and local heritage can be viewed as resistance identities to the forces of becoming a so-called "global culture". At the same time, the musicians' practice of appropriating Thai music for fusion songs portrayed a vision of "Thai nation"; as Thai national cosmopolitanism, rather than a particularism's vision of the Thai nation/state. This was evident in their interest and illumination of local level cultural differences, and the mixing of commonalities and diverse attitudes in the reasons they gave for a better life in the future in Thailand.[358]

The rural-based Khon Kaen musicians who create music to present to an audience revealed that they preferred, for the most part, to borrow from the music resources of Isan country music (and Thai classical music, which I will discuss later). The metropolitan-based Bangkok musicians who create music to present to a city audience preferred to borrow Central Thai folk music. Since the musicians preferred overall to borrow the music style of their own geographic location, these findings indicate that the relationship between *phleng phuea chiwit* music and its context is somewhat limited to a specific geographic location, and this can be viewed as a sign of localism. However, I am reluctant to relate the Bangkok *presentational performers sample set* findings to ideas of localism, for there are some rather curious facts. Firstly, the musicians contained in this Bangkok set, of which there were 10 participants, comprised 8 participants who were born in the rural areas in Thailand, therefore, they were not natives of Bangkok. Secondly, only 1 musician of the 8 born in the rural areas was born in the Central Thai rural area from where Central Thai folk

[358] In chapter 6 and 7, the musicians' responses were explored to analyse their ideas for a better life for all in Thailand in the future.

music originates, which is north of Bangkok. Since both groups of musicians create fusion songs and live in different locations in Thailand (one rural and the other metropolitan) and both groups preferred to appropriate the music from the location where they live, regardless of their native location, then these findings confirm Eamsa-ard's (2006) claim that the genre 'cannot be grouped with the genres of urban or rural music because its characteristics transcend the geographic limitations of both *pleng lukgrung* and *pleng lukthung*' (p. 166). The study demonstrates that the musicians are representing the causes and concerns of local social actors and therefore, the genre is different from *string* (representing the middle class urban youth) or *lukthung* (representing the rural classes). It appears that *phleng phuea chiwit* songs are open to represent all classes of Thailand, and the social actors from any locations, however, this supposition needs further research on *phleng phuea chiwit* in the Southern and Northern regions of Thailand in order to confirm what has emerged from this study.

Lastly, this exploration of *phleng phuea chiwit*'s music style revealed a number of codified ways of making *phleng phuea chiwit* that are similar to codes of creating *lukthung* fusion songs. Nevertheless, I would argue that the semantic function of *phleng phuea chiwit* is different from *lukthung*, in spite of the similarities of the musicians' compositional practice of appropriating other music styles. *Lukthung* musicians' compositional practice of appropriating music aims at creating iconic *sign/object* relationships in their new fusion songs and transmitting identity markers that are comparable to concerns and stories of the genre's rural listeners. In contrast, *phleng phuea chiwit* musicians' compositional practice of appropriating music aims at creating indexical *sign/object* relationships and transmitting identity markers that are not necessarily comparable with the concerns and stories of the genre's listeners. As can be seen from this chapter, there are two groups of *phleng phuea chiwit presentational performer* musicians: one from the rural-based Khon Kaen and the other from metropolitan-based Bangkok. Both groups create *phleng phuea chiwit* songs, but the musicians' compositional practice is not restricted to reflect identities that are similar to themselves or their audience. Their listeners do not pre-empt the focus of their song's commentary. As musician participant Pafun Singsuwan (a.k.a.

fun) states, there is 'no limited frame'.[359] Central to understanding the difference between *lukthung* music and *phleng phuea chiwit* is the relationship between the music and its audience. *Lukthung* represents the concerns of its rural audience, while *phleng phuea chiwit* represents the concerns of disadvantaged social actors or things, issues and/or causes—all of which are not necessarily the concerns of its listeners. An example is participant Romjai Sawikan's (a.k.a. *Nidt Liasue*) interest in creating songs to promote awareness of eating food and respect for the people who grow food in Thailand.[360]

[359] *KK 14. Singsuwan*, video interview, Khon Kaen 2012, FUN (3) 01:21:15 to FUN (3) 03:07:14 (Translation by Mrs Prapapan Sangvisit).
[360] *KK 3. Sawikan*, video interview, Khon Kaen 2012, SN (3) 07:50:00 to 14:54:24 (Translation by Mrs Prapapan Sangvisit).

CHAPTER TEN – Conclusion

In this conclusion, I outline this study's contribution to new knowledge on *phleng phuea chiwit* popular music in Thailand. To my knowledge, this study is the first to provide original in-depth information in English for understanding *phleng phuea chiwit*'s present-day musical activism and significations. It primary and specific goal was to explore *phleng phuea chiwit* as social meaning in its social, historical and symbolic frameworks. Employing an interdisciplinary and multi-disciplinary approach, the study methods used were grounded in popular music studies, ethnomusicology, semiotics, cultural politics, economic-cultural philosophy, and ethnographic fieldwork (i.e., interviews and survey questionnaires) conducted in Thailand. The literature surveyed provided information on *phleng phuea chiwit*'s period of emergence in the 1970s. It covered the genre's socio/cultural background, and its originating artists/musicians' roles in creating a new protest genre in Thai popular music at that time. The musicians in the 1970s were university activist students who created and performed songs to encourage listeners to fight against military dictatorship and rally for social change for a better life for all through democracy. However, in the literature, there was little information on the nature of *phleng phuea chiwit*'s activism in the new millennium. My early observations in Thailand placed the genre's status, as protest music, in question; indicating that it was just like any other Thai popular music, inasmuch as the increasing production of songs about love and emotional problems in Thai society since 2000 were not viewed as protest songs. With this in mind, this study was designed to explore the social meanings that *phleng phuea chiwit* musicians were constructing in the new millennium: what identities were being formed in songs' commentaries, and what ideas (social meanings) were the musicians supporting. The musicians' ideas for a better life in Thailand were compared and contrasted for similarities and differences to ideas for a better life in the Thai National Economic and Social Development Board's (NESDB) 'Sufficiency' philosophy. This study also provides information on *phleng phuea chiwit* musicians' present-day compositional practices, such as the music styles that the musicians preferred to borrow when composing fusion songs, and their explanations as to why *phleng phuea chiwit* is different from other Thai popular music genres.

Two case studies were conducted to analyse *phleng phuea chiwit* musicians' identities from two different geographic locations with differing socio-economic conditions and situations. One location involved the rural context of Khon Kaen in the Northern (Isan) region of Thailand; the other was metropolitan urban Bangkok. The rationale for examining the identities of the two groups of musicians placed their common habits of promoting ideas in song commentaries to encourage a better life for all in Thailand at the centre of the interpretation of ideas and identities across the two cases. Therefore, the exploration focused on the musicians' construction of meaning so as to analyse their activist ideas, and investigate what they were resisting and/or legitimising in their songs for a better life in Thai society.

In spite of this perception of *phleng phuea chiwit*'s diminishing activism, this study demonstrates that the musicians continue the roles and habits of the genre by creating songs to fight for social equality and the rights of all to have a better life. However, what had changed in the genre in the new millennium were the musicians' tactics and targets. They were not promoting the need to "fight", as a tactic to encourage social change, perhaps since aggressive fighting alienates audience appeal in our era.[361] They were not targeting anti-military dictatorship as the cause of social problems. Rather, the action they employed to achieve their goals to affect social change was "love". They had developed a dialogical approach to communication that employed a manner of gently persuading listeners to become aware of problems in Thai society. New targets deployed by the musicians for their listeners' reflection were presented through a variety of topics in song commentaries. The topics connected listeners to social actors' problems concerning a sense of diminishing Thai sociability and perceptions of depreciation for Thailand's environmental and natural resources. Various song commentaries, and the musicians' responses, were targeting anti-democratic tendencies and the damaging effects of globalisation that overrode citizens' democratic rights and signifying identities that were generally commensurate with ideas of sustainability for Thailand's social, cultural, economic and environmental capital for a better life for all in the future.

[361] See Castells 2010.

This study found that the musicians were not necessarily promoting alternative or counter-cultural views for a better life to the views and ideas of Thailand's modes of conduct promoted through the 'Sufficiency' philosophy decree. The musicians' evaluations for a better Thai life for all in the future were co-dependent with, and they appear to have emerged in song commentaries at the same time as, the national 'Sufficiency' reforms—both changing respectively and consequently after Thailand's financial crisis period in the late 1990s. Throughout the interviews, the musicians continually expressed concerns that were similar to the concerns of the NESDB 'Sufficiency' philosophy, such as a need for sustainability and communal connectedness for a better Thai life. Both were promoting ideas to build positive social capital through trust in individuals working together in Thailand. They were both encouraging ideas for Thailand's future social and economic security against damaging effects of unfettered globalisation.[362]

Nonetheless, this study identified different localised forms of resistance identities between the rural-based Khon Kaen musicians' responses and the responses of the musicians from metropolitan Bangkok. Each group of musicians portrayed resistant identities through their interactive empathetic narratives that linked to an awareness of the cultural diversity in their local forms of communal Thai sociability. The Khon Kaen musicians were resisting future destruction of their local rural natural environment, and their rural/cultural ways of life, while the Bangkok musicians were resisting future emotional damage to their local urban inhabitants. The latter encouraged empathy for sufferers of displacement; they supported both the improvement of sociability and connectedness of rural migrants living and working in metropolitan Bangkok. These traits of distress in the responses of both groups of musicians were different in each location, but together they echo concerns similar to broader social movements of an increasing number of people worldwide who want to fight for their rights to protect and foster a better life within their own localities.[363]

"Place", and the cultural attributes of place and space, provided a distinct source of meaning, emotions, sensibilities, disposition and identities for the

[362] See chapters 6 & 7 of this thesis for further details.
[363] See Castells' (2010) Environmental Localism, p. 182.

participants of this study. Place and displacement were central to these musicians' ideas for a better life in the future. Curiously, none of the musicians of this study called into question the political upheaval in Thailand since 2000, nor did they refer to issues of the two *coup d'états*, or that almost fifty per cent of governance in Thailand, since that time, has been ruled by Constitutional Court Caretaker appointees, military and/or independent appointees. Instead, the Khon Kaen musicians expressed a need to control the destruction of their place by promoting an awareness of sustainability practices for the future protection of their environment. The Bangkok musicians expressed a need to repair urban social actors' identities and their perceptions of the meaning of their lives. For the urban inhabitants of Bangkok, songs encouraged awareness of emotional problems and love as the solution to improve comfort and connectedness. Although the majority of Bangkok musicians were born in the rural regions of Thailand, the topics that they intended to promote awareness of, in the future for a better life, related to their shared belonging in their locality of urban Bangkok. It was however evident that the migrant musicians had not completely left behind their village lifestyles and community. They "lived them out" with their communal ties, and/or loss of ties in Bangkok's urban spaces. They were largely presenting rural migrants' problematic experiences of living and working in Bangkok's urban agglomeration, which has almost doubled in population since 1980. The Bangkok musicians created songs about love for freedom, life, and people, and for the value of love itself in a capitalist world. They also wanted to help people deal with the mental struggle of living between two worlds with two histories—betwixt the local rural culture and the urban Western-influenced stylisation. The Khon Kaen musicians also identified with their locality, as their songs about love promoted love as a means for caring for the rural ways of life and of natural things, the animals, and the environment, as well as love for the people, their ways of life and the functions of life.

Both groups, the Khon Kaen and the Bangkok musicians, were promoting ideas for a better life in the future of Thailand that were similar to ideas promoted by 'Sufficiency' philosophy. However, since it was necessary and ethical to show respect to the participants' contextual social, cultural and political conditions and situations in Thailand, they were not asked directly if they supported, affirmed or disaffirmed the

‘Sufficiency’ Economy Philosophy.[364] While their ideas for a better future were similar to modes of conduct of *moderation*, *reasonableness*, and *risk management* encouraged by Thailand’s ‘Sufficiency’ philosophy, this study cannot conclude that the musicians were supporting The Sufficiency Economy Philosophy per se, as they were not directly asked to answer questions about the philosophy in the survey or during interviews. Nevertheless, as stated above, a significant number of responses from both groups of musicians from the two different geographic locations expressed concerns for the environment, sustainability, conservation and the preservation of their culture and nature. Overall, the musicians from both locales expressed a need to improve ethical social relationships, social connectedness, and power in unity. They were encouraging respect, gratitude, trust, truthfulness, prudence, moderation, and sincerity.

While both groups of musicians were legitimizing ideas for a better life that were similar to the ideas of the ‘Sufficiency’ philosophy, their ideas were also legitimizing the teachings of the Buddhist *Middle Path*, as the ‘Sufficiency’ philosophy and its three pillars of *moderation*, *reasonableness*, and *risk management*, are based on the Buddhist teachings of the *Middle Path.* Additionally, ninety-five to ninety-six per cent of Thais are Buddhist,[365] and ‘Buddhist religious values are central to Thai culture’, as well as Thai evaluations of progress towards development were inclined to contrast and compare ideologies, perceptions and practices with Buddhist standards of socialisation.[366] Given this, it was possible that the large number of Bangkok musicians’ concerns about disconnectedness and despair arise from the loss of temple rituals and community solidarity in metropolitan Bangkok. Many Thais living in busy urban centres are finding it difficult to find the time to attend Buddhist rituals. At the same time, it is also possible that the musicians were joining the increasing numbers of people in the world who have turned to religion to give their life meaning. Only 15 per cent of the world population are not religious, and the numbers are increasing for all major religions, including Buddhism. People are using different religious teachings as a form of resistance against globalisation that manifests as dominating capitalistic marketing of values and influences of so-called

[364] Please see chapters 6 and 7 of this thesis for further details.
[365] Eamsa-ard, 2006, p. 3; and McDaniel 2011, p. 226.
[366] Ketudat 1990, pp.30 & 168.

Western culture.[367] Therefore, it is possible that *phleng phuea chiwit* musicians' ideas', while similar to ideas of Thailand's 'Sufficiency' philosophy, were simultaneously concurring with anti-globalisation social movements whose actions are drawing attention to the importance of their religion, as a means of conveying ideas for a better life. With this in mind, the outcomes of this study can also be viewed as concurring with research on the effects of globalisation that conclude, the 'more the world becomes global, the more people feel local'.[368]

The notion of "serving society" was found to be a primary conceptual device for regulating the function of *phleng phuea chiwit* music making. This role imperative directed musicians' selection of ideas and topics for a song. It informed their compositional practices for borrowing other's music styles, structures, elements, and instruments for a fusion arrangement. It also guided the selection of languages, words and/or dialects used in the construction of lyrics for a song. The musicians' action, to serve society, engaged alongside their other habits of activism, together directed the construction of identities in a song. This obligation internalises changes in the genre, of tactics and targets; as changes occur in Thailand's socio-economic and political conditions and situations, changes occur in *phleng phuea chiwit* songs. As a consequence, the procedures of serving society through their art for the people often provide insightful micro-historical perspectives of ordinary citizens conditions of existence that contrast institutional perspectives in Thai State histories.

As a contribution to further research on *phleng phuea chiwit*'s compositional practices, this study conducted preliminary explorations of the musicians' habits of borrowing other music styles to compose fusion songs.[369] While this compositional practice was a common habit in all Thai popular music, this study found a small number of distinguishing features of *phleng phuea chiwit* musicians' practices. Firstly, the musicians borrowed music that was not necessarily related to their historical roots, social context, geographic locale, or to a specific demographic, such as an age group or gender. *Phleng phuea chiwit* appropriation was, as I coined it, an "open appropriation". In contrast to Thai *string*, whose demographic is the middle

[367] Castells 2010, p. xxi.
[368] Ang 2014, p. 10.
[369] Please see details of these in chapters 8 and 9 of this thesis.

class Thai youth population, or *lukthung*, whose demographic is the rural working classes, there was no demographic frame for a *phleng phuea chiwit* song's content—it was not limited to repeatedly attract or represent a specific community. Additionally, the musicians' promotion of changes for a world that is changing, grounded by the notion of serving society, appeared to serve as a focal point for borrowing other music structures for a fusion composition. There is a great need for further research on the musicians' practices of composing fusion songs.

The outcomes of surveying of the participants' preferred music style to borrow for composing a fusion song placed Thai music as the most favoured by both groups of musicians. The rural-based Khon Kaen musicians (the *presentational performers*[370]) rated equally, as their first choice for a fusion composition, Isan country music and Thai classical music as their preferred music styles to borrow. The metropolitan-based Bangkok musicians (the *presentational performers*) rated Central Thai folk music as their most preferred music style to appropriate for fusion songs; they rated Thai classical and Isan country music equally, as their second preferred choice to borrow for making a fusion song arrangement. These results demonstrate that the musicians in each geographic location preferred to borrow the music styles from their local areas.

It was not evident before this study that *phleng phuea chiwit* musicians from both geographic areas would rank Thai classical music highly on their most preferred list of music(s) to borrow for a fusion song. Some authors have implied that *lukthung* and *phleng phuea chiwit* musicians' appropriation of Central Thai folk music was sustaining the heritage of Central Thai folk (Siriyuvasak 1990; Ware 2006; Eamsa-ard 2006). However, without further research, it was not possible to confirm that the musicians' appropriation of Central Thai folk (or Thai classical music) was for the purpose of conserving it, and/or sustaining Central Thai folk music. Of the total number of 29 musicians who responded to this survey, 25 preferred to appropriate Central Thai folk music for their fusion songs. Several *presentational performer* musicians indicated during the interviews that they did appropriate music styles as a way to index identity markers into their fusion forms. Central Thai folk music

[370] The musician participants who create *phleng phuea chiwit* fusion songs to present to an audience.

comprises a variety of identities, such as the central ruling class policy-makers, the central financiers and administrators living in Bangkok, associations also connect to the land of plenty linking to the history of the fertile rice growing Chao Phraya River area from where Central Thai folk music arises. Thai folk music in general connects imagined village communities where the music was created by locals for locals to identities of authenticity, togetherness and a valuable rural sociability. It was curious that the Bangkok *presentational performers* greatly preferred to appropriate Central Thai folk, for the majority of Bangkok musicians were not born in Bangkok or the Central Thai rural region; they were born in rural regions far from the Central region, the land of Central Thai folk music. Certainly, there is an urgent need for further research to explore why Central Thai folk was so favoured for fusion compositions—this study contributed to knowing *what* the musicians' preferred, but there are many *why* questions yet to be explored.

A small quantity of evidence emerged indicating that Bangkok musicians would appropriate music, folk instruments, and languages as devices to deliberately connect to and attract specific listeners, and/or enhance a song's content by indexing connotative associations linking a song to supplementary meanings and identity markers. However, this study concurs with Eamsa-ard's (2006) finding that *phleng phuea chiwit* cannot be grouped with urban or rural music, as its characteristics transcend geographic limitations, and I would add, traverse their geographic field through their activities in travelling to represent others, in other areas of Thailand. Nevertheless, there were a number of codified ways of making *phleng phuea chiwit* that were similar to codes found in *lukthung*'s fusion songs. For example, both genres produced songs about the hardship of rural lifestyles. However, I argue that the semantic function of *phleng phuea chiwit* is different from *lukthung*, as *phleng phuea chiwit* musicians focus on creating indexical *sign/object* relationships in a fusion song that transmit identity markers that were not necessarily comparable to the concerns and stories of their listeners. The *phleng phuea chiwit* musicians were appropriating music styles to connect to a variety of listeners and not a specific audience group. In contrast, the *lukthung* musicians' compositional practice of appropriating music styles appeared to focus on creating iconic *sign/object* relationships in a *lukthung* fusion song, that largely connected to signs of resemblance with the genre's rural listeners.

Therefore *lukthung* musicians' transmitted meaning (identity markers) that was comparable to the interests of the genre's listeners who were the rural population.[371]

This study demonstrated, in contradiction to other reports in the literature, that Isan musicians were most interested in Thai classical music.[372] The Khon Kaen *presentation performer* musicians had a greater interest in Thai classical music than the metropolitan-based Bangkok *presentation performers.* These outcomes concur with Ware's (2006) study of fusion music in Bangkok, finding that rural Thais were more interested in Thai classical music than individuals from Bangkok. Not all questions arising from this study's findings on *phleng phuea chiwit* musicians' high preference for appropriating Thai classical music could be answered in the scope of this study. However, it did appear counterintuitive for *phleng phuea chiwit* musicians to appropriate Thai classical music, the court music, for composing fusion songs to promote listener awareness of ordinary citizen's problems. These unexpected findings provide significant interest for further studies to investigate why *phleng phuea chiwit* musicians appropriate Thai classical music. Furthermore, it was evident that the musicians were more innovatively engaged with developing their own Thai musical resources. They did not appear to be concerned with developing Western musical structures or styles, and their use of Western musical influences were largely standardised for the purpose of producing a modern popular music. Their preference for appropriating Thai music for fusion compositions can be viewed as a sign of their resistance to the forces of globalization and becoming a so-called "global culture".

The musicians' responses to the question, *Why is phleng phuea chiwit music different from other Thai popular music*? revealed that the style of *phleng phuea chiwit* was connected to a popular music folk tradition. However, it was different from American folk revival popular music of the 1960s, such as the music of Bob Dylan and Joan Baez, who were often named as early influences of *phleng phuea chiwit*.[373] It differed, as the musicians did not necessarily transmit song commentaries that were linked causally to their own personal experiences; they often represented

[371] Details of this semiotic application are provided in chapters 6 and 7 of this thesis.
[372] Please see chapter 9 of this thesis for further details.
[373] See Eamsa-ard 2006.

social actors in Thai society, and/or social actors external to Thai society.[374] Therefore, they promoted awareness of problems that were not necessarily generated as a personal symptom, so to speak; the *phleng phuea chiwit* folk placed the function of a musician centre to encouraging social empathy for others—not the musician. The musicians also expressed empathy for abused animals and the environment. In semiotic terms, the meaning of *phleng phuea chiwit* musicians' connection to a cause or causes is symbolic—the folk musician is someone who stands for someone or something else.[375]

Lastly, the semiotic analyses deployed in this study were not an original contribution to the field of popular music studies. However, their application in the Thai political context proved successful and provided the means for analysing participants' responses as social meaning, and as connotative signs that could be compared and contrasted for their association with meanings, ideas and modes of conduct in Thailand's 'Sufficiency' decree. In line with a general interest in sustainability found between the lines of participants' response data, I have provided a CD compilation of listening examples for most *phleng phuea chiwit* songs discussed in this thesis. Again, in the interest of sustainability and ethically speaking, there is an evident need to provide for translating this English thesis into Thai, which would make it available for evaluation and furtherance, in a broader accessible language for the Thai participants and other Thais who helped make this study possible. I have made many other recommendations throughout this study for further areas of research. The topics needing urgent explorations are: *phleng phuea chiwit* music in the Southern and Northern regions of Thailand; female *phleng phuea chiwit* music in all regions of Thailand; identity markers in *phleng phuea chiwit* borrowed melodies and rhythms for fusion songs; and, investigations of the identity marker, "Western modern/Thai independence" —the oxymoronic signification conjoining a simultaneous meaning of modern Thai and Thai independence; often achieved by borrowing Western and international music influences and instruments to present a modern music and a sign of Thai independence. When I commenced this study there was little known on what, or who, inspired the activism of *phleng phuea chiwit* music in the new millennium; and I did not expect to discover that the musician participants

[374] See for example, *Carabao's* support for the Shan State people's independence.
[375] See chapters 8 and 9 for details of *phleng phuea chiwit* open appropriation.

of this study would be exhibiting a respectful attention to *Jit* Phumisak, who was one of the most influential and radical forces of *phleng phuea chiwit* in the 1970s. I observed at various venues the musicians singing Phumisak's song (composed some time between 1950 and mid-1960) called "S*aeng daw haengs sad tha*" (The stars of faith) with reverence. Given this, I recommend that future studies of *phleng phuea chiwit* include an exploration of the ideological connection between Phumisak and contemporary *phleng phuea chiwit*.

Songs about love are generally dismissed as light entertainment and/or pop in the field of popular music studies. They are often regarded as stereotypical expressions of youthful romantic love (i.e., breakups and makeups). Songs about love have rarely attracted explorations for their embedded activist signification, or attracted fieldwork studies to investigate musicians' production of social meanings across rural and urban contexts. For this study, songs about love in Thai *phleng phuea chiwit* attracted attention specifically because the subject of love in the protest tradition of this genre appeared to be out of character. However, as this study reveals, there was no character shift; the musicians have been applying love's latent talents in their new millennium protest songs to fight for social change for a better life. At the same time, the topics of *phleng phuea chiwit* songs for "life" were not detached from specific social spaces. In general, they were contextualised to reflect a sense of a place and space—a habitus from within which the songs emerged—a site with social differences and differing Thai lifestyles, distinguished through social hierarchies and status classifications, resulting in habits and perceptions that differ from and/or affirmed ideas of legitimate Thai culture. Pursuing art for life in songs for life, the musicians engaged art for the necessities of life and simultaneously specified conditions of social life/lives in specified contexts. They combined together art form with life *for* life. In this sense, I argue that *phleng phuea chiwit* songs for life were, in general, not composed to relate to, or affect change, for all members of Thai society. Songs promoted change for a better life for those explicitly specified through the commentary of a song's topic—a person or persons, or explicit natural resources and/or environments. The songs topics were not, in this sense, universally applicable. However, the subject of new millennium *phleng phuea chiwit* songs —love, is universally applicable—it has universal appeal. This study found that *phleng phuea chiwit* was turning to love's potential, its universal appeal, and powerful affections, to

persuade social changes for better life in Thailand.

Glossary

Central Thai Folk Music – Central Thai folk music, or *phleng phuenban*, is the music and songs of the villagers from the low-lands of the Chao Praya River in the Central region of Thailand.[376] This musical practice has been inherited through an oral tradition. The lyrics and song commentaries range from a 'freestyle' incorporation of 'charming, meaningful and clever' lyrics to poetic verses portraying 'indigenous knowledge of rural communities in Central Thailand', and hence, the contents of songs are a valued cultural heritage (Thipsuda, Ying, & Marisa 2013, p. 687). According to Anek Nawikamoon and Manat Poonpon (1987) there are over forty different types of traditional folk music of the Central region (Nawikamoon & Poonpon 1987 cited in Thipsuda et al. 2014, p. 147 & Thipsuda et al. 2013, pp. 686–696). Ware (2006) states that Central Thai folk music 'incorporates a large number of song styles, as well as the theatrical forms known as *likay*. Ware points out that performances were a village community affair especially during the times when the villagers were not as busy with crop cultivation. Songs were created for the various activities comprising rice cultivation and for many other different occasions such as competitions between the sexes, religious occasions, funerals, weddings, fertility rites and disease-healing ceremonies (Suddchaya 2000, pp. 27– 53 cited in Ware 2006, p. 45). Kriengkraipetch (2000) claims that the songs functioned as the means of social interaction and they became 'an outlet for pressures caused by rules of social control' (Kriengkraipetch 2000, p. 165 cited in Ware 2006). Further information on Central Thai folk is provided in chapter 9 of this thesis.

Denotation – Tagg's (2012) explanation of denotation follows that it is the lexical type of meaning associated with dictionary definitions and arbitrary signs [*arbitrary sign* is Tagg's term for Peirce's term *symbol* and for Saussure's term, *sign*]. The word *table*, for instance, means (*denotes*) a table is 'a flat horizontal slab or board supported by one or more legs' (pp. 164–165).

Dicent signs and dicent indices – Turino's (2008) discussion of dicent signs describes dicent signs as indexical signs that are interpreted as actually being affected by their objects' (p. 9). A sign that is affected by what it stands for, and therefore affected by its object, is also interpreted as causally linked to its object. Turino give the *weathervane* as an example of a dicent sign 'because the wind direction (its object) points it' (p. 235).

Dontri Thai sakon – *Dontri Thai sakon* (*sakon* means international) is a vocal form of Thai popular music, which began in the early twentieth century as a fusion of Western music theories and musical structures and Thai court music. To begin, *dontri Thai sakon* musicians appropriated Western melodies (Tin Pan Alley melodies), Western instrumentation, and Western singing style. The lyrics were in Thai. For further information see Eamsa-ard 2006 and Ware 2006.

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[376] There are other terms for Central Thai folk music, other than *phleng phuenban*, which are *phleng Chaoban, phleng phuenmueang, phleng patiphak, and dontri phuenban* (Thipsuda, Ying, & Marisa 2013, p. 687). Eamsa-ard describes another folk style form the Supanburi Province in the Central region of Thailand as *pleng lae*, which is a style of Central region folk songs that describe the Buddha's life and times (2006, p. 178).

Dontri Thai prayuk – This genre of Thai popular music is largely an experimental, vocal and instrumental fusion style of popular music. Dontri Thai prayuk began in Thailand during the 1950s (Ware 2006, p. 134). *dontri* means music and *prayuk* means 'applied, adapted, modernized or technologized' (Ware 2006, pp. 9 & 46). Ware describes this Thai popular music as, '[t]he fusion music of urban middle class Central Thai living in Bangkok and it includes a fusion of changing Thai and Western notions of identity' (Ibid, p. 28). For further information about this genre see Ware's 2006 thesis, *Stylistic and cultural transformations in Bangkok fusion music from 1850 to the present day, leading to the development of dontri Thai prayuk.*

Doo-wop Music – This style of music was a very successful African-American urban mainstream popular music in America in the 1950s and 1960s. Its style and structure developed out of a fusion of rhythm & blues with rock-n-roll styles and musical structures, but it is distinctly different as it has a strong vocal-group harmony, ensemble performance style. The ensemble provides a background accompanient by singing nonsense syllables (hence, the genre title, "doo-wop") that support a lead tenor or soprano vocalist singing simple lyrics. Doo-wop has a distinctive beat-fusion of rock and ryhthm & blues rhythms and many songs have a small instrumentatal accompaniment. Two examples of the doo-wop groups, performance style and music, are the Ink Spots or the Temptations). For further information on the popular songs of the early 1960s please see Jon Fitzgerald (1996), *Popular songwriting 1963-1966: stylistic comparisons and trends within the U.S. top forty*.

Folk – Folk popular music comes from the singer-song writer tradition of reflecting the '*perceived* roots in people's common experience' and it is associated with 'connotations of authenticity' (Shuker 2005, p. 113). Woody Guthrie, Bob Dylan and Joan Baez brought large-scale revival to the American folk tradition. American folk rock is a guitar based music style, which is clean and clear, with little distorted instrumentation. Its vocal delivery of introspective song content is soft, clear, laid-back, and lyrical. Instrumental accompaniment includes traditional instruments, acoustic and electric guitars, however, from the eighties, folk popular music has been influenced by country rock styles. Nevertheless, the folk musicians continue the tradition introducing their songs before performing them, which is called the folk "patter".

Funk – Funk is one of the most influential genres in popular music. Little Richard commenced the genre's development in the mid-1950s and James Brown became the father of funk in the 1960s. Funk has a definitive *breakbeat*, which is exactly what the term suggests, a heavy, rhythmical emphasis on the half beats between the four main beats in the bar (a measure) that break the straight 4/4 beat rhythm. Other distinctive qualities are its rhythmical, groovy, non-lyrical singing style, repetitive guitar and keyboard riffs, and its up-front staccato, percussive bass, brass and drums mix. It is an African-American derived fusion of gospel, jazz, soul, and rhythm & blues. Further reading in Borthwick & Moy, 2004. Compare also the funk of Little Richard's 1956 song "*Tutti Fruiti*" and James Brown performing his funk in 1964 at the URLs http://www.youtube.com/watch?v=QFq5O2kabQo and http://www.youtube.com/watch?v=5_jqhXNF98A.

Fusion music – Fusion music in created through combining two or more

music styles in the music arrangement. For example, country rock is a fusion, or combining of American country and Western, and folk music with rock music styles. Ware (2006) describes fusion as, 'comprising any genre that fuses two or more musical styles as a result of culture contact' (p. 28). This description can be said of all Thai popular music genres as they all fuse various Thai musical styles and structures with Western musical elements.

Genre Classification – In genre classification the textuality of a song's musical, lyrical and visual texts is analysed. The song's various text components are examined contextually to explore music as constructing meaning. Shuker posits that 'this opens up the genre to a popular resistance to, and subversion of, dominant cultures (2005, p. 273). A textual analysis of music provides for identifying recurring characteristics as standard codes that are distinctive in a music genre. After codes have been established in a genre, they for identifying developments in the music genre and, provide for distinguishing the genre as different from other music genres—in other words they provide for its categorization. Shuker states that classification and categoristion of a genre 'has become closely associated with semiotic analysis. Textual analysis 'takes several forms' (2005, p. 272).

Genre Cohort – This study adopts Turino's conceptualisation of "*cultural cohort"* to represent its conceptual framework for *genre cohort* (or *music* cohort. It is therefore understood as, follows:'[w]ithin any society, each individual is a vector for cultural similarities and differences with others along a variety of habit trajectories because of similar or different experiences, social positioning, and aspects of the self. Thus rather than thinking about "culture" as a unified entity, it is better to conceptualise the *cultural realm* in a more flexible way. Since people will identify with others because of shared habit trajectories, I suggest the terms *cultural cohort* and *identity cohort* to refer to social groupings that form along the lines of specific constellations of shared habit based in similarities of *parts* of the self. In our society, class, gender, occupation, and color [and age] are particularly salient parts of the self that strongly influence social position, experiences, and thus habits' (2008, pp. 111–112). Turino's perspective breaks up the conception of a unified culture, his conception allows for individuals within a society to group themselves under shared experiences and differentiate themselves from others by sharing a group identity. This conception of *cultural cohort* is similar to theories found in Bourdieu's ideas of social field (1984/2008).

Glocal – The term 'glocal' or 'glocalisation' is a portmanteau word made up of the terms globalisation and localisation. According to Barry Wellman, 'Glocalization is a neologism meaning the combination of intense local and extensive global interaction' (2002, p. 13).

Groove – Groove is the sense of a propulsive rhythmic "feel" in popular music. It gives a sense of "swing" created by the interaction of a band's rhythm section instrumentalists, the compositional arrangement, and percussive performance with drums, electric bass or double bass, guitar, and keyboards. Groove is ubiquitous in popular music. It is an important aspect of the rhythmic feel of Western popular music fusion forms such as funk and rap.

Heavy Rock – A genre developing since the early 1970s that is 'characterised by hard, driving rhythms, strong bass drum and the use of back beat, which is usually provided by the sound of the snare drum. Heavy rock has short melodies and a limited pitch range. The formal song structure of hard [heavy] rock songs is largely a repetitive verse and chorus section with a featured lead guitar solo instrumental break followed by further verse-chorus (Shuker 2005, pp.130–31).

Icon signs – These are signs that 'designate a specific type of sign or sign function in which the sign vehicle represents its object by virtue of a resemblance or similarity' (Colapietro 1993, p. 114). Turino' claims that '[t]he first way that people make the connection between a sign and what it stands for is through resemblance' (2008, pp. 6–8). Tagg describes icons as 'signs bearing physical resemblance to what they signify' (2012, pp. 161–162).

Identity Formation – In Roy Shuker's description of the *identity* concept and its formation in popular music, he states that 'identity, rather than being fixed and static, is a process of *becoming*, which is developed out of points of similarity and difference, involving both self-description and social ascription', and that '*popular music* is an aspect of attempts to define identity at the levels of self, community, and nation' (2005, p. 142). Chris Baker (2002, p. 225), points out that 'Identity is cultural since the resources that form the material for identity formation – language and cultural practices – are social in character' (Baker cited in Shuker, 2005, p. 142). Turino emphasizes the 'importance of music for expressing and creating social identities in many societies around the world', asserting that the concept of *identity* is foundational to studies of music as social life (2008, p. 94); and, that it 'involves the *partial* selection of habits and attributes used to represent oneself to oneself and to others by oneself and by others; the emphasis on certain habits and traits is relative to specific situations' (Ibid, p. 95).

Index sign – Turino describes an index sign as a sign that comes to stand for something else because the sign/object are experienced together' (2008, p. 236). For further information and another explanation, please see Tagg 2012, pp.162–163).

Isan Country Music – Isan Country music is given greater explanation in chapter 9 of this study. In brief, it is a fusion form of Thai popular music that includes indigenous music of the Isan folk tradition, particularly, *mawlam* and Thai popular music, *phleng lukthung*. (lit. Child of the fields). It is extremely popular in the rural areas, and with the rural migrants working in urban Bangkok. It is easily recognizable, especially in the vocal style, which is embellished with euan vocalisation and a nasal timbre in the singing style. Western instruments, the rock ensemble and other Western instruments are used such as the trumpet, violin, and accordion. For further information, see Eamsa-ard (2006) and Mitchell (2011b).

Mawlam – *Mawlam* is the folk music from Laos and the Northeastern (Isan) region of Thailand. *lam* means folk songs and tradition and *maw* means expert song, or expert singer (Miller 2008). *Mawlam* folk music (to a large degree) deploys a flexible melody that is tailored to the tones of the words of the lyric's texts, and under the domain of a poetic form the lyrical texts the music changes slightly from verse to verse. In the past the melody was developed by the singer, but a contemporaneous melody is often specifically composed and appropriates many various influences.

Mawlam performances in the new millennium are accompaniment by Western electric instruments and Thai folk instruments and, the music is characterised by quick tempi. Traditional forms of *Mawlam* were often slower in pace, and the singer used vocal leaps and/or a rhythmic conversational style. *Mawlam* music is an identity marker of the Northeastern Isan region and the Thai-Isan population of that region in Thailand.

Music Cohort – Please refer to *genre cohort* above for a definition of *music cohort*.

Musical Semiosis – Musical semiosis is a theory of the meaning of music (non-linguistic sounds that produce meaning as "signs"). In a study deploying musical semiosis, these signs are analysed for their connection to the production of meaning. Semiosis, the term, was introduced by Charles Sanders Peirce (1893–1914). Ferdinand de Saussure used the term semiology for his theories of sign processes, which were primarily applied to linguistics. For further information see Tagg 2012.

Musical Style – Tagg (2012) distinguishes the difference between musical style and genre in his book, *Music's meanings: a modern musicology for non-musos.* In Tagg's chapter 8 to 12, under the heading, 'Genre and Style' (pp. 266–268), Tagg asserts that Franco Fabbri's (1999) definitions for distinguishing genre and style are 'useful' (2012 p. 268). Fabbri describes style as: 'a recurring arrangement of features in musical events which is typical for an individual (composer, performer), a group of musicians, a genre, a place, a period of time.'… '[a]s *a codified way of making music*, which may (or must) conform to specific social functions. STYLE *is related to* GENRE and is sometimes used as its synonym… However, STYLE implies an *emphasis on the musical code*, while GENRE covers *all kinds of code* relevant to a musical event, so the two terms clearly cover different semantic fields.' (Fabbri 1999, cited in Tagg 2012). For further information see Franco Fabbri (1981), 'A theory of musical genres: two applications', in *Popular music perspectives*, 1 (ed. David Horn and Philip Tagg), at http://www.tagg.org/xpdfs/ffabbri81a and Fabbri (1999), 'Browsing music spaces: categories and the musical mind', paper delivered at the *International Association for the Study of Popular Music* (IASM) (UK) conference in 1999, published in 2007, *Critical essays in popular musicology'*, (ed. Allan Moore), available online at http://www.tagg.org/xpdfs/ffabbri990717.

Participatory Performance – Turino (2008) conceptualises 'music making in relation to *fields* of artistic practice. These theories of participatory performance are inspired by Bourdieu's idea of *social field* (e.g., 1984/2008)' In brief, it is described as: 'a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role' (pp. 25–6), country line-dancing is an example of a participatory performance. Further reading in Turino (2008), chapter 2, 'Participatory and presentational performance, in *Music as social life: the politics of participation*.

Presentational Performance – Influenced by Bourdieu's theories of *social field* (e.g., 1984; 1985), Turino (2008) conceptualises 'music making in relation to *fields* of artistic practice', and *presentational performance* as 'situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing' (pp. 25–6). For

further reading, please see Turino (2008), chapter 2, 'Participatory and presentational performance, in *Music as social life: the politics of participation*.

Phleng Lukgrung – *Phleng Lukgrung* is a Thai popular music genre (the literal translation is child of the city) that has lost popularity in the new millennium. It was a Bangkok-based popular music style, which was felt to embody youthful ideals and passions and it was mostly about "love" (Myers-Moro 1986, p. 98). Eamsa-ard briefly describes this genre as 'a hybrid popular musical genre, which is a synthesis of Thai and Western music. The origin of *pleng lukgrung* lies in two main streams of music, namely Thai Court Music and Western popular music' (2006, pp. 10–14). Ware states that both *lukthung* and *lukgrung* derived from *phleng Thai sakon* (2006, p. 124). Before 1960, 'there was 'no division between *luk tung* and *luk grung*' (Wirasak, interview 31 July 2003, cited in Ware 2006, p. 143).

Phleng Lukthung – *Phleng lukthung* is a Thai popular music genre (the literal translation of *lukthung* is, "child of the fields"; *phleng* means song). There is some contention about the origin region of *lukthung*. Several authors suggest it originates from the Northeastern (Isan) region, other authors assert that it is Thai country music and it has emerged from various rural regions in Thailand. Its demographic is Thai lower-class rural-based labourers and the rural-born migrant population working and living in Bangkok and other large Thai cities. The tie between *lukthung* and the folk traditions of Northeastern Isan region is strong and easily recognised by the vocalalisation and performance style of *lukthung* (Mitchell 2011b). *Lukthung* singers use Thai folk vocalization (euan), and/or *mawlam* Thai Isan folk music styles, which are distinctively rural musical influences (Myers-Moro 1986, p. 98; Eamsa-ard 2006 and Mitchell 2011b). Around the 1930s, *lukthung* evolved as a subgenre of *Thai sakon* (modern popular music), and the compositional practice of fusing Thai folk music and Western popular music structures and instruments. For further information on the history of *lukthung* please see Ware 2006, which includes the studies of Sudchaya 1982 and Roongruang 2003, and also Mitchell 2011b. The naming of this style of rural music arose from two Thai television programs that aired the rural songs during each program. As the program gained popularity in the 1960s and 1970s, it expanded the listener population of *lukthung* music, and its popularity increased (Damronglert 1990: 44 cited in Ware 2006, p. 124). *Lukthung* is a preeminent Thai popular music genre For further information on *lukthung* please see Mitchell 2011b.

Phleng Thai Sakon – *Phleng Thai sakon* means modern music, the literal translation of *Sakon* means International or Western. Phleng Thai sakon emerged in the early twentieth century. From the 1940s, it began to blossom under the new Thai cultural reforms to modernize Thailand by Luang Phibunsongkhram (Ware 2006; Eamsard 2006; Mitchell 2011) At the beginning of the 20th century, *Thai sakon* began to develop by fusing Thai melodies, many of which were folk melodies with Western performance style, musical structures and instruments. It was largely the first Western notated Thai popular music form (Ware 2006, pp. 111 & 143). In later developments, composers appropriated Western melodies and added Thai lyrics, firstly using Western classical musical styles, and later turning to appropriate Western pop songs, Tin Pan Alley, and Western film songs. These influences developed further fusion songs, singing and playing techniques, and Western instrumental arrangements (Ware 2006, p. 143).

Phleng String – Following the economic growth in Thailand from the 1980s onward, Thai people from rural areas migrated to cities for work and education. As the middle classes expanded in numbers the music industry targeted the new Thai middle class youth market and produced a form of Westernised Thai pop music, which was called *phleng string*. *Phleng string*, which is a sweetened pop-rock music, has become a major popular music genre in Thailand. When it began in the 1970s, it was called *phleng string combo*, then *phleng string*, and now just *string.* Please see Eamsa-ard (2006) for further information on *phleng string.* Eamsa-ard's discussion of *string* includes other Thai literature of Limpichai 1989; Siriyuwasak 1990; Kowapitakthet 1991; Eamsa-ard 1995 and Lockard 1998.

Semantics – 'Semantics, is a term coined by the French linguist, Michel Bréal, to define "the study of the relationship between signs… and what they represent"' (Tagg 2012, p.158). See Tagg (2102) and Turino (2006) for further information on semantics, semiosis, and semiotic analytical theories for the study of a popular music.

Semantic Snowballing – Old indexical sign connections can be appropriated for blending with other new meaning in a song. This effectively condenses many meanings in one song, and can connect many emotions, old and new, in the new song. Turino's explains semantic snowballing as, 'the potential collecting of multiple layers of indexical meanings around the same sign vehicle due to cooccurrences of the same sign vehicle and different objects in varied contexts over time, but with potential traces of, combinations with, past associations' (2008, p. 237).

Semiotics – Semiotics is the theoretical study and analysis of events, as sign situations, as forms of communication, and the analysis of how events connect to meaning. Music is a non-verbal form of communication that creates a sign situation that also connects to social meaning. The semiotic analysis of music explores music, as something, that creates social and cultural meaning. See Tagg (2102) and Turino (2006) for further information on semantics, semiosis, and semiotic analytical theories for the study of a popular music.

Signature Song – This is usually one song that becomes a popular reference song for a musician, and/or a band, and/or a recording company's production of an album label. The bestowed status of *signature song* is often the result of a pubic identification and connection of the song to a social movement at a particular time. For example, Marvin Gaye's album and song, "What's Going On", recorded in 1970, represented a growing public protest over America's involvement in the Vietnam War. This song became a signature song for Gaye and the Motown recording label. Although, there is a very interesting story around the release of this song as it was not originally supported by Motown Records, but secretly released by Marvin Gaye, who was a Motown star. Upon its popularity, the song was later embraced and released by the recording company.

Syntax – Syntax, described by Tagg as 'the formal relationships of one sign to another without necessarily considering their meaning' (Tagg 2012, p. 158).

Symbol – Turino's definition of *symbol* sign is a sign that is connected to an object through linguistic definitions. 'Words can be created and defined with other words, and we can assign a specific meaning to all sorts of signs (=, +, ♬) through linguistic signification' (2008, pp. 10–12). While *symbol'* 'sign-object connections typically involve language, linguistic signs (words)… symbols are signs that have other symbols as their object… they do not require a resemblance [as iconic signs do] or a co-occurrence with things not in the world to be meaningful [as indexical signs do] … a symbol's meaning 'is linguistically based and socially agreed upon' (2012, pp. 10–11). For further information and another explanation, see Tagg 2012, pp.163–164).

Rock Music – Rock music evolved from rock'n'roll from the 1950s. Musically, it is a vocal based form of popular music. Its instrumentation is centered on electric guitars—bass, rhythm and lead guitars, and a drum kit percussion. Rock has two distinct rhythmical characteristics—a rhythm based on beats in a 4/4 *straight-eight notes pulse*—which has been influenced by country music and even earlier by folk and Gospel, or beats based on a 4/4 *triplet-eight note pulse*—which was influenced by the blues, and even earlier by boogie-woogie, jazz and swing. Rock song structure are often verse–chorus–verse style (A B A). 'Rock is often considered to carry more "weight" than "pop", with connotations of greater integrity, sincerity, and authenticity' (Shuker, 2005: p. 235). Characteristics of a rock music style are: a 4/4 meter, which is a rhythmic structure that arranges 4 beats to a bar (the number of divisions of the time duration of a song [bars are sometimes referred to as measures], or 4 even pulses to each bar). The drum kit and the bass guitar usually produce the foundation for a rock style rhythm. The most basic drum kit for rock requires three drums: a pedal operated bass drum, a snare drum and hit hat cymbals. The most basic musical structure for a rock rhythm is produced by a bass drum playing beats 1 and 3, a snare drum playing beats 2 and 4, and hi hat cymbals playing 8 evenly spaced beats across each bar. The hi hats produce a forward going series of high register beat sounds playing tk tk tk tk tk tk tk tk—cutting each beat in a bar by 8 even points or half pulses, such as 1and2and3and4and. This rhythmical arrangement is repeated in each bar for the duration of a rock song—the beats may be silent or heard, but the rhythm continues for the length of a song.

Timbre – Timbre is the sound "colour, or sound quality of a tone. The term is used to reference characteristic sound differences of a musical instrument, or the voice, producing the same pitch, as one recognizes the difference between a the sound of a violin, piano or voice producing the pitch sound of middle C (or C_4) at 256 Hertz, they are perceiving the difference in timbre of the middle C sound.

Traditional Thai Scale (Heptatonic Scale) – The Thai heptatonic scale comprises seven equidistant tones to an octave. It is not like the Western diatonic scale with comprises twelve equidistant half-tones to an octave.

Vibrato – This is a musical vocal effect or style of singing, or playing an instrument that produces a voluntary tremor-ing effect to the sounds (tones). Vibrato is created by a singer during his or her vocal delivery by pitch shifting around the central melody tone to create a tremor. The amount of pitch shifting can be either a large or small distance from the central tone. The rate of pitch shifting can be very quick or vibrating slowly. Vibrato is also created by an instrumentalist as their

technique of playing the instrument. Vibrato can be added to the tones of a songs by an “effects” (Fxs) device, which are obtainable through the use of digital and other music production technology.

Worldbeat – Worldbeat music and songs are hybrid forms of fusion compositions that are a blend of American and English popular music styles with various ethnic, and/or indigenous music styles. Thai popular music is, to a large degree, worldbeat music since it blends Western musical influences with Thai classical and/or Thai folk music. Another example is South African *Mbaqanga*, which mixes South African Zulu music, rhythms, vocals, and staging effects, with jazz, funk, R&B, and other Western musical influences, such as Western tuning and musical arrangements.

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Appendices

Appendix 1: Sample: Fieldwork Information Letter in English language for the Khon Kaen and Bangkok Fieldwork – page 1 of 2.

Information Letter

Re: Bernadette Ryan - Research Project

Research Project title: '*The Role of music in the constitution of Thai 'identity(s)'*

This letter is an Information Letter about my Research Project. It will give you information to help you understand many things about my research, such as:

1. The organization I research for is Central Queensland University (CQUniverstity), on the Bruce Highway, Rockhampton, Queensland in Australia, 4702.
2. Information about what you would have to do if you decide to participate in my research and agree to be interviewed for the project.
3. Information to let you know what my research project aims to gain from your participation.
4. Information to let you know what is the purpose of my research.
5. Information that provides you with my contact details: if you have any questions regarding the research, you can call me – in Thailand: +66 02 0909870964. In Australia: +61 02 6619 2457 or my mobile: +61 0411 529 400. My email: s0198716@student.cqu.edu.au or beryan25@gmail.com

The purpose of the Research Project
The aim of this research is to explore the way *Phleng Phuea Chiwit* musicians make music. Ten *Phleng Phuea Chiwit* musicians, who use computer-based digital audio workstations to help make their music, will be chosen from Khon Kaen, and ten from Bangkok. The purpose of this research is to explore the social connections between the musician's thoughts and the music they create: for example, I will ask musicians why they choose certain instruments in their songs.

<u>If you choose to be a participant in this research, this is what you will have to do</u>

Step 1. After you understand what the research project is about, and you decide to participate, I will ask you to sign a "Consent Form". (I have attached a copy of this form here with this Information Letter).

Please note: The "Consent Form" is not a legal contract: when you sign the "Consent Form" you acknowledge that you understand what the research project is about, and you want to participate. However, you can leave the project at any time, and for any reason: just ask me to delete you input.

Step 2. After signing the "Consent Form", the second step is you participate in an interview session. We will meet together at a place and a time that suits you. I will ask you to answer some questions of a prepared questionnaire. The questions will be about music and how you make your music, and some background information—where you come from, age etc.

Step 3. After you answer the interview questionnaire, I will have a conversation interview with you, this is usually around 30 to 40 mins long, and this is video recorded. I will also take some written notes, and have audio recording backup.

Please note: no audio recording or video recording will be taken without your approval

Appendix 1: Sample: Fieldwork Information Letter in English language for the Khon Kaen and Bangkok Fieldwork – page 2 of 2.

Step 4. After the interview with you is completed, all data will be transcribed and analysed for my research project. All the data information will be held in the secure storage systems provided by CQUniversity in Rockhampton.

The results of the Research Project will be published in a thesis book and placed online on CQUniversity's website. Details of this site address will be sent to you. You have the right to access a copy of the results: I will make arrangements with you and send a copy. **Please note:** according to CQUniversity's security and privacy policy, all information collected from your interview will be held at CQUniversity's storage system for five years after the results are published.

Please also note, your identity will *not* remain anonymous in this thesis project: your name will be printed in the Research Project booklet. This is for future reference by other musicians, or students and academics, who may wish to access your music information directly.

This Research Project is being conducted for my doctoral degree. Please feel free to give your honest opinions, whether positive or negative, as I wish to bring together an accurate and transparent Research Project. I would like to add that during my time I might publish information from your interview data: this information may be in conference papers and journal publications. If this does occur I will send copies of the papers to you so you can read what has been written about your information.

Please contact the Central Queensland University Office of Research (61+ 0749 23 2630) or email research-enquiries@cqu.edu.au) if you have any concerns about the nature and/or conduct of this research project.

Please do not hesitate to call me if you need further information about this research.
Yours sincerely,

Bernadette (Be) Ryan

Research Higher Degree Candidate. Central Queensland University, Bruce Highway, Rockhampton Campus, QLD 4702

Australia: landline:
Thailand: Mobile:

Email: s

Appendix 2: Sample: Fieldwork Information Letter in Thai language for the Khon Kaen Fieldwork – page 1 of 2.

BE WHAT YOU WANT TO BE

CQUniversity AUSTRALIA

จดหมายข้อมูล

ตอบ: เบอร์นาดีทท์ ไรอัน – โครงการวิจัย

หัวข้อโครงการวิจัย: "บทบาทของดนตรีในกฎระเบียบทาง "ด้านเอกลักษณ์" ของไทยท่ามกลางนักดนตรีแนวเพลงเพื่อชีวิตที่ใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ (DAWs) ในจังหวัดของแก่น และกรุงเทพมหานคร"

จดหมายฉบับนี้เป็นจดหมายข้อมูลเกี่ยวกับโครงวิจัยของข้าพเจ้า มันจะให้ข้อมูลกับคุณ (นักดนตรี) เพื่อช่วยให้คุณเข้าใจหลายสิ่งเกี่ยวการวิจัยของข้าพเจ้า เช่น

1. องค์กรที่ข้าพเจ้าทำวิจัยให้ คือ มหาวิทยาลัยเซนทรัลควีนส์แลนด์ (CQUniversity) ที่บรูซไฮเวย์ ร็อคแฮมป์ตัน รัฐควีนส์แลนด์ ในประเทศออสเตรเลีย 4702
2. ข้อมูลเกี่ยวกับสิ่งที่คุณจะต้องทำถ้าคุณ (นักดนตรี) ตัดสินใจเข้าร่วมในงานวิจัยของข้าพเจ้าและยินยอมที่จะให้สัมภาษณ์เพื่อโครงการของข้าพเจ้า
3. ข้อมูลที่จะทำให้คุณทราบว่าโครงการวิจัยของข้าพเจ้า เป้าหมายที่จะได้รับจากคุณในการเข้าร่วมคืออะไร
4. ข้อมูลที่จะทำให้คุณทราบว่าอะไรคือวัตถุประสงค์ของงานวิจัยของข้าพเจ้า
5. ข้อมูลที่ให้คุณติดต่อของข้าพเจ้าตามรายละเอียดดังนี้ ถ้าคุณมีคำถามใดๆ เกี่ยวกับงานวิจัย คุณสามารถโทรหาข้าพเจ้าได้ที่ – ในประเทศไทย 0863449255 ในประเทศออสเตรเลีย +61 02 66871611 หรือโทรศัพท์มือถือของข้าพเจ้า +61 0411 529 400 อีเมล์ของข้าพเจ้า s0198716@student.cqu.edu.au หรือ beryan25@gmail.com

วัตถุประสงค์ของโครงการวิจัย

จุดประสงค์ของงานวิจัย คือ การสำรวจวิธีทำดนตรีของนักดนตรีเพลงเพื่อชีวิต นักดนตรีเพลงเพื่อชีวิต 10 คน ที่ใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ในการช่วยทำดนตรีของพวกเขา จะได้รับคัดเลือกจากจังหวัดขอนแก่น และ 10 คนจากกรุงเทพมหานคร วัตถุประสงค์ของงานวิจัยนี้ คือ เพื่อสำรวจความสัมพันธ์ทางสังคมระหว่างความคิดของนักดนตรีและการสร้างสรรค์งานดนตรี ยกตัวอย่างเช่น การถามนักดนตรีว่าทำไมเครื่องดนตรีบางประเภทหรือทำนองเพลงจึงถูกใช้ซึ่งจะเป็นคำถามที่สำคัญของงานวิจัยของข้าพเจ้า

หากคุณ (นักดนตรี) เลือกที่จะเป็นผู้เข้าร่วมในงานวิจัยนี้ สิ่งต่อไปนี้คือสิ่งที่คุณจะต้องทำ

ขั้นตอนที่ 1 หลังจากที่คุณเข้าใจแล้วว่าโครงการวิจัยนี้เกี่ยวกับอะไร และคุณตัดสินใจเข้าร่วม ข้าพเจ้าจะให้คุณลงนามใน "แบบฟอร์มยินยอม" (ข้าพเจ้าได้แนบสำเนาของแบบฟอร์มนี้ไว้กับจดหมายข้อมูลฉบับนี้ด้วย)

โปรดทราบ: "แบบฟอร์มอมยินยอม" ไม่ใช่สัญญาผูกมัด ถ้าหากว่าคุณต้องการออกจากโครงการวิจัยเมื่อใดก็ตาม และด้วยเหตุผลใดก็ตาม คุณสามารถทำได้ เมื่อคุณลงนามใน "แบบฟอร์มยินยอม" คุณได้ยอมรับแล้วว่าคุณเข้าใจว่าโครงการวิจัยนี้เกี่ยวข้องกับอะไร และคุณเข้าใจในสิ่งที่จะทำถ้าหากคุณตกลงที่จะเข้าร่วม

Appendix 2: Sample: Fieldwork Information Letter in Thai language for the Khon Kaen Fieldwork – page 2 of 2.

ขั้นตอนที่ 2 หลังจากที่ลงนามใน "แบบฟอร์มยินยอม" ขั้นตอนที่สองคือคุณเข้าร่วมใน ส่วนของการ ให้สัมภาษณ์ ข้าพเจ้า จะไปเยี่ยมสถานที่ที่คุณทำเพลงของคุณโดยใช้เครื่องบันทึกเสียงด้วยระบบคอมพิวเตอร์ สิ่งนี้จะเป็นเวลาที่สะดวกสำหรับคุณ ข้าพเจ้าจะขอให้คุณตอบคำถามบางส่วนของแบบสอบถามที่เตรียมไว้ คำถามจะเกี่ยวกับดนตรีและวิธีการที่คุณสร้างสรรค์เพลงของคุณ และข้อมูลพื้นฐานบางอย่าง เช่น คุณมาจากที่ไหน? เพลงอื่นๆ ที่คุณชอบคืออะไร?

ขั้นตอนที่ 3 หลังจากที่คุณตอบแบบสอบถามสัมภาษณ์ ข้าพเจ้าจะขอให้คุณทำเพลงหรือทำงานเกี่ยวกับเพลงที่คุณได้เริ่มต้นแล้วต่อไป ในขณะที่คุณกำลังทำอยู่นี้ข้าพเจ้าจะมีบทสนทนากับคุณเกี่ยวกับเพลงที่คุณกำลังทำ บทสนทนานี้จะขึ้นอยู่กับดนตรีของคุณและเหตุผลว่าทำไมคุณเลือกบางอย่าง เช่น เสียงร้อง คอร์ด คีย์ จังหวะ ทำนอง สเกลเสียงและเครื่องดนตรี

ส่วนของการสนทนาจากการสัมภาษณ์กับคุณจะถูกบันทึก เป็นวิดีโอ การวิเคราะห์การสนทนานี้จะขึ้นอยู่กับการพูดคุยและอากัปกิริยาของคุณขณะที่คุณกำลังทำเพลง ข้าพเจ้าจะจดบันทึกเป็นลายลักษณ์อักษรด้วย และบางครั้งอาจมีการบันทึกเสียง เพื่อเพิ่มข้อมูลเพิ่มเติมกับการสนทนาของเรา **โปรดทราบ** จะไม่มีการบันทึกเสียง ถ้าไม่มีการอนุ ญาตจาก คุณ การ สัมภาษณ์นี้ จะใช้เวลาเพียงแค่ 3 ชั่วโมง

ขั้นตอนที่ 3 หลังจากที่สัมภาษณ์กับคุณ ข้าพเจ้าจะนำวิดีโอ สิ่งที่จดบันทึกและข้อมูลเสียงทั้งหมดไปยังสถานที่ศึกษา ของข้าพเจ้าและมันจะถูกถ่ายทอดและวิเคราะห์สำหรับโครงการวิจัยของข้าพเจ้า ข้อมูลทั้งหมดจะถูกจัด เก็บในระบบจัดเก็บข้อมูลที่มีความปลอดภัยของ CQUniversity ในร็อคแฮมป์ตัน หลังจาก การวิเคราะห์ข้อมูล เสร็จ ข้าพเจ้า ต้องการจะตรวจสอบกับคุณว่าการวิเคราะห์ของข้าพเจ้าถูกต้องตรงตามสิ่งที่คุณ (นักดนตรี) คิดในระหว่างการสัมภาษณ์

ขั้นตอนที่ 4 ผลที่ได้จากโครงการวิจัยจะถูกตีพิมพ์ในหนังสือวิทยานิพนธ์และวางออนไลน์ในเว็บไซต์ของ CQUniversity รายละเอียดของที่อยู่เว็บไซต์นี้จะถูกส่งถึงคุณ คุณมีสิทธิที่จะเข้าถึงสำเนาของผลที่ได้ ข้าพเจ้าจะทำการเตรียมการสำหรับคุณที่จะมีสำเนา

โปรดทราบ ตามนโยบายการรักษาความปลอดภัยและความเป็นส่วนตัวของ CQUniversity ข้อมูลทั้งหมดที่เก็บรวบรวมจากการสัมภาษณ์ของคุณจะถูกจัดเก็บที่ระบบจัดเก็บข้อมูลของ CQUniversity เป็นเวลาห้าปีหลังจากที่ผลที่ได้มีการตีพิมพ์

โปรดทราบ สำหรับจุดมุ่งหมายของการศึกษานี้ ข้อมูลเกี่ยวกับตัว คุณจะไม่ ถูกระบุชื่อ ชื่อนักดนตรีจะถูกพิมพ์ในหนังสือโครงงานวิจัย สิ่งนี้มีไว้สำหรับการอ้างอิงในอนาคตหากนักดนตรี นักเรียนและนักวิชาการท่านอื่นๆ มีความประสงค์ที่จะเข้าถึงข้อมูลเพลงของนักดนตรีโดยตรง โดยใช้ชื่อ

โครงการวิจัยนี้จะถูกดำเนินการสำหรับการศึกษาระดับปริญญาเอกของข้าพเจ้า กรุณาอย่าลังเลที่จะให้ความคิดเห็นอย่าง ซื่อสัตย์ของคุณ ไม่ว่าแง่บวกหรือลบ ตามที่ข้าพเจ้าต้องการที่จะนำมารวมกันในโครงงานวิจัยที่ถูกต้องและโปร่งใส **โปรดทรา บ** ในช่วงเวลาของข้าพเจ้าที่เป็นผู้สมัครสอบในระดับปริญญาเอก ข้าพเจ้าอาจเผยแพร่ข้อมูลเกี่ยวกับการให้สัมภาษณ์ของคุณ หรือใช้ข้อมูลการสัมภาษณ์ในเอกสารการประชุมและวารสารสิ่งพิมพ์ของ ข้าพเจ้า ข้าพเจ้า จะส่งสำเนาไปให้คุณเมื่อ ข้าพเจ้า อ้างอิงข้อมูลที่เกี่ยวข้องกับเพลงของคุณ

กรุณาติดต่อสำนักงานการวิจัย CQUniversity (+61 0749 23 2630) หรือที่อีเมล์ research-enquiries@cqu.edu au) ถ้าคุณมีความกังวลใดๆ เกี่ยวกับลักษณะและ/หรือการดำเนินงานของโครงการวิจัยนี้

กรุณาอย่าลังเลที่จะโทรหาข้าพเจ้าถ้าคุณต้องการข้อมูลเพิ่มเติมเกี่ยวกับการวิจัยครั้งนี้

ขอแสดงความนับถือ

เบอร์นาดีทท์ (บี) ไรอัน
ผู้ได้รับการคัดเลือกทำงานวิจัยระดับสูง
มหาวิทยาลัยเซนทรัลควีนส์แลนด์ บรูซไฮเวย์ วิทยาเขตร็อคแฮมป์ตัน รัฐควีนส์แลนด์ 4702
ออสเตรเลีย โทรศัพท์บ้าน
ออสเตรเลีย โทรศัพท์มือถือ 6 **ประเทศไทย โทรศัพท์มือถือ** 66 0863449255 **อีเมล์** s

Appendix 3: Sample: Fieldwork Information Letter in Thai language for the Bangkok Fieldwork – page 1 of 2.

BE WHAT YOU WANT TO BE

CQUniversity AUSTRALIA

จดหมายข้อมูล

ตอบ: เบอร์นาดีทท์ ไรอัน – โครงการวิจัย

หัวข้อโครงการวิจัย: "บทบาทของดนตรีในกฎระเบียบทาง "ด้านเอกลักษณ์" ของไทยท่ามกลางนักดนตรีแนวเพลงเพื่อชีวิตที่ใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ (DAWs) ในจังหวัดของแก่น และกรุงเทพมหานคร"

จดหมายฉบับนี้เป็นจดหมายข้อมูลเกี่ยวกับโครงวิจัยของข้าพเจ้า มันจะให้ข้อมูลกับคุณ (นักดนตรี) เพื่อช่วยให้คุณเข้าใจหลายสิ่งเกี่ยวการวิจัยของข้าพเจ้า เช่น

1. องค์กรที่ข้าพเจ้าทำวิจัยให้ คือ มหาวิทยาลัยเซนทรัลควีนส์แลนด์ (CQUniversity) ที่บรูซไฮเวย์ ร็อคแฮมป์ตัน รัฐควีนส์แลนด์ ในประเทศออสเตรเลีย 4702
2. ข้อมูลเกี่ยวกับสิ่งที่คุณจะต้องทำถ้าคุณ (นักดนตรี) ตัดสินใจเข้าร่วมในงานวิจัยของข้าพเจ้าและยินยอมที่จะให้สัมภาษณ์เพื่อโครงการของข้าพเจ้า
3. ข้อมูลที่จะทำให้คุณทราบว่าโครงการวิจัยของข้าพเจ้า เป้าหมายที่จะได้รับจากคุณในการเข้าร่วมคืออะไร
4. ข้อมูลที่จะทำให้คุณทราบว่าอะไรคือวัตถุประสงค์ของงานวิจัยของข้าพเจ้า
5. ข้อมูลที่ให้คุณติดต่อของข้าพเจ้าตามรายละเอียดดังนี้ : ถ้าคุณมีคำถามใดๆ เกี่ยวกับงานวิจัย คุณสามารถโทรหาข้าพเจ้าได้ที่ – ในประเทศไทย 090-987-0964ในประเทศออสเตรเลีย +61 02 66871611 หรือโทรศัพท์มือถือของข้าพเจ้า +61 0411 529 400 อีเมล์ของข้าพเจ้า s0198716@student.cqu.edu.au หรือ beryan25@gmail.com

วัตถุประสงค์ของโครงการวิจัย

จุดประสงค์ของงานวิจัย คือ การสำรวจวิธีทำดนตรีของนักดนตรีเพลงเพื่อชีวิต นักดนตรีเพลงเพื่อชีวิต 10 คน ที่ใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ในการช่วยทำดนตรีของพวกเขา จะได้รับคัดเลือกจากจังหวัดขอนแก่น และ 10 คนจากกรุงเทพมหานคร วัตถุประสงค์ของงานวิจัยนี้ คือ เพื่อสำรวจความสัมพันธ์ทางสังคมระหว่างความคิดของนักดนตรีและการสร้างสรรค์งานดนตรี ยกตัวอย่างเช่น การถามนักดนตรีว่าทำไมเครื่องดนตรีบางประเภทหรือทำนองเพลงจึงถูกใช้ซึ่งจะเป็นคำถามที่สำคัญของงานวิจัยของข้าพเจ้า

หากคุณ (นักดนตรี) เลือกที่จะเป็นผู้เข้าร่วมในงานวิจัยนี้ สิ่งต่อไปนี้คือสิ่งที่คุณจะต้องทำ

ขั้นตอนที่ 1 หลังจากที่คุณเข้าใจแล้วว่าโครงการวิจัยนี้เกี่ยวกับอะไร และคุณตัดสินใจเข้าร่วม ข้าพเจ้าจะให้คุณลงนามใน "แบบฟอร์มยินยอม" (ข้าพเจ้าได้แนบสำเนาของแบบฟอร์มนี้ไว้กับจดหมายข้อมูลฉบับนี้ด้วย)

โปรดทราบ: "แบบฟอร์มอมยินยอม" ไม่ใช่สัญญาผูกมัด ถ้าหากว่าคุณต้องการออกจากโครงการวิจัยเมื่อใดก็ตาม และด้วยเหตุผลใดก็ตาม คุณสามารถทำได้ เมื่อคุณลงนามใน "แบบฟอร์มยินยอม" คุณได้ยอมรับแล้วว่าคุณเข้าใจว่าโครงการวิจัยนี้เกี่ยวข้องกับอะไร และคุณเข้าใจในสิ่งที่จะทำถ้าหากคุณตกลงที่จะเข้าร่วม

Appendix 3: Sample: Fieldwork Information Letter in Thai language for the Bangkok Fieldwork – page 2 of 2.

ขั้นตอนที่ 2 หลังจากที่ลงนามใน "แบบฟอร์มยินยอม" ขั้นตอนที่สองคือคุณเข้าร่วมในส่วนของการให้สัมภาษณ์ ข้าพเจ้าจะไปเยี่ยมสถานที่ที่คุณทำเพลงของคุณโดยใช้เครื่องบันทึกเสียงด้วยระบบคอมพิวเตอร์ สิ่งนี้จะเป็นเวลาที่สะดวกสำหรับคุณ ข้าพเจ้าจะขอให้คุณตอบคำถามบางส่วนของแบบสอบถามที่เตรียมไว้ คำถามจะเกี่ยวกับดนตรีและวิธีการที่คุณสร้างสรรค์เพลงของคุณ และข้อมูลพื้นฐานบางอย่าง เช่น คุณมาจากที่ไหน? เพลงอื่นๆ ที่คุณชอบคืออะไร?

ขั้นตอนที่ 3 หลังจากที่คุณตอบแบบสอบถามสัมภาษณ์ ข้าพเจ้าจะขอให้คุณทำเพลงหรือทำงานเกี่ยวกับเพลงที่คุณได้เริ่มต้นแล้วต่อไป ในขณะที่คุณกำลังทำอยู่นี้ข้าพเจ้าจะมีบทสนทนากับคุณเกี่ยวกับเพลงที่คุณกำลังทำ บทสนทนานี้จะขึ้นอยู่กับดนตรีของคุณและเหตุผลว่าทำไมคุณเลือกบางอย่าง เช่น เสียงร้อง คอร์ด คีย์ จังหวะ ทำนอง สเกลเสียงและเครื่องดนตรี

ส่วนของการสนทนาจากการสัมภาษณ์กับคุณจะถูกบันทึกเป็นวิดีโอ การวิเคราะห์การสนทนานี้ จะขึ้นอยู่กับการพูดคุยและอากัปกิริยาของคุณขณะที่คุณกำลังทำเพลง ข้าพเจ้าจะจดบันทึกเป็นลายลักษณ์อักษรด้วย และบางครั้งอาจมีการบันทึกเสียง เพื่อเพิ่มข้อมูลเพิ่มเติมกับการสนทนาของเรา **โปรดทราบ** จะไม่มีการบันทึกเสียงถ้าไม่มีการอนุญาตจากคุณ การสัมภาษณ์นี้จะใช้เวลาเพียงแค่ 3 ชั่วโมง

ขั้นตอนที่ 3 หลังจากที่สัมภาษณ์กับคุณ ข้าพเจ้าจะนำวิดีโอ สิ่งที่จดบันทึกและข้อมูลเสียงทั้งหมดไปยังสถานที่ศึกษาของข้าพเจ้าและมันจะถูกถ่ายทอดและวิเคราะห์สำหรับโครงการวิจัยของข้าพเจ้า ข้อมูลทั้งหมดจะถูกจัดเก็บในระบบจัดเก็บข้อมูลที่มีความปลอดภัยของ CQUniversity ในร็อคแฮมป์ตัน หลังจากการวิเคราะห์ข้อมูลเสร็จ ข้าพเจ้าต้องการจะตรวจสอบกับคุณว่าการวิเคราะห์ของข้าพเจ้าถูกต้องตรงตามสิ่งที่คุณ (นักดนตรี) คิดในระหว่างการสัมภาษณ์

ขั้นตอนที่ 4 ผลที่ได้จากโครงการวิจัยจะถูกตีพิมพ์ในหนังสือวิทยานิพนธ์และวางออนไลน์ในเว็บไซต์ของ CQUniversity รายละเอียดของที่อยู่เว็บไซต์นี้จะถูกส่งถึงคุณ คุณมีสิทธิที่จะเข้าถึงสำเนาของผลที่ได้ ข้าพเจ้าจะทำการเตรียมการสำหรับคุณที่จะมีสำเนา

โปรดทราบ ตามนโยบายการรักษาความปลอดภัยและความเป็นส่วนตัวของ CQUniversity ข้อมูลทั้งหมดที่เก็บรวบรวมจากการสัมภาษณ์ของคุณจะถูกจัดเก็บที่ระบบจัดเก็บข้อมูลของ CQUniversity เป็นเวลาห้าปีหลังจากที่ผลที่ได้มีการตีพิมพ์

โปรดทราบ สำหรับจุดมุ่งหมายของการศึกษานี้ ข้อมูลเกี่ยวกับตัวคุณจะไม่ถูกระบุชื่อ ชื่อนักดนตรีจะถูกพิมพ์ในหนังสือโครงงานวิจัย สิ่งนี้มีไว้สำหรับการอ้างอิงในอนาคตหากนักดนตรี นักเรียนและนักวิชาการท่านอื่นๆ มีความประสงค์ที่จะเข้าถึงข้อมูลเพลงของนักดนตรีโดยตรง โดยใช้ชื่อ

โครงการวิจัยนี้จะถูกดำเนินการสำหรับการศึกษาระดับปริญญาเอกของข้าพเจ้า กรุณาอย่าลังเลที่จะให้ความคิดเห็นอย่างซื่อสัตย์ของคุณ ไม่ว่าแง่บวกหรือลบ ตามที่ข้าพเจ้าต้องการที่จะนำมารวมกันในโครงงานวิจัยที่ถูกต้องและโปร่งใส **โปรดทราบ** ในช่วงเวลาของข้าพเจ้าที่เป็นผู้สมัครสอบในระดับปริญญาเอก ข้าพเจ้าอาจเผยแพร่ข้อมูลเกี่ยวกับการให้สัมภาษณ์ของคุณ หรือใช้ข้อมูลการสัมภาษณ์ในเอกสารการประชุมและวารสารสิ่งพิมพ์ของข้าพเจ้า ข้าพเจ้าจะส่งสำเนาไปให้คุณเมื่อข้าพเจ้าอ้างอิงข้อมูลที่เกี่ยวข้องกับเพลงของคุณ

กรุณาติดต่อสำนักงานการวิจัย CQUniversity (+61 0749 23 2630) หรือที่อีเมล์ research-enquiries@cqu.edu.au) ถ้าคุณมีความกังวลใดๆ เกี่ยวกับลักษณะและ/หรือการดำเนินงานของโครงการวิจัยนี้

กรุณาอย่าลังเลที่จะโทรหาข้าพเจ้าถ้าคุณต้องการข้อมูลเพิ่มเติมเกี่ยวกับการวิจัยครั้งนี้

ขอแสดงความนับถือ

เบอร์นาดีทท์ (บี) ไรอัน
ผู้ได้รับการคัดเลือกทำงานวิจัยระดับสูง
มหาวิทยาลัยเซนทรัลควีนส์แลนด์ บรูซไฮเวย์ วิทยาเขตร็อคแฮมป์ตัน รัฐควีนส์แลนด์ 4702
ออสเตรเลีย โทรศัพท์บ้าน
ออสเตรเลีย โทรศัพท์มือถือ ประเทศไทย โทรศัพท์มือถือ อีเมล์ s

Appendix 4: Sample: Consent Form in English language for the Khon Kaen and Bangkok Fieldwork page 1 of 1.

Attachment 8 – Copy of the Consent Form for par icipant

Sample Consent Form

Constructing emergent 'glocal identity(s)': Making use of MIDI sequencing technology in popular music composition in Thailand.

Researcher's name: Bernadette Therese Ryan

Research Institution: CQUniversity

Bruce Highway, Rockhampton QLD 4702

Contact: Redacted

1. I have received a letter providing the details of he research project. This letter included the nature and purpose of the study.

2. I am aware that I have the right to withdraw from the study at any time.

3. I understand that my identity and the informa ion that I provide for the research project will be individually identifiable – that is, my identity and information will not be processed and published anonymously.

4. I understand that I can obtain a copy of the detailed research proposal at any time.

5. I am aware hat on completion of this study a copy of the outcomes of the research will be posted on the CQUniversity Website.

6. I have received access to a local, readily accessible contact (email address and phone number) to receive responses, ques ions and complaints about he research.

Signature _____ Date: _____

Name: (please print) _____

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Appendix 5: Sample: Consent Form in Thai language for the Khon Kaen and Bangkok Fieldwork page 1 of 1.

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แบบฟอร์มยินยอม

เบอร์นาดีทท์ ไรอัน – โครงการวิจัย

หัวข้อโครงการวิจัย : บทบาทของดนตรีในกฎระเบียบทาง 'ด้านเอกลักษณ์' ของไทยท่ามกลางนักดนตรีแนวเพลงเพื่อชีวิตที่ใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ (DAWs) ในจังหวัดขอนแก่นและกรุงเทพมหานคร

ชื่อผู้ทำการวิจัย: **เบอร์นาดีทท์ ไรอัน**

ชื่อสถาบันวิจัย: **มหาวิทยาลัยเซนทรัลควีนส์แลนด์ (CQUniversity)**

ที่บรูซไฮเวย์ ร็อคแฮมป์ตัน คิวแอลดี 4702

http://www.cqu.edu.au

เบอร์อีเมล์ของผู้ทำวิจัย Redacted

1. ข้าพเจ้า (นักดนตรี) ได้รับจดหมายข้อมูลจากเบอร์นาดีทท์ ไรอัน ซึ่งให้รายละเอียดเกี่ยวกับโครงการวิจัยของเธอ จดหมายฉบับนี้รวมถึงลักษณะและวัตถุประสงค์ของการวิจัย เช่นเดียวกับอะไรที่มีส่วนเกี่ยวข้องถ้าข้าพเจ้าตกลงที่จะเป็นผู้เข้าร่วมโครงการ
2. ข้าพเจ้าทราบว่าข้าพเจ้ามีสิทธิ์ที่จะถอนตัวออกจากโครงการวิจัยเมื่อใดก็ได้: ข้าพเจ้าสามารถออกได้ตลอดเวลาไม่ว่าด้วยเหตุผลใดก็ตาม
3. ข้าพเจ้าเข้าใจว่าตัวตนของข้าพเจ้าและข้อมูลที่ข้าพเจ้าให้ไว้สำหรับโครงการวิจัยอาจจะได้รับการเผยแพร่โดยมีชื่อของข้าพเจ้า
4. ข้าพเจ้าเข้าใจว่าข้าพเจ้าสามารถขอรับสำเนาของผลงานวิจัยเมื่อโครงการเสร็จสมบูรณ์แล้ว เบอร์นาดีทท์จะติดต่อข้าพเจ้าเมื่อผลการวิจัยเสร็จสิ้นแล้ว
5. ข้าพเจ้าได้รับเบอร์โทรศัพท์ในประเทศไทยและในออสเตรเลียของเบอร์นาดีทท์ ไรอัน พร้อมทั้งเบอร์อีเมล์ของเธอด้วย รวมทั้งรายละเอียดการติดต่อกับมหาวิทยาลัยเซนทรัลควีนส์แลนด์ ข้าพเจ้าสามารถใช้หมายเลขติดต่อนี้สอบถามและหารือเกี่ยวกับโครงการวิจัยได้

ลายเซ็นนักดนตรี ..... วันที่ .....

ชื่อ (โปรดเขียนตัวบรรจงหรือพิมพ์) .....

Appendix 6: Sample: Fieldwork Questionnaire in English language for the Khon Kaen Fieldwork – page 1 of 4.

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QUESTIONNAIRE for *PHLENG PHUEA CHIWIT* RESEARCH

From: Bernadette Ryan

Research study about how *Phleng Phuea Chiwit* musicians use music while they are making their songs

In order that you understand what this research project is about please read the Information Letter and sign the Consent Form before you begin this questionnaire

Have you signed the Consent Form? Yes____ No____ Pleas answer Part 1, 2, and 3

Part 1: First I'd like to ask some questions about you

Name: First _____ surname _____

Nick name (chue len) _____

Address: House No._____ Village No._____ Road_____

Sub District _____ District_____

Province _____ Zip Code_____

Country_____ Mobile Phone No._____

Email_____ Website – if you have)_____

How old are you? _____ What is you gender? Male Female

Where were you born? _____ What region? _____

Where were your parents born?

Father born - province? _____ what region? _____

Mother born - province? _____ what region? _____

Education

What level of education? primary secondary vocational university

Music Education

Where did you learn music? primary secondary vocational university with friends

How many languages do you speak? 1 2 3

What dialect language can you speak? Northern Northeastern Southern others

Do you make your music using computer and digital recording equipment? Yes No

1

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Appendix 6: Sample: Fieldwork Questionnaire in English language for the Khon Kaen Fieldwork – page 2 of 4

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Part 2: About *Phleng Phuea Chiwit* music

1. Are you a *phleng phuea chiwit* musician? Yes No

2. Do you play in a band? Yes No

3. What is the name of your band? _____

4. What name do you use in the band (your artist name)? _____

5. Why do you think *phleng phuea chiwit* music is different from other popular? _____

_____

_____

6. Why do you like and make *phleng phuea chiwit*? _____

_____

7. Does *phleng phuea chiwit* music sing about people's problems in life? Yes No

8. Do you think *phleng phuea chiwit* music has finished being protest music? Stopped Not stopped

9. Do you think *phleng phuea chiwit* music is more popular or less popular? More popular Less popular

10. Who began to make *phleng phuea chiwit* songs between 1970 and 1980?_____

_____

_____

11. Can you name any musicians who made *phleng phuea chiwit* songs before 1970?____Please name them_____

_____

12. Where can you hear *phleng phuea chiwit* music performed live in Khon Kaen?_____

_____

_____

13. Where can you hear NEW *phleng phuea chiwit* music performed live in Khon Kaen?_____

_____

_____

14. Name some radio stations for *phleng phuea chiwit* music that you know in Khon Kaen?_____

_____

_____

15. Do you know any female *phleng phuea chiwit* artists or bands? Please tell_____

_____

16. How do you think your *phleng phuea chiwit* songs can offer "*a path to a better future*" for Thai people?_____

_____

2

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Appendix 6: Sample: Fieldwork Questionnaire in English language for the Khon Kaen Fieldwork – page 3 of 4.

Part 3: What do you like to use when you make your *phleng phuae chiwit* music?

For the following questions please choose the number 1–5 and tick it only as the level of your favourite.
From the least 1 to the most 5

1. The least	2. A little bit more than one	3. Average	4. A lot	5. The most
1	2	3	4	5

1. I like to use …… rock in my music
2. reggae in my music
3. rap in my music
4. heavy rock in my music
5. jazz in my music
6. Central Thai folk in my music
7. Country rock in my music
8. South Korean (K-pop)
9. Disco in my music
10. alternate rock in my music
11. punk in my music
12. soul, doo wop in my music
13. world beat in my music
14. funk in my music
15. Thai classical in my music
16. Isan country music in my music
17. I make *phleng phuea chiwit* to entertain people
18. I like to use Latin music in my music
19. I make *phleng phuea chiwit* to make life better for Thai people
20. I make my own melodies
21. I write my own lyrics for my songs

3

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Appendix 6: Sample: Fieldwork Questionnaire in English language for the Khon Kaen Fieldwork – page 4 of 4.

22. I get my melodies from songs on the Internet

23. I get my songs from recording companies

24. I make the melody to fit the tones of the words of my lyrics

25. I make melodies using minor scales (tahng yahao)

26. I make melodies using major scales (tahng san)

27. I make songs using Thai traditional scale of seven tone scale

28. I like using heavy vibrato – *luk khor* in my songs

29. I use instruments because they make me think of people who come from certain places

If you borrow some music from another song how do you change it to make it your song?

Change the melody?	Yes	No
Change the rhythm?	Yes	No
Change the chords?	Yes	No
Change the lyrics?	Yes	No

What do you want to communicate to the people when you sing your songs?_____

_____

_____

Please add something that you think is important to know about *phleng phuae chiwit* music in Khon Kaen_____

_____

_____

_____

THANK YOU FOR PARTICIPATING IN THIS RESEARCH PROJECT

I will contact you when the results are available on CQUniversity Website

For more information about this research you can contact Bernadette Ryan on

4

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Appendix 7: Sample: Fieldwork Questionnaire in Thai language for the Khon Kaen Fieldwork – page 1 of 4.

BE WHAT YOU WANT TO BE

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แบบสอบถามสำหรับการทำวิจัยเรื่องเพลงเพื่อชีวิต

ของ **เบอร์นาดิทท์ ไรอัน**

ศึกษาวิจัยเกี่ยวกับ **นักดนตรีเพลงเพื่อชีวิตใช้ดนตรีขณะกำลังทำเพลงได้อย่างไร**

เพื่อให้ทราบว่า ท่านเข้าใจโครงการวิจัยเกี่ยวกับอะไร กรุณาอ่านจดหมายข้อมูลและลงชื่อในแบบฟอร์มยินยอมก่อนจะเริ่มตอบแบบสอบถาม

ท่านได้ลงชื่อในแบบฟอร์มยินยอมหรือยัง ☐ ลงชื่อแล้ว ☐ ไม่ได้ลงชื่อ

กรุณาตอบส่วนที่ 1 ส่วนที่ 2 และส่วนที่ 3

ส่วนที่ 1 : อันดับแรกข้าพเจ้าขอทราบข้อมูลเกี่ยวกับท่าน

ชื่อ .....นามสกุล .....

ชื่อเล่น .....

ที่อยู่ บ้านเลขที่ .....หมู่ ..... ถนน .....

ตำบล ..... อำเภอ .....

จังหวัด ..... รหัสไปรษณีย์ .....

ประเทศ ..... เบอร์มือถือ .....

เบอร์อีเมล์ .....เว็บไซต์ (ถ้ามี) .....

อายุ ..... เพศ ☐ ชาย ☐ หญิง

ท่านเกิดที่จังหวัด .....ภาคใด .....

บิดามารดาท่านเกิดที่ไหน .....

บิดาท่านเกิดที่จังหวัด .....ภาค.....มารดาท่านเกิดที่จังหวัด .....ภาค.....

ระดับการศึกษา

ระดับประถมศึกษา ☐

ระดับมัธยมศึกษา ☐

ระดับอาชีวะ ☐

ระดับมหาวิทยาลัย ☐

การศึกษาเกี่ยวกับดนตรี

เรียนในระดับประถม ☐

เรียนในระดับมัธยม ☐

เรียนในระดับอาชีวะศึกษา ☐

1

Appendix 7: Sample: Fieldwork Questionnaire in Thai language for the Khon Kaen Fieldwork – page 2 of 4.

BE WHAT YOU WANT TO BE

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เรียนในระดับมหาวิทยาลัย ☐

เรียนกับเพื่อนๆ ☐

ท่านสามารถพูดได้กี่ภาษา.....และภาษาถิ่นที่พูดได้คือ ☐ ภาษาเหนือ

☐ ภาษาอิสาน

☐ ภาษาใต้

☐ ภาษาอื่นๆ

ท่านทำเพลงโดยใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

ส่วนที่ 2 : เกี่ยวกับเพลงเพื่อชีวิต

1. ท่านเป็นนักดนตรีเพลงเพื่อชีวิตใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
2. ท่านเล่นในวงดนตรีใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
3. วงดนตรีของท่านชื่อวงอะไร .....
4. ท่านใช้ชื่ออะไรในวงดนตรี .....
5. ทำไมท่านคิดว่าดนตรีเพลงเพื่อชีวิตแตกต่างจากดนตรีที่ได้รับความนิยมอื่นๆ.....
   .....
6. ทำไมท่านจึงชอบและทำเพลงเพื่อชีวิต .....
   .....
7. การร้องเพลงเพื่อชีวิตร้องเกี่ยวกับปัญหาชีวิตของคนใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
8. ท่านคิดว่าดนตรีเพลงเพื่อชีวิตหยุดทำเป็นดนตรีต่อต้านหรือยัง ☐ หยุด ☐ ยังไม่หยุด
9. ปัจจุบันท่านคิดว่าเพลงเพื่อชีวิตได้รับความนิยมมากขึ้น หรือน้อยลง ☐มากขึ้น ☐น้อยลง
10. ใครเริ่มทำเพลงเพื่อชีวิตในช่วงระหว่างปีพ.ศ. 2513 ถึง 2523 .....
11. ท่านรู้จักนักดนตรีที่ทำเพลงเพื่อชีวิตก่อนปี พ.ศ. 2513หรือไม่ .....ชื่ออะไร.....
    .....
12. ท่านสามารถฟังเพลงเพื่อชีวิตที่แสดงในขอนแก่นได้ที่ไหน.....
    .....
13. ท่านสามารถฟังเพลงเพื่อชีวิตใหม่ที่แสดงในขอนแก่นได้ที่ไหน…….....บอกชื่อ.....
    .....
14. สถานีวิทยุเพลงเพื่อชีวิตในขอนแก่นที่ท่านรู้จักคือ.....
15. วงดนตรีเพลงเพื่อชีวิตหญิงหรือนักร้องเพลงเพื่อชีวิตหญิงที่ท่านรู้จักคือ.....
16. ท่านคิดว่าท่านสามารถเสนอทางเพื่ออนาคตที่ดีกว่าสำหรับคนไทยผ่านเพลงเพื่อชีวิตได้อย่างไร
    .....

2

Appendix 7: Sample: Fieldwork Questionnaire in Thai language for the Khon Kaen Fieldwork – page 3 of 4.

BE WHAT YOU WANT TO BE

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ส่วนที่ 3 ท่านชอบใช้อะไรในการทำดนตรีเพลงเพื่อชีวิตของท่าน

จากคำถามต่อไปนี้ โปรดเลือกตอบจากระดับความชอบของท่านจากน้อยที่สุด **1** ถึงมากที่สุด **5**

1 = น้อยที่สุด 2 = ค่อนข้างน้อย 3 = ปานกลาง 4 = มาก 5 = มากที่สุด

หัวข้อ	1	2	3	4	5
1. ข้าพเจ้าชอบใช้**ร็อค**ในดนตรีของข้าพเจ้า Rock					
2.ข้าพเจ้าชอบใช้**เร็กเก้** Reggae					
3.ข้าพเจ้าชอบใช้**แร็บ** Rap					
4. ข้าพเจ้าชอบใช้**เฮฟวี่ร็อค** Heavy rock					
5.ข้าพเจ้าชอบใช้**แจ๊ซ** Jazz					
6.ข้าพเจ้าชอบใช้ดนตรี**ไทยลูกทุ่งภาคกลาง** Central Thai folk					
7.ข้าพเจ้าชอบใช้ดนตรี**คันทรี่ร็อค** Country rock					
8.ข้าพเจ้าชอบใช้ดนตรี**เกาหลีใต้ (เค-ป๊อบ)** K-pop					
9.ข้าพเจ้าชอบใช้ดนตรี**ดิสโก้** Disco					
10. ข้าพเจ้าชอบใช้ **อัลเทอเนทีฟร็อค** Alternative rock					
11. ข้าพเจ้าชอบใช้ดนตรี**ฟั๊งค์** Punk					
12. ข้าพเจ้าชอบใช้**โซล ดูว๊อพ** Soul, doo-wop					
13. ข้าพเจ้าชอบใช้ดนตรี **เวิลด์บีท** World beat					
14. ข้าพเจ้าชอบใช้ดนตรี **ฟั๊งค์** Funk					
15. ข้าพเจ้าชอบใช้ดนตรี**ไทยคลาสสิค** Thai classic					
16. ข้าพเจ้าชอบใช้**ดนตรีพื้นเมืองอิสาน** Isan country music					
17.ข้าพเจ้าทำเพลงเพื่อชีวิตสำหรับความบันเทิงและสนุกสนาน					
18. ข้าพเจ้าชอบใช้**ดนตรีลาติน** Latin					
19.ข้าพเจ้าทำดนตรีเพลงเพื่อชีวิตเพื่อทำให้ชีวิตคนไทยดีขึ้น					
20. ข้าพเจ้าทำทำนองดนตรีเอง					

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Appendix 7: Sample: Fieldwork Questionnaire in Thai language for the Khon Kaen Fieldwork – page 4 of 4.

BE WHAT YOU WANT TO BE

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หัวข้อ	1	2	3	4	5
21. ข้าพเจ้าเขียนเนื้อเพลงเอง					
22. ข้าพเจ้าได้ทำนองจากเพลงในอินเทอร์เน็ต					
23. ข้าพเจ้าได้เพลงมาจากบริษัทอัดแผ่นเสียง					
24.ข้าพเจ้าทำสำเนียงดนตรีให้เหมาะกับทำนองคำร้องในเพลง					
25. ข้าพเจ้าทำเพลงโดยใช้ทางยาวหรือไมเนอร์สเกล และคีย์					
26. ข้าพเจ้าทำเพลงไทยโดยใช้ทางสั้นหรือ เมเจอร์สเกลและคีย์					
27.ข้าพเจ้าทำเพลงโดยใช้สเกลดนตรีไทยเดิม 7โทนสเกล					
28.ข้าพเจ้าชอบใช้เสียงลูกคอหนัก ๆ					
29.ข้าพเจ้าใช้เครื่องดนตรีเพราะมันทำให้คิดถึงคนในถิ่นนั้นได้					

ถ้าท่านยืมดนตรีมาจากเพลงอื่นท่านมีวิธีเปลี่ยนมันอย่างไรเพื่อทำให้มันเป็นเพลงของท่าน

.....

เปลี่ยนทำนองใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนจังหวะใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนคอล์ดใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนเนื้อเพลงใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

ท่านต้องการสื่ออะไรไปยังผู้ฟังเมื่อท่านร้องเพลงของท่าน .....

.....

กรุณาเพิ่มเติมสิ่งสำคัญที่ท่านคิดว่าจะได้เรียนรู้เกี่ยวกับการทำดนตรีเพลงเพื่อชีวิต

.....

....

ขอขอบคุณในความร่วมมือในการทำวิจัยครั้งนี้ ข้าพเจ้าจะติดต่อท่านเมื่อผลออกมาทางเว็บไซต์ของมหาวิทยาลัย เซนทรัลควีนส์แลนด์ ถ้าท่านมีคำถามโปรดติดต่อข้าพเจ้าได้ที่ **086-3449255**

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Appendix 8: Sample: Fieldwork Questionnaire in English language for the Bangkok – page 1 of 4.

QUESTIONNAIRE for *PHLENG PHUEA CHIWIT* RESEARCH

From: Bernadette Ryan

Research study about how *Phleng Phuea Chiwit* musicians use music while they are making their songs

In order that you understand what this research project is about please read the **Information Letter** and sign the **Consent Form** before you begin this questionnaire

Have you signed the **Consent Form**? Yes ☐ No ☐ Please answer Part 1, 2, and 3

Part 1: First I'd like to ask some questions about you

Name: First _____ surname _____

Nick name (chue len) _____

Address: House No._____ Village No._____

Road_____Sub District _____

District_____Province_____

Zip Code_____

Country_____Mobile Phone No._____

Email_____Website – if you have)_____

How old are you? _____ What is you gender? Male ☐ Female ☐

Where were you born? _____ What region?

_____

Where were your parents born?

Father born - province? _____ what region? _____

Mother born - province? _____ what region?_____

Education

What level of education? primary ☐ secondary ☐ vocational ☐ university ☐

Music Education

Where did you learn music? primary ☐ secondary ☐ vocational ☐ university ☐ with friends ☐

How many languages do you speak? 1 ☐ 2 ☐ 3 ☐

What dialect language can you speak? Northern ☐ Northeastern ☐ Southern ☐ others ☐

Do you make your music using computer and digital recording equipment? Yes ☐ No ☐

Appendix 8: Sample: Fieldwork Questionnaire in English language for the Bangkok – page 2 of 4.

Part 2: About *Phleng Phuea Chiwit* music

1. Are you a *phleng phuea chiwit* musician? Yes ☐ No ☐

2. Do you play in a band? Yes ☐ No ☐

3. What is the name of your band? 4. What is your artist name?

_____

5. Why do you think *phleng phuea chiwit* music is different from other popular?

_____

_____

6. Why do you like and make *phleng phuea chiwit*?

_____

_____

7. Does *phleng phuea chiwit* music sing about people's problems in life? Yes ☐ No ☐

8. Do you think *phleng phuea chiwit* music has stopped Yes ☐ or Not stopped ☐

9. Do you think *phleng phuea chiwit* music is more popular Yes ☐ or Less popular ☐

10. Who began to make *phleng phuea chiwit* songs between 1970 and 1980?

_____

_____

11. Can you name any musicians who made *phleng phuea chiwit* songs before 1970?

_____

_____

12. Where can you hear *phleng phuea chiwit* music performed live in Bangkok?

_____

_____

13. Where can you hear NEW *phleng phuea chiwit* music in Bangkok?

_____

_____

14. Name some radio stations for *phleng phuea chiwit* music that you know in Bangkok?

_____

15. Do you know any female *phleng phuea chiwit* artists or bands?

_____

16. How do you think your *phleng phuea chiwit* songs can offer "*a path to a better future*" for Thai people? _____

_____

_____

_____

_____

Appendix 8: Sample: Fieldwork Questionnaire in English language for the Bangkok – page 3 of 4.

Part 3: What do you like to use when you make your *phleng phuea chiwit* music?

For the following questions please choose the number 1–5 and tick it only as the level of your favourite music to use when making a song. From the least,1 – to the most, 5

1 = the least, 2 = a little bit more than '1'. 3 = average. 4 = a lot and 5 = I use the most

	1	2	3	4	5
1.I like to use …… rock in my music	☐	☐	☐	☐	☐
2. reggae in my music	☐	☐	☐	☐	☐
3. rap in my music	☐	☐	☐	☐	☐
4. heavy rock in my music	☐	☐	☐	☐	☐
5. jazz in my music	☐	☐	☐	☐	☐
6. Central Thai folk in my music	☐	☐	☐	☐	☐
7. Country rock in my music	☐	☐	☐	☐	☐
8. South Korean (K-pop)	☐	☐	☐	☐	☐
9. Disco in my music	☐	☐	☐	☐	☐
10. alternate rock in my music	☐	☐	☐	☐	☐
11. punk in my music	☐	☐	☐	☐	☐
12. soul, doo wop in my music	☐	☐	☐	☐	☐
13. world beat in my music	☐	☐	☐	☐	☐
14. funk in my music	☐	☐	☐	☐	☐
15. Thai classical in my music	☐	☐	☐	☐	☐
16. Isan country music in my music	☐	☐	☐	☐	☐
17. I make *phleng phuea chiwit* to entertain people	☐	☐	☐	☐	☐
18. I like to use Latin music in my music	☐	☐	☐	☐	☐
19. I make *phleng phuea chiwit* to make life better for Thai people	☐	☐	☐	☐	☐
20. I make my own melodies	☐	☐	☐	☐	☐
21. I write my own lyrics for my songs	☐	☐	☐	☐	☐

Appendix 8: Sample: Fieldwork Questionnaire in English language for the Bangkok – page 4 of 4.

22. I get my melodies from songs on the Internet ☐ ☐ ☐ ☐ ☐

23. I get my songs from recording companies ☐ ☐ ☐ ☐ ☐

24. I make the melody to fit the tones of the words of my lyrics

☐ ☐ ☐ ☐ ☐

25. I make melodies using minor scales (tahng yahao)

☐ ☐ ☐ ☐ ☐

26. I make melodies using major scales (tahng san) ☐ ☐ ☐ ☐ ☐

27. I make songs using Thai traditional scale of seven tone scale

☐ ☐ ☐ ☐ ☐

28. I like using heavy vibrato – *luk khor* in my songs

☐ ☐ ☐ ☐ ☐

29. I use instruments because they make me think of people who come from certain places ☐ ☐ ☐ ☐ ☐

If you borrow some music from another song how do you change it to make it your song? Change the melody? Yes ☐ No ☐

Change the rhythm? Yes ☐ No ☐

Change the chords? Yes ☐ No ☐

Change the lyrics? Yes ☐ No ☐

What do you want to communicate to the people when you sing your songs?_____

_____

_____

Please add something that you think is important to know about *phleng phuea chiwit* music in Bangkok?

_____

_____

_____

Thank you for your participation. You can contact me on my mobile:

I will contact you when the results are available on Central Queensland University Australia Website: https://www.cqu.edu.au/

Appendix 9: Sample: Fieldwork Questionnaire in Thai language for the Bangkok Fieldwork page 1 of 4.

BE WHAT YOU WANT TO BE

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แบบสอบถามสำหรับการทำวิจัยเรื่องเพลงเพื่อชีวิต

ของ **เบอร์นาดิทท์ ไรอัน**

ศึกษาวิจัยเกี่ยวกับ **นักดนตรีเพลงเพื่อชีวิตใช้ดนตรีขณะกำลังทำเพลงได้อย่างไร**

เพื่อให้ทราบว่า ท่านเข้าใจโครงการวิจัยเกี่ยวกับอะไร กรุณาอ่านจดหมายข้อมูลและลงชื่อในแบบฟอร์มยินยอมก่อนจะเริ่มตอบแบบสอบถาม

ท่านได้ลงชื่อในแบบฟอร์มยินยอมหรือยัง ☐ ลงชื่อแล้ว ☐ ไม่ได้ลงชื่อ

กรุณาตอบส่วนที่ 1 ส่วนที่ 2 และส่วนที่ 3

ส่วนที่ 1 : อันดับแรกข้าพเจ้าขอทราบข้อมูลเกี่ยวกับท่าน

ชื่อ .....นามสกุล .....

ชื่อเล่น .....

ที่อยู่ บ้านเลขที่ .....หมู่ ..... ถนน .....

ตำบล ..... อำเภอ .....

จังหวัด ..... รหัสไปรษณีย์ .....

ประเทศ ..... เบอร์มือถือ .....

เบอร์อีเมล์ .....เว็บไซต์ (ถ้ามี) .....

อายุ ..... เพศ ☐ ชาย ☐ หญิง

ท่านเกิดที่จังหวัด .....ภาคใด .....

บิดามารดาท่านเกิดที่ไหน .....

บิดาท่านเกิดที่จังหวัด ..... ภาค.....มารดาท่านเกิดที่จังหวัด .....ภาค.....

ระดับการศึกษา

ระดับประถมศึกษา ☐

ระดับมัธยมศึกษา ☐

ระดับอาชีวะ ☐

ระดับมหาวิทยาลัย ☐

การศึกษาเกี่ยวกับดนตรี

เรียนในระดับประถม ☐

เรียนในระดับมัธยม ☐

เรียนในระดับอาชีวะศึกษา ☐

1

Appendix 9: Sample: Fieldwork Questionnaire in Thai language for the Bangkok Fieldwork page 2 of 4.

BE WHAT YOU WANT TO BE

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เรียนในระดับมหาวิทยาลัย ☐

เรียนกับเพื่อนๆ ☐

ท่านสามารถพูดได้กี่ภาษา..... และภาษาถิ่นที่พูดได้คือ ☐ ภาษาเหนือ

☐ ภาษาอิสาน

☐ ภาษาใต้

☐ ภาษาอื่นๆ

ท่านทำเพลงโดยใช้เครื่องบันทึกเสียงระบบดิจิตัลผ่านทางคอมพิวเตอร์ใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

<u>ส่วนที่ 2 : เกี่ยวกับเพลงเพื่อชีวิต</u>

1. ท่านเป็นนักดนตรีเพลงเพื่อชีวิตใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
2. ท่านเล่นในวงดนตรีใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
3. วงดนตรีของท่านชื่อวงอะไร .....
4. ท่านใช้ชื่ออะไรในวงดนตรี .....
5. ทำไมท่านคิดว่าดนตรีเพลงเพื่อชีวิตแตกต่างจากดนตรีที่ได้รับความนิยมอื่นๆ.....
   .....
6. ทำไมท่านจึงชอบและทำเพลงเพื่อชีวิต .....
   .....
7. การร้องเพลงเพื่อชีวิตร้องเกี่ยวกับปัญหาชีวิตของคนใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่
8. ท่านคิดว่าดนตรีเพลงเพื่อชีวิตหยุดทำเป็นดนตรีต่อต้านหรือยัง ☐ หยุด ☐ ยังไม่หยุด
9. ปัจจุบันท่านคิดว่าเพลงเพื่อชีวิตได้รับความนิยมมากขึ้น หรือน้อยลง ☐มากขึ้น ☐น้อยลง
10. ใครเริ่มทำเพลงเพื่อชีวิตในช่วงระหว่างปีพ.ศ. 2513 ถึง 2523 .....
11. ท่านรู้จักนักดนตรีที่ทำเพลงเพื่อชีวิตก่อนปี พ.ศ. 2513หรือไม่ .....ชื่ออะไร.....
    .....
12. ท่านสามารถฟังเพลงเพื่อชีวิตที่แสดงในกรุงเทพได้ที่ไหน.....
    .....
13. ท่านสามารถฟังเพลงเพื่อชีวิตใหม่ที่แสดงในกรุงเทพได้ที่ไหน…….....บอกชื่อ.....
    .....
14. สถานีวิทยุเพลงเพื่อชีวิตในกรุงเทพที่ท่านรู้จักคือ.....
15. วงดนตรีเพลงเพื่อชีวิตหญิงหรือนักร้องเพลงเพื่อชีวิตหญิงที่ท่านรู้จักคือ.....
16. ท่านคิดว่าท่านสามารถเสนอทางเพื่ออนาคตที่ดีกว่าสำหรับคนไทยผ่านเพลงเพื่อชีวิตได้อย่างไร
    .....

2

Appendix 9: Sample: Fieldwork Questionnaire in Thai language for the Bangkok Fieldwork page 3 of 4.

BE WHAT YOU WANT TO BE

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ส่วนที่ 3 ท่านชอบใช้อะไรในการทำดนตรีเพลงเพื่อชีวิตของท่าน

จากคำถามต่อไปนี้ โปรดเลือกตอบจากระดับความชอบของท่านจากน้อยที่สุด **1** ถึงมากที่สุด **5**

1 = น้อยที่สุด 2 = ค่อนข้างน้อย 3 = ปานกลาง 4 = มาก 5 = มากที่สุด

หัวข้อ		1	2	3	4	5
1. ข้าพเจ้าชอบใช้**ร็อค**ในดนตรีของข้าพเจ้า	Rock					
2.ข้าพเจ้าชอบใช้**เร็กเก้**	Reggae					
3.ข้าพเจ้าชอบใช้**แร็บ**	Rap					
4. ข้าพเจ้าชอบใช้**เฮฟวี่ร็อค**	Heavy rock					
5.ข้าพเจ้าชอบใช้**แจ๊ซ**	Jazz					
6.ข้าพเจ้าชอบใช้ดนตรี**ไทยลูกทุ่งภาคกลาง**	Central Thai folk					
7.ข้าพเจ้าชอบใช้ดนตรี**คันทรี่ร็อค**	Country rock					
8.ข้าพเจ้าชอบใช้ดนตรี**เกาหลีใต้ (เค-ป๊อบ)**	K-pop					
9.ข้าพเจ้าชอบใช้ดนตรี**ดิสโก้**	Disco					
10. ข้าพเจ้าชอบใช้ **อัลเทอเนทีฟร็อค**	Alternative rock					
11. ข้าพเจ้าชอบใช้ดนตรี**พั๊งค์**	Punk					
12. ข้าพเจ้าชอบใช้**โซล ดูว๊อพ**	Soul, doo-wop					
13. ข้าพเจ้าชอบใช้ดนตรี **เวิลด์บีท**	World beat					
14. ข้าพเจ้าชอบใช้ดนตรี **ฟั๊งค์**	Funk					
15. ข้าพเจ้าชอบใช้ดนตรี**ไทยคลาสสิค**	Thai classic					
16. ข้าพเจ้าชอบใช้**ดนตรีพื้นเมืองอิสาน**	Isan country music					
17.ข้าพเจ้าทำเพลงเพื่อชีวิตสำหรับความบันเทิงและสนุกสนาน						
18. ข้าพเจ้าชอบใช้**ดนตรีลาติน**	Latin					
19.ข้าพเจ้าทำดนตรีเพลงเพื่อชีวิตเพื่อทำให้ชีวิตคนไทยดีขึ้น						
20. ข้าพเจ้าทำทำนองดนตรีเอง						

3

Appendix 9: Sample: Fieldwork Questionnaire in Thai language for the Bangkok Fieldwork page 4 of 4.

BE WHAT YOU WANT TO BE

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หัวข้อ	1	2	3	4	5
21. ข้าพเจ้าเขียนเนื้อเพลงเอง					
22. ข้าพเจ้าได้ทำนองจากเพลงในอินเทอร์เน็ต					
23. ข้าพเจ้าได้เพลงมาจากบริษัทอัดแผ่นเสียง					
24.ข้าพเจ้าทำสำเนียงดนตรีให้เหมาะกับทำนองคำร้องในเพลง					
25. ข้าพเจ้าทำเพลงโดยใช้ทางยาวหรือไมเนอร์สเกล และคีย์					
26. ข้าพเจ้าทำเพลงไทยโดยใช้ทางสั้นหรือ เมเจอร์สเกลและคีย์					
27.ข้าพเจ้าทำเพลงโดยใช้สเกลดนตรีไทยเดิม 7โทนสเกล					
28.ข้าพเจ้าชอบใช้เสียงลูกคอหนัก ๆ					
29.ข้าพเจ้าใช้เครื่องดนตรีเพราะมันทำให้คิดถึงคนในถิ่นนั้นได้					

ถ้าท่านยืมดนตรีมาจากเพลงอื่นท่านมีวิธีเปลี่ยนมันอย่างไรเพื่อทำให้มันเป็นเพลงของท่าน

.....

เปลี่ยนทำนองใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนจังหวะใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนคอล์ดใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

เปลี่ยนเนื้อเพลงใช่หรือไม่ ☐ ใช่ ☐ ไม่ใช่

ท่านต้องการสื่ออะไรไปยังผู้ฟังเมื่อท่านร้องเพลงของท่าน .....

.....

กรุณาเพิ่มเติมสิ่งสำคัญที่ท่านคิดว่าจะได้เรียนรู้เกี่ยวกับการทำดนตรีเพลงเพื่อชีวิต

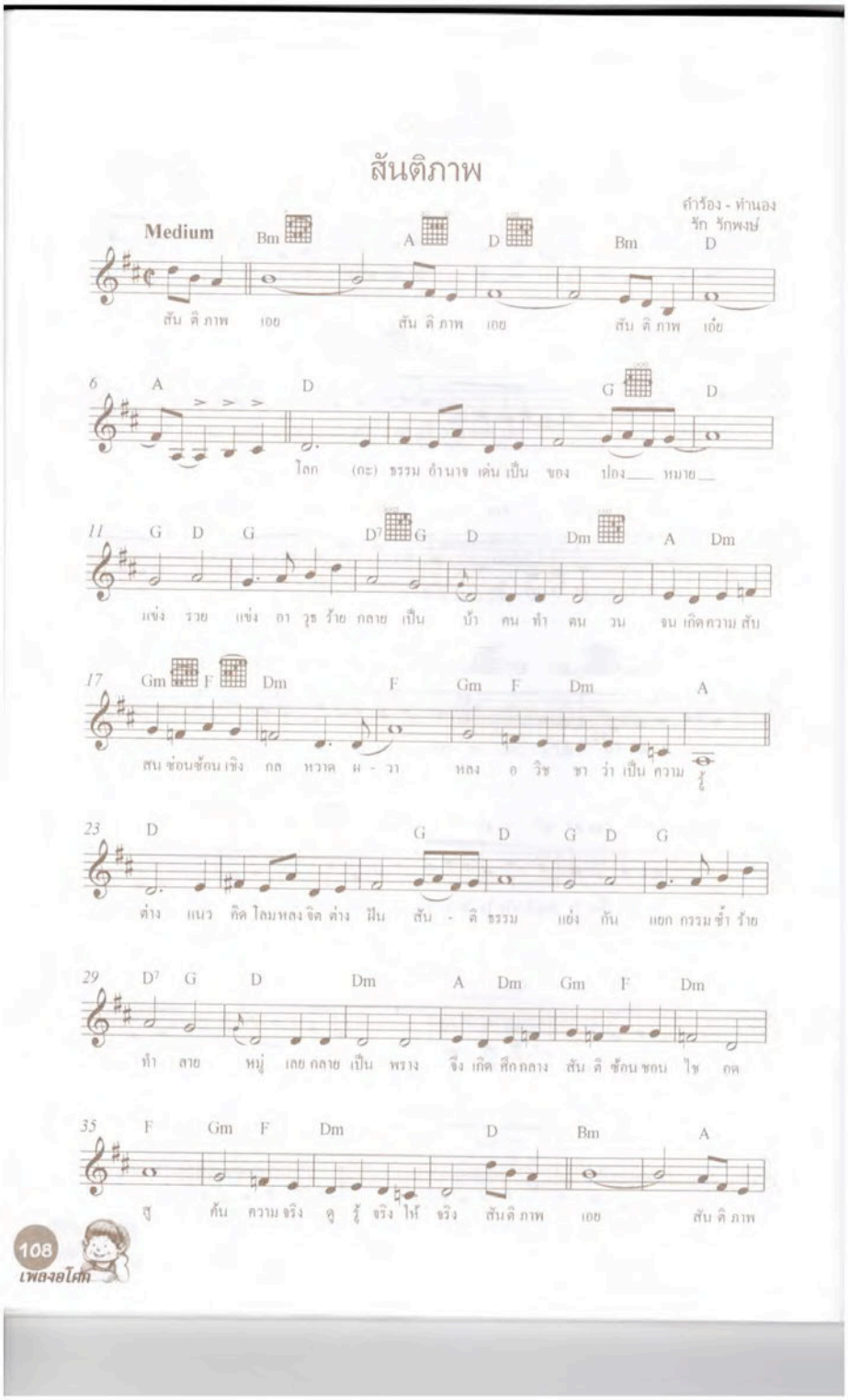
.....

.....

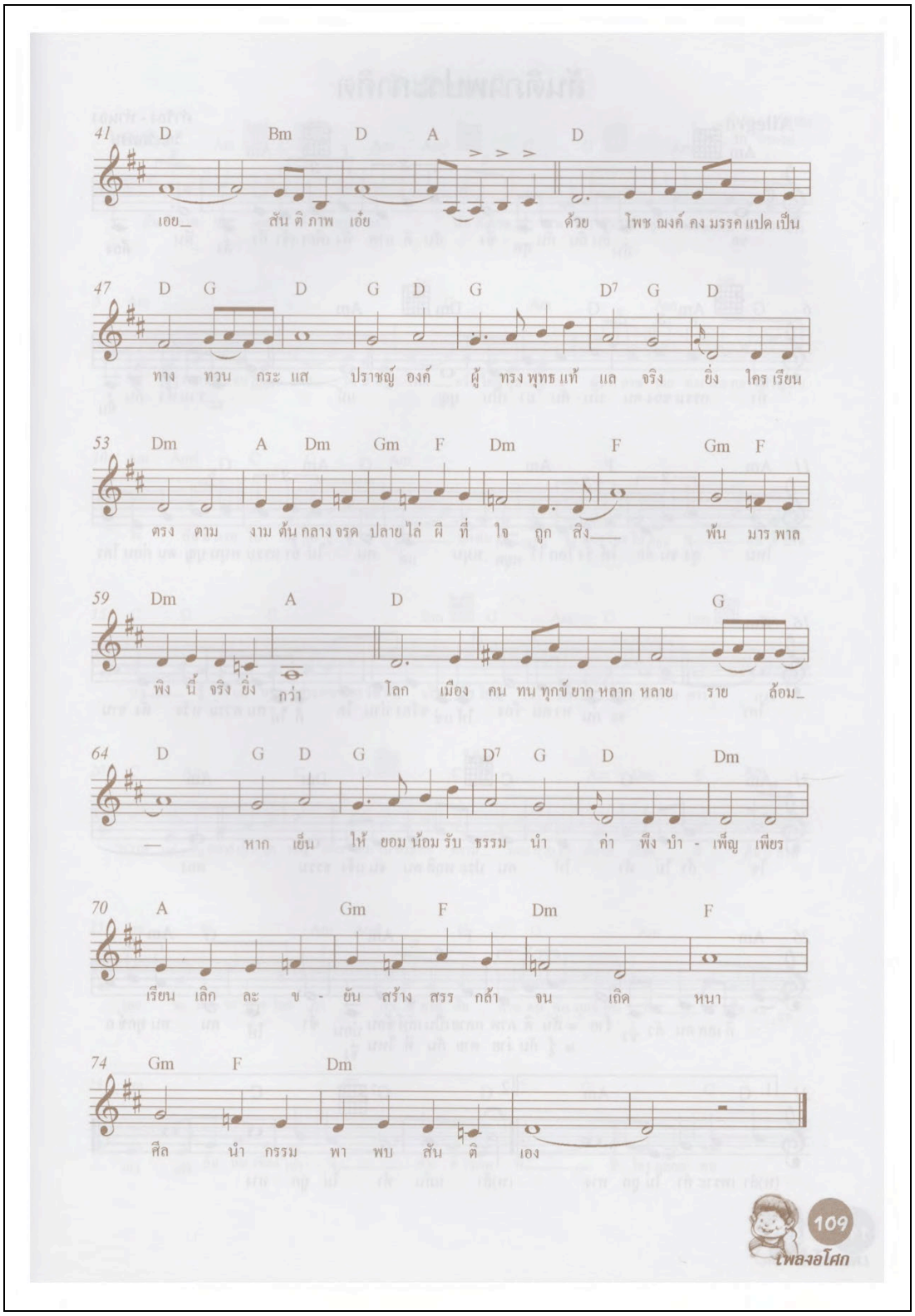
ขอขอบคุณในความร่วมมือในการทำวิจัยครั้งนี้ ข้าพเจ้าจะติดต่อท่านเมื่อผลออกมาทางเว็บไซต์ของมหาวิทยาลัย เซนทรัลควีนส์แลนด์ ถ้าท่านมีคำถามโปรดติดต่อข้าพเจ้าได้ที่ **090-987-0964**

4

Appendix 10: Sample: Pra Phothiruk's Song for The *Santi Asoke* Community called "Peace"– 1 of 2 pages.



Appendix 10: Sample: Pra Phothiruk's Song for The *Santi Asoke* Community called "Peace"– 2 of 2 pages.



Appendix 11: CD Discography Page: 23 listening example tracks, in MP3 file, provided on CD with this thesis titled: 'The Roles of *Phleng Phuea Chiwit* Music (Songs for Life) in Forming Identities within the Forces of Globalisation in Thailand: Individuated Perspectives Similar to 'Sufficiency' Philosophies'.

Track Titles Information:
1. "*Saeng Daw Haeng Sad Tha"* (The Stars of Faith) *Jit Phumisak* 1950? **2.** "*Khon Gap Kwhai"* (Man with Buffalo) *Caravan, Somkhitsin & Kantap* 1976. **3.** "*Khon Gap Kwhai"* 2013. **4.** "*Jung Jao Noh"* (Moon–the Song for Sleeping) *Marllee-huanna* 2014. **5.** "*Tsunami"* Phongsit Khumpee 2004. **6.** "*Made in Thailand" Carabao* 1984. **7.** "*Gunja"* (Marijuana) *Carabao* 1984. **8.** "*Jit Phumisak" Caravan* 2013. **9.** "*Chi and Mun Rivers Song"* Dr Jongkol Phimwapee 2012. **10.** "*Freezing Mountain*" *Nidt Liasue* 2012. **11.** "*Jaah Lah Mah* (October) Siachon Singsuwan 2012. **12.** "*Poah Phen Khon Duang"* (Because He's Famous) Suwat Suntarapak 2011. **13.** "*Suay Nork Nao Ngh"* (Woman with a Black Heart) *Ohm Mee Nah* 2012. **14. "***Saeng Jung"* (Moonlight) *Marllee-huanna* 2002. **15.** "*Reura Noi"* (Little Boat) *Su Pun-Na-dah Plub-thong* singing, *Marllee–huanna* production 2002. **16.** "*Pah Ruk"* (Love Power) The Hope Family 2001. **17. "***Tor Jor War"* (The Provinces Outside Bangkok) *Caravan & Howharn* 2014. **18.** "*Gun Chon Mah"* (Bumper Dog) *Carabao* 2012. **19.** "*Rice Cart of Plenty" Nidt Laisue* 2012. **20.** "*Sahm-nuit"* (Guilty) *Marllee-huanna* 2012. **21.** "*Ta-lod Way-la"* (Always) Phongsit Khumpee 1990. **22.** "*Carabao 25 Years Anniversary Concert" Carabao* 2014. **23.** "*Kay Reua"* (The Ship) *Marllee–huanna* 2002.

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