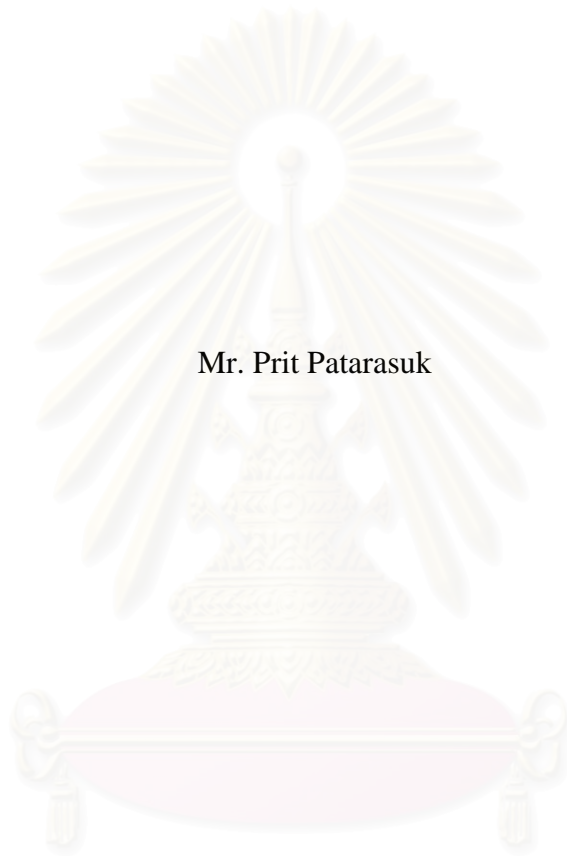


REWAT BUDDHINAN'S INFLUENCE ON THAI POPULAR MUSIC (1983-1996)

Mr. Prit Patarasuk



สถาบันวิทยบริการ

A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts Program in Southeast Asian Studies (Inter-Department)

Graduate School

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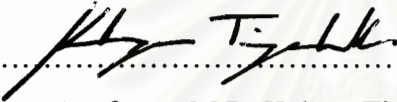
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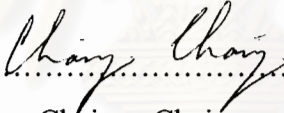
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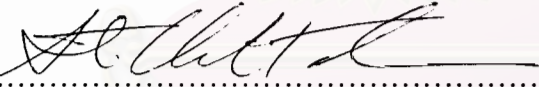
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ถ้าเราจะศึกษาถึงบุคคลคนหนึ่ง ที่มีความสำคัญต่อการเปลี่ยนแปลงของวงการเพลงไทย นั้น นายเรวัตติ พุทธินันท์ เป็นบุคคลหนึ่งที่น่าสนใจและเหมาะสมเป็นอย่างยิ่งในการเลือกศึกษา

วัตถุประสงค์ของวิทยานิพนธ์ฉบับนี้เพื่อศึกษาถึง ประวัติ บทบาท และอิทธิพลของ นายเรวัตติ พุทธินันท์ ที่มีต่อวงการเพลงไทย โดยเน้นการศึกษาไปที่เพลงไทยสากล โดยใช้การศึกษาในเชิงประวัติศาสตร์เป็นวิธีการในการศึกษา

ผลการศึกษาพบว่านายเรวัตติ พุทธินันท์ เป็นบุคคลหนึ่งที่มีบทบาทในวงการเพลงไทยทั้งในฐานะของคนที่อยู่เบื้องหน้าและเบื้องหลังวงการเพลง นอกจากนี้เรวัตติยังมีบทบาททางด้านธุรกิจในการเพลงไทยด้วย บทบาทของเรวัตติที่มีการกล่าวถึงและเป็นที่ยอมรับกันมากในวงการเพลงคือเรวัตติเป็นผู้ที่ทำให้เกิดการเปลี่ยนแปลงครั้งใหญ่ โดยการพัฒนาเพลงไทยให้มีรูปแบบที่เป็นสากลทั้งทางด้านของตัวดนตรีเองและธุรกิจดนตรี ซึ่งผลจากการเปลี่ยนแปลงในครั้งนี้ ทำให้อาชีพทางด้านดนตรีของเมืองไทยได้รับการยกระดับให้เป็นที่ยอมรับจากคนทั่วไป และเป็นจุดเริ่มต้นยุคสมัยของอุตสาหกรรมเพลงไทยอย่างเต็มรูปแบบ

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

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If we want to study about the life and legacy of person who contributed tremendously to the Thai music circle, there would be no doubt the person worth for this purpose is Rewat Buddhinan.

The aims of this thesis are twofold. First is to study the life and legacy of Rewat Buddhinan. Second, which is more important, is to study the role he played in the Thai music profession and his influences on Thai music, with the emphasis on Thai popular music. Historical approach was employed as a major method of the study.

Results from our study indicate that Rewat Buddhinan is a person in the Thai music circle that played an important role both on screen (front stage) and behind the scene (back stage). In addition, Rewat also played a vital role in the Thai music business. His outstanding recognition, which is well accepted, is that he is a person who made a big change in the Thai music world. As a consequence of this change, the Thai music business has been developed and upgraded to be universal in terms of both music substance and music business which has been well-recognized by general public. The change also made Thai popular songs a full-scale music industry and this is the starting point of the new era for the Thai popular music industry.

Field of Study: Southeast Asian Studies..... Student's signature.....

Academic year: 2004..... Advisor's signature.....

Co-advisor's signature.....

Acknowledgements

“Children must obey adult. They imitate the way adults are. How good they are depends upon those who take care of them. Do not forsake them. Let help them.”
From “the song for children” by Rewat Buddhinan.

This song clearly shows that an achievement of children is depending upon adult’s care. I would like to express my gratitude to Dr. Sunait Chutintaranond, Director of the Master Program in Southeast Asian Studies and my thesis advisor for his guidance and encouragement. His valuable advice and suggestions are highly appreciated. I also would like to sincerely thank Ajarn Chitapong Treemas, my thesis co-advisor, for helping me and taking care of this thesis in every step till it is well completed. Special thanks are due to Dr. Chaiyan Chaiyaporn, chairman of the thesis committee and Mr. Asanee Chotikul, member of the thesis committee for their further comments and suggestions.

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Finally, I would like to thank my family for their support and encouraging me to undertake this study. The remaining errors and omissions are my sole responsibility.

สถาบันวิทยบริการ
จุฬาลงกรณ์มหาวิทยาลัย

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CHAPTER I

INTRODUCTION

1.1 Problem and Its Significance

“Those who do not have music in their souls could be regarded as unusual human beings.” This is a verse from ‘*Fung Duntree Therd Chuen Jai*’, composed by his majesty King Rama VI of Chakri Dynasty. In fact, the verse was originally appeared in his famous book “The Merchant of Venice”. This saying implies that music is a part of human’s daily life. Music plays an important role in every stage of human life—from the first day when they were born until the day they die.

Music is a universal language. Regardless whatever races they are, all mankind have their own music style, which varies according to their own culture. Thus, we could say that music is a form of arts, which reflects human’s emotion and sentimental values. Music will be with them all the time, whether they are happy, sad, misery, or impressed. Music is always a beautiful thing and it brings joy and happiness to the people who listen to the music. People can express their feeling through the rhythm and compositions of songs, which differ from each person to another. Some songs can express human’s love, beauty, tragedy, sympathy, encouragement, etc. A good song is full of sentiments and liveliness.

Creation of music is one way to express artists’ feelings to the society. Their expressions normally come from their experience, which is derived from reality, imagination, tangible or intangible things. This means they transform what is existing in nature to idealism, symbol, imagination, and abstract. (Sanguan Boonrod quoted in Samakamon Limpichai, 1989: 2).

The important components in music creation as one of the arts work are: (1) the artists (e.g. composers, singers), (2) the output (e.g. songs) they created, and (3) the audiences. These three components are closely related to the sentiments and

emotion that the artists experience from their daily life. They will convey their feelings through songs. The musical output in terms of songs should reflect things that the artists want to convey to the audiences so that the audience will be impressed by the values of that particular musical output.

From the above description we can see how important the music (songs) have effect human's way of living. Songs not only serve human beings as spiritual development and ability to think but also serve the society by providing them with entertainment and pleasure. For example, we have nursery rhymes for children; ceremonial songs such as the national anthem; religious songs such as hymns. Songs that are used for various occasions show people's beliefs and cultures. People also make use of songs in some other ways, for example, a theme song for films and dramas and for every day's life entertainment.

In addition to serving both human beings and society, songs also serve people in terms of economics and politics. From economics point of view, all people involved in music creation (e.g. investors, producers, composers, singers, musicians, arrangers, distributors, and disc jockey, work either for radio and television) can get benefits from songs that had been created. In terms of politics, songs are used as an instrument to induce and stimulate human's rights and freedom.

At present, there are various studies on music. Some studies confined to some particular music instruments only whereas many others are interested in the contents of music. In terms of musical disciplines, there are various aspects of looking at the music industry, for instance, the influence of music (Mass Communication and Public Relations), music history, music business (Economics), individual singer or group singers, and musical bands.

In the Western world, there have been many studies on music for a long time. Some studies involve singers, musicians, while others involve music bands, their substance or contents, and also music business. Examples of these studies are:

1. The Beatles: The Legend of the Beatles: A Famous World Band
(Translated by Yauwares Iamcharoen)

2. Pink Floyd: This May Somehow the Best Music Band in the World (Translated by Chitti Bausuthi)
3. The Rocker Trail: The Legend of Rock and Roll (By Chor Chivas)
4. Ludwig Van Beethoven: Approaches to His Music (By Carl Dahlhaus)
5. The Cambridge Companion to Mozart (By Simon P. Keefe)

From what has been shown above we can say that in other countries, particularly in the Western countries, there have been many studies focusing on the influence of singers, musicians, and music bands. Where as in Thailand, studying of Thai singers or Thai musicians have not yet been very much researched on. In fact it is still far too few. One of the reasons for this is that singer and musician profession had not been accepted in the Thai society in the previous generations. After the musical business had been growing during the past two decades, the music band business had been stimulating, resulting in more public acceptance of singer and musician profession. Thus the music industry in Thailand has been alerted only about 20 years compared to that of the Western countries, which have been actively encouraged for more than half of the century (Samakamon Limpichai, 1989: 4-9). However, there are some studies that are related to Thai singers and Thai music in Thailand. These are as follows:

1. Role of Mr Pluang Chairasami in Conserving, Developing, and Maintaining Pong Lang Music (By Thassanee Sivabaworawattana)
2. Thai Popular Artist and the Media: Means to be Popular (By Pacharida Wattana)
3. An Analysis of Artist Creation Characteristics in Progressive Rock Style (By Nanthasit Kittivarakul)
4. Biograghy and Song Output of Prayoon Chanyawongs (By Suvimol Thanapollert)

From the above examples we can see that most studies in Thailand deal more with individuals who are folk or country singers or musicians. There are still very few studies dealing with Thai popular songs (Thai pop music). Thus, it is worth studying the influence of a person on the Thai popular music in the past up until now.

This thesis will thus look at the life and legacy of 'Rewat Buddhinan' on the Thai music industry

1.2 Objectives of the Study

The overall objectives of this thesis are twofold:

1. To study the background (life and legacy) of Rewat Buddhinan.
2. To study the role of Rewat Buddhinan and his influences on Thai popular music.

1.3 Sources of Data

1. Primary Source - the primary source is from the interviews.
2. Secondary Source - the secondary sources are from the books, literature, cassette tapes, compact discs, video compact discs, radio, and television.

1.4 Instruments of the Study

1. Texts and literature
2. Multimedia
3. Interviews

1.5 Approach of the Study

This thesis will use the historical approach as the direction of the study. This approach is comprised of a search for previous literature pertinent to the study and an interview with knowledgeable people in the Thai contemporary music industry as well as the oral history of people who used to work or associated with Rewat Buddhinan while he was alive.

1.6 Usefulness of the Research

1. This thesis will provide us with more knowledge about the Thai modern music specifically in the contemporary period from the past to the present day.
2. The case study on one particular pop musician has not been done much in Thailand, so this thesis could be an example of how to do this type of study.
3. This thesis can be used as some basic information for further study.

1.7 Limitations and Problems in Undertaking the Research

There are some problems in undertaking this thesis. First, is problem about accumulating information of Rewat Buddhinan and accessing of the information. There is no single agency for a complete collection of Rewat Buddhinan's information. Therefore, the information is scattered and there is also no study about his influences on the Thai music before. So the information about him comes from many other media. In addition, due to the lack of printed information, it is necessary to interview people who lived during Rewat's period in order to get information sufficient for our analysis. The problem is those who lived during Rewat' life is very hard to contact. Therefore, it has an effect on the completion of this thesis.

Second is the music language that Rewat used. Due to Rewat's song is Thai and in some parts, it is the study about lyrics in the song. He used an exquisite language in composing Thai songs. Thus, if the reader does not have a background of Thai language or Thai music very well, it is hard to understand the comprehension of this thesis.

CHAPTER II

HISTORY OF THAI POPULAR MUSIC

2.1 Before World War II

If one asks when modern Thai music was originated, the answer would be at the reign of King Rama IV. At that time, the country was opened and we had good relationship with the Western world, and thus receiving their civilizations. (Patcharida Wattana, 1993: 40-41).

It was the time when King Rama IV introduced military training system based on that of the European countries. He noted that Western music should also be used for marching. To have soldiers march like what the European countries do, it required synchronizing the march with the Western music. Since then, Capt. Impey, a British soldier, being a trainer at that time, established a marching band. At the palace of His Royal Highness (HRH) Phra Pinklao, Capt. Knox trained the soldiers there for this purpose. From that time onwards, Thai people have become accustomed to the marching bands and the use of one of the most important musical instruments such as brass (Association of Thai Composition, 1983: 2).

During the reign of King Rama V of the Chakri dynasty, the king seriously improved the military marching band by finding trainers abroad and made the royal anthem in use to stimulate the King's glory. The military marching band was formed for the first time around 1877 with royal Prince Suksawad, Krommameun Adisorn Udomdej, the king's brother being as the first chief of the marching band. After that, Thai marching bands have become popular, and the name has been changed to "The Military Band" (Patcharida Wattana, 1993: 40-41).

During 1903-1904, HRH Boripad Sukhumphan, the son of King Rama V and HRH Sukuman Marasri, who served Royal Thai Navy at that time, introduced the study of international music including notes, playing techniques, and harmonization.

He composed many modern Thai songs, which were similar to Western songs, but the melody was adapted from Thai original songs to be played with the marching band. These songs were Sudsanoh (adapted from the song Saen Sanoh), Mekhala waltz (adapted from Hokbot), Maharek (adapted from medium-beat Maharek), Sulsern Suapa (adapted from Bulan Luanloi), Sakorn Lun (adapted from medium-beat Kluen Kratop Fung), Soke (adapted from medium-beat Paya Soke), and Nang Kruan (adapted from fast-beat Nang Kruan). He taught Thai people how to compose modern songs as how to harmonize the music and this is greatly contributed to the prosperity of Thai music during that period. In addition, he was the first person who composed modern Thai music, which has made him being regarded as “the father of modern Thai music”.

In 1908, the later period of King Rama V's reign, apart from dance drama, which was popular at that time namely, Chaophraya Tewet's ancient drama, a new type of drama called “a Musical” was originated. The originator was HRH Narathip Phunthapong, who adapted the performance from Malay drama known as “Bung Sawan” or “Maley opera.” He named the musical troupe “Lakorn Luang Narumit.” Later, the theatre was set on fire; he then had the new theatre “Predalai theatre” built. Songs used in the musical of the Predalai theatre were almost equivalent to modern music. That is, the lyrics were long with few sounds drawled, and the chorus drawled the sound instead of the singers. This type of songs was popular among people at that time. Thus, there were many troupes formed after Predalai theatre, such as Pramotai troupe, which belonged to Phra Sapon Aksornkij, Bunternng Siam troupe by Mae Luan, and Pramot Nakorn troupe by Mrs. Muang Nunimit etc. (Samakamon Limpichai, 1989: 56).

In the reign of King Rama VI, Thailand's Western music had been much developed since the king had Prarn Luang school established at Misakawan Park for teaching music. In addition, he formed the symphony orchestra at that time called the royal band of Western stringed-musical instruments of the Department of Recreation, a government organization under his patronage. This kind of band had reached its highest fame in the reign of King Rama VII. At that time, a symphony concert was held for the first time for ordinary people and the concert had been held regularly at that time. The band performing in the concert was named “His Majesty

the King Royal Orchestra” with Director General of Western Stringed - Musical Instrument Department Khun Pra Jenduriyang as the lecturer of theory and practice as well as the song conductor. Furthermore musical schools were established both in governmental and private organizations. All of these obviously show that classical music in Thailand had been very prospered at that period.

In 1931, the members of the Wasuwat family of Srikrung Film namely Manit Wasuwat, Luang Konlakarn Jenjit (Phao Wasuwat), Krasean Wasuwat and Krasae Wasuwat started the new era of Thai movie industry by changing silent films to sound films. The new business was called “Srikrung Soundfilm.” They started a new business by having a movie studio like that of Hollywood in Bangkok. The first Thai sound film that was made there was “Long Thang” (Losing the Way). The original song of this movie was a Thai song with the lyric of full melody and few sound drawl played with Western music. Next, in the year 1933, the second sound film “Poo Soam Fao Sub” (The Miser) was produced by Khun Wjitmatra as the screenplay writer and the director. The famous musician and the head of Western music section, LTJG Mani Senaweenin, composed the original song and made the band play for the movie. The song “Kluay Mai” (Orchids) was the first song with the melody in the international note as well as the first song in rumba rhythm. Khun Wjitmatra wrote the lyric. At Chalearn Krung theatre and Pattanakorn theatre, the show was alternated the live song by Manee Munjananond and Angoon Kruaphan with the movie “Poo Soam Fao Sub.” Since then, modern Thai music for films has been prevalent across the country. Apart from the film business, Srikrung Soundfilm Company also owned a studio for recording songs into gramophone records under the brand “Pra Prang” (The Pagoda) and used for movies and for sale in the market place.

At that time, Jazz music was introduced in Thailand. The person who initially brought this kind of music was Luang Sukhumnaipradit. He brought Western music and international musical notes from abroad. In 1934, he selected Western musicians to form the Jazz band “Rainbow”, the pioneer in Jazz, to play the music in many places, pioneering jazz in Thailand. The band later became the band of Thai Film Company.

In 1934, as Ministry of Defense wanted to have a sound film produced to promote military activities of Thai Army and Air Force, Srikrung Soundfilm was appointed to produce the film “Luad Tahan Thai” (Thai Soldier’s Blood). The director was Khun Wijitmatra, and the original song composer was LTJG Mani. The songs were as follows (Samakamon Limpichai, 1989: 60):

1. “Tri Rong March” - the melody adapted from that of the original Western music “Kranadia March,”
2. “The Chaopraya River Love” - based on the Western melody, and
3. “Luad Tahan Thai March” - based on the melody of the old-style Thai music.

In 1937, another sound-film company, “Thai Film”, was founded along with a studio in Tung Mahamek. The chairman was royal prince Phanuphan Yukon, and the band head was Luang Sukumnaipradit, who selected many famous musicians to form the company band. Thai Film Company produced many sound films, starting with “Than Fai Kao.” The original songs of this movie, which are still recognized among new generations, were “Nai Fun”(In the Dream) sung by Ua Soonthornsanan, and “Bua Kaaw” (White Lotus), whose melody is composed by ML Puangroy Sanitwong. Then, the company produced the movie “Mae Sue Saw” which had the hit songs being “Plearn” and “Lom Huan.” The last film this company produced before winding up in 1938 was “Wan Pen” (The Full-Moon Night). ML Puangroy Sanitwong was the first woman song composer in this era who composed original songs for films and theatres.

In 1940, Duriyayothin Band was formally established under the support of Luang Promyotee Jumpa Lemsumran, who at that time served the Army in the military band and was appointed the head of Duriyayothin Band. In its early period, the band had gained the reputation in the dance sphere, and it was also the first band in Thailand, which played Thai music in dancing rhythm.

In the same year, Thai Air Force established the film division and received the transfer of Thai Film Company in Tung Mahamek. The division produced the movie “Baan Rai Na Rao” (Our Country Home) with Khun Witjitmatra working as

the screenplay writer of the movie and the lyric composer of its original song of the same name. Khun Pra Jenduriyang was in charge of the melody. After that, film productions came at a standstill when the World War II broke out, as there was a shortage of films used for domestic movie productions, coupling with no foreign movies on show in Thailand. For this reason, in entertainment sphere at that time it was the golden age of the 4 following musical bands (Samakamon Limpichai, 1989: 65).

1. Duriyayothin Band headed by Jumpa Lemsumran,
2. The Public Relations Department Band headed by Ua Soonthornsanan,
3. The Crown Property Band headed by Nart Thavornbutr, and
4. Chamber Music Band headed by Luan Kwandham.

These musical band performances would rotate at movie theatres, such as Odient, Chalearm Krung, Pattanakorn, etc. The band would be alternated with old movie. Duriyayothin Band was the first band during the war period, gaining great reputation. Mainly, the band would play at Pattanakorn theatre (Siri Rama at present) alternating with Luan Kwandham every other week. Then it was the Crown Property Band and the Public Relations Department Band, which played in turn. Apart from the four modern Thai-musical bands mentioned, at that time there was other several bands, which played modern music. The famous band among those was Hawaii Band by Horn Harnboontrong, which would play at many movie theatres such as Chalearm Buri theatre.

2.2 During World War II

In 1942, theatres became very popular. The famous drama troupes were Sod Kuramalohid's Nadhayakorn troupe, Bunthoon Ongwisit's Wijitkasem, Royal Prince Panupunyukon, Khun Sawadthikamporn's Siwarom troupe, etc. These troupes composed many modern Thai songs for theatres and singing during stage change. It can be said that songs from the theatre contribute to the prevalence of modern Thai music.

However, it is obvious that songs composed at that time mainly served Field Marshall (FM) Plaek (Por) Phiboonsongkram. For example, Nart Thavornbutr's "Kuayteaw" (Noodles) was used to promote eating noodle among government officials, and "Suam Muak" (Putting on Hats) whose melody and lyrics were composed by Ua Soonthornsanan and Jamuen Manitnaret (Chalearm Sawetanan) respectively were also used in this sense. The Public Relations Department's songs were said to directly serve the government's policy (Suwat Voradilok quoted in Samakamon Limpichai, 1989: 66).

During 1943-1945 when FM Por Phiboonsongkram's government promoted folk dance, the Public Relations Department composed many folk-dance songs. Among them are "Ngam Saeng Duan" (Fascinating Moonlight), "DuangJan Wan Pen" (The Moon on the Full-Moon Night), "Yuan Ya Le", "Klai Kaw Pai Eek Nid" (Come Closer), etc. After the end of the World War II, the above mentioned bands died out, and there was only the Public Relations Department Band left. The band that is well known until the present day as "Soontharaporn Band." It is the only band still popular since most of Soontharaporn Band's songs are decent in all aspects. In other words, they have tuneful melodies with strong and steady rhythms, perfect harmonization according to academic practice, professional musicians, talented singers and rhyming lyrics (Pongchai Thaiwanasri quoted in Samakamon Limpichai, 1989: 67).

2.3 After World War II

As we see that many modern-music bands, governmental, semi-governmental, and private bands - have formed after the WWII. Song composers who had composed folk-dance songs like those of the Fine Arts Department, and the Public Relations Department changed to compose politically sarcastic songs especially in the term of FM Por Phiboonsongkram. In addition, the lower-middle class and the labor's life became the content of many songs. This was a new step of Thai society, which music was used to depict the people's poverty and to claim political justice. This type of music is called "Pleang Cheewit" (Life Music). The predominant musicians at that time were Sanae Komarachun and Kumron Sumpunanon who presented politically sarcastic songs without any fear of dark

authorities. Furthermore, there were also songs written in a memory of the liberty and the rise of the nation for all Thai people, such as “Kwan Thong Khong Thai” (Thailand’s Golden Axe).

After the end of WWII in 1945, there was an influx of people from the Ally nations; many new bars and beer halls were opened. Thai singers and musicians at that time would play modern music at those places. Famous places among them were Hoi Thean Lao bar and Kan-Chun Restaurant. After that, came the prosperous period of the theatre, which the genders of the actors and their roles were corresponding, and of the radio drama with theme songs. Again, many new bands were formed during this period.

In 1945, the late King Rama VIII’s reign, King Bhumipol Adulyadej, the king’s brother, began to compose modern Thai music and Western music. His first modern Thai music was “Saeng Tean” (The Candle Light). Many songs were composed subsequently: “Sai Fon” (The Streams of Rain), “Chata Cheewit” (Destiny), “Klai Roong” (Near Dawn), etc. He was praised of his high musical ability reflecting from these songs.

In 1948, the Public Relations Department established Kosanakarn troupe to play radio dramas with theme songs of Western music. Sompong Tippayakalin was the head of the music band and he also composed many Kosanakarn troupe’s songs.

In 1952, the popularity of the theatre began to wane, and radio drama became more popular. As for the Thai music, Soontaraporn songs’ were still widely accepted especially in dancing sphere, which was of people’s interest at that time.

In 1955, the new Public Relations Department opened channel 4 in black and white television broadcast in Bangkhunprom. The band of the department was the first band playing music in the opening ceremony. Thus, Soontaraporn Band gained even more reputation.

During 1952-1957, life music was very popular. Singers at that time were the representatives of peasants, farmers, and labors singing songs describing their

hardships. Kumron Sumpunnanon was an example of that type of singer. He sang with the lower-middle class accent modeling the style of the modern country music. In the years 1960-1962 Pornpirom rerecord the old song by changing to modern music played by the Thai orchestra, consisting of five groups of woodwind and percussion instruments. The rhythm was also made faster. This became very popular. At that time, Modern Thai music was presented to viewers of black and white televisions for the first time by the broadcaster known as “Channel 4 Bangkhunprom Thai Television.” In 1964, Ajin Punjaphand and Tuam Thoranong hosted the song program “Pleang Chao Baan” (Music of Ordinary People). In the program, there were three singers: Ponpirom, Pongsri Voranuch and Toon Thongjai. The program turned to be severely opposed that eventually it had to be ended. Afterwards, Prakob Chaipipat hosted the program over again in the name of “Pleang Lukthung” (Country Music). The program was still initially opposed, but eventually it was accepted. From that point the word “Pleang Lukthung” was added in the lexicon, and people call modern Thai music from the reign of King Rama VII onwards “Pleang Lukkrung” (Contemporary Song) (Samakamon Limpichai, 1989: 70).

From that time onwards, the country music reached its peak. The time before 1968, country music had been known in limited groups. Then, it was of high interest. University students sang and played country music as a taste of those who were favor of novelty. Country-music bands founded in universities were “Lukthung Tapud” (Architect Band) of Chulalongkorn University students, and “Ruam Daw Kraju” of Kasetsart University students.

Even though modern Thai music, which was classified into city music and country music, was popular among music fans, Western music, which has played a vital role in Thai music sphere since the reign of King Rama IV, was also more or less popular as we can see from the major change of Thai music from the year 1960 onwards. Songs from Western countries started to be known in Thailand from that time. Among those were songs of “The Beatles” and “The Shadow”, which were the bands of England, songs by Cliff Richard, and songs of Elvis Presley. We can say that The Shadow highly affected Thai singers and musicians at that time as the word “shadow” was used to call western-music bands which played music with 4 pieces of musical instruments: two guitars, a bass, and a set of drums (Patcharida Wattana,

1993: 9). Thai bands playing Western music by copying the way famous Western bands did. These bands are, for example, Louis Guitar Blue, Charming Boys, Silver Sand, P.M. 7, etc. This shows obviously that most Thai teenagers at that time enjoyed listening to Western music. However, “city music” of modern Thai music like those of Soontharaporn band and “country music” were still popular.

In late 1969, that USA set up military base in Thailand had an influence on the resume of Western songs in Thailand. The bands playing Western music at that time were Joint Reaction, Silver Sand, Royal Sprites, etc. Most musicians at that time would play Western music by copying the way of the original artists by listening to the prevalent Western-song gramophone records. In the same year, “The Committee of Thailand String Combo Contest” of The Music Association of Thailand under the Patronage of HM the King held a music contest of “string combo” bands, which are the bands developed from The Shadow with the members added to 6-8 people and the wind instruments, such as the saxophone, the trombone, the trumpet also added, then, in the later period, the keyboard is used instead of the wind instruments, and the band is called in short as “string bands” (Patcharida Wattana, 1993: 9). The contestants had to play a modern song, a modern Thai song, and a royal song. Joint Reaction Band, which later changed the name to The Impossible Band, comprising of Setha Sirachaya, Winai Phanturak, Anusorn Pattanakun, Sittiporn Amornpun, and Daenpichai Thamneam won the contest for three consecutive years. The band was regarded as the first music band in Thailand, which had the sense of universality and made teenagers listen to a new style of Thai music. As a consequence of the string combo contest, Thai film producers such as Piak Poster and song composers began to have an interest in this kind of music bands by composing modern Thai songs for string combo bands. Modern Thai music resumed its prevalent role since The Impossible recorded the original song of the film “Tone”; the song was very successful. From that time onwards, string combo bands were popular in the modern Thai music sphere such as Silver Sand, Royal Sprites, P.M.5, P.M.7, Fantasy, Chattri, Grand EX’, etc. These string combo bands normally would play at restaurants and nightclubs, especially those on New Petchaburi Road.

From 1967 to 1971, during the period of increasing political pressure, more university students were involved in politics. This pressure environment underpinned the emergence of life-music bands in the term of FM Thanom Kittikajorn. That a group of university students held “Life Music Festival” at Thammasat University brought about a new life-music band “Tor Sen Lae Sunjorn,” which is now known as “Karawan” at present. The band was formed in 1974 by merging two bands: Tor Sen Lae Sunjorn and Bangladesh. Surachai Juntimatorn headed Karawan and the band was regarded as the first Thai life-music band, which inspired other people to form life-music bands subsequently. The band’s music evokes the image of the attempt of the upcountry people to fight for justice in the society. In the period of “Dok Mai Baan” (Flowers Blooming) after the 14 October 1973 incidents, Karawan became the symbol of the political struggle for justice during 1974-1976. It was obvious that during this period, “life music,” which has the content of oppressed life without freedom and equal opportunity, was very popular particularly among university students and labors. Still, after the 6 October 1976 incidents, Karawan members had to escape to the forest together with other university students; the role of Karawan in music sphere began to fade out. In the year 1976, another life-music band, Hammer, were formed. The band presented songs with the content of upcountry people’s life. Subsequently, many life-music bands came into existence namely Hope, Karabaw, and Niranam.

The old city music, such as songs of Soontharaporn, Sutep Wongkamhaeng, Sawalee Pakaphan, Thanin Intarathep, Charin Nantanakorn were always popular until Ua Soonthornsanan retired in 1972. The popularity of Soontharaporn band started to fade out from that time on. The one who was the head of the entertainment division of the Public Relations Department next to Ua Soonthornsanan was Winai Julabusapa, who founded the band “Sue Sumphan” to replace Soontharaporn Band to play music off the office hours. After the retirement of Winai Julabusapa, Saman Napayon was in the position until retirement.

What have mentioned thus far exhibits the variety of modern Thai music at that time. Types of modern Thai music, which received the influence from Western countries, were rock and jazz music. However, the small proportion of these types of

Thai music in the market was incomparable to the large proportion of Western music.

Despite many modern Thai songs being composed, what most musicians played at that time was Western music, and the style of playing was said to be “identical to cassette tapes,” without creating novel things. One contribution to the more prevalence of Western music was that the time cassette tapes introduced in Thailand and became popular. Most tapes sold were Western music because there was no company who produced Thai cassette tapes to the market.

From 1973 onwards, there were many companies recording music from gramophone records or cassette tapes for commercial purpose without receiving legal permissions. These records are called “pirated records” and it is mostly containing mega-hit songs in one album. There were many companies which ran this kind of business at that time, such as Metro Records, Rose Sound Music Limited Partnership, Onpa Stereo Limited Partnership, Rota Records Co., Ltd., etc. At that time the companies ran their business without promotion campaigns, or planned procedures.

This pirated record business resulted in an appeal to the government to implement measures for punishing those who infringe a music copyright by The Music Association of Thailand under the Patronage of HM the King Phumipol. The government amended and issued Copyright Act 1978, which took effect since December 19, 1978. It was the amended version of Literary and Art Works Prevention Act 1931. The penalty was more severe than the former version; for example, the fine goes from 500 baht to 200,000 baht. After the enactment of the new Copyright Act, the problem of recording music without permission gradually decreased and was eventually gone. Producers and singers who owned the copyright music produced their work with more confidence. This practice accounted for more systematic modern Thai music business.

In 1979, Grand EX’ headed by Nakorn Vechsupaporn worked on country music by changing the rhythm to disco rhythm in the album called “Lukthung Disco.” The album was highly successful with the highest sale of ten thousand copies

(Samakamon Limpichai, 1989: 74), stimulating the market of modern Thai music. After the overwhelming success of the Grand EX's album, other bands turned to produce their works in disco style until the popularity of the style waned. Afterwards, Grand EX' reproduced old music by re-sound mixing and re-recording in the album "Grand EX.' O." in 1981 which was again successful. The dealers of the album were Asona Promotion Co., Ltd. and RS Sound and Video Co., Ltd. Another style of modern Thai music, which was popular in the same time of Grand EX's string music, was the chorus in the album "Lomrak" (Love Wind) of Hot Pepper Singers. The album produced by Hong Ut Seang Thong Co., Ltd. The album also stimulated the music record market and brought about a competition in modern Thai music between string music and the chorus. The year 1981 was a milestone of modern Thai music when it started to grow and became more stable. The trend of teenagers who more listened to new-style Thai music greatly contributed to the growth of the modern Thai music. The popularity of the old-style Thai music, which sung by famous singers such as Suthep Wongkamhaeng and Thanin Intarathep began to fade out (BoonYong Sutanavirok quoted in Samakamon Limpichai, 1989: 75).

Those albums of music sung by a band or a group of singers were greatly produced without, to some extent, the producers considering the quality of them resulted in the boredom of listening to that kind of music. People then turned to listen to life music again. The life-music band, which attracted the attention of music companies to produce this kind of music, was Karabaw. The band had its clear style, and importantly, it changed the form of life music. That is to say, the music was changed from a simple style of folk songs to be the music played by a string combo band with many pieces of musical instruments. This style of performing attracted people's interest, making life music become popular. Due to the successful Karabaw's third album, "Wanipok" (Blind Minstrel Beggar), was distributed and its promotion campaigns made by Asona Promotion Co., other people produced album reflecting the life and society successively. Subsequent to the album Wanipok were "Tor Taharn Otton" (Soldier Enduring), and "Made in Thailand." These two albums made Karabaw more successful than ever before.

2.4 Rewat Buddhinan's Era

In 1983, Rewat Buddhinan and Paiboon Dumrongchaidham established Grammy Entertainment Co., Ltd. to run a complete music business (i.e. as both a manufacturer and a distributor). The rise of the company was a crucial turning point of modern Thai music in the aspects of music and musician production, marketing, and promotions. The leading image of Grammy Entertainment Co., Ltd. was emerged since Rewat Buddhinan served as a music producer. This phenomenon had never happened in Thailand before; hence, people in the music sphere regard Rewat Buddhinan as the first music producer in the country.

This phenomenon has led other music companies to produce their works by having producers, drawing tough competition in music industry since 1985. The competition triggered the quality of modern Thai music works in terms of the form, the content, the singers, the musicians as well as the cassette tape covers, which became more creative, not just only copying as before.

Form the time the company established, Grammy Entertainment Co., Ltd. has produced many popular artists, such as Rewat Buddhinan with his albums Ter 1, Ter 2, and Ter 3; Tongchai McIntyre with his album “Hard Sai, Sai Lom, Song Rao” (The Beach, the Breeze, and Two of Us) and “Boomeraeng”, which made the highest sale record in Thai music history at that time, with the sale of 2 millions copies (MTV, Television Program “The Story of Bird”); and other bands and singers like Micro, Nuvo, Nuntida Kaewbuasai, Mai Jaroenpura, and Christina Agira.

The main contribution to the success of the company might be the novelty of music, diverging from the old patterns and styles (Chatri Kongsuwan, **interview**, 11 March 2005). The novelty raised the keen of people on the music sphere. The leap of technology advancement seen from the innovation of the compact tape and radio players with headphone called “sound about” or “walk man” in 1981 also made people more keen to the music. The new mass production from the industrial revolution in Western countries enable the middle-class to listen to the music which used to be the art of the upper class because records and the players used to be expensive.

The major business competitor of Grammy Entertainment Co. Ltd. at that time was Kreangkrai Shetachotisak's R.S. Sound Co. (the name subsequently changed to R.S. Promotion 1992 Co., Ltd.). The company produced many singers with the target of teenager consumers. The style of the music produced was cheerful in combination of dance music. The company's singers famous at that period included Somchai Kemklad (Tao), Sornram Thepitak, Suthida Kasemsan Na Ayudhaya, and 3 young men of Boy Scout band. Apart from R.S. Sound Co., there were other leading music companies like Nititat Promotion, Rodfai Dontri (Music Train), Kreatia, Kita Entertainment, Seang Tong (Golden Sound), and Share Audio. Each company had its own famous singers posing the serious business competition without any company solely dominating the market.

Still, from 1985 onwards, modern Thai music became "a product" which companies competed in producing music works for the commercial purpose. Whenever a company produced a music work diverging from the convention, and was warmly accepted among the music fans, other company would produce that kind of music subsequently. This situation made the music works seem to be identical in the content of the lyrics and the rhythm even though the works had been improved in terms of quality. Sometimes listeners could not distinguish works of different singers. The situation of lacking variety in music works had remained for many years. Therefore, some people said that music in this period was the "ready - made music." That is to say, the music had a fixed pattern without novelty. Since then, there were only 2 companies that dominated the whole music market in Thailand. These companies are Grammy Entertainment Ltd. and RS Sound.

In 1994, Somkiat Ariyachaipanit, Salinee Punyarachun, Kamon Sukoson, and Cheewin Kosiyapong established a new music company under the name of "Bakery Music" (Main Course Bakery Era, 2004: 46). The establishment was a breakthrough in Thai music sphere as the company produced novel works in terms of both form and content. Popular artists were the band "Modern Dog," and "Boy Kosiyapong," who composed the famous song "Ru Do Tee Taek Tang" (Seasons Change), sung by Nop Pornchumni. The Joey Boy's album at that time was of interest since the album introduced the new "Rap" and "Hip Hop" music for Thailand. There were varieties in Thai music sphere.

Since then was the atmosphere of competition profoundly intended and it began the period of development in Thai song. In the same year, Rewat Buddhinan and Phaibool Dhamrongchaitham decided to put Grammy Entertainment Ltd. into stock market by registering in the name of Grammy Entertainment Co. Ltd. (later was changed into GMM Grammy Co. Ltd.). This is a step of Thai music into the world of business.

From that time on, Thai music business has been of interest among Thai people. More people - ranging from children to adults - want to work in this type of business. There are more music works produced coupling with the expansion of the media, which promotes these works, contributing to the fast expansion of Thai music sphere. There are also more music channels and programs on the radio. The expansion is also reflected in the increasing number of music and singing contests. Technology used in producing music works has also been improved. There are also more foreign music works coming in Thailand accordingly.

Up till now, Thai music has many kinds of varieties. There are many record companies both small and big firms including the expansion of big company in form of branch company as well as the independent groups that called "underground music" This can increase various music products. Now, the competition in this kind of business is tremendously enhanced. It does not dominant only music staff but also radio TV, cell phone and Internet. Additionally, the singing contests such as Hot wave Music Award, RS Panasonic Star Challenge, The Star, Academe Fantasy become tend to be more because most people need to be superstar. So every year there are a new release artist (singer).

Most songs characterize in many varieties such as pop, rock, dance, hip-hop etc. On the other hands, old style songs such as Thai country songs begin to diminish their popularity. However, there are a few people who still love listening to this kind of music.

CHAPTER III

BACKGROUND OF REWAT BUDDHINAN

3.1 Family

Rewat Buddhinan whose nickname was “Ter” was born in Bangkok on September 5th, 1948. He was the son of Lieutenant Commander Thavi Buddhinan and Mrs. Obcheoy Buddhinan. He was the fourth child in the family with four brothers and one sister as listed below:

1. Mr. Kanok Buddhinan
2. Mr. Wallop Buddhinan
3. Mr. Thanit Buddhinan
4. Mr. Rewat Buddhinan
5. Mrs. Kulathida Buddhinan
6. Mr. Direk Buddhinan

Rewat Buddhinan was married to Ms. Aruya Sidhiprasert, his classmate at Thammasat University, in the year 1974. They have two daughters, Suthasinee (Pat) and Sitarat (Peach).

3.2 Education

Rewat started his education at the La-or Uthit Kindergarten School then moved to Saint Gabriel School for his primary and secondary education. After finishing his high school education at Saint Gabriel School in 1967, he entered Thammasat University, studying at the Faculty of Economics. He was graduated from Thammasat University in the year 1972.

Saxophone was the first musical instrument that Rewat started to play while he was studying at 9th grade (in junior high school). With support from his father

who wanted to see his children capable of playing music, Rewat had been given the chance to practice some kinds of musical instruments. It was prevalent at that time that any family with good financial status should have their family members playing music as an extra-curricula activity to show how wealthy the family was (Rewat Buddhinan, **interview** quoted in Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 46). However, since Rewat did not like playing saxophone very much he then started to play the guitar. When he was in 11th grade, he started his own music band named “Dark Eyes” and played with his friends at school. Later on, he changed his music band name to a new name called “Mosrite”. Since then he had applied for music contest organized by the Music Association of Thailand. He was granted the first running up award for the two consecutive years in 1965 and 1966 (Kamron Pramroj Na Ayudhaya, n.d.: 133).

In the year 1967 Rewat studied for his bachelor degree at the Faculty of Economics, Thammasat University. During that time he organized a music band called “Yellow Red” with his two friends, namely, Danu Huntrakul and Jiraphan Ungswanont. Yellow red is a color symbol of Thammasat University. However, not so long after that, the “Yellow Red” band was collapsed. Rewat, in corporation with his friends at Thammasat University and Chulalongkorn University, formed a new music band called “The Thanks”.

At that time “The Thanks” gained a great popularity among university students. As a consequence, he had always been contacted to perform his music with the famous Thai song band, “Soontharaporn” and another popular song band, “The Impossible”. His band had normally played with the latter in the pub at Phloenchit area where “The Impossible” band was playing regularly.

Besides music, Rewat was also a sportsman. He was a University athlete, playing football and Sepak Takraw. However, his favorite sport was Tennis.

Rewat spent four and a half years for his degree at Thammasat University. He was behind his graduation schedule because in his final year of study, he had no money for registration fee. This resulted from the fact that when he was in grade 11th, his father who was working as a pilot, had joined the secret agent during the

World War II. His father was lost in the mission. He believed that the Viet Kong (one of the Vietnam Regimes) caught his father. Since then his family became poorer and poorer. Thus Rewat had to spend some time, while studying at Thammasat University, playing music as a means to earn his own living and to support other members in the family (Rewat Buddhinan, **interview** quoted in Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 45-46).

3.3 Career Path

After he had graduated from Thammasat University in the year 1972, he was offered to join “The Impossible” band as a lead singer and keyboard player in a music tour to Hawaii (USA), Europe, Scandinavia and Asia for four years from 1973 to 1976.

In 1977, Rewat returned to Thailand. This was also the end of “The Impossible” band. After “The Impossible” had collapsed, Rewat and his friend named “Vinai Phunthurat” had formed a new band named “The Oriental Funk” and this band also had organized a music tour to the United States of America and European countries. After the tour, “The Oriental Funk” had been offered a job at the Casablanca Pub of the Montien Hotel. They played music together around 4 years before they broke up.

After the broken up of “The Oriental Funk”, Rewat decided to go to the U.S. for work. His life in the U.S. was not successful as wished. There, he was working as a control assistant of the “JBL” company (Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 48). Later in 1982, after accumulating a lot of knowledge and experience, Rewat decided to come back to Thailand and established his own company dealing with songs and music. He started to operate the company named “RNA Production”. However later on, with the introduction of his junior friend at Thammasat University - Busaba Daoruang, he decided to join a man named “Phaibool Dhamrongchaitham” and formed a company named “Grammy Entertainments Ltd.” in the year 1983. This was the place where he did his first achievement as a producer of the first album of Grammy Entertainments Ltd.” sung by a female singer (medical doctor) named Phanthiva Sinrachatanont. This album

was called “Ni Yai Rak Chak Kon Mek” (Fairly Tale from the Fog), and it was launched on September 1st, 1983 (Kamron Pramoj Na Ayudhaya, n.d.: 135).

Rewat had been working at the Grammy Entertainments Ltd. since then. He was working as a man in front of and behind the scene. Until early of November 1995 while he undertook medical check-up at Smithivet Hospital, a cancer was found in his brain. Later he had Dr. Greenberg (president of New York Hospital, U.S.A.) to take care of his illness. He then was admitted to the hospital in the United States. After 33 times of chemotherapy treatment, he was getting better. Thus, he decided to come back to Thailand in early June 1996. A few weeks after that the situation became worse he then got back to Smithivet Hospital until late October (27th October 1996 at 6.30 a.m.) he passed away peacefully, leaving his wife and two daughters behind. The last position he held at Grammy Entertainments Ltd. was the president of the company (GMM Grammy Public Co. Ltd., Internet).

3.4 Achievement

As a singer, Rewat had altogether produced four music albums of his own:

1. Ter 1, launched on October 31st, 1983
2. Ter 2, launched on June 1st, 1985
3. Ter 3, launched on July 1st, 1986
4. Ter “Chob Kor Bok Wa Chob” (If Like Then Say So), launched on November 1st, 1987
5. Special album of “Rewat Buddhinan and Kita Kavi Band”, (Undated).

Apart from the music work, other Rewat’s works include:

1. Advertisement music
2. Music title show
3. Music in film
4. Master of ceremony for the show “Pra Too Daung” (Fate gate)
5. Presenter for American Express Card (Series: Portrait)
6. Model for GM Magazine (first issue)

7. Actor (father of the key actor in the film “Nam Pu”)
8. T.V dramas:
 - Song Kram Pra Sart (Nerves War)
 - Kao Nok Na (The American Surplus)
 - Tuk-Ta Kaew (Crystal Doll), and
 - Vi Hok Long Rung (Misplaced Bird).

Besides, Rewat Buddhinan was a man behind the successful achievements of many famous singers and musicians, such as, Tongchai McIntyre, Nantida Kaewbuasai, Viyada Komalakul, Saranya Songsermsawadi, Jetrin Watanasin, Songsit Rungnopakunsri, Patiparn Pataveekarn, Micro, Nuvo, etc.

Additionally, Rewat Buddhinan is also a supporter of many superstars such as Tongchai Macintyre, Nanthida Keawbuasai, Viyada Komalakul, Saranya Songsermsawad, Jettarin Wattanasin, Songsith Rungnopakhunsri, Pathipan Pathaweekarn, Micro, Nuvo, etc. Even though Rewat was behind a tremendous success of many superstars, unfortunately, he had only his own big concert that is “Puik” held on 19 October 1986 at Indoor Stadium Hau-Mark. It considered as a marvelous concert at that time (Prai Phansaeng, 1999: 117-119).

3.5 Concert from Friends, Brothers and Sisters to Rewat Buddhinan (A Tribute to Rewat Buddhinan Concert)

The thing that one should say about the study of Rewat Buddhinan is “Concert from Friends, Brothers and Sisters to Rewat Buddhinan” - A tribute to Rewat Buddhinan concert. It is because this concert held for reminiscence of Rewat.

This concert was held on 5 September 1998. It contained 25 songs composed by Rewat Buddhinan from “Ter 1” to “Ter 3” albums and each song was rearranged to suit particular artist’s voice. There were many musicians and artists who used to work with Rewat such as Tongchai McIntyre, Patiparn Patthaweekarn, Marsha,

Chirstina Agira, Assanee Chotikul, Nithipong Hornark etc., Chatree Kongsuwan was a director of this concert (Kamron Pramroj Na Ayudhaya, n.d.: 3).

The hi-light of this concert are song “Ying Soong Ying Knaaw” that mixed the real voice of Rewat during the show and “Klom Por” song by his daughters, Pat Suthasinee and Peach Sitarat (Prai Phansaeng, 1999: 119). It is a pity that Rewat could not present himself in the concert. *“This concert is mostly perfect. It is only lack of showing of Ter himself. I am very sorry. I did the best. At this time, Ter is very busy”* (Nithipong Hornark, **interview** quoted in Kamron Pramroj Na Ayudhaya, n.d.: 3).

3.6 Rewat Buddhinan Foundation

While he was alive, Rewat often mentioned to people surrounding him that when he retired he would like to write a book about music for the benefit of the younger generation as he had spent his whole life seeking and practicing music up until he reached the point of success. He was widely recognized both in the country and in other countries.

However, he could not have done as he wished as he passed away before his retirement period. Thus the Rewat Buddhinan Foundation was set up in memory of him. To follow his will, the main objective of the foundation is to promote and support the young Thai to have the opportunity to learn in every aspect of music, including accumulation of experience in music and exchange knowledge on music to other institutes all over the world. The foundation, in corporation with the central library of Thammasat University had established “Rewat Buddhinan Music Room” at Thammasat University, the higher educational institute where Rewat graduated and had long history with this University.

The “Rewat Buddhinan Music Room” contains a numerous media on a long-playing record, cassette tape, music notes, VDO, CD, VCD, books, and collection of composers. Interestingly, the music room has divided its space into three collections, covering traditional Thai songs, native songs in each region, popular songs, folk

songs, songs for life, and songs in film and drama. Besides, it has a collection of well-known Thai musicians in the past up until present time.

For foreign music section, there is a collection of western music at various periods, including history and detail of each song type, as well as biography and musical output of world musicians.

The last collection is on Rewat Buddhinan. This consists of Rewat' biography data and his output in the field of music, his personal belongings, souvenir, music notes, musical instruments, his work place; down to books, journals, and printing documents all about Rewat Buddhinan.

Reservation and classification and all services in this library are very modern and up to date for use by students, university staff, and general public. This is for the younger generation to use the library effectively as what Rewat had a strong intention to do so.



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CHAPTER IV

ROLE OF REWAT BUDDHINAN

4.1 The Roles at Front Stage

4.1.1 As a Musician

The musical background of Rewat Buddhinan comes from his family. All members in his family are supported to study music. The first musical instrument he played was the saxophone. Since he did not like playing the saxophone, he quit playing it eventually. Afterwards, he was interested in guitar and started to play it seriously. During his second year in the high school, he and his friends formed the band, “Dark Eyes,” which was subsequently changed to “Mosrite.” Then, the band joined the music contests held by the Music Association of Thailand and won the first prize consecutively both in 1965 and 1966.

In 1967, when Rewat Buddhinan studied at undergraduate level at the Faculty of Economics, Thammasat University, he and his friends set up the band “Yellow Red,” playing in many university fairs. Then, when the band was dissolved, Rewat and his friends at Thammasat University and Chulalongkorn University formed a new band called “The Thanks.”

The band was so popular among university students that it was often invited to play with famous bands like “Soontharaporn” and “The Impossible”. This can be claimed to be the starting point of his music career. Then, after his father vanished during the Vietnam War, he had to play music at night to earn money for his own expense and his tuition fee for the University. He had to do this because his family at that time lacked the indispensable member.

After graduating from Thammasat University, Rewat joined the band “The Impossible” as a lead singer and a keyboard player. The band played music in

various countries in Asia, America, and Europe for the whole 4 years (1973-1976). This is the first time he plunged himself into professional music.

After going back to Thailand in 1977, “The Impossible” was disbanded. Rewat Buddhinan and his friend, Winai Phanturak, set up the new band “The Oriental Funk.” The band was also on tour in Europe and America for a short period. After that, he and his “The Oriental Funk” performed full-time at Casablanca Pub in Montien Hotel for another 4 years until they became saturated, and the band was eventually broke up.

In 1983, Rewat Buddhinan and Paiboon Dumrongchaidham established Grammy Entertainment Ltd. The role of Rewat Buddhinan, therefore, changed from a musician at nightclubs to a musician who produced music to the public. There were also other roles, which he had to take, especially the roles at the back stage such as a producer, a studio engineer, a mix down engineer, a song composer, etc. He was also responsible for managerial jobs, working as a manager and a businessman.

At this point, the role of an artist was not outstanding as before, but his quality of a musician was still in him. That is to say, although he did not play music at nightclubs, and although in the process of sound recording his back up played music instead of him (Pongthada Na Lumpoon, **interview**, 24 January 2005), the quality of a musician was still required for music work production. (“Back up” is a musician playing music to support the artist).

Later, when Rewat Buddhinan had his own album, his image to the public was rather a singer than song producer. However, his image of a musician still remained because he always played a musical instrument while singing, especially guitar.

4.1.2 As a Singer

It is still unclear when Rewat Buddhinan started to practice singing, but it is believed to be in the same period when he started playing musical instruments. He

always sang and played a musical instrument at the same time. During the time he was playing the music in his own bands, he also took a role as the lead singer.

Rewat's role as a singer was quite clear when he joined "The Impossible" as the lead singer and the keyboard player on tour abroad and when he was a member of "The Oriental Funk", playing regularly at Casablanca Pub at Montien Hotel. Most of the songs played at that time were international songs because there were still a few Thai modern songs in Thailand at that time. The popular style of playing music and singing songs at that time was "the copying style" (Chatri Kongsuwan, **interview**, 11 March 2005). Once he said that during the time he played music for The Oriental Funk, he had to sing Rod Steward's "I don't want you to talk about it" every night (later on he said that he was sick of it because he had sung that song more than 2 thousand times). This is because on a day while he was singing this song, he impersonated the hoarse voice of Rod Steward. It turned out that the audience liked it. From that time on, he had to sing the song in that manner every day (Rewat Buddhinan, **interview** quoted in Main Course Rewat Buddhinan, Rewat Buddhinan, Rewat Buddhinan, 2002: 41).

Rewat's role as a singer in the entertainment world started from the release of his album "Ter 1" on 31 October 1983. This album changed his role from a singer at night to a back stage person, and a businessman to "an artist" or "a celebrity" who was well known to the public.

Even though he had his own album, Rewat's role of a singer was not outstanding like other singers (Rewat Buddhinan, **interview** quoted in Taen Ngao, 1984: 73). In other words, he was not only in the group of the excellent voice singers like Nunthida Kaewbuasai, Wiyada Komalakun, Tongchai McIntyre, etc. but also in the group of fair voice (not outstanding in terms of singing). Still, his popularity was from his songs themselves and the novelty of his album. Rewat's striking characteristic in singing was that he expressed his emotion according to the tone of songs and lyrics. Singers in the past emphasized on using good singing voice with drawling voice. Rewat, in contrast, would use normal voice, just like the voice when he talked. He would use voice in sad tone for sad songs and joyful tone for happy songs (Pongthada Na Lumpoon, **interview**, 24 January 2005).

Rewat performed in a concert as a singer for the last time in “Pukk” concert on 19 October 1986 at Indoor Stadium Hua-Mark (Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 47). It is the first and the only big concert of Rewat. After that he never played in concerts again though he had the fourth album (a compilation album) released in 1987 because after that he only worked at backstage and contracted a serious illness and eventually died.

4.2 At Backstage

4.2.1 As a Producer

The role of a producer is likely to be the most important role of Rewat Buddhinan as a person who worked at backstage. In Thailand, Rewat was the initiator of producing music albums with producers. He is also regarded as “Rewat Buddhinan the first music producer in Thailand” (Pongthada Na Lumpoon, **interview**, 24 January 2005).

The production of music work before the emergence of Grammy was normally controlled and supervised by the musicians (and their co-workers). When Grammy Entertainment Co., Ltd. was established, Rewat introduced the methods Western countries undertaken in the production of music work. From that time on, the role of producer has been explicitly demonstrated in music work production in Thailand.

The first album that Rewat worked as a producer and the first album of Grammy launched on 1 September 1983 was “Ni Yai Rak Chak Kon Mek” (Fairly Tale From the Fog) by Phanthiva Sinrachatanont, a female medical doctor. This was also the first album with the word ‘producer’ printed on the cover of the album. From that time on, Rewat had become the producer of many famous artists such as Tongchai McIntyre, Micro, Nuvo, Pongpat, etc. Then, Grammy started to have more music albums produced. Thus, for some albums, Rewat was not only the producer himself but also the consultant of the producers; the new position, as executive producer was created. This position is to supervise the producers. For this reason, all

songs in all albums of Grammy had to be approved by Rewat before releasing to the market (New Generation Artist: Rewat Buddhinan, 1990: 45).

4.2.2 As a Composer

To write a song, there are three major elements to be considered:

1. Lyric: Poetry expressing the writer's emotion, or the words in a popular song.
2. Melody: A tune, or a pleasing series of sounds that contain pitch and music timing.
3. Arrangement: The method or style of disposition, or a task to prepare a composition for different instruments other than those intended.

Normally, a composer may be good at one or all of the above elements when composing music. Rewat Buddhinan is an example of a person who was good at all of those three elements.

There is no clear evidence when Rewat started to write songs, but the obvious evidence was that he wrote songs for commercials and films while running his RNA Production Company with Winai Phanturak. Rewat's role as a songwriter was more obvious when he established Grammy Entertainment Co. Ltd. Working for this company, Rewat wrote songs for many artists including his own albums. According to the thesis "*A Study on Song Literature of Rewat Buddhinan*" written by Ms. Sukunya Gomutmass, Rewat composed 104 songs. The book "*In Our Heart and Mind: Rewat Buddhinan a Photographic of the Concert 98*," features all music work by Rewat, which amounts to 260 songs in all style (see Appendix A).

Most of the songs written by Rewat were constructive. The content reflected the picture of the society, and some were didactic such as "Ying Soong Ying Naaw" (The higher, the colder), "Dok Mai Plastic," (Plastic flowers), "Jao Sao Tee Klua Fon" (The bride who fears the rain), etc. All were claimed to be the songs with this characteristic. All songs in the album Ter 1 to Ter 3, includes "Chob Kor Bok Wa

Chob” (If Like Then Say So) were written by him (Rewat Buddhinan, **interview** quoted in Taen Ngao, 1984: 72).

4.2.3 As a Sound and Mix Down Engineer

What are sound and mix down engineers?

Sound engineers are those who do the recording functions before sending the finished work to mix down engineers. Sound engineers have to take care of things such as putting together all recording instruments, maintenance of recording instruments, design and take care of recording process, and recording etc. In summary sound engineers are those who take care of all steps of song recording. We can have many sound engineers at a time. If so, then there will be sound engineers and assistant sound engineers, etc.

Mix down engineers, on the other hand, will control and balance the sound of each piece of musical instruments after the recording is finished.

Sound engineers and mix down engineers may be the same person or different persons. However, most of the time, they are different persons. This will depend on the knowledge and capability of each individual person. In some case sound engineers are regarded as the assistants for mix down engineers.

In order to become a good sound and mix down engineer, it depends on personal abilities and experiences as well as the clear “auditory” perception and the comprehensibility and skill of sound. Rewat Buddhinan had all these qualifications because he had had an experience of playing music and had listened to all kinds of music in both Thai and Western music since he was a child. Moreover, he played music abroad for a while, and worked as an assistant in a studio of JBL in USA. All of these experiences made him become an outstanding sound and mix down engineer (Pongthada Na Lumpoon, **interview**, 24 January 2005).

Rewat mixed down most songs himself during the early period of establishing Grammy Entertainment Company. However, he did not often work as a sound

engineer. It is assumed that Rewat learned the work of being sound and mix down engineers when he worked in a studio for JBL Company in USA as a “recording assistant”. When he returned to Thailand, he used this knowledge in producing both his music work and other artists’ works. Rewat’s work is considered to have an international standard because he used his knowledge acquired from overseas and applied it to the Thai music industry. Apart from his skills, he produces his work by using the state-of-the-art and expensive equipment. He normally used only two studios: Seang Tong and Sri Siam because those studios had high technology at that time (Pongthada Na Lumpoon, **interview**, 24 January 2005).

4.2.4 An Agency

The role of an agency of Rewat was not an important one because he did not directly work in this field. However, Rewat adapted to a role in terms of selecting artists for his company and he did very well for this part of the job. Rewat was also a man who had a great vision for the music industry. Thus, we can see from the artists he found - almost all of them became very famous and popular in Thailand.

Normally, Rewat did not go out to search for artists compared to other agencies. Most of his artists were found unexpectedly at places where he played the music or where music contests were held. However, some artists came up to him and applied for a job with him directly.

Due to his music experience together with his characteristics as a businessman, he had a great vision for finding people to be the artists for Grammy. One criterion that Rewat mentioned in the book *“Hi-Class”* was a “talent”. He always chose people who had talent in music because he would be able to promote them to succeed easily as he always said, “Diamond is diamond wherever it is”. However, talent is not only the criterion that Rewat was looking for. He had to consider other factors as well. He had to see “how” and “who” can become an artist, and to “what extent” (Rewat Buddhinan, **interview** quoted in, Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 52).

The great vision of Rewat as an agency can be proved from the success of the all-time popular singer, Tongchai McIntyre. He met Tongchai in the singing contest of Siam Kolakarn Music Foundation in 1983, and invited him to the music industry. Tongchai's first album, "Hard Sine Sai Lom Song Rao" (The beach, the breeze, and two of us) was released in 1986. From that time on Tongchai has become the most successful male singer in Thailand. This is the proof of Rewat's great vision. A statement confirms his great vision was the one before Tongchai performed in the first "Babb Bird Bird" concert. He talked to Tongchai, "Bird, don't worry. To me, there's no other singers in Thailand who is better than you" (GMM Grammy Public Co. Ltd., Video Compact Disc).

4.3 A Businessman

Rewat's role as a businessman probably came from his education background. At the undergraduate level, Rewat was graduated from Faculty of Economics, Thammasat University. After graduation, however, he did not get a job related to what he had studied at all. Nevertheless, deep in his mind, he always thought that he was an economist, and someday he would apply his knowledge to his job (Rewat Buddhinan, **interview**, quoted in, Rewat Buddhinan: I Will Revolutionize Society by Music, 1991: 46).

After Rewat quit playing music with The Oriental Funk, he decided to use his knowledge in economics to make a living. Firstly, he went to Europe to work for Volvo Company, but he was not so successful. Then, he worked as a recording assistant for JBL Company in USA until he went back to Thailand. Later, Rewat and Winai Phanturak established RNA Production Company to produce songs for commercials and movies.

Rewat took the full role of a businessman when he got together with Paiboon Dumrongchaidham to establish Grammy Entertainment Co., Ltd. in 1983. Initially, Rewat had to do almost everything in the company since the company was still small. After the rapid growth of the company within a couple of years, he only worked in the production process. On the other hand, Paiboon was responsible for marketing. Even though job responsibilities were clearly defined, both of them

always did more than their job descriptions (Rewat Buddhinan, **interview**, quoted in Rewat Buddhinan: *I Will Revolutionize Society by Music*, 1991: 43).

Although he worked in the music production process, business factors were always involved in him such as market demand, trend, equipment, capital, etc. These factors are crucial for music production process.

Rewat's predominant way of running business was that he adopted the international working system. At that time, there was no company claimed to have the international working system (Rewat Buddhinan, **interview**, quoted in Rewat Buddhinan: *I Will Revolutionize Society by Music*, 1991: 41, 51-52). Therefore, he was the initiator in using this new working system in the music business. That is, there was the new position of producer as well as new payment method and royalty, which is the payment to artists in percentage based on the sale volume of their albums.

From the interview with "*Hi-Class*" magazine, Rewat said that before he was diagnosed with a brain cancer, he had to listen and consider almost all demos before passing onto postproduction process and releasing to the market. During these processes, he did not listen to them only once, but many times (Rewat Buddhinan, **interview**, quoted in Rewat Buddhinan: *I Will Revolutionize Society by Music*, 1991: 46).

Moreover, as a businessman, Rewat took a high risk in building up his own company. Running a business is like trying our luck; what we predict might be right or wrong. In the early stage of Rewat's music business, he also made many wrong decisions. As he was willing to try to develop new things all the time, his company achieved success in a short period. The album, which created novelty in Thai music world, was his first album "Ter 1". This is because there was a divergence from the convention of Thai music at that time. Taking risk at that time made him to be a very successful person and this shows that he had played his role as a great businessman.

4.4 Other Roles

There were 3 other roles of Rewat Buddhinan in the entertainment industry: an actor, a MC, and a model. All these 3 roles were not outstanding and did not define his identity comparing to his predominant role as a musician.

An Actor

Rewat starred in the film “Numpu” (a name of a boy which means a Fountain) for the first and the only time in his life. He played “Na Run” who was the uncle of the leading actor played by Ampon Lumpoon. He decided to take part in this movie because he wanted to show that drugs are bad and addictive. Also, he could get along with production crew quite well (Rewat Buddhinan, **interview**, quoted in Taen Ngao, 1984: 73).

After starring in the movie, he was invited to play a role in many television dramas. Since acting is not his preference, there were only 4 dramas in which Rewat took part as only a minor role: Songkram Prasart (Mind Combat), Kaaw Nok Na (Off Season Paddy), Tukata Kaew (Glass Menageries), and Wihok Long Rung (The Lost Bird).

For the advertisement job on television, Rewat appeared in the commercial series of American Express, which was called the “Portrait” series. It was the only commercial in which he did.

A Master of Ceremony

For the MC work, he was the host of the TV program “Pratuduang” which was the only TV program he hosted.

A Model

Rewat was invited to be the first male model for GM magazine. It was his first and the only time and never did modeling for any other magazines.

4.5 Conclusion

According to the role mentioned above, Rewat Buddhinan has many roles in Thai music industry. His role divided into 2 main points - front stage role and back stage role. His front stage roles in Thai music sphere are: as a singer, a musician, an actor, a master of ceremony, and a model or a presenter. The back stage roles are: a producer, a composer, a mix down and sound engineer, an agency, and a businessman.

From the research, it is postulated that Rewat Buddhinan's achievement is mostly in back roles in production processes. In the front roles, Rewat was regarded as a successful artist but he is not considered as a superstar. In addition, most of his influences on Thai music came from music production process that will be explained in the next chapter.



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CHAPTER V

REWAT BUDDHINAN'S INFLUENCE ON THAI POPULAR MUSIC

5.1 Introduction

The influences of Rewat Buddhinan toward Thai music can be categorized in two main parts, music and music business. These two parts have been developed at the same time and this process might occur at any stage of work. Furthermore, each part is led by different people who have different experiences in the music industry from different periods of time. Commonly, we believe that ones can change only one thing he/she wants to. For example, a musician can change the style of music. A businessman, of course, can direct how the music business works. But Rewat's life does not fit in this belief. Being both a musician and a businessman at the same time, Rewat had made much influence on the music sphere at that time. To see how much his influence is, the following sections will first discuss about his influences on the Thai popular music and then on the Thai popular music business.

5.2 Rewat Buddhinan's Influence on Thai Popular Music

Rewat Buddhinan's influence on Thai popular music can be characterized in four aspects:

1. Lyrics
2. Music
3. Arrangement
4. Production.

5.2.1 Lyrics

Lyrics are an essence in composing a song (Chatri Kongsuwan, **interview**, 11 March 2005). Lyrics are subdivided into three components: (1) discourse, (2) song composition, and (3) vocal arrangement.

Discourse

Employing the colloquial discourse instead of exquisite language is a crucial alteration influenced by Rewat Buddhinan on Thai popular music. In the previous day, using poetic language in composing lyrics was regarded as a significant priority. Rhymes alliteration as well as an idiomatic comparison was mostly employed at that time. For instance, the following song epitomizes the poetic discourse written in theme of Thai song:

“I considerate and found that the world is weird. Destiny predestines a marvelous love. Everybody loves each other and pleases with an awesome affection for good.” (Song “Boob Pay Sun Ni Vas” [Destiny]) (Track 1).

On the other hand, Rewat took this tradition for granted. Gradually, he created a new method of writing lyrics. Short and compact words were being developed to make a song easily understood and uncomplicated. The following song is the perfect example:

“Why? As your love begins, no man wants to deal with your love. Why? Have you ever think about it? Who controls you? Setting out so many love conditions. Which man is perfectly qualified? For whom do you think that is suitable for these conditions? Is there anyone else who is your love? Are you seeing someone? Why do you want to deceive yourself?” (Song “Jaw Sao Tee Klau Fon” [Bride Who Fears the Rain]) (Track 9).

Critics polemically criticized this method of writing lyrics. Because some words used in his song such as “unreachable flower and temple dog”, “I’d like to

know” or” take care of this girl” were considered as impolite words in Thai language (Chatri Kongsuwan, **interview**, 11 March 2005).

Song composition

At that time, songwriters would write the lyrics first and then harmonize it with the music. Sometimes songwriters compose lyrics first in a form of poetry such as a verse with eight syllables or other verses from Thai poetry. Then songwriters put the harmony and the singing together to make a complete song. This process has both advantages and disadvantages. The disadvantage is about lyrics. Because of the fall of each different pitch, some parts of lyrics could not be fit into music (Pongthada Na Lumpoon, **interview**, 24 January 2005). On the other hand, lyrics in form of poem could be easily fit onto rise and fall of the pitch. However, rhythm from this method is rigid. In reverse, Rewat would write lyrics after composing the melody. This could mitigate the pitch problems. However, it is still a problem when selecting words that perfectly fit into melody. Sometimes, it is necessary to change some word to fit the melody. This method is also used in the music industry in the western world. Another disadvantage of using Thai for composing a westernized song are vowel and tone sound. It is because certain melody cannot fit onto some vowel sound in Thai. The most founded problem is a long pronouncing until the vowel sound is altered. The shift of the sound trigger the meaning of the word and it may also affect on quality of the song. This problem does not occur in English.

In terms of narrating the plot in a song, in the past the beauty of language was considered to be important. So song is like “many words but nothing”. On the other hand, owing to utilizing compact words, song is like “a few words but meaningful”(Chatri Kongsuwan, **interview**, 11 March 2005) “Unreachable flower and temple dog” in album “Ter 1” is a vivid example of this part.

Rewat’s style of creating plot came from a variety of experiences in his daily life. This made him became a competent songwriter because he knows how to convey his story line to the listeners effectively.

Besides, there is a new way of composing song that characterizes personal perception. This kind of composition was hard to find at that time. This is to say, Rewat is the one who initiated it. And it remains using till the present day. The character of personal composition is basically based on a plot that tells story between specific groups, between two or more people. This can epitomize “Ku Gud” song by Tongchai McIntyre.

“You and me, actually, love each other. Why we have to argue all the time. You are a tiger, I am a lion. In fact, there is nothing to frustrate. We love each other but why we encounter like this situation.”

This song conveys relationship between a couple who are “you” and “me”. It clearly displays the personal story. This specialty, in fact, also appeared in the past but the language used was different. Rewat’s style uniquely employs more intimate language.

In addition, this demonstrates that in his songs were reflected societies at that time and also reveals the truth about societies for example, “Bride Who Fears the Rain” (*Track 9*), “The Higher, the Colder” (*Track 10*), “Plastic Flower” (*Track 11*), “Song for Children” and “This Big City” (*Track 12*) etc.

Vocal arrangement

Rewat’s pattern of singing is tremendously different from other kinds of song. The distinctive factor is the development of sound and slow but sweet sound utterance. Most songs at the tone were emphasized the pleasure of sound released. Therefore, a problem of sound that does not suit with lyrics must be occurred. For example, sad song does not make the listener feel sad. But Rewat’s pattern simply eliminates this problem. He utilized the type of “sing as speak” that employs easy sound and create the new way of singing in a mixture of “singing and speaking” or “half sing half speak” (Pongthada Na Lumpoon, **interview**, 24 January 2005).

Sound utterance, at that time, was widely used in Thai country folk music style, Thai city folk music style, etc. The sound utterance is regarded as a unique

way of singing. On the other hand, Rewat hardly ever used sound utterance style in his work.

Next, western style of singing has developed a strong voice in music composition. The western style of singing, utilizing technique and the way of singing that differ from Thai style. Rewat adopted this song style from western music into Thai music. Examples of this kind of music can be seen from artists/singers such as Dusadee Panomyong, Rungrhoth Dunlapan and Maneenuch Samerasuth.

Last is using strong sound in music. In the past, song is created with a soft and smooth sound. But Rewat tried to use a different sound, strong sound, in Rock style music. These songs are vivid examples that are dominated by this style song by Assanee-Wasan Chotikul, Mai Jaroungpura, and Beau Sunita Leetikoon etc.

5.2.2 Music

Music or songs is composed of many elements such as melody, rhythm, beat, tempo, harmony, form, pattern, dynamic, style, expression, etc. These elements have a function to create and differentiate each song.

Rewat's songs are totally different from other kinds of Thai country or city folk songs. This is because Rewat's style of song composition focuses on Rock n' Roll style, which is very popular in the western music. Song at that time was considered to have an easy listening and pleasing music (Chatri Kongsuwan, **interview**, 11 March 2005).

In addition, the difference between Rewat's song and Thai old style is, firstly, the melody. Melody is a kind of rhythm of song, which is frequently known as rhythm of lyrics. Traditionally, Thai old style Melody does not have much gab between each note. On the other hand, Rewat created more gab and fill in between each of them. In general, modern Thai style of melody is more various than the traditional Thai old songs. In other words, gab or melody range between notes means the distance of the note in each set of phrases.

Second is the frequency of using notes. This character is uniquely come from Rewat's idea. Thai old style song is hardly used frequent notes but it mostly appear in Rewat's song like hook lyrics of "Oh..Oh" (Oops) by Tata Young or "Ta Kai Dao" (Reach For the Star) (*Track 14*) by Nanthida Keawbuasai. Duet with Christina Agira: "Mae - ja - lomp - kao - kid - ja - kaln - ghang - ja - san - ka - sen - kao - kid - laew - kum - ja - kawu - pai - pen - auang - hwang" indicate that the underlined phrase is continuously sung without a pause.

Next is the range of the sound. Wide range of sound is scarcely utilized in Thai old style song. On the Contrary, Rewat's song is employed this kind of technique and seems to employ wider range. This technique makes some phrases articulated low pitch and some high. This shows the distance between lowest notes and highest notes in a song and it is generally farther than notes in Thai old style song, for example in a song named "Yam Mua Lom Pat Haun" (When the Wind Blows) (*Track 15*).

Forth is the form of melody or called "melody contour". This refers to up-down melody, short-long melody, the space of melody, and review of melody and range of sound. These are the differences between Thai old style song and Rewat's song. One thing that is coherent to melody contour is path of cord. This means pattern or style can determine the type of music; for example, pop, jazz, rock, etc. As mentioned earlier, Rewat's song composition begins with the composition of music and then he writes the lyrics. Therefore, direction of melody is also depending upon the cords used. This can differentiate Rewat's songs form Thai old style songs. In addition, this is only a factor that makes modern style unique.

5.2.3 Arrangement

Arrangement is a crucial part when composing a song or music. It also indicates the style of music. Nowadays, we can perceive and often hear the verb "rearrange" or remix" which demonstrates that a song, even with the same lyrics, can have many styles or melodies. For example, song Fan Chan, folk style (*Track 8*), by Chatri was rearranged into pop dance (*Track16*) and pop rock styles (*Track 17*).

Western music has a strong influence on Rewat's work. Therefore, most of his works were in a form of Rock n' Roll that was popular at that time (Chatri Kongsuwan, **interview**, 11 March 2005).

Hence, the first thing of modern style music that is different from Thai old style music is music style. Jazz style was a main style of old fashioned song but Rewat' song seems to be a Rock n' Roll style, as mentioned before. In term of arrangement, Rewat put more emphasis on the music instruments.

Various musical instruments especially blowing instruments such as saxophones, trumpets are used in traditional style, as can be seen in Orchestra arena. On the other hand, modern style needs only four instruments - guitar, bass, drum and keyboard synthesizer. "String Combo" was the first band who developed this style. (Patcharida Wattana, 1993: 9).

Sound is another difference between the arrangement in modern style and traditional style. Sound in terms of country or city folk is depending on the main instruments, which is a blowing musical instrument and harmonization of instruments. Every instrument has no distinctive roles. Especially, the guitar and the drum hardly have a role. Their function is only to control rhythm while the band is playing. Their roles are totally changed when modern style appeared. Guitar plays an important role in modern band and is regarded as a core instrument.

"Solo" and "effect" are the main functions of guitar in modern band. In Rock n' Roll, drums play a very important role. It helps make music stronger and clearer. This style is later developed to pop song

The rhythm pattern is the part of setting the style of a song. In this case, drum has an important role in a band. In the past, Thai old style song was characterized as a plain and smooth feeling. In contrast, Rewat's songs follow Rock n' Roll style, which has 8-beat or 16-beat pattern. Thus, Rewat's songs are considered to be joyful and full of fun.

The fast and slow tempo is also an element that makes a difference. Thai old-fashioned songs have medium or slow tempo in themselves. Rewat's song enhances speed of beats to make song lively and funny. The increasing of tempo speed is regarded as a new technique that had never been before. Songs that have a speedy beat are, for example, "Muang Yai Muang Nee" (This Big City) (*Track 12*) by Rewat Buddhinan, "Ood and Add" by Micro band etc.

Part of intro line and hook in a song is another difference between old style music and modern style music. An intro of old style song uses melody at the end of the song as an introduction. This concept can be shown in songs such as "Chan Yenkhae", "Boob Pay Sun Ni Vas" (Destiny) (*Track 1*) and Toon Thongjai "Prod Terd Dong Jai" (Please Baby) (*Track 2*), etc. On the other hand, Rewet created a new introduction of song without using melody from the end of song. This can also use in solo of the song.

Hook, on the other hand, is a crucial part of the song at this time because it is an outstanding part, mostly easy to memorized and often repeated. Hook is vividly distinctive and different from other part of lyrics. Rewat's songs have explicitly shown this kind of hook. However, old style songs do not have it. This makes confusion whether the song has a hook or not.

Last is a setting of lyrics. Old style song has specific pattern; Intro, A1, A2, B, A3, (solo), B, A3. For instance, "Boob Pay Sun Ni Vas" (Destiny) (*Track 1*) epitomizes this concept.

Intro (Music)

A1 "I considerate and found that the world is weird. Destiny predestines a marvelous love. Everybody loves each other and please with an awesome affection perpetually."

A2 "Even though ocean or horizons obstruct the love, destiny can make it through. The far distance is not a matter. Whatever, love can mingle."

B “Love, pride, love is beyond frontier or even religion. Those who related each other in the past existence can finally find the right person”

A3 “Love is like a stubborn cow. This love can bring an offence. So do not blame love itself because it is not a destiny. Love must be faded.”

(Repeat B, A3)

Outtro (Music)

According to the above lyrics, it is not clear which part is considered to be a hook of the song. Part B is possible to be a hook but if compare to a present song, it is hard to indicate which actually hook part is.

On the other hand, setting of lyrics in Rewat’s song is generally flexible. In other words, it has several forms of setting, such as the repetition of each part etc. Additionally, there are many parts of lyrics; A, B, C and bridge part. An example of this is “Doey Ruk Lae Pook Pan” (With Love and Care) (*Track13*) by Tongchai McIntyre.

Intro (Music)

A1 If we have to leave, what reason is for? Take good memory and beautiful relationship.

A2 Whenever you are not happy or in trouble even encounter thing that make you upset.

B Just write it to me. Only tell it to me. I’ll be with you.

Hook I’ll immediately be with you. I’ll be standing next to you. Take care of you till you relieve.

Hook2 I'll immediately be with you. Head to you no matter how far or close is.

If it must be you, I'll be with you till you relieve.

A3 Please remember that you have me. In the chaos of life, is there anybody who is your real friend?

(Repeat B, Hook1, Hook2)

Bridge I'm ready to please with your smile. I love seeing a shining smile. I love seeing it from you.

A4 I want you to have a good thing that come to you life. Whenever you are upset, be sure that

Hook3 I'll immediately be with you. I'll be standing next to you. Take care of you till you relieve

(Repeat Hook2, Hook 3, Hook 2)

Fade Out

In conclusion, Rewat's songs are a result of his own imagination and creative ideas. With western music and new techniques including a development of song that is more universal (Rewat Buddhinan, **interview**, quoted in Taen Ngao, 1984: 68).

5.2.4 Production

The process of producing song is very crucial, especially on the quality of the final products. Song production consists of three main processes:

1. New project creation
2. Production
3. Promotion and sale

5.2.4.1 New project creation

The first step of a production is setting up a project for an album release. The concepts and players involved in creating songs within an album are such as song character, song style, the administrators, department heads, and the artists as well as other groups that have some participation in creating this album.

This step tends to be businesslike. As mentioned before, in the past, an artist himself is a core of producing album. However, Rewat could influence both systematical and businesslike production. When everything is all set, next is the step of production.

5.2.4.2 Production

Production involves every aspect of the process until a whole song is written. This process is characterized into four parts - creating a song, recording, mix down, and mastering.

Creating a song

The first step of creating a song begins when the producer takes his task from exclusive producer. This step means creating the song with the specific concept determined. Next is finding an artist who can work well with the producer. The producer generally oversees this process.

Additionally, choosing a song that fits the character of an artist is also the first time used in Thailand. Rewat conceived that the effective communication via a song is very important. Therefore, the character of artist cannot take it for granted. Choosing a song that fits the characters of a person is difficult and complicated. An example of this process is Amphon Lumpoon. He is a person who looks like a heart broken hooligan. With gloomy eyes and his look, his songs mostly sad and full of hearted broken feelings. Amphon's success proves that songs selection and the artist are compatible. One can imagine that if an artist who does not know an anguish of losing someone he loves sing a song about pain of love, how can he communicate

this song with the audiences effectively (Pongthada Na Lumpoon, **interview**, 24 January 2005).

After the songs are approved and finalized, the next step is the rehearsal and recording preparation. During this process, demo songs are produced.

Making a demo is an advantage because the producer and the artist can see how the album will come out. If they found any mistakes during the demo process, they can always go back and correct it. When the demo is satisfactory to the producer, it then moves on to next step, which is sound recording.

Recording

This process is about recording sound. Rewat emphasized the sound quality in this process. In the past, artist often recorded sound and then adjusted sound again in mix down process. Rewat thought that sound quality must be administered in this process. Correcting or adjusting sound in mix down process is not appropriate since sound quality in this process have an effect on mix down process. How easy it is when mix down process is based on recording process (Pongthada Na Lumpoon, **interview**, 24 January 2005).

Mix down process

Mix down refers to the adjustment of instrumental sound balance after recording the sound. The noise of instruments is dependent on this process. It is because Rewat himself had a lot of experiences in sound and music both in Thailand and abroad. Rewat decided to control this process all by himself (Pongthada Na Lumpoon, **interview**, 24 January 2005).

There are two steps of mixing down process. The first step is called “rouge mix down”. This step is for the producer to consider everything before the actual mix down is undertaken. The second step is the “actual mix down”. If there is nothing to be corrected or improved from this second step, then the next task is “mastering” process.

Mastering

Mastering is the last process after recording and mix down were finished. Mastering is a process in which making songs in an album as a masterpiece. This process is very significant for making album. In other words, it is the process, which involves adjusting balance of sound and taking care of the album image. After this process is finished, the album will be sent to the producer and then to the market for sale or distribution.

All of these four processes increase Rewat's influences on song production. If we look through the lens of big scale we will see that it is about selecting a good quality of instruments and produce a quality product (Pongthada Na Lumpoon, **interview**, 24 January 2005). This means that Rewat has shown his involvement during the production process. And this has a lot of influences on the quality of the work produced by Grammy.

Also, selecting a good quality of instruments and technology used has the effect on the quality of the products. Rewat paid careful attention when choosing the equipment and technology such as the sound recording studio and the recording instrument (Jomnarong Vorabud, **interview**, 7 February 2005).

Compiling references is an observation on the music activities abroad in order to adapt the good thing to his work. Rewat wanted to make Thai song to be internationally accepted. If he had a problem or question, he usually went oversea in order to acquire or search for a new knowledge and apply it to his work (Pongthada Na Lumpoon, **interview**, 24 January 2005).

5.2.4.3 Promotion and sale

This is a final step in the production process after mastering process is finalized. This part concerns about the music business such as producing cassette tapes or CDs, marketing and sale, promotion, music to the picture (or media). This is regarded as a business process.

5.3 Rewat Buddhinan's Influence on Thai Popular Music Business

Nowadays, whenever we think about music, it is hard to avoid the topic involving music business. Since they have been developed and closely related and dependent upon each other. Pop music means music that is popular and has been accepted by most people. One of the crucial elements that make it popular is a business aspect of the music industry

Influences of Rewat Buddhinan on Thai music business did not only come from Rewat himself but also his company, Grammy Entertainment Ltd. They are closely related to business. Additionally, Rewat is not the only founder of Grammy Entertainment Ltd. but Paiboon Damrongdhamchai is another partnership, playing more roles on the business itself.

The establishment of Grammy Entertainment Ltd. is different from other firms in several ways:

Firstly, Rewat had his vision in establishing Grammy Entertainment Ltd. His goal was to produce the Thai pop music. Furthermore, Grammy Entertainment Ltd. follows international administration standards. In other words, their structure of administration is divided into several departments and each department has its own responsibilities. In addition, the concept of 'producer' was first introduced in Grammy Entertainment Ltd. and Rewat was also the first music producer in his own company and also the first producer in Thailand. "Ni Yai Rak Chak Kon Mek" (Fairly Tale From the Fog), is the first album that was produced by Rewat. Lastly, Grammy Entertainment Ltd has developed a whole package in the entertainment industry. They try to produce not only music but also the various media such as radio, television, films, etc. This is one of the main policies of the company (Rewat Buddhinan, **interview**, quoted in *I Will Revolutionize Society by Music*, 1991: 42).

Establishment of Grammy Entertainment Ltd. has many influences on the Thai music industry. First, the recording company has been appeared since the establishment of Grammy Entertainment Ltd. At that time there were a few companies that aim to produce only songs. In addition, these were not in form of

record company. These companies are Nithithad Promotion Ltd, Night Spot Production Ltd, Metro Platter and Tape Company, and Musical Train Company. Moreover, there were companies that intended to only sell the music production. These are Rota Platter and Tape Company, Onpa Stereo Limited Partnership, Kita Platter and Tape Company, Azona Promotion Ltd., and Rose Sound Company which was RS Sound and Video Ltd. and is RS Promotion 1992 (Samakamon Limpichai, 1989: 190-244). These companies are different from Grammy Entertainment Ltd. That is to say, Grammy Entertainment Ltd. has tried to develop itself into a completed company that involves in every aspect of the music industry including creating and producing the music production as well as sale and marketing and also song promotion.

In the process of production, at the time of establishment, Grammy did not have its own recording room. Therefore, this company rented the Saeng Thong recording studio and later Sri Siam recording studio. After that Grammy has its own recording room. (Jomnarong Vorabud, **interview**, 7 February 2005).

In the process of selling, Amigo Studio Company was selected from Grammy Entertainment Ltd. to sell its product. Grammy selected Amigo Studio Company to be its distributor, undertaking marketing aspect for the company. However, there were a few changes, that is to say, it used Amigo Studio Company and later changed to employ Rota Platter and Tape Company and then Onpa Stereo. In 1988, Grammy established its own selling/marketing company, MGA Company. MGA sells the product of its mother company (Samakamon Limpichai, 1989: 190-244).

From this point, Grammy Entertainment Ltd. has been very successful integrated company. This is to say; Grammy Entertainment is the second company of this type, right after RS Sound and Video.

Secondly, using an international method of administration is one factor that has a major influence on Grammy Entertainment. With the division into separate departments, Grammy Entertainment has set a role model for other music companies to follow its structure because most Thai companies at that time did not have a systematic administrative structure. With the vivid separation into different

departments, each of which has its own responsibilities; it made Grammy Entertainment Ltd. an imitative model for other companies to follow (Rewat Buddhinan, **interview**, quoted in *I Will Revolutionize Society by Music*, 1991: 41, 51-52).

Thirdly, as mentioned earlier, Grammy Entertainment was the first company that had 'producer.' Later, other music companies had established similar type of producer their own. Other companies received this concept to use in their own companies. They employed producers in the process of production. Therefore, producer plays an important role in the music production process. Moreover, after continuously development, there is another position that is also significant. This position is 'exclusive producer'.

Fourthly, the change in royalty payment is another contribution. In the past, royalty or wages is a form of payment that depends on each work. For example, a composer creates a song and it costs 2,000 Baht and there is no obligation between company and composer. But Grammy Entertainment Ltd. pays the share of sale in each album to composers and musicians. So composers today do not only earn their money from their base salary, but also earn their money from the share of their music sales. The royalty of the sale is varied from company to company. Before establishment of Grammy Entertainment Ltd., this form of payment did not exist in Thailand. Nowadays, most companies imitate this royalty concept and use this way of payment (Pongthada Na Lumpoon, **interview**, 24 January 2005).

Besides, using the new royalty system can raise the issue of copyright in which in the past it did not play any important role. There were a lot of piracies. After employing this, artist can assure that his work is under the protection and this system is profoundly accepted.

Fifthly, the expansion of music business into other businesses and initiation of entertainment business plays an important role in Thai music industry. With the enthusiasm of making the integrated company, Grammy Entertainment runs the music business coupling with producing TV programs. At that time, there were no companies that run these kinds of business before. Grammy initiated it with first

three TV programs, Yim Sai Kwai (A Big Smile), Man Kwa Heaw (Better Than Broken Heart) and Seang Tid Down (Music with Stars). After that Grammy expanded into radio other media named “A Time Media,” which was founded in 1988, into film in 1992, into magazine in 1997 and into E-business in 2000.

This way of running business can support promotion of its product and other company’s product because at that time, there were a few ways to promote or advertise products. This point aspect has made Grammy Entertainment Ltd. to be the leader of music business in Thailand.

The last element in production is using the marketing in the process of production. In the past, songs that were sold in the market were dependent upon the artist. However, Grammy Entertainment put an emphasis on effective production by using the concept of marketing. Focusing on target group, accumulating information, advertisement strategy, and planning production are the methods that Grammy Entertainment Ltd. uses to distribute their product to market. Trying to serve the need of the target group is the curtail factor that has made Grammy Entertainment so more popular and famous and that Grammy’s songs are the mainstream of music sphere in Thai society as well as a leader in the Thai music market (Samakamon Limpichai, 1989: 199-201).

5.4 Supportive factors that advocate Rewat Buddhinan’s influence

In accordance with Rewat Buddhinan’s influences on Thai popular music and Thai music business, there are certain interesting factors that support his influences.

First, there were groups of people, before establishing Grammy Entertainment Ltd., who initiated the changes of Thai music and tried to push it into the international arena. Examples of these people are “The Impossible” band, “Chattri” band and “Grand EX” band. They tried to make a new look of Thai music and alienate the old tradition. Consequently, this alteration maintained sense of old music such as employing an exquisite language, using onomatopoeia, arranging music. “Ter 1” album, on the other hand, is totally different from old style. This

caused the new unique way of Thai Music sphere that no one ever did (Chatri Kongsuwan, **interview**, 11 March 2005).

The second factor is the influences of western music and the need of listeners. At that time, western music has been expanded and there were a group of Thai listeners whose favor is for that kind of music. Western singers or bands that were very popular at that time were The Beatles, Elvis Presley, Pink Floyd, and The Rolling Stone, etc. Therefore, people tremendously accepted the changing way of Thai music that is more international and “Ter 1” was regarded as the newest style at that time. Songs from “Ter1” album are an example of Thai westernized songs and led to the new era of Thai music sphere. Negatively, there were polemical criticisms that it was an imitation from foreign songs or adapted from abroad (Chatri Kongsuwan, **interview**, 11 March 2005).

The third issue is the development of technology. Sound technology has been rapidly developed due to the country’s industrialization process. It scrutinized the cost of its product. Instead of recording in platter, which is more expensive and was also available only for high class people, song are recorded by the cheap instrument such as cassette tapes. This emergence can help disseminating or marketing songs into other income classes.

The fourth factor is Rewat Buddhinan had a very good talent and was supported by his friends. Part of his achievement of Thai music sphere is triggered from his talent. He had become more accepted as a guru of Thai music sphere in terms of his competence in the music and economic knowledge. This makes him as a successful man in both fields. Besides, he was surrounded by his friends who have talents in music such as Paiboon Dhamrongchaidham, Bussaba Daungreung, who work with him in all business scale, Chatri Kongsuwan, Assanee Chotikul, Nitipong Hornark, who is his partner in music work

The last factor is an achievement of Grammy Entertainment Co. Ltd. in the world of their musical business. As mentioned before that music and music business are factors that support each other and Rewat Buddhinan had a lot of influence toward Thai music. Owing to this achievement, Grammy Entertainment Co. Ltd.

produces most songs in the Thai market. At the time of his life, before releasing/ launching songs to the consumers, permission must be given and Rewat was the person who had this authority.

It is considered that Grammy Entertainment Co. Ltd. is the leader in the world of Thai music industry and can guide the direction of music in Thai society. Therefore, this is another supporting element that advocates Rewat Buddhinan's influences toward Thai music.

5.5 Conclusion

In conclusion, Rewat Buddhinan's influences can be categorized into 2 parts - music and music business.

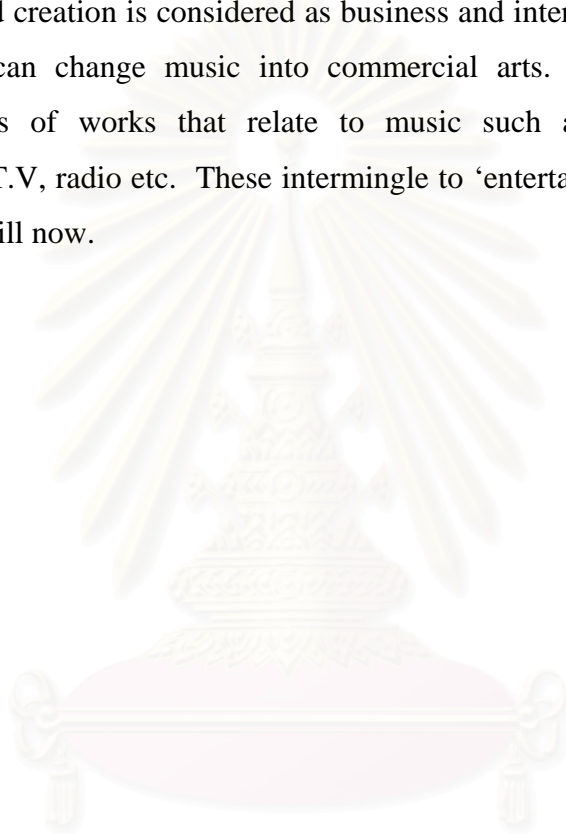
In terms of music, Rewat could change Thai music form traditional to international standard. Employing international form for composing Thai song is not quite outstanding. Even though Rewat is not a pioneer of bringing this concept, he tried to put an emphasis on it till it is vivid. This emergence depicts that he tremendously has an influence on Thai music.

In the frame of music business, we cannot assure that Rewat was the only person who had an influence on Thai music industry. Paiboon Dhamrongchaidham was another person who also had an influence on the Thai music because Paiboon and Rewat started Grammy Entertainment Co. Ltd. Together. Therefore, it can be said that both Rewat and Paiboon have an influence on the Thai music industry and they were a good role model for other music businesses to follow.

Moreover, there are 2 interesting social issues that are dominated by Rewat Buddhinan. Uplifting of singer and musician careers is acknowledged by society. People's attitudes towards the Thai music industry have changed in past 20-30 years, partly due to the role played by Rewat. Before, people considered music careers (singing, song composing etc.) as an unstable profession. Later, due to the development of the Thai music industry, careers in the music industry have become more acceptable. Nowadays, music careers are regarded as a dream job for young

people and it is very competitive to get it. This is because singers can earn very high returns and they will sooner or later become famous in Thailand.

Another point is that music making has shifted towards business oriented. Songs are regarded as a product of arts. Playing music used to be only for recreation and has only values of arts. But when there is many music companies especially Grammy Entertainment Co. Ltd., music has transformed into business oriented. Production and creation is considered as business and interest is a big concern. This phenomenon can change music into commercial arts. This can also spread to different kinds of works that relate to music such as album sales, concert, performance, T.V, radio etc. These intermingle to ‘entertainment’ and continuously developed up till now.



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CHAPTER VI

CONCLUSIONS

6.1 Conclusions

Thai music has been developed up to now until the present day. There are many forms or characteristics of Thai music that are more various. Thai music has developed into new forms and has different characters. These varieties descend are in terms of style, listeners, and competition in the world of music business as well as the expansion of music business into other media called “World of Entertainment”. Singers or musicians do not only perform his/her song or music but also have the image of “star” or “super star” quality. This indicates that Thai music sphere has profoundly accepted by most people. From the insulted career that was influenced by Thai traditional belief, it is changed into highly esteemed career that is respected by people. Thai music also has an influence on the society as a whole, such as grouping of establishing Fan Clubs, and put more interest on entertainment news especially those of their beloved singers.

Competition is another element that demonstrates the acceptance of society towards music career. In the past, there was only singing contest that was held by Siam Konlakarn. However, at the present, there are many stages for music and singing contests. There are also a number of annual music or singing contests on radio and televisions as well as private organization such as Hot Wave Music Award, Nescafe Music Challenge, Kitti Battle of Band, Overdrive Guitar Contest, Thailand University Music Award, RS Panasonic Star Challenge, Chivas When you know Singing Contest, The Star, and, recently, Academy Fantasia. These contests are big events in the music industry. Each contest has normally more than 1,000 applicants or sometimes up to 5,000 applicants. This phenomenon can display the need of Thai people, especially teenagers, of being a superstar as it can make dreams come true for Thai teenagers.

In music business, if we look back on the past, we can see that at that time, there were only 2 big recording companies in Thailand that were competitors in the world of this kind of business; GMM Grammy Ltd. and RS Promotion 1992 Ltd. A large market share in terms of earnings from music business belongs to these 2 big companies and, partly, Bakery Music Company that is very popular.

Even though, now, there are a large number of recording companies or groups of people that intend to run this kind of business, these 2 big giants still dominate the whole music market. Therefore, songs created by Grammy and RS including Bakery Music are regarded as a “mainstream song” or “market song”. On the other hand, songs created by group of people other than GMM and R.S. that produce and sell their products by themselves are regarded as “underground music” or illegal music sold in the market.

Apart from music business, other music businesses have tremendously been expanded by an evolution of Thai music. Music schools have also stepped forward in the world of music business. In the previous day, there were a few schools that teach the way to sing or perform music. Nowadays, there are many schools or institutions such as Mefa Music School, KPN Academy, MS voice, Overdrive Music School etc. that run this kind of business.

Additionally, the schools that offer courses on music composition, music production, or music T.V. programs have been established in the present day and this trend are supposed to be increase in the future.

Apart from attending music schools, there are other sources of learning music. Teaching material is another way in learning music. There are various materials to help learning music or singing: books, VDO, VCD, DVD, CD - ROM and Internet etc.

If we look from the past until now, we can see that music business has expanded from radio to TV. The music channel like Channel V, MTV Channel, and VH 1 are the good examples that become broadcasted worldwide. In addition, this expansion still have moved into other forms of media such as Internet or even in cell

phones where people can download ring tones, MP3 files, or listen to other radio stations from other parts of the world, using music as ring tone, or waiting call.

In terms of music itself, Thai songs have somewhat more varieties and styles; in both original styles like Pop, Rock, and Hip-Hop and mixed styles like Pop-Rock, Funk-Rock, Soul-Pop etc. In comparison to songs in 20-30 years, it postulates that songs in previous days are profoundly distinctive from songs in the present time. The number of songs, singers, and musicians has been continuously enhanced.

The expansion of overseas songs is also a factor that characterizes Thai music. Nowadays, except for the western song or music, Australian songs, Japanese songs, Korean songs and Chinese songs also play a crucial role in Thai music sphere. However, there are many foreign music and many styles of music that influence the Thai music character. However, Thai music character that is popular in market is still Pop music.

All of the above mentioned factors are changed from time to time. Rewat Buddhinan is a person who initiates the new path of Thai music. Certain influence of Rewat has being seen in the present time although some factors may be changed and further developed. The research of music alteration cannot study as a static observation but as a dynamic system. It is because influences does not immediately appear. In contrast, they depend on the drive or motivation. For example, according to the history of Thai popular music, we can see the changes of music have been occurred step by step. Until Rewat's influences arouse the rapid shift in Thai music sphere. This emergence leads to the new era of Thai music - not only music by itself but also technology and music business. His influences help drive the change of Thai music until now.

“The pioneer has gone”.

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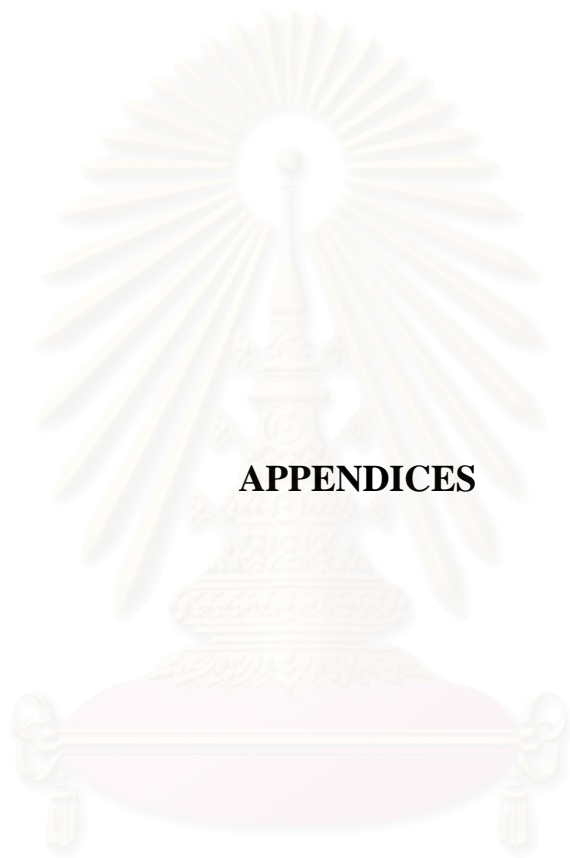
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APPENDICES

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Appendix A

Songs by Rewat Buddhinan

A) Songs Achievement of Rewat Buddhinan

1. Mai Pen Rai	Vocal
2. Rao Ma Rong Pleng Gun	Vocal
3. Took Took Kon (Pen Kon Dee)	Vocal
4. Ter	Vocal
5. Don Tree Kee Ta (Ve Ha Chak Ka Wan)	Vocal
6. Tam Yoo Tam Pai	Vocal
7. Hoo Ley Ley	Vocal
8. Ve Na Kwang Kwai	Vocal
9. Klui Pew (Kor Pai Ban Leng)	Vocal
10. Dok Maii Pai Nai	Vocal
11. Don Tree Kee Ta (La Rong PART)	Vocal
12. Ni yaii Rak Jark Korn Mekk	Produced
13. Choo Jai	Produced
14. Neung Mon Tee Chan Kor	Produced
15. Tong Tam Jai	Produced
16. Prieб Doung Jai Dang Bai Maii	Produced
17. Won Raake Jur	Produced
18. Rim Ta Non Saii Adeed	Produced
19. Dae Mod Plouk	Produced
20. Ban Teuk Kwam Jam	Produced
21. Din Fah Pa Deaw Gun	Produced
22. Tee Laew Kor Laew Pai	Vocal / Lyrics / Produced
23. Dok Fah Kab Mah Wad	Vocal / Lyrics / Produced
24. Meu Noy	Vocal / Lyrics / Produced
25. Chao Saow Tee Glure Fon	Vocal / Lyrics / Produced
26. Sow	Vocal / Lyrics / Melody / Arranged / Produced

27. Yak Roo Nak	Vocal / Lyrics / Produced
28. Sao Eyy Ja Bok Haii	Vocal / Lyrics / Produced
29. Peun Eyy	Vocal / Lyrics / Produced
30. Mhoo Ban Nai Ni Tarn	Vocal / Lyrics / Produced
31. Ying Soong Ying Naow	Vocal / Lyrics / Produced
32. Keubb Pai Laew	Lyrics / Produced
33. Koy Pai Bon Pai	Lyrics / Produced
34. Nam Ta Oon Oon	Lyrics / Produced
35. Maew San Son	Lyrics / Produced
36. Pa Sa (Kong Kon)	Lyrics / Produced
37. Rak Pen Yang Rai	Lyrics / Produced
38. DJ. Seang Sai	Lyrics / Produced
39. Kwam Rak See Dam	Lyrics / Produced
40. Tam Mai	Lyrics / Produced
41. La Korn Chak Sood Taii	Lyrics / Produced
42. Poo Ying Kon Nee	Produced
43. Diary See Dang	Produced
44. Tong Keun Nee	Produced
45. Shirt Kan Yaow Tie See Tao	Lyrics / Produced
46. Taake Tang Gun Trong Naii	Produced
47. Rak Pen Chen I-Tim	Produced
48. Yah Kern Luey	Produced
49. Bue	Lyrics / Produced
50. Ngow Kab Pleng Saow Saow	Produced
51. Ter Lae Chan	Lyrics / Produced
52. Gai Kab Kai	Lyrics / Produced
53. Chaow Won Ah Tid	Produced
54. Feel La Fueyy	Lyrics / Produced
55. Kor Tod Tee	Produced
56. Tei Foon	Lyrics / Produced
57. Pab Taii	Produced
58. Dek Kab Fon	Lyrics / Produced
59. Kang Kwang Kor	Lyrics / Produced
60. Bang Sing Bang Yang	Produced

61. Chan Pid Eng	Produced
62. Kam Whan Whan	Produced
63. Poo Chaii Cherm Cherm	Lyrics / Produced
64. Prode Jong Tad Sin Jai	Produced
65. Ter Kon Sood Taii	Produced
66. Sao Nai Ta Phan	Produced
67. Rak Bur Rur Herm	Lyrics / Produced
68. Duay Rak Lae Terd Toon	Produced
69. Keb Nam Ta Wai Terd Kon Dee	Produced
70. Yoo Kon Deaw	Lyrics / Produced
71. Hon Tang Hang Rak	Produced
72. Kam Gon	Produced
73. Pai Tek	Produced
74. Guitar Pa Phan	Produced
75. Sao Skate	Produced
76. Plaii Kleun	Produced
77. Chan Yang Jam Daii SA Mer	Produced
78. Koy Rak Glub Keun	Produced
79. Sing Tee Chan Hen	Produced
80. Ha Rak	Produced
81. Dek Sing	Produced
82. Nhoom Doy Tao	Produced
83. Ma Rong Rian	Produced
84. Rong Haii Ha Mae	Produced
85. Sood Sa Korn	Produced
86. Nok Lae	Produced
87. Kin Kam Nhoy	Produced
88. Leuk Kerd Mai Dai	Produced
89. Yah Lhong PID	Produced
90. Kra Taii Noy	Produced
91. Keun Tin	Produced
92. Dok Maii Plastic	Vocal / Lyrics / Produced
93. Ok Hak Mai Yak ka Taii	Vocal / Lyrics / Produced
94. Man Plaak Dee Na	Vocal / Lyrics / Produced

95. Chaii Plaak Nhaa	Vocal / Lyrics / Produced
96. Siaw Ah Rom	Vocal / Lyrics / Arranged / Produced
97. Na Lok See Kow	Vocal / Lyrics / Produced
98. Meu Rak Ma Yeun	Vocal / Lyrics / Produced
99. Pen Wane Pen Gum	Vocal / Lyrics / Produced
100. Gum Lung Jai	Vocal / Lyrics / Produced
101. Bot Pleng Pue Dek	Vocal / Lyrics / Produced
102. Chaii Nam	Produced
103. Dek Ma Lang Dok Maii	Produced
104. Tam Ma Chard San Suay	Produced
105. Lok Nee Pen Pee Nong Gun	Produced
106. Kwam Wang Kong Dek Dek	Produced
107. Nhoo Noy Poo Bo RI Sood	Produced
108. Dok Yaa Kong Ma Lang Por	Produced
109. Poo Ying Kub Dok Maii	Produced
110. Shee Vit Tong Soo	Produced
111. Duay Peek Kong Rak	Produced
112. Rao Mee Rao	Produced
113. Tua Gao Mang	Produced
114. Jod Maii Raang	Lyrics / Produced
115. Kang Daii Kang Pai	Produced
116. Mai Kaii Kwam Rak	Lyrics / Produced
117. Pen Proh Lok Glom	Produced
118. Ab Fhan	Lyrics / Produced
119. Nam Ta Tian	Produced
120. Glure Mai Jing	Lyrics / Produced
121. Song Yim Gun Na	Lyrics / Produced
122. Fak Fah Ta Lay Fhan (Had Sai Saii Lom Song Rao)	Lyrics / Produced
123. Duay Rak Lae Pook Pun	Lyrics / Produced
124. Kong Kong Naii	Lyrics / Produced
125. Pan Ma Pan Pai	Lyrics / Produced
126. Pen Yang Gnai Gun	Lyrics / Produced

127. Ban Teuk Nah Sood Taii	Lyrics / Produced
128. Laew Ter Kor Jak Pai	Lyrics / Produced
129. Yah Pai Ha Luey Ter	Lyrics / Produced
130. (Ja) Bon Pai Tam Mai	Lyrics / Produced
131. Kerd Pen Tua La Korn	Lyrics / Produced
132. Long Doo	Produced
133. Oui	Produced
134. Lak Tiaw	Produced
135. Song Gran	Produced
136. Doy Tao In Japan	Produced
137. Prom Jai	Produced
138. Bahn Hao	Produced
139. Yah Kin Ting Kwang	Produced
140. Look Mae Ra Ming	Produced
141. Kor Kai Kin Kao	Produced
142. Boh Ta Gued Nak	Produced
143. Song Rao Tao Gun	Vocal / Lyrics / Produced
144. Sompong Nong Somchaii	Vocal / Lyrics / Produced
145. Mai Sai kern Pai	Vocal / Lyrics / Produced
146. Peun	Vocal / Lyrics / Produced
147. Phan	Vocal / Lyrics / Produced
148. Meung Yai Meung Nee	Vocal / Lyrics / Produced
149. Pak Kon	Vocal / Lyrics / Produced
150. Jai Kong Rao	Vocal / Lyrics / Produced
151. Kong Mee Sak Won	Vocal / Lyrics / Produced
152. Ab Mong	Lyrics
153. Hak Jai Hai Luem	Lyrics
154. Sabaii SaBaii	Lyrics / Produced
155. Muen Pen Kon Eun	Lyrics / Produced
156. Por Ja Mee Sit Mai	Lyrics / Produced
157. Ngao	Lyrics / Produced
158. Worn Lom	Lyrics / Produced
159. Fahk Jai Wai	Lyrics / Produced
160. Tang Tang Tee Kao Jai	Lyrics / Produced

161. Kwam Wang Mai (Kam Lung Jai 2)	Lyrics / Produced
162. Kao Young Koy	Lyrics / Produced
163. Won Kong Rao	Lyrics / Produced
164. Sib Lor Ma Laew	Produced
165. K.Y. Kam Yor	Produced
166. Yah Luem Nong Sao	Produced
167. Mee Woor Ma Kii	Produced
168. Rohr Pai Korn	Produced
169. Sabaii Jai Thailand	Produced
170. Mah Noy Eyy	Produced
171. Look Ta Harn	Produced
172. Kerd Pen Te Wa Da	Produced
173. Kerd Pen Kon	Produced
174. Yahk Hai Kid Eek Krang	Lyrics
175. Kid Teug Gun Bang Mai	Lyrics
176. Chob Kor Bok Chob	Vocal / Lyrics / Produced
177. Yang Noy Kor Kid Dee	Vocal / Lyrics / Produced
178. Kob Jai Jing Jing	Produced
179. Mai Roo Muen Gun	Produced
180. Mhan Koy Doo Lear	
Lae Rak Sa Daung Jai	Produced
181. Rong Pleng Gun Noi	Produced
182. Tarm Jai Ter	Produced
183. Rao Ja Yim Hai Gun	Produced
184. Glub Ma Yoo Glang Jai Ter	Produced
185. Yorm	Produced
186. Tae Kor Young Rak Ter	Produced
187. Krai Ja Roo	Produced
188. Kid Aow Eng	Lyrics
189. Tah Cha Lohm	Produced
190. Kam Mun San Ya	Produced
191. Su Ri Yan - Chan Traa	Produced
192. Pee Young Rak Ter Mai Klaii	Produced
193. Rak Ey Rak Kah	Produced

194. Chure Nid Ni Ran Dorn	Produced
195. Yarm Rak	Produced
196. Sood Tee Rak Ey	Produced
197. Chure Fah Din Sa Lhaii	Produced
198. Tee Rak	Produced
199. Nok Ka Min	Produced
200. Luey Tarm Luey	Produced
201. Hai Ter	Lyrics / Produced
202. Hong Kong Chan	Produced
203. Ard Ja Por Laew	Produced
204. Shee Wit Kub Kwam Wang	Produced
205. Pob Gun Kreung Taang	Produced
206. March Kon Gnoung Norn	Produced
207. Yahk Glub Bahn	Produced
208. Reeb Tam	Produced
209. Hua Jai Mun Beu	Produced
210. Ja Rien Roo	Produced
211. Kon Kang Bahn	Produced
212. Siang Kra Sib	Produced
213. Jai Yen Yen	Produced
214. Nang Nuan	Produced
215. Soh. Koh. Soh.	Produced
216. Hua Jai Cham Cham	Produced
217. Wang Wang Ma Rak Gun Noi	Produced
218. Yoo Peu Krai	Produced
219. Jab Meu Gun Wai	Produced
220. Taii Sang Jan	Produced
221. Noo Yahk Pen Arai	Lyrics / Produced
222. Sa Whan Wan Deaw	Produced
223. Ta Karii Daow	Vocal / Lyrics
224. Keun Toh	Produced
225. Tan Kam Nhan	Produced
226. Chern Khak	Produced
227. Mai Mee Taang	Produced

228. Sab Son	Produced
229. Chang Mun Na	Produced
230. Fhan Tee Suay Ngarm	Produced
231. Tok Jai	Produced
232. Took Teeh Took Tee Luey	Produced
233. Rak Ter Mak Kwa (Rak Nai Roy Kann)	Lyrics / Melody / Arranged
234. Sarm Noom Sarm Moom (1991)	Vocal / Lyrics
235. Nang Fah See Roong	Lyrics
236. Kon Khon Kon	Lyrics
237. Lhain Leaw Sheaw Na	Lyrics
238. Kwam Sook Kwam Song Jam Mai Mee Tee Sin Sood	Lyrics / Melody / Produced
239. Chan Young Pord Pord	Produced
240. Koon Moh Doo	Produced
241. Ter Jam Ter	Produced
242. Arai Noh	Produced
243. Dok Eung	Produced
244. Proh Rak Rok Na	Produced
245. Yah Ron Jai	Produced
246. Kor Pieng Chan Kub Ter	Produced
247. Peun Yu	Produced
248. Sak Wan Tong Daii Dee (Pue Ter)	Vocal / Lyrics
249. Sarm Noom Sarm Moom (1992)	Lyrics
250. Sarm Noom Sarm Moom (1994)	Lyrics

B) Songs Composed by Rewat Buddhinan in Other Names

Noknoy

1. Nang Nuan	Lyrics
2. Hua Jai Cham Cham	Lyrics

Terr

1. Jai Yen Yen	Lyrics
----------------	--------

Kuayy

- | | |
|------------------------------|--------|
| 1. Mai Roo Muen Gun | Lyrics |
| 2. Rong Pleng Gun Noi | Lyrics |
| 3. Glub Ma Yoo Glang Jai Ter | Lyrics |
| 4. Tae Kor Young Rak Ter | Lyrics |

Tarmjai

- | | |
|----------------------|--------|
| 1. Te Wa Da Tam Mern | Lyrics |
|----------------------|--------|

Saii

- | | |
|------------|--------|
| 1. Por Jai | Lyrics |
|------------|--------|

Sompong Tongtaer

- | | |
|---------------------|--------|
| 1. Rak Ter Kon Deaw | Lyrics |
|---------------------|--------|



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Appendix B

Grammy Entertainment Ltd. 's Important Business Growth

Rewat Buddhinan and Paiboon Danrongchidham together founded Grammy Entertainment Company Ltd. in 1983. The aims of the company are creating music product in form of Thai pop music and producing TV program. The first album of company is "love novel from cloud" by Phanthiva Sinrachatanont and first three TV programs are Yim Sai Kwai, Man Kwaw Heaw and Seang Tid Down. At the same year, Grammy launched "Ter 1" album that was very successful and made a new phenomenal in Thai music sphere.

In 1986, there were 2 more albums. That is "Hard Sine Sai Lom Song Rau" by Tongchai McIntyre and "Rock Lek Lek" by Micro band that colored and brought the trend of Rock in Thai music sphere.

In 1988, MGA Company was founded in order to sell its product. At the same time, A Time Media was established to expand radio business. It created 2 Radio Stations broadcasted in the name of Green Wave and Hot Wave.

In 1991, X-act Company Ltd. was founded to serve TV production and develop the effective TV program. "3 Noom 3 Moom" is the first project of this new firm. Furthermore, there was X organizer Company to organize events such as concert. Both companies can advocate Grammy Entertainment company group into the completed firm in entertainment business.

Grammy Entertainment entered the world of business by participating the stock market with the 500 millions bahts. Its name was changed into "Grammy Entertainment Ltd Company". Additionally, Grammy began to run a theatre business and also printed media in 1996

In 1997, Grammy expanded his own business in Taiwan by founding a branch in Taiwan.

In 1999, “Mefa” music school was founded to serve those who want to study and develop the musical skill. Moreover, there was E-business to create and develop product in from of Digital content serving new technologies.

In 2001, “Grammy Entertainment Ltd Company” has changed to “GMM Grammy Ltd. Company” .GMM Media ltd. Company were separated from its own group and entered in the stock market with capital of 200 millions bahts. Additionally, there were transfers of 8 companies of Grammy group into GMM Media.

In 2004, GMM Grammy Ltd. Company aims to be “king of content” by investing and cooperating with Panthamith Company group that has D Talk Company (producing TV program), Sian Inpinit Ltd. (game online Company), GMM To Tan Company (producing film company) and Ninja Return Communication Ltd. (organizing events company). In addition, company will support artists go international and try to expand to international market.



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Appendix C

Examples of Songs in Compact Disc

1. Boob Pay Son Ni Vas (Destiny) - Cha Yenkhea (Lukthung style)
2. Prod Thred Dong Jai (Please Baby) - Toon Tongjai (Lukthung style)
3. Bua Toom Bua Ban (Bloom Lotus) - Porn Pirom (Lukthung style)
4. Rean Pae (Houseboat) - Chanin Nantanaton (Soontharaporn style)
5. Jong Ruk (Be Love) - Sutep Vongkamhang (Soontharaporn style)
6. Prom Li Kid (Destiny) - Rungredee Peapongsi (Soontharaporn style)
7. Nai Va Ja Jum (You Say You Will Remember) - The Impossible
8. Fan Chan (My Girlfriend) - Chatri (Folk song style)
9. Jaw Sao Tee Klua Fon (Bride Who Fears the Rain) - Ter 1
10. Ying Soong Ying Hnaw (The Higher, the Colder) - Ter 1
11. Dog Mai Plastic (Plastic Flower) - Ter 2
12. Meaung Yai Meaung Nee (This Big City) - Ter 3
13. Doi Ruk Lae Pook Pan (With Love and Care) - Tongchai McIntyre (Pop style)
14. Ta Kai Dao (Reach For the Star) - Nanthida Keawbuasai duet with Christina Agiler (Pop style)
15. Yam Meaw Lon Pat Hon (When the Wind Blows) - Jadtarin Wantanasin (Pop style)
16. Fan Chan (My Girlfriend) - Lift and Oil (Pop-dance style)
17. Fan Chan (My Girlfriend) - ABnormal (Pop-rock style in the present day)

BIOGRAPHY

Mr. Prit Patarasuk was born on 7th July 1981 in Bangkok, Thailand. He graduated from the Faculty of Social Administration, Thammasat University in 2003. He then pursued his study in the Master of Arts Degree in Southeast Asian Studies at Chulalongkorn University in the same year.



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