

**THE PROCESS AND STRATEGIES IN CREATING “PATRIOTIC
SONGS”: THE CASE STUDY OF “RETURN HAPPINESS TO
THAILAND” SONG SERIES OF THE NATIONAL
COUNCIL FOR PEACE AND ORDER (NCPO)**

Jutiporn Ounjai

**A Dissertation Submitted in Partial
Fulfillment of the Requirements for the Degree of
Doctor of Philosophy (Communication Arts and Innovation)
The Graduate School of Communication Arts
and Management Innovation
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ABSTRACT

Title of Dissertation	The Process and Strategies in Creating “Patriotic Songs”: The Case Study of “Return Happiness to Thailand” Song Series of The National Council for Peace and Order (NCPO)
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This research was aimed to study (1). the development and adjustment of the attributes of the NCPO’s patriotic song series, “Return Happiness to Thailand,” of the National Council for Peace and Order (NCPO), (2) the process and strategies in creating patriotic song series, “Return Happiness to Thailand,” of the NCPO, and (3) the tactics and efficiency of the NCPO’s song series, “Return Happiness to Thailand,” in transmission and persuasion.

The samples were nine patriotic songs composed in 2014-2017, during the NCPO’s coup d’etat in Thailand: Return Happiness to Thailand, Because You Are Thailand, Hope and Faith, A Bridge, Tomorrow, A Crossover in Pursuit of Dream, Return Smiles to Thai People, 12 Values, and Good Men Never Die. The research methodology was mixed methods of both qualitative and quantitative research. Data collection was conducted by documentary research, In-depth interviews with concerned people, and textual analysis of the songs and the accomplishment of the songs on listeners on YouTube.

The findings on the development and adjustment of the attributes of the NCPO’s patriotic songs: The factors affecting the adjustment of the NCPO’s patriotic songs from the traditional March-rhythm to the Pop genre were the influence of western music developed in modern time and present listeners’ preference of Pop music. Besides, song producers from private sectors played a role in using Pop

melody for music arrangement of the patriotic songs and in making it popular in the late period up to the period of the NCPO.

The Findings on the process and strategies in creating the NCPO's patriotic songs: The patriotic songs were created for communicating to people to develop righteousness for the NCPO's coup on May 22, 2014. The support of individuals and organizations from private sectors enabled the patriotic songs in Pop style to respond to the taste of listeners in the modern time and accept the NCPO's ideologies. The major strategy facilitating accessibility to listeners, besides communication through Pop music, was the use of collaborative networks with the private sectors in the song production, the adoption of private-sector popular songs to expand the NCPO's ideologies, and the broader dissemination of the songs to the listeners.

The Findings on the tactics and efficiency of the NCPO's patriotic songs: The NCPO transmitted the patriotic songs with Pop-music and harmony arrangement to please listeners who preferred short, brief, repeated, and memorable lyrics. Besides, the NCPO persuaded the listeners through the lyrics composed by General Prayut Chan-o-cha, the leader of the NCPO to increase their credibility from the narration of their ideologies and persuasive appeals. According to the Speech Act concept, the speech strategies used in the songs were "representatives," "request," and "commissives" while Maslow's hierarchical needs were used to satisfy the listeners' needs, i.e., safety, belonging and love, and self-actualization in parallel. Besides, emotional appeals used in persuading listeners were "acceptance" (the NCPO's ideologies), "love" (for the nation), and "satisfaction" (with the Pop melody). From analyzing the efficiency of the song "Return Happiness to Thailand" on the listeners who exposed to three YouTube websites, it was found that the songs might not be able to change listeners' attitude towards the military but the use of Pop genre tended to help listeners to comply with listening to the NCPO's songs and to emphasize the NCPO's ideologies. Especially, to have popular artists, singers, or actors from the private sectors sing the NCPO's songs made listeners feel more satisfied with the songs than the army's singers.

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CHAPTER 1

INTRODUCTION

1.1 Background and Rationale

Within a few minutes of listening, listening to a beautiful, sentimental, and beautiful song might be superficially perceived as just an interesting moment in absorbing favorite music. However, if viewing deeply, each song might help us see ways of life and thought of people, their society, and even their world since a song is a type of cultural media.

For the researcher, a song is like a mirror reflecting the story of a society in each period. The content of each song contains social perspectives. Values, beliefs, and attitude are filled in a song; thus, it unveils what people in each society think, dream, or hope. Accordingly, this inspires the researcher to explore songs related to Thai context via a particular phenomenon. In other words, the study of songs as a communication tool and a form of culture is focused.

Since songs are media that can easily access to receivers, they possess some attributes enabling to arouse different emotions and to persuade listeners to go along with any mood that a song intends to convey: amusing, sad, lonely, hopeful, encouraging, or a united power. Therefore, songs can function as a media in connecting the spirit of people in society towards love and harmony, values adherence, or even a sense of nation-building. Besides, songs can be determined to play different roles to serve each purpose.

1.1.1 The Roles and Functions of Music in Communicating to People and a Society in Each Period

Kanjana Kaewthep, Thienchai Isaradech, Somsuk Hinwiman, Kamjohn Louisyapong, Apinya Tantawevong, and Amonrat Thiplert (2002) state that music is an indicator of all kinds of attitudes existing in each society but is used through the

form of pleasant natural sound. (McAllister, as cited in Kaemmer, 1993). Since music or songs are created from human imagination and thought, formulated from social experiences and socialization, an understanding of music or songs can lead to an understanding of human beings and a society at some levels. Significantly, they are ways of understanding human beings.

From the statements mentioned above, the study of music and songs will enable people to understand a society they live in and people we live with more profoundly. Research on songs is thus expected to help explain some phenomena in a community in various dimensions: cultural, social, political, and economical in each period reflected in the content of songs.

In former days, some songs appeared to stimulate a value of consuming local products, such as the song, “Made in Thailand,” of Carabao, a very well-known song over thirty years ago. If in case an increased tendency of consuming Thai products or of a more considerable pride of Thainess or being Thai was a consequence of such a song, this might emphasize our belief that songs play a role of maintaining decent values of a society. Accordingly, the researcher believes that valuable songs should be able to promote government and private communication in creating cultural aesthetics. Furthermore, songs can also help to create an organizational identity and image.

Additionally, in several eras, songs have had a role in maintaining ruling power and been used as a communicative mechanism to buoy up its righteousness. For instance, a patriotic or soul-stirring song is used for enhancing a ruling power over the mass of people at different levels: local, military, or national.

Surachart Bamrungsuk (2015) points out that the biggest problem each coup d’etat executioner faces is “the question of righteousness.” It is common that when a coup d’etat ends, a new government will be set up to replace the overthrown government. A new government might be military at full, a coalition government of military and civilians, or a civilian government under the control of the army.

The way these coup d’etat executioners expressed their power in the past was to create a distinctive climate of such power. A tank was brought on the road and ran all through the city to let people acknowledge the starting of the coup d’etat and let them be prepared for such a situation. In terms of communication, all television would turn to have black screens while the broadcasting of all radio stations was withheld.

Later, the voice and images of the leader of coup d'état and his associates were broadcast with an announcement of an emergency. Justifications for each coup d'état would be given, and patriotic songs with a traditional rhythm like March would be broadcast on television with black screens and on the radio all day while waiting for next announcements. Therefore, in each coup d'état, a patriotic song is always used as a part of communication with general people. However, for the coup d'état of the National Council for Peace and Order or THE NCPO led by General Prayut Chan-ocha, the interface is different from other previous ones. Several songs composed by General Prayut himself have been used to explain precisely the rationales and necessity of the coup d'état. Television and radio stations open his songs, which are sweet and pop songs are similar to love songs favored by general people. "It is a coup d'état that uses songs as media to explain the rationales and the leader's strong determination to solve the problems." (Wassana Nanuam, 2015, p. 22)

Therefore, songs relating with a ruling power are products and mechanisms for gaining righteousness and the acceptance of people. Namely, they are aesthetic mechanisms used to dominate listeners' ideas through soft power that gradually penetrates people's cognition with pleasant and enjoyable rhythms and Lyrics. This soft power replaces traditional direct announcement, which is easily resisted by those who reject a coup d'état and a forceful announcement. To gain people's consent through songs is thus a more effective communication. Especially, songs can be repeatedly opened while listeners will absorb their rhythms and lyrics gradually and can be susceptible to be persuaded towards the intended goals of the sender to achieve his excellent execution.

1.1.2 Patriotic Songs and Their Roles in Society and Politics

The researcher finds that patriotic songs have been developed and adjusted in each period. The genres have been adapted to respond to listeners' preference so that they can reach listeners more easily and broader. Although nowadays patriotic songs may be perceived as a kind of public relations media to communicate with people in a society, rather than as a means to arouse people towards patriotism, harmony, or political purposes. Composers and producers of patriotic songs also alter their production perspectives to have a different genre from the past. Such an adjustment process also change the characters of Thai patriotic songs to maximize the

persuadability since listeners can select to expose to songs they prefer more than those in the former days. Accordingly, the researcher intends to examine how listeners feel about the patriotic songs of the NCPO in this study.

Social contexts induce different genres in each period. Songs reflect people's taste in each time and narrate people's ways of living, preference, faith, and trust. In the period of Classical Music, it describes people and society under a hierarchical system while in the Blue Music period, a society's condition and needs are reflected in another way. On the other hand, Rock Music, which is relatively aggressive, presents a social situation and spirit that thrusts for freedom in the era of rapid changes, which cause a great deal of pressure in society. As a result, genres of music or songs indicate cultural taste people in each community need to consume while these genres can reflect the psychological condition and economic situation of each society as well.

Due to this fact, the NCPO asked some pop music composers from private sectors who are skillful in this style to work on their songs. The selection of genres of the NCPO is not based on the NCPO's preference but from the taste of the target listeners. Pop songs are thus chosen to communicate with general people to gain their acceptance of the coup d'état and the righteousness of the continuing existence of the NCPO after the coup d'état.

Kanjana Kaewthep (2014) explains the differences in music listening of people in each country. In Brazil, teenagers of lower class prefer listening to Zamba but those of higher class to Hard Rock. When these two groups of teenagers listen to these different types of music, they will have different emotional responses. However, in the U.S.A., conversely, teenagers of the higher class prefer Zamba since they perceive it as exotic and charming while those of the lower class prefer Hard Rock.

Consequently, this leads to an understanding of the relationship between "songs" and "taste culture." Therefore, it helps to find out that before the creation of any taste, it must pass a cultural process that brings about a "Taste culture." Looking back to Thai society, pop or favorite songs are mainstream songs that most people in the society prefer and are famous for commercial, institutional, and organizational circles, including for the creation of patriotic songs nowadays or for connecting to the righteousness of military government.

1.1.3 Patriotic Songs, Revolutions, and Military Power

Thai patriotic songs were originated in the era of King Rama VI or during World War I. The first target listeners of patriotic songs were soldiers who had to go to war. To listen to or to sing a patriotic song was to increase their courage and stir their spirits as morale and motivation before their missions. Later, they were used to arouse people's love for their nation and to create or change some kinds of attitude depending on the situation. For the NCPO, their target listeners are general people including soldiers. However, the purpose of their patriotic songs is not to increase their courage before going to war or for creating their patriotism, but they are songs with a specific purpose immediately after the coup d'état. Mostly, the songs are used for the NCPO's activities, especially for inducing acceptance of the NCPO, differently from other previous patriotic songs.

For the military's perspective, patriotic songs are parallel to a coup d'état executed by the army. In other words, every time a coup d'état occurred in the past, patriotic songs were always broadcast to the public. Hence, it is inevitable to study patriotic songs in political contexts under the control of the military since they are important mechanisms that enhance the righteous use of military power.

Surachart Bamrungsuk (2015) further describes soldiers and politics that since the reformation of Thailand's government regime from the Absolute Monarchy to Democracy in 1932, military interventions have been witnessed in Thai politics. Even in 2014 where Southeast Asia was entering the ASEAN community, it is unbelievable that a coup d'état still occurred because "under the globalization, the righteousness of seizing power is an unacceptable issue in the Community."

Since a coup d'état is not globally accepted and reflects an image of an uncivilized country as it is viewed as an obstacle against national development and international cooperation, a coup d'état will always be perceived as unrighteous in the eyes of global citizens.

It is remarkable that the seizing power and coup d'état took place under a political crisis in Thailand, such as October 14, 1973; May 1992, etc. Still, after such revolutions in which most people believed that they might be the last revolutions in the country, the military's seizing power emerged again on September 19, 2006, and on May 22, 2014. (Surachart Bamrungsuk, 2015)

The reason why some people believed that the coup d'état in 1992 might be the last revolution of the country was that most people viewed it as unrighteous power. It caused such a large number of people to join in a rally against the coup d'état that the rally was terminated by military force and several people were injured and killed. It proves that the coup d'état at that time caused massive damage to people and the country, including a rejection from countries around the world.

Surachart Bamrungsuk (2015) explains, "After May 1992, the chance of military's seizing power should be shut down due to its witnessed consequences. It reminded Thai people that a coup d'état was not the first answer nor the ultimate solution for developing national politics. Simultaneously, the globalization trend after communism wars does not facilitate the seizing power of the military as well."

1.1.4 Political Context before the 13th Coup D'état of the NCPO

The song, "Return Happiness to Thailand," might be comparable to the summit of an iced mountain that emerges partly over the ocean while its huge base is under the water. Relatively, the song is a part of the manifested part of the vast political base. Such support, if tracing back to the root of the problem since 2006, was the origin of the political context in which separation and disharmony was so widespread that the troops needed to come out to execute the 13th coup d'état on May 22, 2014.

Tracing back to the political event in May 1992, Thai people expected that after the coup d'état at that time there should not have been any revolution. After that, Thailand moved to a democratic regime until the period of Pol. Lt. Col. (Police Lieutenant Colonel) Thaksin Shinawatra who was appointed as a Prime Minister in 2001. During that time, Thai politics was transformed to use marketing in pursuit of political goals and populism policies in running a campaign, especially for grass-rooted people who could earn benefits from public projects. His ways of ruling the country were later called as "Thaksin Regime" or "Thaksinocracy." During the first period, most of his concepts and policies were admired and supported. However, on the other hand, politicians, scholars, and civilians criticized this regime causing Thaksin's too much self-confidence and a thin dividing line between a democratic and an autocratic leader (authoritarianism). It eventually led to a turmoil formation. Some groups of people started to reject this regime and perceived it as facilitating personal

benefits for Thaksin Shinawatra and his family. Accordingly, the expansion of Thaksin Regime led to deterioration since several problems incurred from over the 5-year ruling of Thaksin government started to emerge and caused continuing anti-Thaksin demonstrations and rallies, led by the People's Alliances for Democracy (PAD). Until the military coup happened on September 19, 2006, under the name of "Council for Democratic Reform under Constitutional Monarchy" (CDRM), led by General Sonthi Boonyaratglin, commander-in-chief of the Royal Thai Army. The quoted rationales were to end severe disunity that was unprecedented before in Thai society, rampant corruption, malfeasance and nepotism, state power over independent organizations, and lese majesty against His Majesty the King who was highly respected and revered by the Thai people. Thus, the coup was for keeping the country in order, and this ended the role of populism government of Thaksin Shinawatra for over five years." (Boonlue Wongthao, 2016)

After the military coup in 2006, despite the totalitarianism ruling of the military junta, the Thaksin Regime still could not be eliminated. Worse than that, Thai politics after the coup in 2006 faced severe disunity and distinctive separated groups of colors and polarization. The group of people supporting Thaksin Regime was under the name of "the Red-Shirts" or the United Front for Democracy against Dictatorship (UDD or in Thai, Nor Por Chor). This group energized a political movement around a set of shared concerns of Thaksin Shinawatra and Pheu Thai Party, led by Thaksin Shinawatra. Other groups, who rejected Thaksin Regime, gathered under different names, i.e., "Multicolored Shirts" (People's Alliances Protecting the Nation, Religions, and the Monarchy or the Network of Citizen Volunteers Protecting the Land) who disagreed with the movement of UDD. (Rungmanee Meksophon, 2014)

Up to 2010, the Red-Shirts who joined in the massive demonstration to chase the government led by Abhisit Vejjajiva, who was a Prime Minister at that time, were purged but the parliament was declared to be dissolved eventually. Later, a new government from Pheu Thai Party, led by Yingluck Shinawatra (Thaksin's sister), was formed after winning an election. It made Thaksin Regime return to Thailand and was a primer towards new disunity and massive political demonstrations of two opposite political polarization in 2013 between the Red-Shirts supporting Thaksin Shinawatra and PDRC (People's Democratic Reform Committee) or the Yellow-Shirts, who opposed Thaksin Regime and the Amnesty Act for freeing Thaksin

Shinawatra. It led to big street demonstrations of both sides with substantial numbers of people and the struggles against each other prolonged until 2014 in which the thirteenth coup d'état occurred again, led by General Prayut Chan-o-cha, the leader of the NCPO

From looking back political events in the past, the researcher can understand the causes of the disunity and why the 13th military coup by the NCPO led by General Prayut Chan-o-cha took place in Thai history on May 22, 2014, after the burst of conflicts relating to the Amnesty Act and the influence of Pol. Lt. Col. Thaksin Shinawatra. It is apparent that a crisis before the military coup by the NCPO was caused by severe disunity among Thai people who separated into two different political polar between the Red-Shirts and PDRC or the Yellow-Shirts, which led to unrest situations in the country and among Thai people during such a crisis.

The military coup by the NCPO this time created a new and the strangest phenomenon by composing a song, "Return Happiness to Thailand," as a medium to explain the necessity of the coup d'état and the will of the the NCPO to resolve the problems upon the announcement of their seizing power. The song was composed and written by General Prayut Chan-o-cha, the leader of the NCPO. The song became a hit song and catchwords. Especially it can convey meanings well. (Wassana Nanuam, 2015)

In the former time, the communication during the coup emphasized an official declaration or a manifesto by the coup leader via the Department of Public Relations through television and radio broadcasting. However, the overthrow by the NCPO led by General Prayut Chan-o-cha used a self-composed song to talk about the coup, which was different and novel.

The phenomenon of the song, "Return Happiness to Thailand," might be a new process and strategy that turns over a new leaf of Thai patriotic songs. The song is not only used for creating a consciousness of love or cultivating a sense of self-sacrificing for the nation but also is used as a tool of the NCPO for communicating their ideology for this coup.

The song, "Return Happiness to Thailand."

On June 6, 2014, Royal Thai Army Band disseminated the song, "Return Happiness to Thailand," via new media, i.e., YouTube, etc. as the main channel,

besides other television and radio stations, which have been traditional channels for broadcasting patriotic songs since the past. It makes it updated and be able to access listeners more widely. It can be considered as a new dimension for a dissemination channel of patriotic songs in the period of the NCPO.

Rhythm and lyrics of this song were composed by Wichian Tantipimolphan, a song composer of several well-known drama series. The content of this song is about the rationale and purpose of the NCPO led by General Prayut Chan-o-cha, the former Commander-in-Chief of the Royal Thai Army, in ruling the country. That is to return happiness to Thailand as shown in one part of the songs:

“We will do as promised. Please give us time, but not so long. We will return the beauty of the nation. We will do it honestly. You have a trust and faith
Soon our land will be recovered. We will return happiness to you, Thai people.”

Wassana Nanuam (2015) states that the song “Return Happiness to Thailand,” has created a new phenomenon of the military coup on May 22, 2014, by conveying the coup leader’s feeling to Thai people. Besides, music in the genre of a song is also used to soften the violent image of the coup d’etat while using extra power and strong surveillance system in parallel. Therefore, this military coup should be inscribed in Thai history since the coup party use songs as a powerful mechanism to communicate with people. It can be witnessed that many songs were composed after “Return Happiness to Thailand.” These songs are promoted in the program, “Thailand Moves Forward,” at 6.00 PM every day and in all programs of radio stations of the Royal Thai Army.

In the past, when any coup d’etat took place, communication was in the form of an official announcement or manifesto to explain the reasons behind the coup. However, for the NCPO, songs are used as a communication to convey the coup leader’s feeling. It is a new perspective in using songs as media before and after the coup. Another form of hegemony is to disseminate the songs and their message through their program, “Thailand Moves Forward,” which all unpaid media need to broadcast as required. Listeners will hear it often so this is another strategy of letting

people expose to their songs repeatedly until their messages are absorbed and accepted, primarily through their beautiful songs that can access and please listeners.

Under the circumstances as mentioned above, the researcher sees the creation of patriotic songs as a means to communicate to people during a political crisis. The songs are composed to release the tension and are disseminated to all kinds of media: television and radio, including online media, i.e., internet. This means of communication is different from the opening of a patriotic song upon the coup d'état in the former days that made people worried if there would be any violence as its consequences. On the contrary, "Return Happiness to Thailand," is a popular or pop song and easy to listen. The tone of the song changes from arousal towards patriotism to relaxation with an explanation of the intent of the NCPO. The song, "Return Happiness to Thailand," can access people all through the country and becomes an earworm or listeners can recall a tune rapidly because the song is sweet and melodious. Notably, it is a modern pop song, which is easy to listen and remember. Accordingly, the researcher intends to study the process and strategies of the creation of the patriotic songs of the NCPO, which can transform the old or traditional patriotic songs using March rhythm through a Popular or Pop Culture approach.

Sirindhorn Kiratibut (1985) explains that most of the tune, rhythm, and musical instruments used in the past patriotic songs since the ruling changes in 1932 preferred March. A March, as a musical genre, is a piece of music with a steady regular rhythm which in origin was expressly written for marching to and most frequently performed by a military band. Other rhythms started to appear in patriotic songs since the Second World War due to the necessity to use it as a means to communicate to people more than other reasons. During the Second World War, a rhythm for dancing was disseminated and became famous. Therefore, patriotic songs were used for occasionally dancing with an assumption that by doing so, people should like it unconsciously so the content of the patriotic songs could penetrate to the heart of people more easily.

The traditional rhythm aimed to arouse awareness of patriotism and self-sacrificing used energetic rhythms and regular military steps for marching. Distinctively, the content of The NCPO's song does not emphasize patriotism or sacrifice of people in the nation. Instead, it focuses on a request of waiting time and of

letting the military handle national crises. The transformation of the NCPO's song remains no traditional rhythm and content.

Accordingly, the roles of the NCPO's songs can answer the question about the effectiveness of the change of music genres and the use of pop songs selected by the military to reach listeners' preference by creating a soft power to dominate people.

From studying the history of Thai patriotic songs, it was found that they were created and adapted to suit the circumstances in each period. Doungkamol Bangchuad (2011) divides the periods of Thai patriotic songs into five periods based on social and political contexts as follows:

1) The Faith in Nation Building Period (1910-1925) was the period in which King Rama VI built the nation and World War I occurred.

2) People's Party and State Convention Period (1926-1946) was the period of King Rama VII and VIII in which the country faced a great deal of domestic and international problems, i.e., the change of the ruling regime in 1932.

3) Democratic Socialism Period (1946-1976) was the period in which people had increased participation in politics and domestic governance. Besides, some political violence took place, i.e., October 14, 1973; October 6, 1976. The crises were solved by the charisma of King Bhumibol Adulyadej or King Rama IX.

4) Economic-Crisis Joint Resolution Period (1977-1995) was the period in which all social systems: government, society, education, etc. were connected and got influence from both within and outside the country. A considerable number of Royal projects helped to enhance people's social strength.

5) Harmonious Love of Thailand Period (1996-2011) was the period where both human crises and natural disasters occurred. The love for nation meant the respect for human beings. Public benefits were highlighted, and King Bhumibol Adulyadej or King Rama IX was the center of Thai spirits towards a peaceful co-existence in Thai society.

Table 1.1 A Summary of the Characteristics of Patriotic Songs in the Past

Period	Content of the Song	Socio-political Context	Musical Arts	Samples of Songs
1	Illustrates the importance of self-sacrifice to keep national independence by cooperating in building a sustainable and robust nation.	Cultivation of patriotism. The Absolute Monarchy Regime. Voluntary joining in World War I.	- In this period, content or lyrics of the patriotic songs were composed by King Rama VI. - Western music was not favorite yet - Marching rhythm was used mainly	- Sa Yam Ma Nussati (An Awareness of Siam's Independence) - March Plook Jai (Soul-stirring March) - Kam Patiyani (Oaths) - Thai Ruam Kam Lung (A united Thai force)
2	Displays an assembly of people of diverse ethnicity and races - The development of people, society, and culture like civilized countries	Economic crisis A change of ruling in 1932 A compliance with state conventional culture.	- limited knowledge in western music. - Most songs used quick music and march rhythm patterns to make listeners feel strong and confident. - The melody was partly like old-style or traditional Thai songs with which listeners were familiar and	- Laem Thong - Thai Chuay Thai (Thais help Thais) - Pleng Chart (National Anthem) - Rak Muang Thai (Love Thailand) - Tai Rom Thong Thai (Under the Shade of Thai Flag) - Tuen Thert Chao Thai

Table 1.1 (Continued)

Period	Content of the Song	Socio-political Context	Musical Arts	Samples of Songs
3	Motivates to see the importance of co-existence in the same land and same nation and stimulates an awareness and self-learning to adhere to universally good deeds and to love their hometown with faith and good deeds.	<ul style="list-style-type: none"> - A separation between liberalism and socialism. - Cold War Condition - A monopoly of capitalism in national development and wealth. - The expression of different political opinions of people and political turmoil, i.e., on October 14, 1973, and October 6, 1976. 	<p>that were easy to sing.</p> <ul style="list-style-type: none"> - A wide dissemination of the songs to the public - The rhythm started to be different from former patriotic songs with quick rhythm and with an emphasis on an arrogance. - The melody was softer but contained aggressive content to stimulate ideas and attitude - harmonized musical sound by Chord - Jazz and Blue Musical-play 	<p>(Wake up, Thai people)</p> <ul style="list-style-type: none"> - Let us love one another - The burden of the Land - We fight - Supreme Dream

Table 1.1 (Continued)

Period	Content of the Song	Socio-political Context	Musical Arts	Samples of Songs
4	<ul style="list-style-type: none"> - Reflected social problems to make listeners aware - displayed culture and natural resources in Thailand to make people proud and maintain their cultural and natural heritage. 	<ul style="list-style-type: none"> - The critical roles of politics and military in the first phase and later in every government organization. - The governance focused mainly on economic growth without concerning about the gap of per capita income, which caused many social problems. 	<ul style="list-style-type: none"> - A mixture between traditional or March rhythm and modern rhythm or western string. - An emergence of soul-stirring songs of life or modern Thai folk songs, i.e., Carabao - Old-style or traditional melody but played with western musical instruments - A mixture of Thai and western music, i.e., using western and Thai flute. - The popularity of popular or pop songs. 	<ul style="list-style-type: none"> - Made in Thailand - Rak Theu Prathet Thai (Love you, Thailand) - Welcome to Thailand

Table 1.1 (Continued)

Period	Content of the Song	Socio-political Context	Musical Arts	Samples of Songs
5	- Cultivated an awareness of what every Thai people should have towards one another: assistance, generosity, and harmony in crossing over both natural and political crises, including behaving oneself following the role model or King Rama IX.	- Every organization was all connected, and no concept was superior, either in politics, economics, society, and culture, as all affect one another. Each factor could be a core inducing a development or change, i.e., different political opinions affect every institution, etc.	- No more marching melody patterns - A variety of melodies containing consolatory and encouraging content. - The change was a group singing but not as a choir, but each singer sang a part of a song.	- Ton Mai Khong Phor (The Father's Tree) - Tam Roy Phra Ra Cha (Follow the King's Path) - Khwan Thai Jai Nuang Diew (Thai Axe with One United Heart) - Roob Thee Mee Thook Ban (The Photo Every House Has) - Khong Khwan Jak Kon Din (A Present from a clod of the earth)

Source: Modified from DOUNGKAMOL BANGCHUAD, 2011.

From the study of Doungkamol Bangchud that divided the evolution of patriotic songs into five periods, it was found that the social and political context changed the content in each period while some genres and rhythm were added continuously. However, in the period of the NCPO, one can say that it has all the changes. Namely, old styles were changed to pop or favorite songs. Therefore, in studying the songs of the NCPO, the researcher will use the findings from the study of the soul-stirring song, “Return Happiness to Thailand” (since 2014), to add as the sixth period into the abovementioned periods.

The song, “Return Happiness to Thailand” of the NCPO, was created under “the new cultural process” and “new strategies.” The song was delivered during the coup d’etat and after the coup. It might be a new phenomenon in the history of Thai patriotic songs where the composers of the songs are not the only military, which never happened before in history. For this coup, the NCPO had diverse composers, musicians, and singers from various sectors: both military and non-military, especially professionals in music production, to create the songs. Hence, the definition of “patriotic songs” of this period was altered.

Due to the process and strategies in the style of popular culture, the definition of “Thai patriotic songs” may be revised, or new words for calling them may be considered to make them congruent with the roles and functions of the present patriotic songs. In the past, patriotic songs were songs of the troops or armies with march music or marching-parade rhythm, which is a unique genre, exclusively for patriotic songs to enable listeners to feel arrogant, defiant, and desire to sacrifice themselves. Mostly, soldiers as the representatives of the army sang patriotic songs. Nevertheless, it should be noted that there had been some efforts in trying to use other melodies or rhythms in the past. It illustrates a tendency of adjusting patriotic songs to be by the periods and listeners’ preference consistently.

It is remarkable that the army tries to use a song to communicate to people differently from the old or traditional creation of songs in the past. Accordingly, the song, “Return Happiness to Thailand,” uses a melody according to popular culture or it can be called “a Pop song.” A Pop song or Pop is a kind of music with basic components responding to listeners’ needs. Therefore, it can change the pattern all the time. (Doungkamol Bangchud, 2011). Besides, the content and music tone is conveyed in a slow tempo with a soft and pleasant sound. The content is begging for

an understanding and cooperation in a compromising tone, different from that of the military songs, which are heavy and aggressive as shown in the old-day patriotic songs. Besides, the singers of the NCPO's songs are not military or soldiers as before but are famous singers nowadays from public or private sectors. Namely, they are strategies of songs in Popular culture. Consequently, the researcher finds that the period of "Return Happiness to Thailand" is entirely different from other previous periods and can change the direction of Thai patriotic songs from now on.

Such a creative process and strategies have not occurred in Thai society. It is thus considered as an innovation of new patriotic songs, which might affect the image of the Thai military and army as well. Therefore, what is the factors leading the military to leave the old-style conventions and develop a new creative process and strategies that have never done before? These are the questions this study aims to find their answers.

Doungkamol Bangchud (2011) specifies that at present people choose to listen to any song by themselves. The transmission of songs can be live broadcasting, tape-recorded, or music video. Such diverse channels enhance repeated listening. Both sounds and pictures a communicator wants to convey will emphasize the meanings; dominate listeners' ideas, belief, and attitude towards the content of the songs. Especially, the present lyrics are related greatly with social contexts as the composers are ordinary people who are inspired by their overall life experiences. The lyrics can thus reach listeners' heart much better and might become guidelines for frequent conducts of people in a society.

The freedom of listeners in choosing a song to listen is another variable that might affect the NCPO's selection of Pop songs. From considering the type of songs to which listeners at present prefer to expose or the reasons why "Hit songs" are favorite among listeners of the present day, the researcher finds the following characteristics of popular songs as specified by Patcha Poonpiriya (2018):

- 1) Songs with a hook are the songs with the central passage, which is often repeated.
- 2) Songs with repeated content are the songs using the same words repeatedly until they become memorized. If more people can listen to them, the songs might have a chance to be hit songs.

3) Songs with easy-to-understand content are the songs with simple stories and simple sentence structure. Most hit songs will try to use uncomplicated content so that listeners can follow.

4) Songs with catchword melody are the songs whose note passages are not complicating, memorable, and imitable, including being able to whistle along.

5) Songs with backup singers are the songs that have backup singers singing along with the leading singer to get a more beautiful sound.

When considering the characteristics of hit songs in combination with principles of popular music arrangement that are popular to use as guidelines at present, it helps to their connection. Somchai Rassamee (2016) identifies principles of popular music arrangement as follow:

1) Create melody with music or musical notes: use repeated and memorable notes.

2) Create melody with musical chords: use chords as the central core for melody.

3) Sing distinguished passage of repeated songs: use words and meanings that can persuade listeners.

4) Harmonize sound: to buoy up the main melody to be more eminent.

5) Use principal musical instruments: piano, guitar chord, guitar base, drum, wind instruments (i.e., saxophone, trumpet, trombone, etc.).

By comparing the guidelines of popular music arrangement with the characteristics of listeners' favorite songs, it is found that many of characteristics of pop songs respond to listeners' needs clearly, i.e., the use of repeated words and melody, memorability, and the use of harmonized sound in the lyrics to distinguish the key passage to make it more memorable for listeners.

The connection between listeners' needs and pop music style is thus another criteria in the selection of patriotic songs of the NCPO so the NCPO chooses pop songs to communicate its ideology and gain an acceptance of the mass of people since they can respond to people's preference.

Therefore, it is evident that besides political factors and social condition that determine the direction of patriotic songs in each period, musical variables are also significant factors. Artistic factors or art of playing music of patriotic songs thus

affect the process of the creation of lyrics or melodies. For generalizing musical attributes that affect the changes and development of the patterns of patriotic songs in each period, the following diagram is shown:

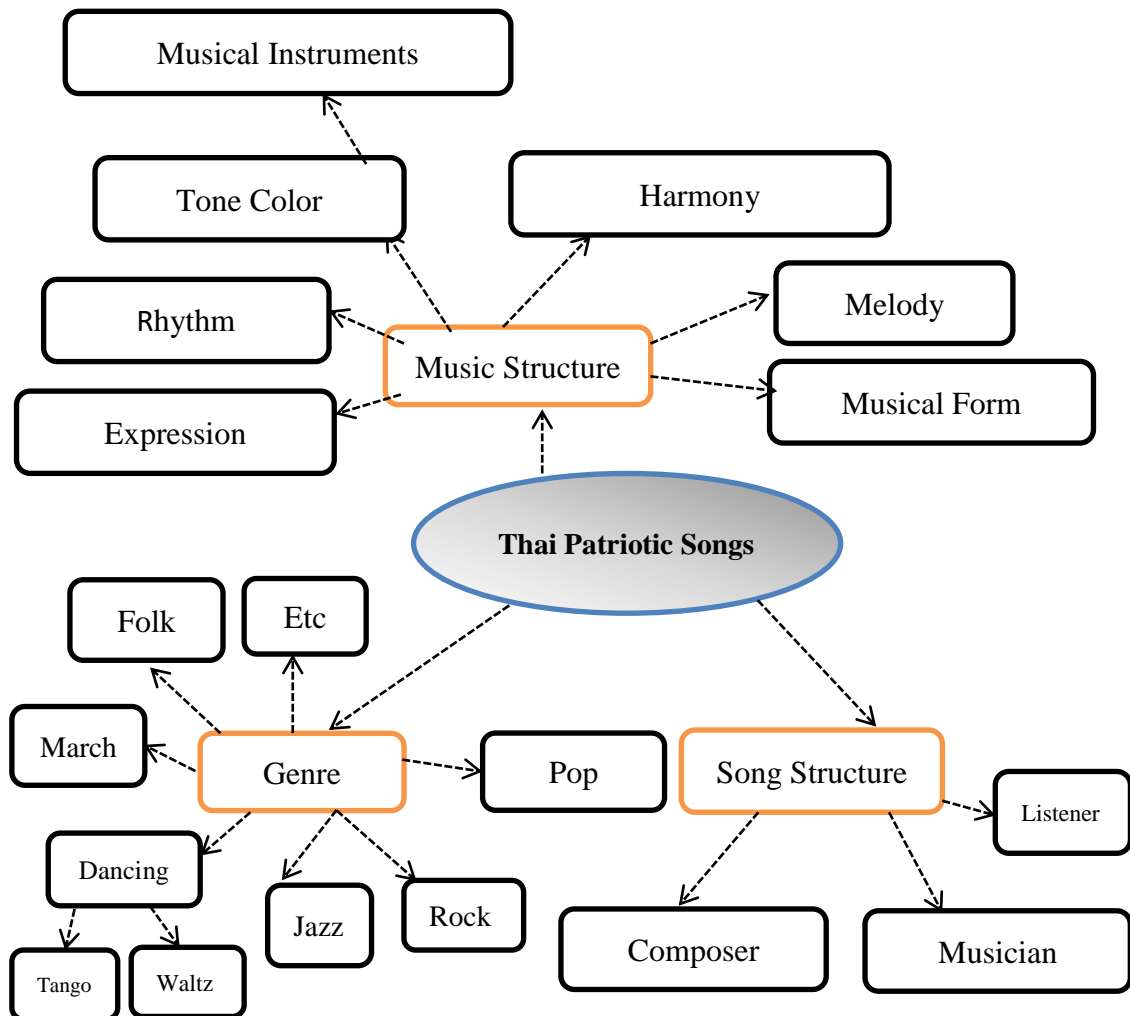


Figure 1.1 Illustrates Music Attributes Affecting Modifications And Evolution Of Patriotic Songs In Each Period

Note: Compiled by the Researcher

Kovit Kanthasiri (2007) states that for understanding music better, it is essential to know the music structure and components as follow:

- 1) The Basic Materials: Rhythm, melody, harmony, tone color, musical form and expression).
- 2) Agents of music: composer, musician, and listener.

3) Genre of music: March, Jazz, Folk, Rock, Popular, Dancing music and others.

Therefore, to understand changes in patriotic songs needs to know these fundamental structures and attributes of the composed songs. For this study, these music structure and characteristics are analyzed.

In this study, the subjects of qualitative research are the series of the song “Return Happiness to Thailand” of the NCPO. The researcher will analyze senders, namely composers, production teams, and singers) and listeners to examine the efficiency of patriotic songs of the NCPO by studying the history of the patriotic songs in political dimension, different development from former patriotic songs, process and strategies of the NCPO in creating songs and tactics in transmitting songs and persuading listeners.

1.2 Research Questions

1) How are the attributes of the NCPO’s patriotic song series, “Return Happiness to Thailand,” developed and adjusted?

2) What are the process and strategies of creating patriotic song series, “Return Happiness to Thailand,” of the NCPO?

3) What are tactics and efficiency of the NCPO in transmitting patriotic song series, “Return Happiness to Thailand”, and in persuading listeners?

1.3 Objectives

1) To study the development and adjustment of the attributes of the NCPO’s patriotic song series, “Return Happiness to Thailand.”

2) To analyze the process and strategies of creating patriotic song series, “Return Happiness to Thailand,” of the NCPO.

3) To examine tactics and efficiency of the NCPO’s patriotic songs in transmission and persuasion.

1.4 Conceptual Framework

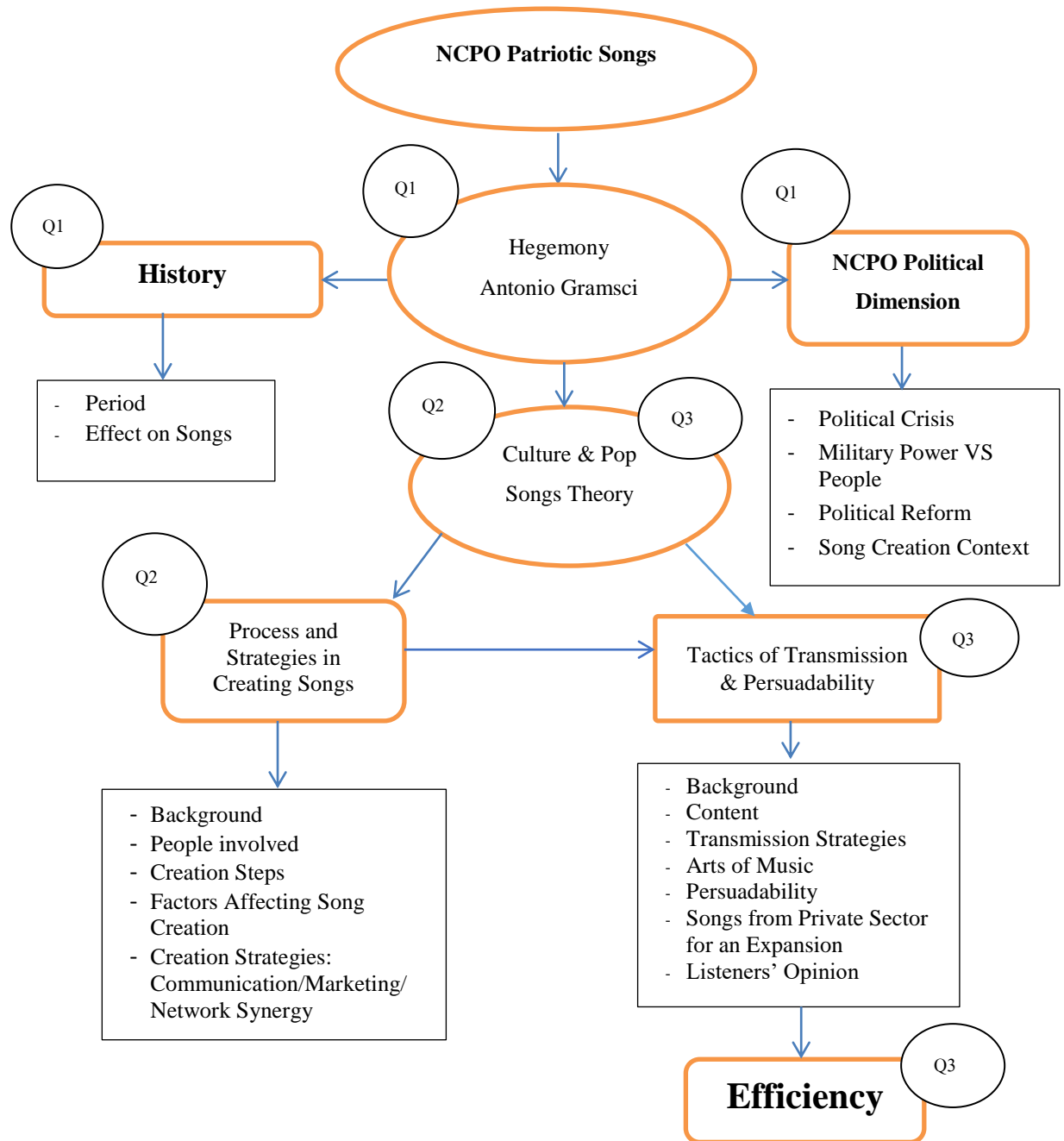


Figure 1.2 Illustrates the Conceptual Framework of the Study

Note: Q1, Q2, Q3 Identify the Issues Related with the Research Questions

1.5 Operational Definitions

Patriotic Songs: Songs composed in Thai lyrics with western melody used for conveying meanings, transmitting ideas and beliefs, and stimulating people towards courage, harmony, and sacrifice, including grateful expressions for the nation, religion, and the monarchy. Patriotic songs cover traditional direct meaning of the patriotism and indirect ways of expressing the patriotism. In this study, patriotic songs of the National Council for Peace and Order (NCPO) composed during the 13th coup d'état are studied.

Periods of Patriotic Songs: The periods where patriotic songs took place, which are divided by social and political contexts, including a congruence with changes of music arts of patriotic songs in each period. In this study, they are divided into six periods:

Period 1: The starting of Thai patriotic songs (1910-1925)

Period 2: Patriotic songs during the ruling change to Democracy (1925-1957)

Period 3: Patriotic songs for communicating democratic ideology and socialism (1957-1976)

Period 4: Patriotic songs transmitted through diverse patterns to reflect social problems And Thai economics (1977-1995)

Period 5: Patriotic songs for supporting a peaceful co-existence in Thai society (1996-2011)

Period 6: Popular songs series of the NCPO, with “Return Happiness to Thailand,” as the principal song (2014-2017)

Patriotic Song Series: In this study, nine patriotic songs of the NCPO are selected: Return Happiness to Thailand, Because you are Thailand, Hope & Faith, A Bridge, Tomorrow, A Crossover in Pursuit of Dreams, Return Smiles to Thais, 12 Values, and Good People Never Die, and “Return Happiness to Thailand,” one of the nine songs, is the leading song of this series.

The Process of Song Creation: The creation of patriotic songs of the NCPO, which covers four main issues: 1) the background or origin of each song 2) people

involved in the creation process 3) creation steps or procedure and 4) factors influencing the adjustment of genres and attributes of the NCPO's patriotic songs

Strategies of Song Creation: Methods of creating a new genre or a different genre from traditional or former one and of creating songs that accord with time, social condition, and listeners to achieve the goals as planned.

The Adjustment of Attributes of Patriotic Songs: In this study, it means the adjustment of patriotic songs since the old days up to UCPO period by analyzing communication components: composers or senders, message, channel, and listeners or receivers, together with social and political context in each period and the art of playing music in general.

Tactics of Transmission and Persuadability: The use of words in conveying meanings in lyrics, transmission methods, the design of melody to match with lyrics or content of the songs according to music theories and art of music playing, including an arrangement of lyrics, melody, rhythm, sound harmonization, and tone color in the NCPO's patriotic songs. Besides, the study covers the methods of persuasion from the perspectives of persuasive communication theories by analyzing the intent of composers, motivation used to persuade and arouse an emotion of listeners with the concepts of Cole, Tomkins, Plutchik, and Aristotle (collected by Wanlada Pirunsarn, 2000) towards the listeners' acceptance and preference.

Efficiency of Song Creation: The outcome from listening to the NCPO's patriotic songs in terms of the listeners' acceptance and preference.

1.6 The Expected Benefits

The study on the process and strategies of creating patriotic songs of the National Council for Peace and Order (NCPO) will help to see how to develop and adjust the patterns of patriotic songs to suit the new period and respond to listeners' needs and preference. Besides, it can expand the use of songs in persuasion in various forms.

The understanding of the strategies used in the creation of patriotic songs in the period of the NCPO can reflect social contexts and listeners' ideas and preference,

which leads to learn how to adjust the message and meaning to let this kind of song survive and be able to communicate to listeners more effectively.

In addition, the findings from this study can be applied to other kinds of songs and their communicative roles in either government or private sectors, including other non-profit or charity organizations, especially in various communication contexts, i.e. advertising, public relations, communication management, or crisis communication, which might help to release tension of a situation and create more common understanding.

CHAPTER 2

CONCEPTS, THEORIES, AND RELATED STUDIES

For the study “The Process and Strategies in Creating Patriotic Songs Series of the National Council for Peace and Order, the researcher classified the concepts and theories used in this study as follows:

Part 1: The History of Patriotic Songs and Political Background of the National Council for Peace and Order (NCPO)

1) The Concepts on Communication and Domination of Antonio Gramsci

(1) The Notions of Hegemony

(2) The Manufacture of Consent

Part 2: The Process and Strategies in Creating the Songs of the NCPO

1) The Concept of Pop Culture

2) Pop Songs or Pop Music

3) The Concept of Components Relating to the Process and Strategies in Creating Songs

Part 3: Tactics and the Efficiency in Transmission and Persuadability of the NCPO’s songs

1) Speech Act Theory

2) Persuasive Communication

(1) Persuasive Communication of Aristotle

(2) Persuasive Message through the use of emotional and psychological appeals

(3) The Concept of Emotional Appeals

3) Theories of Art of Music or Musical Arts

4) Theories on Efficiency

(1) Perception

(2) Attitude

(3) Satisfaction

2.1 Part 1: The History of Patriotic Songs and Political Background of the National Council for Peace and Order (NCPO)

2.1.1 The Concepts on Communication and Domination of Antonio Gramsci

The researcher used the concepts of Antonio Gramsci, an Italian political economist who studied the structure of politics, culture, thought, consciousness, and ideologies in relations to “cultural struggle” as a framework in analyzing political dimensions, especially in the notions of hegemony and the expression through consent.

1) The Notions of Hegemony

According to Kanjana Kaewthep (2013), Gramsci proposes a notion that before any political struggle or war, it is essential to constitute the power in the realm of idea and knowledge by having “War of Position” or a struggle for thought and cultural sphere in the society. Namely, any group who wants to change society needs to execute all activities to win the heart or get support of all groups in a society. For instance, in the period of Marshal Por Pibulsongkram, he tried to convince people to believe in his slogan, “Believe in the Leader. The Nation will be Saved.” It is obvious that no revolution can occur without the agreement from the Army. This process of turning the idea of one group to become a core thought and culture of a society is called, “hegemony” even though such idea may respond to the benefits of only one group but other people or groups accept and comply with it.

2) The Manufacture of Consent

From the concept of Gramsci, since the ancient time, it has proved that the use of only violence or force as a governance tool for any ideological movement yielded only a temporary success. The more violence and force was used, the more resistance and reaction with violence and force was obtained. Gramsci’s insights about how power is constituted in the realm of ideas and knowledge or expressed through consent rather than coercion have inspired the use of specific strategies to contest hegemonic norms of legitimacy for rulers around the world. Therefore, the

suppression mechanism in using coercive power or coercion will be used in a limited circumstance when this ideological mechanism does not work. (Kanjana Kaewthep, 2013). The notions of hegemony and the manufacture of the consent of Gramsci thus lead to the creation of songs as the use of soft power enhancing the people's acceptance of the ruling by the military government with approval.

2.2 Part 2: The Process and Strategies in Creating Songs of the NCPO

2.2.1 The Concept of Pop Culture

Potjaman Nitmai (2007) stated that culture in the modern world is an outcome of a global process entitled, "Globalization," in which information, ideology, ideas, technology, capital, and world population all interact to and influence one another across borders and cultural boundaries in the old meaning. Scholars called the new meaning of culture in cultural studies as "Popular culture" or "Pop Culture." Notably, cultural studies paid high attention in studying about Pop culture, which helped to apply concepts and theoretical framework of Postmodernism and Poststructuralism to use in explaining social and cultural phenomena.

The word "Popular Culture" comes from the word "Mass Culture." These two words are different in the way that "mass culture" is used for calling a cultural product constructed by mass media mechanism with a critical view that products by this mechanism turn societal members to be consumers without ideas and freedom. For "popular culture," the theorists view it as cultural products that are also constructed by mass media mechanism but are modern and accepted by most people. Such acceptance does not come from coercion but its popularity and the receivers' consent. (Ubonrat Siriyuvasak, as cited in Kamonnate Suwannapisit, 2008).

Pattana Kitiarsa (2003) defined "Popular culture" as "Pop culture," which comprises ten major characteristics or substances as follow:

- 1) Pop culture is the culture of any possibility, which can happen, change, or disappear because of the trend of popularity of people in society at different time.

- 2) Pop culture is an ordinary or universal culture in the realm of everyday life or human ways of living.

3) Pop culture is the culture of the youth, especially working people. They search for enjoyment and aesthetics of life from cultural currents in various forms.

4) Pop culture is the culture related to the mundane.

5) Pop culture is a hybrid culture and can emerge from various sources. It can occur from embellishing or combining sub-components in and out of the culture to be presented to create a good response and feedback in multiple forms from a society. It can be in a sort of mixed culture, adapted culture, or reproduced culture in the form of hybridity.

6) Pop culture is a merge of fragmented culture.

7) Pop culture is a consumption culture or marketing culture produced by the business industry in a huge quantity and diffused to consumers widely. It can also be called “marketing culture” or culture that takes place and operates by marketing mechanisms.

8) Pop culture is the output of technological communication advancement or mass media-saturated culture.

9) Pop culture is a matter of fashion and popular trend. It occurs fast and is rapidly accessible but can fade out quickly too from the replacement of a newer, fresher, or more arousing popular trend.

10) Pop culture is a creation, inquiry, negotiation, and reproduction of identities or a battle of and for cultural identities and cultural selves.

For this study, the researcher views the accordance between the NCPO’s Songs and the concept of pop culture, especially its characteristics as any possibility that can occur, change, and fade out by the people’ popularity. Therefore, this leads to the adaptation of the NCPO’s songs from other patriotic songs with March rhythm to Pop songs, which are contemporary popular songs. Especially, the characteristics of Pop culture in no 3, 4, and 10 as aforementioned can explain the occurrence of the NCPO’s patriotic songs as follows:

No. 3 “Pop culture is the culture of the youth, especially young and working people.

These groups of people have production, purchasing, consumption, and follow-up capacity. They search for enjoyment and aesthetics of life from cultural currents in various forms.”

The reason why patriotic songs of the NCPO are adjusted to be Pop songs might be for new generation listeners, most of whom are young and working people and are dominant forces in production and in mobilizing Thai economics and society to move forward. These groups of people exposed to cultural trends in various forms. Therefore, the Pop songs of the NCPO might be originated from and be connected to this concept.

No. 4 “Pop culture is the culture of mundane.”

Generally, rich content and melody of the NCPO’s patriotic songs of Pop culture involves mundane activities or namely love. Pop songs often contain content about love and the NCPO used this lyric and melody to create a romance in the songs.

No. 10 “Pop culture is a creation, inquiry, negotiation, and reproduction of identities or a battle of and for cultural identities and cultural selves.”

In terms of reproduction, the NCPO’s songs, especially “Return Happiness to Thailand” has been sung and played in different genres, which is a reproduction in various forms, in spite of old lyric and melody. For instance, it is sung by a famous singer, Asanee Wasan, or by a choir, etc.

2.2.2 Pop Songs or Pop Music

From the evolution of pop songs or pop music, the two words are signified the same. In other words, “pop music” means “pop songs” (Pop is an abbreviation of popular, which means “popularity”). It is often decoded in relations to commercial meaning or songs are aimed for the youth’s popularity in the market. Pop songs often are short and simple, using technology and innovation in producing a new style of music from the old style. Mostly, pop songs will absorb the form from other genres (Komson Wongwan, as cited in Anongsulak Yaila-or, 2012).

A pop song or music means “A popularity in music.” It is a modern and favorite song with amusing rhythm but is easy to listen. The listeners of this music are teenagers. (Longhurst, as cited in Anongsulak Yaila-or, 2012). Pop songs are

influential in assimilating into other music genres, i.e., Hip Hop, Reggae, Dance, R & B, Punk, or even Folk, especially Rock and Roll, which later become pop music in Rock style, etc.

Pop music originated among black people in America. It was developed from country music, which firstly became Rock and Roll in the first period (Rockability) and was a type of song transforming to be a pop song. A part of pop songs was composed and aimed towards the mass of listeners with support from record labels, divided into the following periods:

1) During the '50s, Rock and Roll were famous. It was pop music with a dancing rhythm and a body movement. This genre of music yielded some famous artists or singers, i.e., Elvis Presley, etc.

2) During the '60s, it was the period of Teen Idol in which musicians rearranged Folk and Blues music influenced by Rock and Roll. The examples of artists during this period were The Byrds and Janis Joplin, the Beatles, the Beach Boys, Cliff Richards, Rolling Stones, Sandy Shaw, etc.

3) During the '70s, it was the period where Rock music was produced variedly with themore complicating music style. The music that emphasized the harshness of Blues was called "Blues Rock" or "Heavy Metal," which became Pop music. The artists were The Bands Led Zeppelin and Judas Priest. It was the beginning period of Disco music with artists like Abba, Bee Gees, etc. Besides, Country music was also popular, such as the Eagles, as well as Pop music influenced by Rock with the artists, i.e., the Carpenters, Rod Stuart, Carly Simon, Cher, etc.

4) During the '80s, it was the period of dancing music in a nightclub called Disco, Which People preferred Pop music style. Accordingly, record labels let experts try music genre different from the old forms by bringing songs during 1980-1989 of The Car to be mixed to get a new feeling. Very well-known pop singers of this period were Michael Jackson, etc. who was very influential in the pop music circle at that time. Also, other famous singers were Madonna, Tiffani, Janet Jackson, Phil Collins, Wham. In this period, a music synthesizer was invented into music. The songs of this period were mostly dancing songs, and the style of music also influenced dress fashion in this period as well. (Longhurst, as cited in Anongsulak Yaila-or, 2012)

5) During the '90s, R & B was very influential. The artists in this period were TLC, Celine Dion, Mariah Carey, and Brandy. The power of Rock music also influenced some vocalists, such as Jewel, Nirvana, Eric Clapton, Tori Amos, and The Ever Flexible Madonna. Tori and Madonna also adapted their style to what was popular at that period. Listeners were very crazy and responded well to the music genre and artists of that period, i.e., NSYNC, Ricky Martin, New Kids on the Block, Willa Ford, and Britney Spears. During these ten years, pop songs were also mixed with Hip Hop. (Suphadra Orasudhikulchai et al., as cited in Anongsulak Yaila-or, 2012)

6) During 2000, pop music was specified as a piece of favorite music in relations to Commercial Purposes in complying with consumerism trend. It was because this style of music often portrayed updated events and music genre favored in each time. Mainly, the style of pop songs during 2000-2010 was highly popular with Hard Rock, Hip Hop, and Punk. The famous artists were Beyonce, Britney Spears, Christina Aguilera, Black Eyed Peas, Justin Timberlake, etc. Other pop trends were Pop and Punk, i.e., Simple Plan, Avril Lavigne, including the emergence of the hot program like American Idol, which produced several successful artists, such as Kelly Clarkson and Clay Aiken. Besides, pop and R & B were mixed, and pop songs increased the style of R & B in their traditional form. The artists of this style were Nelly Furtado, Rihanna, Justin Timberlake, etc.

Kovit Kanthasiri (2007) explained about pop songs in Thailand that Thailand also got an influence of pop music. To illustrate this, many musicians and bands in the past played this kind of music, such as Phayong Mukda, Suntaraporn Band, Public Relations Department Band, including Big Band, Shadow Band, Combo Band, String Band, etc. All of these adapted their composure, music-playing, and sound-harmonizing from western Pop music and integrated into a contemporary genre, including playing it for dancing in the modern period. Consequently, it is rather difficult to distinguish clearly these rapid and substantial changes in music playing, orchestral mixing, electric-aided instruments, and new inventions played by young musicians nowadays.

As a consequence, it can say that pop music or songs were adapted dynamically from other music styles or genres and adopted music culture from these

genres, i.e., Rock and Roll, Jazz, Blues, Heavy Metal, etc. In summary, they were developed from all types of music and possessed no fixed style or no particular style. In other words, they were unlimited in adopting all kinds of music.

In short, a pop song or music is a kind of music containing various music genres: Folk, Blues, Rock, Heavy Metal, etc., without limits as it will be adapted to respond to the listeners' preference in each period. Once the listeners prefer to listen to it until it becomes predominant popularity in a society, it can be called as a pop song that means popularity among listeners.

Accordingly, the study of the background of its meaning and evolution helps to point out that pop music emphasizes young listeners with easy-to-listen, relaxing, and enjoyable rhythm, which is the style of the NCPO's patriotic songs aimed to reach these groups with this preferred style.

2.2.3 The Concepts of the Process and Strategies of Creating Songs of the NCPO as a Communication Process

Poonpit Amatayakul (as cited in Samakamon Limpichai, 1989) explained about components of general songs that a song was refined art created from the following elements:

1) **Composer:** a person who transmits a feeling, ideas, emotion, and imagination into lyrics and melody. Thus, a composer plays a significant role in delivering taste to listeners.

2) **Publisher:** a person who disseminates a song to be well known.

3) **Performer:** a singer and musician

4) **Medium:** a mediator between a singer/musician and listeners. Media might be singing sound or musical sound, including all types of mass media, i.e., radio, television, films, tape cassettes, recorders, etc. that help to transmit a song to listeners.

5) **Listener:** a significant component. Without listeners, artists will have none to whom they can transmit their songs.

All of these components as mentioned above are general components of a song. However, for a good song, it should be equipped with the following attributes:

1) The melody needs to be sweet-sounding and pleasant to the ear, which means the song must be well composed, harmonized, and contain proper rhythm and lyric or content.

2) It contains proper meaning, especially the sense that satisfies listeners.

3) It has a good singer and good musician to transmit the beauty of the song to be perceived by listeners well and thoroughly. It means a singer must have a good voice while a musician must be skillful.

4) Before playing or singing to the listeners, it must be rehearsed, adjusted, and tuned in harmony, and by a united play. Self-Discipline is needed. Therefore, it must be a performance created from unity.

5) The song must stimulate emotion and can serve society or individuals, i.e., patriotic songs should be compelling and make listeners feel vigorous, patriotic, and also have a passion for that song. The song must give tender love appeal and make listeners go along with the song.

Sugree Charoensuk (1996) proposed a model displaying the roles of all involved with the song.

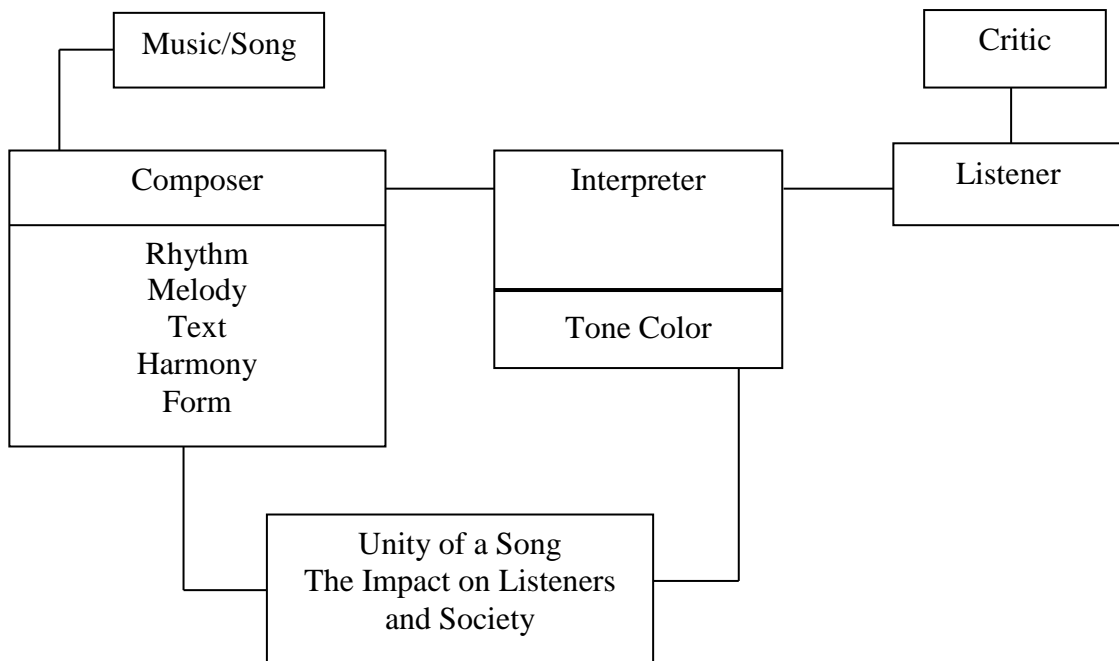


Figure 2.1 Illustrates a Model with all Persons Involved with Songs

From Figure 2.1, Sugree Charoensuk (1996) explained a song's components as following:

1) Rhythm. Rhythm is a matter of slowness and quickness that influences physical Responses. Rhythms will stimulate the body to express something towards the pace to be heard, i.e. an excitement or a desire to dance upon hearing or to show some body language, etc. which means that an exciting rhythm can stimulate listeners' desire to dance, to tap along the rhythm, to move their feet, to nod their head, etc. However, a steady rhythm should make more valuable music. Too heavy rhythms can cause listeners uncontrollable emotions, overwhelming enjoyment, and aggressive fun.

2) Melody. Melody is a matter of low and high, short and long, and light and loud sound. It involves emotion. The beautiful melody should be smooth, lively or not too redundant, encouraging listeners to follow, lead to continuity, and end with enlightened feeling, comfort, and happiness.

3) Text. Text is a matter of meaning conveying, which may be storytelling, historical information or news, a revealing of inner feeling, or a meaning interpretation. A good text should contain useful content and meaning; induce love

and understanding; encourage good deeds, and be filled with optimistic expectation. The language used in a version should be polite, not rude, not sarcastic, and not obscene.

4) Harmony. Harmony is a synchronized or organized sound by combining sound in compliance with music rules. The right balance will buoy up the musical tone to be robust and enhance the beauty of a song. It should be a similar sound arrangement but also a balanced differentiation.

5) Tone Color. Tone color is a matter of sound quality affected by either a singer or musical Instrument. The quality tone color can be created by two factors: music's potential and an artist's competence. Music's potential means perfectness or completeness of musical instruments, i.e., having clear sound, etc. An artist's capability means an artist or a singer with good quality of voice, proper use of vocal apparatus, etc. Many proverbs are saying about the excellent view, such as clear as glass, soft as cotton, sound like dew, etc.

6) Form. It is a form or pattern of a song, i.e., having single or one passage, 2 or 3 Passages, etc. For general pop songs, their structure or form is not complicated. Mostly, artists will inherit styles of music or songs similarly in each period since pop songs are determined and limited by time and listeners, including the limited scope of interest. Still, most pop-song production will base on the questions like, "how to make it simple, to get balanced or reasonable production costs, to gain maximized profits, etc. All of these are factors affecting the creation of the form of a song.

7) Unity. No matter what kind of outcome of production will be, either in the form of the performance or in the form of tape cassettes or Compact Disc (CD), all from no 1-6 as the abovementioned need to be united.

8) Impact on Listeners and Society as a Whole. Some produced songs lose their aesthetic Value by ignoring the impact on listeners and society, i.e., introducing wrong values to listeners, especially children and teenagers.

From the concepts of songs' components and attributes in relations to a communication process, a song's components used in the creation of patriotic songs of THE NCPO can be displayed by applying a model of the communication process

of David K. Berlo as a framework. Berlo views a communication process as a two-way communication comprising five elements:

- 1) Sender
- 2) Receiver
- 3) Message
- 4) Channel
- 5) Context/Environment

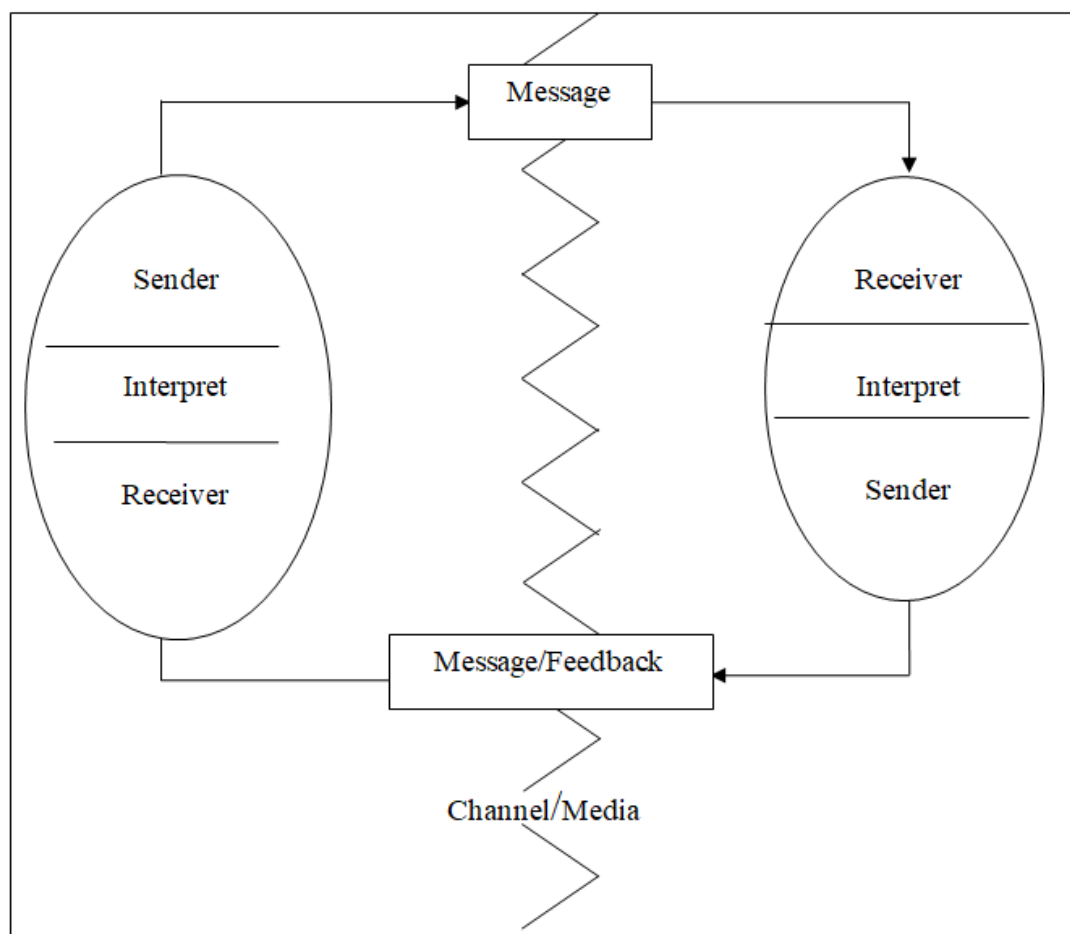


Figure 2.2 Illustrates a Model of the Communication Process of David K. Berlo

Source: Patchanee Cheyjunya, Tiranun Anawasiriwongse, and Metta Vivatananukul, 1995.

From the abovementioned communication elements of David K. Berlo, the researcher used them to apply in this study to explain a song's components and agents of music as follows:

Sender means a composer who transmits a story through his or her media in the form of a song. A composer may compose both lyrics or a text and melody, or only lyrics or melody. Besides, communication through a song, a composer needs to communicate with a singer or an artist, musicians, and a music arranger to make these involved people understand the concept of the song and can transmit a song as a composer wishes.

The message means a Song created by a composer. A song's fundamental components are rhythm, melody, text, and form.

Channel/Media means a person who conveys a song from a composer to listeners. Personal media can be divided into two kinds:

1) Interpreter: a person who interprets a song composed by a composer to transmit to listeners directly through vocal music, music, or via mass media through personal media, i.e., arranger, singer, musician, etc., who creates supplementary components into a song, i.e. an arranger creates harmony while a singer and musician creates tone color.

2) Publisher: a person who disseminates a song to listeners widely, i.e., radio, television, films, producers, and a distributor of records and tape cassettes.

The receiver means a Listener or the recipient of emotion, feeling, and narration from a song.

Context/Environment means social and cultural context, i.e., economics, society, technology, etc. in which a communication process through a song occurs, which affects the relations with people involved and songs' attribute

From combining all related concepts, the following model is proposed:

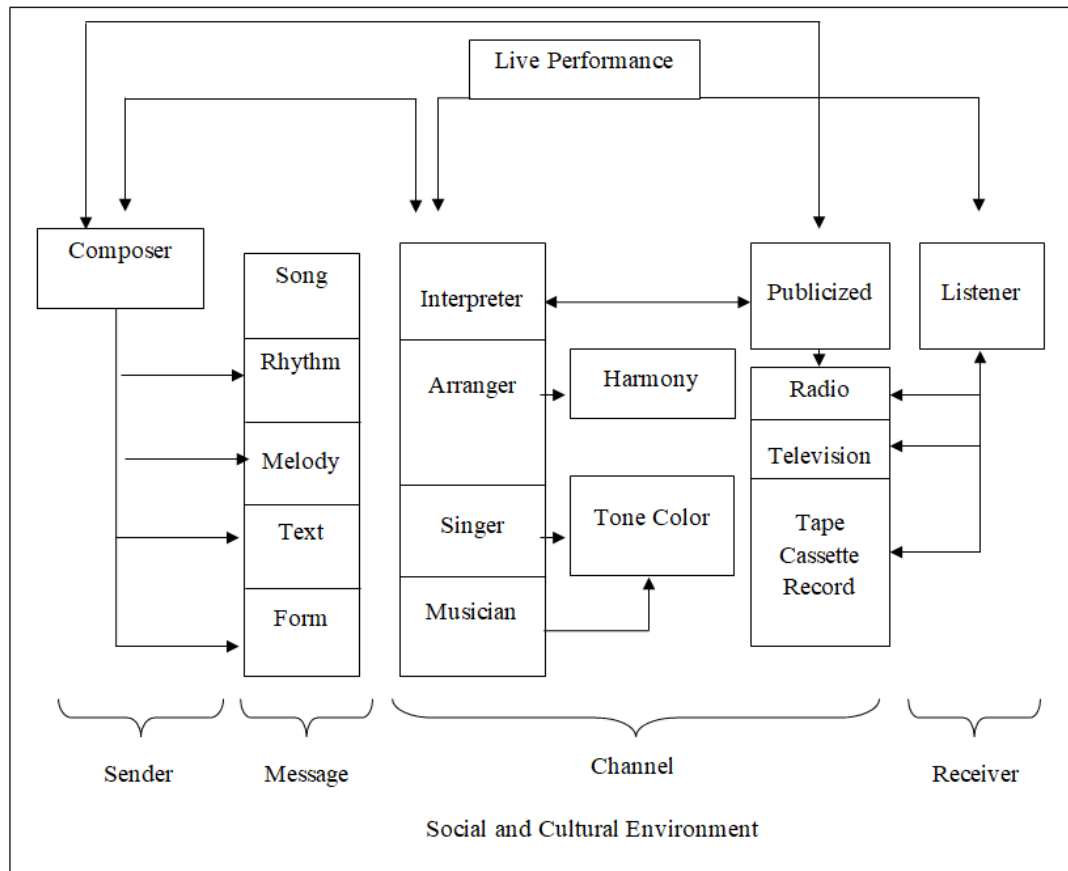


Figure 2.3 Illustrates a Model of a Song's Components and Agents of Music Agents of Music: 1) Composer 2) Interpreter 3) Publisher 4) Listener

Source: Kajohn Fyeted, 1997.

In summary, the song's elements are 1) rhythm 2) melody 3) lyric 4) pattern or style 5) harmony and 6) vocal tone

The components of songs and agents of music can be applied to analyze the process and strategies of the creation of The NCPO's patriotic songs and to analyze the elements of each song in the studied series to see their roles in such products and strategies.

2.3 Part 3: Tactics in Transmission and Persuasion Used in The NCPO's Patriotic Songs

2.3.1 Speech Act Theory

Since the analysis of the patriotic songs was conducted in this study, the language in the lyrics or in the content of the songs selected by the composers to communicate with listeners was a significant factor in decoding the meanings of the songs. Speech Act Theory was one of the main theories used in this research.

John R. Searle (as cited in Wanlada Pirunsarn, 2000) explains about Speech Act that all languages used in communication need to have linguistic acts. Searle further explains that the main issues of verbal communication are not the issues of purely symbolism, words, or sentences, but the yields from the use of metaphor, words, or sentences in displaying a Speech Act. Therefore, the Speech Act is the smallest unit of verbal communication.

Lyons (as cited in Wanlada Pirunsarn, 2000) summarizes Speech Act Theory as the theory of the use of language in society. Namely, it deals with the use of words in conveying the meaning of action under the frame of societal patterns and tradition.

Sandra J. Savignon (as cited in Wanlada Pirunsarn, 2000) states, "language is a tool of communication that is used to indicate a purpose unlimitedly, i.e., to command or order, to explain, to request, etc. The purposes conveyed in words can be understood only in the context of certain situation and culture." Speech Act Theory thus plays a significant role in using language to convey some meanings, in identifying the purposes of the words, and in understanding the hidden intent more clearly.

Wanlada Pirunsarn (2000) in the study, "Communicative Meanings in the Patriotic Songs of the Four Armies" specified that Speech Act Theory is used for analyzing the songs in order to understand the intent of communication, which needs to consider a diversity of linguistic patterns that are suitable for a situation and are accepted in a society. A speech act is an intentional act of a speaker or a sender in the form of words, i.e., a request, a command, or an apology, etc. It helps a listener to understand the intent of the meaning and understand the meaning of the uttered words more clearly.

In short, in using Speech Act Theory to analyze the purpose or intent (illocutionary acts) of a composer, five kinds of speech (Searle, as cited in Wanlada Pirunsarn, 2000) were used as a framework for analysis.

1) Representatives are the speech or verbal acts that help to understand the status or condition that takes place. A speaker is a person who displays this act. The words or speech acts of this group are a hypothesis, prediction, claims, etc.

2) Directives are the speech or verbal acts that try to let listeners do something that induces a change as ordered. The speech acts of this group are a request, an invitation, a suggestion, etc.

3) Commissives are the speech or verbal acts that try to make listeners commit themselves to do what a speaker tells them, which is the intent of a speaker. The speech acts of this group are a promise, a threat, a vow, etc.

4) Expressives are the speech or verbal acts illustrating the views or opinions of a speaker about a specific situation. The speech acts of this group are a thank you, a congratulation, a welcome, etc.

5) Declarations are the speech or verbal acts that lead to an immediate change. The speech acts of this group are a declaration, a naming, a firing, etc.

Accordingly, to know the purpose or intent of the composers of the NCPO's patriotic songs, Speech Act Theory was used as a framework for an analysis of the songs to examine which of the speech acts were used in the songs: 1) Representatives 2) Directives 3) Commissives 4) Expressives and 5) Declarations

2.3.2 Persuasive Communication Theories of Aristotle

Aristotle identifies three means of persuasion:

1) Ethos: A compelling means that emphasizes a sender's personality, knowledge, and credibility, including right attitude and preference to the sender.

2) Pathos: A persuasive means that emphasizes the creation of proper emotion on Listeners. At present, the meaning of this means has been expanded to cover emotional appeals in persuasion as well.

3) Logos: A persuasive means that emphasizes the use of credible logic, proof, and evidence.

Wanlada Pirunsarn (2000) referred to the classical theories of persuasion of Aristotle (Aristotle, 1960, p. 7), the Father of Rhetoric, who defines “rhetoric” or communication as an inquiry of any available means for persuasion. She also referred to the ideas of Weaver (1949, p. 94) that a belief does not cover only written and oral language, but also music, pictures, ballet, and all human behaviors.

Apiradee Pooprom (2000) explained songs and persuasion principles of Aristotle that

1) The content of a song should match with the preference and belief of a composer. According to Aristotle’s Ethos when a sender likes his or her message, he or she can communicate it credibly.

2) To compose a song is like a creation of persuasive message to convince people to like and memorize the song. The most straightforward issue for everyone of all sexes and ages is love, especially the love of teenagers who are the primary target group of Thai popular songs. This principle is under Aristotle’s Pathos or emotional appeals.

3) Songs must suit a singer to express sincerity. It should come out from the singer’s mouth to convince listeners to believe. This principle accords with Aristotle’s ethos principles or source credibility.

4) Songs should be narrated like telling a tale. Characters in a song must have a reasonable act. It is by Aristotle’s Logos, which says that listeners can be motivated with reasoning. If the reasons are incredible, the conveyed message should not be so impressive.

The researcher used persuasion principles of Aristotle as a foundation in analyzing the senders’ ability, as an orator, in adapting their message to be suitable for their listeners.

2.3.3 Persuasive Message through the Use of Emotional and Psychological Appeals

Orawan Pilun-O-Wad (2011) collected a number of definitions given by scholars from many textbooks, each of which is defined differently. However, they share some main principles. For instance, Miller and Burgoon pinpoint that persuasion will be used only when a persuader intends to influence a person who is persuaded.

Brembeck and Howell define “persuasion” as an intent in communication to influence alternatives while Simons defines it as human communication created to influence others by changing their belief, values or attitude. Cutlip and Center elaborate that persuasion for public relations has an essential goal in changing incongruent ideas or dilute them, or to crystallize some useful opinions for people or organizations, or to conserve existing views that are beneficial.

In summary, the core aspects of persuasion are as follow:

- 1) A persuader has an intent to exert some influences over people who are persuaded.
- 2) Typically, people who are persuaded often have more than one alternative, but a persuader will try to convince to choose or accept one he or she proposes.
- 3) A persuader’s desire is a change or creation or maintenance of opinions, attitude, and belief of people who are persuaded, which may affect other factors, i.e., emotion, behaviors, etc.

Regarding persuasive message through the use of emotional and psychological appeals, Orawan Pilun-O-Wad (as cited in Wanlada Pirunsarn, 2000) states that to use a psychological appeal in addressing any speech means to examine what kind of motivation or persuasive appeals used for inducing receivers’ attention, understanding, compliance, and consent. Psychological appeals can be a love for dignity, a pride in the nation, religion, and monarchy, a pleasure in doing good deeds for others, a search for enjoyment, an awareness of sins, a love for one’s self, a gain or a loss of property, a creative thinking, a destructive idea, curiosity, etc.

As a consequence, in analyzing a persuasion towards listeners, it is essential to understand the fundamental principles of psychology, especially listeners' needs or human motivation and drive in doing something.

Maslow (as cited in Wanlada Pirunsarn, 2000) classifies human needs in association with other people as follows:

1) Physiological needs: human needs of food, water, reproduction, balanced condition of surrounding things. It is the utmost basic or first needs of human beings. This needs must be satisfied before they will pay attention to other needs at higher levels.

2) Safety needs: human beings need an orderly world and need to live in safety. A sudden event without any anticipation is perceived as a threat and is what human beings try to avoid.

3) Belongingness and Love Needs: these needs will emerge after human beings associate with other human beings. They need to be loved by their family, relatives, and friends. They need to be perceived as a member of a society or an organization where they are living or working.

4) Esteem needs: human beings like to gain respect. They want other people to respect them and are admired by other people as well. They need status and need other people to acknowledge their significance.

5) Self- actualization: human beings will look for these needs when all the lower needs are satisfied. They need to accomplish their ultimate dreams and desires.

The researcher used Maslow's hierarchical needs as a framework for analyzing which motivation or needs the composers to use to persuade listeners: 1) Physiological needs 2) Safety needs 3) belongingness and love needs 4) esteem needs and 5) Self- actualization.

2.3.4 Theory of Emotion

Songs are media that can create listeners' feeling. The researcher used parts of this theory as a framework for analyzing, in combination with persuasion and Speech Act theory, the guidelines for understanding words in creating listeners' emotion.

Darwin (as cited in Wanlada Pirunsarn, 2000) states that emotion is normal for human beings and animals as a consequence of an instinct acquired by a physical stimulus, which involves a drive from human basic nature.

Cannon and Bard (as cited in Wanlada Pirunsarn 2000) specify that “Emotion is an individual’s experience that can occur any time. Emotion experience can be aroused by external stimulus an individual’s sensory system, and at the same time, the automatic nervous system is also rapidly aroused, which causes a physical response.” (as cited in Wipada Saetang, 1985, p. 2)

Marx (as cited in Wanlada Pirunsarn, 2000) expresses that “Emotion can occur initially by a person’s perception of a happening situation, which then leads to a physical response, and finally to emotion or feeling toward such situation.”

To listen to a song makes the listener perceive the meaning of the text or content of a song and such perception causes a kind of feeling or emotion towards the seen text or material. It means that a composer can convey his or her meaning to arouse any passion of a listener as well.

In short, emotion is a condition caused by three factors:

- 1) Stimulus factors that affect a person’s nervous system
- 2) Physiological factors that affect a person’s physical change
- 3) Cognitive and Perception factors, especially those related to a person’s past perception and experience, that affect a person’s evaluation of a happening situation

From the researcher’s review of literature, emotion can be divided into the following types:

Cole (as cited in Wanlada Pirunsarn, 2000) classifies emotion into three types that can be used in analyzing songs in the dimension of persuasive appeals through songs, which can lead to behaviors:

- 1) Emotion that leads to aggressive behaviors, i.e., Anger, Envy, hatred, etc.
- 2) Emotion that leads to inhibitory or defensive actions, i.e., fear, anxiety, sorrow, etc.
- 3) Emotion that leads to joyous behaviors, i.e., delight, excitement, satisfaction, etc.

Tomkins (as cited in Wanlada Pirunsarn, 2000) explains two main kinds of basic human emotion: positive and negative, which are divided into eight sub-categories as follows:

- 1) Positive emotion: interest, surprise, and joy
- 2) Negative emotion: anguish, fear, shame, disgust, and rage

Plutchik (as cited in Wanlada Pirunsarn, 2000) divides basic emotions into eight types: fear, surprise, sadness, disgust, anger, expectation, joy, and compliance.

In short, from the study of Wanlada Pirunsarn (2000), 21 types of emotion were found: 1) surprise 2) sadness 3) disgust 4) anger 5) expectation 6) hatred 7) rage 8) envy 9) compliance 10) anxiety 11) sorrow 12) delight 13) excitement 14) love 15) satisfaction 16) interest 17) joy 18) anguish 19) fear 20) shame and 21) irritation.

In analyzing an emotion expressed in the song's words or texts, emotion is explained with three main components: lyrics or texts, melody, and rhythm.

- 1) Lyrics help to make listeners understand the meaning conveyed by a composer
- 2) Melody makes the emotion of a song more eminent
- 3) Rhythm emphasizes more profound feeling and emotion

The researcher used the theory of emotion of Cole, Tomkins, Plutchik, etc. as gathered in the study of Wanlada Pirunsarn to analyze emotion of the patriotic songs and subsequently listeners' behaviors, affected by emotion of each song, that might occur in combination with analysis of lyric or texts, melody, and rhythm.

In summary, the researcher used "Speech Act Theory" as the framework for an analysis of persuasion appearing in the songs to study the intent of a sender (or a composer) to see which objective (from objective 1-5) and how the songs try to convey.

- 1) Representatives
- 2) Directives
- 3) Commissives
- 4) Expressives
- 5) Declarations

Besides, message appeals in persuasion were also used to analyze persuasive strategies of the composers to respond to the following needs in motivating listeners through their songs.

- 1) Physiological needs
- 2) Safety needs
- 3) Belongingness and love needs
- 4) Esteem needs
- 5) Self-actualization

Therefore, types of emotions based on the theory of Cole, Tomkins, and Plutchik as collected by Wanlada Pirunsarn was used to analyze the effect of emotion on listeners' behaviors.

Types of Emotion of Cole are:

- 1) Emotion leading to aggressive behaviors, i.e., Anger, Envy, hatred, etc.
- 2) Emotion leading to inhibitory or defensive actions, i.e., fear, anxiety, sorrow, etc.
- 3) Emotion leading to joyous behaviors, i.e., delight, excitement, satisfaction, etc.

Types of Emotion of Tomkins

- 1) Positive emotion: interest, surprise, and joy.
- 2) Negative emotion: anguish, fear, shame, disgust, and rage.

Types of Emotion of Plutchik: fear, surprise, sadness, disgust, anger, expectation, joy, and compliance.

Types of Emotion Collected in the Study of Wanlada Pirunsarn (2000, p. 1) surprise 2) sadness 3) disgust 4) anger 5) expectation 6) hatred 7) rage 8) envy 9) compliance 10) anxiety 11) sorrow 12) delight 13) excitement 14) love 15) satisfaction 16) interest 17) joy 18) anguish 19) fear 20) shame and 21) irritation.

Finally, the concept of music art was used together with lyric or texts, melody, and rhythm in this study.

2.3.5 The Concept of Music Art

Kovit Kanthasiri (2007) states that for better understanding of music, it is essential to know the structure or basic materials of music first to see of which components music is constructed.

2.3.5.1 The Basic Materials comprise Rhythm, Melody, Harmony, Tone Color, Music Form, and Expression

1) Rhythm. The rhythm here does not mean that used in dancing songs but means how music is played: with short or long, and with light or heavy style.

2) Melody is arranged sound that goes with low or high rhythm continually according to the rules of sound level procedures. Namely, a melody is the style of music that proceeded continuously by rhythm or style.

3) Harmony. If a picture is drawn by single lined pattern or with lined design, it seems to be a simple Line Art without liveliness. However, if we put a shade or cast a shadow on that picture, it will look more realistic and lively. Similarly, if a singer sings a song, it will be different from being sung by a choir. The sound will be much more musical. The singing sound is like a single Line Art while music playing in harmony is like a shaded or colored picture, which makes music more beautiful. Therefore, harmony helps to make melody more distinguished and more beautiful than a single singing.

4) Tone Color. Each musical instrument has a different sound, i.e., a violin has a sweet and clear sound, while a trumpet has a loud and powerful noise. Therefore, a piano, organ, or drum has its unique sound. The tone color of these different musical instruments enables a composer to choose what is appropriate for the style and artistic expression. For instance, if a composer needs sweet or sad or cheerful tone color, a violin is used. If a challenging tone color is required, a trumpet is used. If a composer requires a new tone color, a repeat-beat drum is used, etc.

5) Musical Form and Expression is another significant component a composer needs to study and choose appropriately according to theoretical principles and imagination.

2.3.5.2 Agents of music consist of

1) Composer or a person who creates or composes music. A composer is the first principal agent.

2) A musician is the second principal agent after a composer. If a composer is compared with architecture or designer, a musician is an engineer who constructs an invention as designed. More than that, a musician needs to understand the music he or she plays thoroughly and clearly so that music can be performed as wished by a composer.

3) A listener is the last agent of music. Since music is a perceived art through the audio channel only. If music has a composer and a musician but has no listener, it cannot be complete. It means the purpose of composing is useless. At the same time, if listeners do not understand the music, it is futile for listeners either

2.3.5.3 Music Genre, i.e., March, Jazz, Folk, Rock, Popular or dancing songs like Tango, Waltz, etc.

Doungkamon Bangchud (2011) states that to analyze along according to music theories, it should take into account all necessary materials: melody, rhythm, harmony, and tone color. Furthermore, an analysis of how sentences of a song are arranged to determine its musical form and to find which part of music plays the utmost vital roles based on music theories and principles should be included.

2.3.6 Concepts and Theories of Successful Strategies in Transmission and Persuasion

2.3.6.1 Perception Theory

Chamnian Chotechuang (as cited in Wannarat Sarutapinyopong, 2010) defines a perception as a process in which a person organizes what he or she sees, hears, touches or feels from an external stimulus around and gives its meaning from his or her previous experience or feeling in the form of knowledge and understanding within his or her mind.” Besides, various factors affecting a person’s perception are classified into two main types:

1) Characteristics or attributes of a stimulus that cause different perception, i.e., color, size, movement, etc. can stimulate perception more quickly.

2) Perceivers' related factors that are divided into two kinds: physical factors, (i.e., a deformed physical condition can cause a misperception) and psychological factors (a perception is selective attention, organization, and interpretation based on a person's previous knowledge, needs, attitude, emotional state, and culture). Therefore, a person's perception is different according to each person's characteristics and social factors.

Accordingly, perception is an expression of one's cognitive, or knowledge and understanding of something from an interpretation of one's sensory system stimulated by stimulus or environment, depending on one's previous experience.

Perception is an unconscious and unintentional process and is influenced by one's experience and socialization. Since people cannot pay attention to everything around them, they must select only something to be perceived. However, each person will have a different focus and perception of the same message. Therefore, two persons will see and interpret the same signal differently. The different perception is influenced or filtered by some factors as following: (Patchanee Cheyjunya et al., as cited in Wannarat Sarutapinyopong, 2010)

1) Motive or motivation. People perceive things they want to see or hear to respond to their needs

2) Experience. Each person is brought up in a different environment and different upbringing, including has different association with people in a society, this causes different backgrounds.

3) Family and society socialize a frame of reference so people will have different beliefs and attitudes toward things differently.

4) Environment. People in a different context, i.e., climate, region, etc. will interpret the received messages differently.

5) Under some mood or emotional state, i.e., anger, fear, etc., people can interpret some small problems as big ones when they have a bad mood or an irritation. On the contrary, they can see significant obstacles as trivial when they are in love, etc.

Based on the perception theory, the researcher studied the efficiency of the NCPO's patriotic songs by analyzing listeners' perception of the NCPO's songs. These listeners were those who used to listen to the NCPO's songs and knew the background of the songs. Their opinions towards the songs in various dimensions were examined.

2.3.6.2 Attitude Theory

The English word "Attitude" came from the Latin word "Aptus" meaning a tendency or appropriateness. Attitudes are defined as diversely as follow:

Thurstone (as cited in Parida Koçek, 2005) states that attitude is a sum of human feelings, prejudice, and fear towards something. Verbal expression can reflect a person's thought towards something. Attitude is the degree of a sense positively or negatively towards anything, i.e., things, articles, organizations, ideas, etc. People can tell about these feelings and can distinguish between an agreement and disagreement.

Fishbein (as cited in Parida Koçek, 2005) defines "attitude" as a tendency accumulated from learning to respond to something in a supporting or opposing way. Attitude often occurs before a behavior and determines a person's behavior.

In brief, attitude means the sum of human feeling relating to psychological state and opinions from learning and experiences and can be expressed to let people acknowledge one's agreement or disagreement via one's behaviors.

The researcher used attitude theory in explaining the listeners' attitude towards the NCPO's patriotic songs to examine the results after their listening. In this study, the researcher divided listeners' attitude into the positive and negative attitude towards the NCPO's patriotic songs.

2.3.6.3 Theory of Satisfaction

According to Dictionary of Royal Academy (1999) and Kotler (1994, as cited in Sukontan Suradetpipop, 2006), satisfaction means a personal preference towards something based on his or her experience, which may be similar or different from other people. In general, satisfaction means contentment or preference towards working and any factors or motivations. Personal satisfaction is endless but can change over time and under some environment. Therefore, people can be dissatisfied

with something they used to be satisfied before. Satisfaction is at an individual level, which may occur from a comparison between the perception of working conditions, or effectiveness of products or services and customers' expectation on working condition, products, or services. If the level of perception is lower than the level of expectation, a dissatisfaction occurs. If the level of perception is in accordance with the level of expectation, satisfaction occurs. However, if the level of perception is higher than the level of expectation, an impression occurs. In general, the process of satisfaction creation on the part of workers based on the assumption that if a worker has high motivation, he or she will put effort into working. When his or her energy is high enough, he or she can work well and enable him or her to gain more rewards. It will bring about higher satisfaction with their work.

In the study and measure satisfaction, Khanit Duanghussadee (as cited in Channiya Inta-ey, 2011) states that the measurement of satisfaction is relatively complicated since each person possesses different psychological states. Besides, it is hard to measure satisfaction directly and often what we can do is to measure it indirectly by measuring the level of each person's opinion. The measurement of satisfaction can be conducted in three ways:

- 1) Questionnaire. It is one of the most popular methods. A researcher will design a survey to measure the subjects' opinions, which can be choices or open questions. These questions can measure satisfaction in various aspects, i.e., administration, manipulation, conditions, etc.

- 2) Interview. It is another direct way of measuring satisfaction but requiring skillful techniques and methods to achieve factual responses.

- 3) Observation. It is not so popular. However, a target person's satisfaction can be observed and measured through his or her verbal and nonverbal expressions. This method requires a well-planned and thorough conduct.

The researcher used the theory of satisfaction to explain about the listeners' satisfaction in listening to The NCPO's patriotic songs.

2.4 Related Studies

The subsequent studies related to songs were collected in this research:

2.4.1 Studies on Thai Popular Songs

Apiradee Pooirom (2000) studied “Rhetoric in Thai Popular Songs” to examine rhetoric found in Thai Pop songs that impressed listeners by interviewing experts. Besides, 114 songs chosen by listeners were analyzed based on four canons out of 5 classical theories as main concepts. The four canons are: 1) invention comprised content or lyric creation, types of main concept in the songs and reasoning system shown in the songs 2) disposition composed of patterns of narration, patterns of rhyme, passage composition, and chorus 3) style consisted of the use of parallel structure, repetition, analogy, and symbols, including hooks for a distinctiveness and memorability and 4) delivery comprised the use of sound in a meaningful way, i.e., an emphasis, the use of musical instrument for arousing emotion needed in the songs.

In this study, the system approach and perspective on the songs was used. In general, it was found that the factors that increased the impression of the songs were the relations between lyrics and melody, lyrics and music, and melody and music. However, this study emphasized the content or text of the songs, factors enhancing a memo ability and impression without studying the effect of the songs on the listeners, which was suggested for further studies. The findings of this study helped the researcher to realize that in analyzing the NCPO’s songs, the effect of the text or content of the song should be considered, including the main idea of a song and the background or rationale in composing such content. Besides, the findings on the use of sound in a meaningful, (i.e. what are differences between songs sung by male and female singers?) and the use of words to make the song more distinguished and easy to be remembered of this study were also used as guidelines in analyzing the texts of the NCPO’s songs.

2.4.2 Studies on Patriotic Songs

Wanlada Pirunsarn (2000) studied “Communicative Meaning in the Patriotic Songs of the Four Armies.” This research is a historical approach in combination with

textual analysis of the songs aimed to study the background of patriotic songs of the four armies, their meaning conveyance, and verbal acts, motivation, and emotion used, and eight patriotic songs were selected as representatives of the songs.

From the analysis of the meanings conveyed in 8 patriotic songs of the Armies by five kinds of Speech Act, it was found that Narratives was used the most, followed by Declarations and Expressives. The compelling content of patriotic songs found the most was a sacrifice, which found in all eight songs, followed by consciousness on duties and responsibilities and loyalty for the nation, religion, and the monarchy. Next was patience and gratitude. Regarding persuasive appeals, the composers used the most was the needs towards security, esteem needs, and the needs towards a devotion, a struggle, and cooperation respectively. Qualitative research was conducted by interviews with experts of each Army to examine their intent of composing a song without studying on the perception of receivers to see how much they perceive the songs as wished and if patriotic songs could stir their souls or create their awareness. Notably, the researcher specified clearly that no listener's perception was studied since it was difficult to access such information from a true knower in the past. The only information that could be reached was from a documentary study from word-of-mouth of the successors, which could be distorted from reality. Therefore, for this study, quantitative research was added to increase higher reliabilities, i.e., the relationship between the listening frequency and the listeners' perception and interpretation of the songs, etc.

In analyzing the NCPO's songs, the researcher used the concept of Speech Act to examine the objective or illocutionary acts. In parallel, the use of motivational appeals, especially "Persuasive Appeals by Pathos," was used, including emotional appeals used in the songs studied by Wanlada Pirunsarn, as a framework in explaining the texts of THE NCPO's songs in the dimension of senders' strategies since no studies on the part of listeners were covered in Wanlada's work. However, in this study, a study on the effectiveness of the songs in persuading listeners towards the intended goal of the senders to make the research more well-rounded and complete.

Sirindhorn Kiratibutr (1982) studied, "Thai Nationalistic Songs (1932-1982): A Political Analysis) to explore and collect Thai patriotic songs since the beginning until 1982. The research focused on analyzing the language used, including necessary

materials of music, i.e., melody, rhythm, musical instruments, etc. in parallel to Thai political situations since 1931-1982. The study was conducted to find the relationship between song variables and the Thai political circumstance in each period.

It was found that from 1932-1982, there were 448 nationalistic songs, and a high number of songs disappeared. Nationalistic songs were composed to respond to different situations. In other words, each song aimed to persuade people to know or to do something different in each context. Nevertheless, the content or texts of the songs were similar, or most of them persuaded people to love and have a loyalty to their nation, including being willing to do anything to save their country from surviving and towards growth. For the components of the songs, i.e., melody, rhythm, and musical instruments were adjusted and improved for better quality. However, no relationship between the composers and content of the songs was found while the content of the song was found to be related closely to the themes of concepts of the songs.

The findings of Sirindhorn's study helped the researcher to see a connection between patriotic songs and political situations and social context in each period. It reminded the researcher to be concerned about some significant surroundings and events that led to the NCPO's patriotic songs. They also helped to trace the evolution of patriotic songs since the beginning up to present. Mainly, the researcher found the difference of the old and present patriotic songs from one of the findings of Sirindhorn, which stated, "no relationship between the composers and content or texts of the songs." However, in the NCPO's songs, the composer was the leader of the NCPO or the person who executed a coup d'état. Therefore, there was a close relationship between the composer and the songs and this was a different issue this study tried to find out.

Doungkamon Bangchud (2011) studied "The Transmission of Thai Patriotic Songs to Enhance Patriotism) to analyze the roles of the songs in enhancing patriotism. The study proposed guidelines in transmitting Thai modern patriotic songs to improve patriotism from an in-depth interview with experts and focus group interview.

The study found that Thai modern patriotic songs between 1910-2011 contained content that occurred from a connection between the support of faith in the

monarchy's power and an appreciation in aesthetic power, or control gained from roles and status, relationships, and development. Aesthetic value comprised literary and music art, which changed by listeners' taste and correlated with political, economic, social, and crises in each period. The power that occurred played a role in inducing a development, an awareness, and an action at individual, community, and societal level to express the patriotism. These were harmony and a public benefit rather than personal benefit. An effective way of transmission of development was to communication by public media, and special activities, i.e., a contest, a concert, a performance, and an application in an educational system.

From the five periods of the patriotic songs studied by Dounkamon Bangchud (2011), in combination with the findings from the literature review, the development of the patriotic songs in this study was divided into six invented periods by researcher:

- 1) The Faith in Nation Building Period
- 2) People's Party and State Convention Period
- 3) Democratic Socialism Period
- 4) Economic-Crisis Joint Resolution Period
- 5) Harmonious Love of Thailand Period
- 6) Return Happiness to Thailand Period

2.4.3 Studies on the Process of Song Creation

Kajohn Fyeted (1997) studied, "The Creation of Thai Country Music by Lop Buriratana," aimed to investigate the factors affecting the creation of Thai country music of Lop Buriratana and the responses of Lop Buriratana towards those factors that reflected in the composition of his song.

The study found that the creation of Lop Buriratana's country songs was the process in which the songs' distributors played the main role in regulating the dynamism of a communication process. A composer like Lop Buriratana needed to create a song that responded to the distributors. From the history of Thai country music, the distributors were music teachers and heads of a music band. It enabled capitalism to be influential in Thai country music circle. Accordingly, the power fell into the hand of recorders and cassettes businessmen. The creation of Lop

Buriratana's songs was thus different in different phases, which could be divided into three phases:

The first phase (1965-1972) aimed to produce beautiful songs to be accepted by music teachers or heads of a music band and to have the songs distributed.

The second phase (1973-1984) was the time where a considerable number of songs were produced to respond to the business expansion of record and cassette business. During this time, an effort in trying to keep the standard of music and literary art was enhanced in parallel to the creation of songs following the needs of the investors and listeners to achieve popularity.

The third phase (1985-1997) was the period in which Lop Buriratana reached the top success from the creation of new-style country music integrated with modern western music and folk songs. Such peak popularity increased his negotiation power with investors and thus selling of "song series" was a condition to ensure that all of his songs would be disseminated and could gain popularity from listeners.

From this study, the researcher used the factors affecting the song creation as guidelines for analyzing the process of song creation of the NCPO's patriotic songs, including for analyzing factors affecting an adjustment of patriotic songs from March rhythm to Pop music.

Kanharat Luermcharoen (2007) studied, "Dnu Huntrakul's Music Creative process and Application in Mass Communication Production" to study Dnu Huntrakul as a mass media creator and the creation and adoption of Dnu Huntrakul's music used in mass media, including his creative strategies. An in-depth interview with people in the creation process was conducted.

From the study, it was found that Dnu Huntrakul played a role in every step of songs creation from a composing of melody, lyrics, harmony, the selection of musicians and singers or artists, tape recording, a sound mixing, and a distribution, including a conductor, music teacher, producer, managing director, and mass media officer. Dnu Huntrakul used his skills, experiences, and musical knowledge in creating his songs with unique hybridization of Thai and western music congruently and with the use of western music harmony and music instruments in combination with Thai music attributes, i.e. the use of Thai melody and Thai lyric that was

smoothly arranged, harmonized, and rhythmic. The lyric or texts of the songs mentioned about Thai rich culture and tradition. The singing used the clucking sound from the throat. All of these strategies used by Dnu Huntrakul to respond to adult listeners because few songs for this group was scarce. Through this song creation process, Thai music culture has been thus inherited up to present in a new form favored by listeners.

The analysis of the song creation of Dnu Huntrakul as a sender and of factors influencing a song creation was thus adopted as guidelines for this study in analyzing the NCPO's patriotic songs and strategies. Songs culturally inherited through reproduction by producing Thai music in a new form can be considered as an innovation. It accords with the reproduction of the NCPO's songs, "Return Happiness to Thailand." Besides original songs sung by a military, well-known singers of the private sector and other forms of singing, i.e., a choir of singers from various branches of music and the NCPO representatives, etc. were introduced in their songs. Notably, the researcher learned Dnu Huntrakul's ideas of how to create a song in accord with the listeners and also realized the purpose of the NCPO in creating songs to satisfy listeners and to gain their acceptance.

CHAPTER 3

RESEARCH METHODOLOGY

The research “The Process and Strategies in Creating Patriotic Songs of the National Council for Peace and Order (NCPO)” studying songs series, “Return Happiness to Thailand” used mixed methods of qualitative and quantitative research with detailed research procedure as follows:

Research Methods:

3.1 Documentary Research

3.1.1 Research/Studies

1) The Step of searching for the history of patriotic songs and their evolution in terms of form adjustment up to the period of song series of the National Council for Peace and Order (NCPO). In this study, several previous research on Thai patriotic songs in each period were reviewed to see the song adjustment and the evolution in terms of contexts, content, and music art, which might have a significant impact on the NCPO’s songs. The adaptation of the songs in the past was also studied.

2) The Step of the Analysis of the Process and Strategies in Creating the NCPO’s patriotic songs. This study applied the analysis of factors studied in “Factors Affecting the Creation of Thai Country Music by Lop Buriratana” of Kajohn Fyeted as a framework in analyzing the song creation of the NCPO.

3.1.2 Articles/News

To study the events and situations in which the NCPO songs occurred at different periods and to study feedbacks or criticism from media in various dimensions towards the NCPO’s songs, including responses in society as appearing in the articles and news.

3.1.3 Textual Analysis to Analyze Songs in Various Aspects

- 1) The contexts leading to the occurrence of the songs: social, political, etc.
- 2) Content or texts, background, and meanings of the songs by analyzing main concepts, rationales mentioned in the content, and the use of words
- 3) Methods of music arrangement, lyrics, melody, and the analysis of music art.
- 4) Persuasive methods and appeals used in the NCPO's songs by analyzing 4 songs: "Return Happiness to Thailand," "Because You Are Thailand," "Hope and Faith," and "Bridge."

3.2 In-depth Interview

3.2.1 Producers and Composers of the Song "Return Happiness to Thailand", and All Involved in the Process of the Creation of the NCPO's Songs, from Both Military and Private Sector as Follow

- 1) Major General Krisada Sarika, the Chief of Royal Thai Army Music Band
- 2) Lieutenant Colonel Prateep Supanroj, the conductor and song arranger of Royal Thai Army Music Band
- 3) Major Surachai Thavinphrai, the melody composer and song arranger of the NCPO's songs
- 4) Sergeant Major Pongsathorn Phorjit, the singer of the NCPO's songs
- 5) Mr. Vichian Tantiphimonphan, the lyricist and music arranger of the NCPO's songs

3.2.2 Military officers: A Supporting Office in Handling and Disseminating the NCPO's Songs

- 1) Colonel Phumrat Luesiri, the Director of the Department of Civil Affairs, Royal Thai Army.

2) Colonel Natthaphol Dissayabut, the Director of Public Relations Division, office of Psychology, Department of Civil Affairs, Royal Thai Army.

3.2.3 Private Sector: The Provider of Songs for the NCPO to be Disseminated in the NCPO's Activities

1) Mr. Prapas Cholsaranon, Vice President of Workpoint Entertainment Public Company Limited.

3.2.4 Music Experts in Analyzing Music Art of the NCPO's Songs

1) Mr. Charoen Thammachart, March composer for many institutions and an instructor of Bang Saphan Vocational Colledge, Nakhon Si Thammarat.

2) Mr. Pathomwat Thammachart, a western music expert and an instructor of Saint Gabriel.

3.2.5 Media: A Writer, Song Critic, and Scholar in Music Art

1) "Pee Aoy," Napaporn Trivitwareegune, DJ of Radio Station 106.5 FM, "Green Wave," a MC and Production Assistant Director of GMM Media Public Company Limited.

2) Vinai Tse Tim, Production Director of NBT World, TV Channel 11.

3) Mr. Atibhop Pataradetpisan, a writer and music critic

4) Associate Professor Sugree Charoensuk, the Dean of Music School, Mahidol University.

3.3 Message (Songs)

The criteria for choosing the NCPO's songs were as follow:

The criteria in selecting songs in the series, "Return Happiness to Thailand," of the NCPO were that it had to be a song that was publicized widely, which meant that it was brought to be promoted in the program, "Thailand Moves Forward," every evening at 6.00 PM and in the radio station of Royal Thai Army, during May 22, 2014-December 31, 2016. From the criteria, nine songs were selected for this study as follows: Return Happiness to Thailand, Because you are Thailand, Hope & Faith, A

Bridge, Tomorrow, A Crossover in Pursuit of Dreams, Return Smiles to Thais, 12 Values, and Good Men Never Die.

Research Scope This study analyzed music art of only four songs: Return Happiness to Thailand, Because You are Thailand, Hope and Faith, and A Bridge. The criteria in selecting songs were songs composed by Field Marshal Prayut Chan-o-cha, the leader of coup d'état, and produced by the production teams assigned by the NCPO, comprising same persons involved all through the process, under the supervision of Royal Thai Army Music Band. Besides, the songs needed to be approved at the last stage by the leader of the NCPO, Field Marshal Prayut Chan-o-cha, who composed the lyric or texts of the songs.

The analysis of music art was to examine a music operation to see if and how it was congruent with pop music as evidence of the changes of the NCPO's patriotic songs to match with pop music favored by most listeners.

Another five songs: Tomorrow, A Crossover in Pursuit of Dreams, Return Smiles to Thais, 12 values, and Good Men Never Die, were classified as "Extended or Magnified Songs." These songs are not the songs composed by Field Marshal Prayut Chan-o-cha but brought from other sources to publicize and disseminate together with the NCPO's self-composed songs. These five songs were approved by Vinai Tse Tim who was assigned by the NCPO to produce programs for the NCPO. He perceived that these five songs had content that could help to magnify the main songs of the NCPO. These five songs were analyzed in the following: 1) content or text, its background, and meaning 2) the congruence with the NCPO situation and 3) the extension or support of the NCPO's songs.

3.4 Listeners

This study explored the efficiency of the NCPO's patriotic songs from listeners as a part of the analysis of the process and strategies in creating patriotic songs of the NCPO. For this part, "Return Happiness to Thailand" was selected as a representative of the NCPO's patriotic songs to examine listeners' perception, attitude, and satisfaction with the NCPO's songs. The research on this part was conducted online through YouTube.

Patcharaphon Kraichumpol (2012) explained, “YouTube is a kind of social network for the great use of public relations, image and fame building.” Besides, YouTube is a free channel that receivers are an engaged audience and can choose to expose to it or not. Listeners can also expose to Video clips by themselves and can voluntarily express their opinions, so it is not necessary to do a survey to question about their reception. Accordingly, the researcher chose to study the perception, attitude, and satisfaction of listeners who listened to “Return Happiness to Thailand” through YouTube.

3.4.1 Criteria for Selecting Samples

Purposive sampling was conducted, and three websites were selected to study listeners’ opinions and feedback. To be able to consider their feedback against social and political contexts where the NCPO’s songs occurred, three groups of listeners were selected as follow:

1) Representatives of the military and of people who supported the NCPO, who have a tendency to be satisfied with the NCPO’s songs and who can accept the military governance the most were examined to see their attitude and satisfaction with the NCPO’s songs. The sampling was conducted from the websites post by military offices and using songs originally produced and sung by the military.

2) Representatives of people from the private sector, whether supporting the NCPO or not, were selected from websites post by private sectors. The song was the version produced and sung by the private sector. The researcher expected to gain a variety of information from the civil sector to see if their satisfaction with the NCPO’s song produced and sung by a popular artist from the private sector will be different from their satisfaction with the original song by the army or not.

3) A mixed group between private and military sectors who did not oppose but cooperated with the NCPO in producing songs. The sampling was conducted from websites post by private sectors who cooperated with military offices in producing songs to study if the listeners’ attitude and satisfaction towards the NCPO’s songs were different from that towards previous songs that produced and sung by either military or private sector purely.

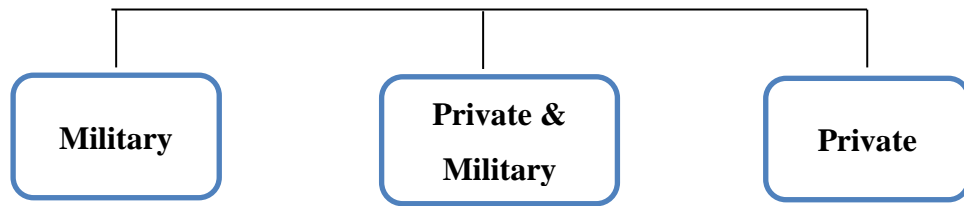


Figure 3.1 Illustrates Samples of the Study

3.4.2 The Criteria in Website Selection

1) Websites that represented the groups supporting the NCPO and Military and disseminating the NCPO's song created and sung by the military, namely "Return Happiness to Thailand," post by Trass Simma of the 1st Infantry Regiment in King Rama V, retrieved from <https://www.youtube.com/watch?v=H3pLyAHMzJI&lc=z23hxnjmj4yjuzvxax04t1aokgtxfj2d4ewuu4ayejhxnrk0h00410>

The website was posted by Royal Thai Army office with top viewers and opened for expression of ideas. The singer of the song was Sergeant Major Pongsathorn Phorjit of the Royal Thai Army. For this sample, the researcher aimed to study the efficiency of the song composed and sung by the military from listeners' views.

Remark: Since the song "Return Happiness to Thailand" on the official military website with top viewers, post by Kittinun Nakthong, was not allowed to give comments or opinion, the researcher needed to select another site from YouTube post by the military with the second top viewers, retrieved from <https://www.youtube.com/watch?v=xLYSBVmoPhY>, which allowed for comments and opinions.

2) The website of private sectors that did not use the original military songs but used rearranged one and sung by a Pop singer. The selected song, "Return Happiness to Thailand" was posted by Carabao Channel. (Version of Asanee and Wasan Chotikul), retrieved from <https://www.youtube.com/watch?v=Cd5WS7FQRTU>.

"Return Happiness to Thailand" of this version was rearranged from the original the NCPO song by a well-known private producer and sung by famous singers. The purpose of studying this sample was to examine the listeners' feedback and opinion towards this revised song sung by pop singers.

3) The website of the mixed group between private and military sectors who cooperated in producing the song. On this website, “Return Happiness to Thailand” song was post by Bangkok House TV (Version of singers from both Royal Thai Army Music Band and Bangkok House Production Co., Ltd), retrieved from <https://www.youtube.com/watch?v=Dn1sUdYCTEA>

For the song “Return Happiness to Thailand” (Version of a joint singing of private and military singers), the research aimed to study the listeners’ feedback towards such collective singing.

For accessing the samples above, the researcher selected the songs disseminated up to December 31, 2016, per the scope of research on four the NCPO’s songs, which needed to be analyzed within January 4, 2017. (Remark: the last song was “A Bridge” disseminated on January 4, 2017). All three groups of samples were classified by issues and directions of opinions as follow:

1) Positive/negative views about the military

The questions under this topic aimed to examine to which direction and how the transmission and persuasion of the NCPO’s songs affect the listeners’ attitude towards the NCPO and the military offices.

2) Positive/negative opinions about the NCPO’s songs

The questions under this topic aimed to examine if the transmission and persuasion of the NCPO’s songs affect the listeners’ listening of the NCPO’s songs. The answers might explain the reason why the NCPO adjusted their patriotic songs to popular songs.

3) Positive/negative opinions about artists/singers

The questions under this topic aimed to examine if the transmission and persuasion of the NCPO’s songs affect the listeners’ attitude towards the singers or not. Would they have attitudes towards singers of the military and the private sectors differently? The answers might explain the effect of having singers from a private sector on the transmission of the NCPO’s songs.

3.4.3 Data Analysis

The analysis of the opinion expression via YouTube was conducted from the researcher's perspective mainly through the use of both qualitative and quantitative research. The researcher observed and analyzed general comments or opinions quantitatively from 1) the number of views 2) the number of Likes 3) the number of Dislike 4) the number of positive and negative opinions. Such opinions were analyzed in combination with qualitative analysis of the opinions in each topic. The positive opinions were an appreciation, likes or preference, and encouragement while the negative opinions were dislikes, dissatisfaction, sarcasm, mocking, etc.

CHAPTER 4

THE DEVELOPMENT AND ADJUSTMENT OF THE COMPOSITION OF PATRIOTIC SONGS FROM THE PAST TO THE PERIOD OF THE NCPO

The first objective of the research entitled, “The Process and Strategies in Creating “Patriotic Songs”: The Case Study of “Return Happiness to Thailand” Songs Series of the National Council for Peace and Order (NCPO)”, aimed to study how the composition or elements of patriotic song series, “Return Happiness to Thailand,” of the NCPO were developed and adjusted in accordance with changing time and listeners’ needs and expectation. As a piece of study in the field of Communication Arts, this research used a communication model for analyzing all components related to the development and adjustment of the NCPO’s patriotics songs. A “composer” was analyzed as a “sender”, “text or content” of a song as “message”, “distribution or dissemination channel” as “channel”, and “listeners” as “receivers”, together with main social and political contexts and environment, including music art approaches to understand the aspects of patriotic songs in each period from the past to the period of the NCPO. In this study, the periods were classified into the following:

Period 1: The beginning of Thai patriotic songs (1910-1925)

Period 2: Patriotic songs during the governance change to democracy (1925-1957)

Period 3: Patriotic songs for communicating an ideology of democracy and socialism (1957-1976)

Period 4: Patriotic songs transmitted through various genres for reflecting social and economic problems in Thailand (1977-1995)

Period 5: Patriotic songs for cooperation in supporting Thai society (1996-2011)

Period 6: THE NCPO's pop songs via the theme of "Return Happiness to Thailand. (2014-2017)

4.1 Period 1: The Beginning of Thai Patriotic Songs (1910-1925)

The researcher divided the periods of Thai patriotic songs based on the study of Sirindhorn Kiratibut, "Thai Nationalistic Songs (1932-1982): A Political Analysis" and of Dounkamol Bangchud, "The Transmission of Thai Patriotic Songs to Enhance Patriotism." From the analysis, the findings in each period were as following:

Before the occurrence of Thai patriotic songs, it was found that social and political contexts in Thailand were major turning points and led to the creation of Thai patriotic songs. They have started since foreign relations of Thailand at the end of King Rama IV period, which continued to King Rama V period where an influence of the relations between Thailand and Europe and American was adopted. It was a significant step that western music culture entered and was connected to Thai traditional culture. The beginning of the western music influence in Thailand could be clearly witnessed in the songs that were composed to pay high respect to the king and to the Viceroy (the heir of the king, which is called Phra Maha Uparat or Wong Na). The song was Thai Royal Anthem or was called "Admiration for The King's Charisma or Virtue" (Sunsoern Phra Baramee). In the first period, the melody of the song "God Save the Queen" was adopted from England, but the lyric was composed by Phraya Srisunthorn (Noi Ajariyangkul) to welcome the king. The song was called, "Long Live the Great King," (Chom Rad Chong Charoen) (Sugree Charoensoo, 1989, p. 6, as cited in Pranote Meesorn, 1995). This song was used until 1888 (2431 B.E.) After that, it changed to Admiration to the King's Charisma or Virtue, or Sunsoern Phra Baramee used up to present. The song was composed in western style genuinely. These two admiration songs can be counted as western-style national songs used widely all through Thailand since the beginning. (Pranote Meesorn, 1995).

Besides the influence of western music that penetrated Thai music culture, the foreign relations also influenced social cognition and Thai politics and affected the

core content of Thai patriotic songs studied in this research, as explained in the study of Sirindhorn Kiratibut,

“Especially, in the reign of King Rama IV, in which Thailand opened foreign relations with several western countries, the flowing of western science transformed the roles of the kings. Specifically, a mixture of eastern and western style led to an adjustment of Royal traditions and ceremonies. It was to enhance the admirable and acceptable attributes of Thai kings in the eyes of the foreigners. Most of all, the monarchy institution became more humane, and the relationship between the king and people was more intimate.

Nevertheless, in spite of the changing roles and missions of the king towards public benefits and people’s happiness, the kings still were respected as “people of great charisma,” which was different from other kinds in other kingdoms. In this period, people started to have more political participation. People had duties in serve the country, needed to sacrifice themselves for societal benefits and required to be loyal to the monarchy institution. This kind of attitude had been inherited until the reign of King Rama V. Due to an innovative educational system, and the exposure to western technologies, a perspective towards the king changed, and people dared to express their ideas increasingly. Moreover, a significant role of people as a co-owner of the country was called. However, the number of people with such a standpoint was still minimal. The challenge against the power of the king was thus just a beginning.

Nevertheless, no Thai songs appeared with content opposing the absolute monarchy. It might be because government composers still felt grateful for the kindness of the king or because they were afraid to be punished. In this period, Thai songs started to expand their popularity among the ruling-class people and members of the royal family. In the reign of King Rama V, a number of them possess their Thai orchestra band and musical instruments to play during their free time or in a meaningful ceremony (Sirindhorn Kiratibut, 1985).

Besides, some patriotic songs were composed to persuade people to pay high respect to the king, i.e., “an admiration to the King’s charisma” (Sunsoern Phra Baramee) song, which reflected the roles of the patriotic songs in calling for support and righteousness of the governor. However, such calls just started and were not so witnessed.” (Sirindhorn Kiratibut, 1985)

Later, in the reign of King Rama VI, some political chaos occurred, i.e., the Rebellion of 130 (or Rs 130). The rebel activists were a group of Thai people who graduated from western countries and admired western governance called, “Democracy.” From this rebellion, the King composed writing called, “An Encouragement of Scouts” (Plook Jai Sua Pa) after his enthronement in 1911. The purposes of this literary work were to teach Thai people to know their duties: to know how they should feel and do for the country and to be cautious in studying and adopting something. His Majesty the King also introduced the meaning of the scouts or scouting. The Scouts were those who had to watch over as guards. Each part of scouting played different functions; however, every part was significant and affected others’ safety in the army. (Doungkamon Bangchuad, 2011, p. 379)

Moreover, the aforementioned political event was a major force leading King Rama VI to see the necessity in building harmony among people and turning the attention of those rebellious intellectuals from opposing against extreme power of the king, which might be an obstacle for national development, towards a lofty ideology or patriotism. His focus thus aimed to attack outsiders as the main goal that enabled Thai people to exert their political synergy and their consequent dissatisfaction caused by economic, social, and political problems. (Sirindhorn Kiratibut, 1985)

World War I (1914-1918) was another phenomenon in which Thailand got involved. During this war, King Rama VI desired to implant Thai people’s attitudes towards harmony and the nation’s stability. People needed to depend on themselves while the country moved towards war. This intention led to a number of his composition under the title of “An Encouragement of Scouts”, i.e. “Patriotic March” (March Ruam Jai), “United Thais” (Thai Ruam Kamlang), “Without Love, Without Victory” (Rai Rak Rai Phon), and “the Oaths” (Kam Patiyan), including “A Recall of Siam” quatrain (Siam Manusati). Fifteen years later, the latter composition was used to create a song by Kru Nad Thavornbut, which has been popular up to present (Doungkamon Bangchuad, 2011, p. 169).

Accordingly, the starting point of Thai patriotic songs was considered to take place in the reign of King Rama VI, in the format of poetry and play scripts, i.e., Phra Ruang. The reason why plays were more emphasized than songs was due to barriers in songs recording and transmission, which were complicated in the former time.

Therefore, patriotic songs in the initiating stage were used to serve political purposes, especially “the use in the army for arousing soldiers to be bold, sacrificing for the nation, and for proceeding the troops, training, and other military activities.” (Sirindhorn Kiratibut, 1985)

4.1.1 Social and Political Contexts

Thai patriotic songs took place during the Rebellion 130 and World War I, which were the time of crisis. Songs thus were used to serve the handling of crisis in the period and played significant political roles.

Sirindhorn Kiratibut (1985) states that the use of patriotic songs during that time “was for persuading people to comply with the planned policies and for consoling soldiers or subordinates to feel bold, defiant, and dare to sacrifice their lives to fight for their country and the army.”

Likewise, the emergence of patriotic songs in the period of the NCPO was for communicating to Thai people to explain their rationale for a coup d’etat and to create shared understanding and cooperation.

In comparison, patriotic songs during the initiating stage, in which the Absolute Monarchy governed the country, were used to encourage soldiers for fighting for their nation mainly under the political crisis, namely the Rebellion 130 and the World War I. Since no coup d’etat happened during that time, the content of the songs did not connect to such execution. On the contrary, the patriotic songs in the period of the NCPO did not emphasize the stimulation of bravery or self-sacrifice for the nation during the wartime but emerged because of the disharmony of people in the country. The songs thus called for love and harmony among Thai people without any invasion from outside like in the past.

From analyzing the content of patriotic songs at the initial stage by elements in the communication process, it can be summarized as follows:

Sender: The monarchy institution in the period where the Absolute Monarchy governed Thailand.

Message: A self-sacrifice for the nation to keep the nation’s independence by harmonious cooperation in building the mighty and stability of the country. The nation was the supreme or lofty ideology that needed to protect with life.

In this period, no composition of melody with rhyme or light and heavy rhythm due to some limitations, i.e., no modern and convenient musical instruments in recording sound, etc. (Doungkamon Bangchuad, 2011).

Channel/Media: publicized in printed media/patriotic plays

Receiver: Soldiers in the army who were going to war, and who were inspired to fight with bravery and readiness.

4.1.2 The Basic Materials of Music Art

During 1910-1925, western music was not so well-known and limited. The transmission was thus in the form of patriotic play scripts. The melody was composed 15-20 years later by Kru Nad Thavornbut and Kru Eua Sunthornsanan. The melody is a Marching song with two rhythms: heavy marching and soft melody or the combination of the two. (Doungkamon Bangchuad, 2011).

Regarding the melody of the song, some patriotic songs with soft melody were found as follows:

1) Marching songs or March melody: Siam Manusati, Patriotic March, the Oaths, United Thais

(1) Siam Manusati, melody by Nad Thavornbut

“If Siam still stands durably,
we still keep our lives too.

If Siam falls, how can Thais live?

We will die too. So will our name.”

(2) Patriotic March: melody by Eua Sunthornsanan

“If peace is hoped, be prepared to fight entirely.

If enemies dare to confront us, we will conquer them.”

(3) The Oaths: melody by Eua Sunthornsanan

“Thus, let’s be loyal to the king. Let love our nation and religion.

Let’s sacrifice our lives to keep Thais independent.

(4) United Thais: melody by Eua Sunthornsanan

“If Thais gather to fight, we can protect the land actively.

In spite of the enemies’ strong force, they will run away.

The melody composers, Kru Nad Thavornbut and Kru Eua Sunthornsanan, used lively and arousing rhythm, but not too fast, with powerful and precise rhythm so that listeners could hear every word clearly and could sing after it easily.

2) Sweet and soft melody: Without Love, Without Victory/ the Oaths (in the first part of the song)

(1) Without Love, Without Victory: melody by Eua Sunthornsanan

“Any nation lacks love and harmony, anything to do will fail. Once the country collapses, how can people live happily?”

(2) The Oaths: melody by Eua Sinthornsanan

“Anyone invading to govern us must force us to comply. They will compel us day and night like a boss. Don’t ever expect them to concern about who you are Nor will they care about your lineage. We will not only bear the hardship physically, But also will we be ashamed throughout the world.”

A sole singer sang all the songs. A high-pitch singing makes it challenging to sing along. The songs are thus suitable for a scrutinizing listening to catch their meanings.

Remark: All lyrics were composed by King Rama VI and the melody was composed in the next period.

4.2 Period 2: Patriotic Songs during the Governance Change to Democracy (1925-1957)

This period faced enormous changes in Thailand, i.e., the governance changed from the Absolute Monarchy to Democracy, Thailand was under the management of military dictatorship and met the World War II, and the expansion of Communism influenced the country. (Sirindhorn Kiratibut, 1985)

On the other hand, it was also significant time where patriotic songs were composed the most, or precisely 70 songs and the complete text of the content of over ten songs were not available. (Sirindhorn Kiratibut, 1985) Military leaders used patriotic songs for political communication and for cultivating some ideologies relating to Thai traditional culture in the reign of Field Marshal Por (or Plaek) Pibulsongkram. It is noted by the researcher that the origin of Hegemony culture can be traced from songs of Thai leaders in the past.

4.2.1 Social and Political Contexts

It was the period in which the country faced political turmoil and chaos after the governance change to Democracy. The new cabinet was assigned, and a coup d'état was executed during the starting period of democratic governance. Therefore, it was the period in which people learned about democracy having the king as the Head of State or the most revered institution. The country also faced the second World War and the Indochina War.

At the end of this period, or 1947-1957, patriotic songs emphasized patriotism because communism started to threaten the country. It can be witnessed in the songs, "Thai Land" or "United Thais", which mention about the role of the monarchy institution as the supreme position of the nation. Besides, songs were composed for special or consequential events, i.e., Sadudee Maha Racha, Sadudee Maha Rachinee (a eulogy for the King and the Queen) (Sirindhorn Kiratibut, 1985).

It can say that in the second period, the definition of patriotism did not cover only the meaning of a devoted love for the nation but also included three leading institutions of the country: the land, religion, and monarchy, which have been implanted until it becomes a predominant ideology of the country up to present.

Sirindhorn Kiratibut (1985) states, "one notable remark on the nationalistic songs of this period is their usage of a symbol to represent the nation, namely the Tri-color flag, witnessed by the flag at the top of the pole or the song, "Under the Shade of Thai Flag" (Tai Rom Thong Thai). "Red" is a symbol of the nation, "white" of the religion, and "blue" of the monarch."

It is remarkable that by comparing the content of patriotic songs of the past and the NCPO, none of the NCPO's songs mention about "religion" institution like in

the past, as shown in one passage of the song, “Return Happiness to Thailand” of the NCPO:

“On the day when the nation, the monarch, and people can survive from the danger, all will be protected with my heart, and this is my promise.”

From the observation of the researcher, the reason why the NCPO did not include religion dimension in the songs might be that the present context of religions in Thailand relates to some insurgencies, i.e., a revolt from religious conflicts in three southern border provinces. Therefore, such an issue was avoided. Besides, the reason why the songs paid more importance on people and the protection for people might be that it was under social and political contexts the NCPO was facing, that was a disharmony of people in the country. Accordingly, the enemy appearing in the songs of the former time was outsiders, not among Thai people like nowadays.

Besides, the word, “people,” has played more important roles increasingly up to now and can be witnessed clearly in the patriotic songs of the recent periods, especially after the October 14, 1973, political movement. Thus, this reflects it as a major word in patriotic songs, whose meaning was altered or adjusted in each period. Possibly, “people” might become the fourth major institution after the first three ones: the nation, religion, monarchy, and people. The communication in the patriotic songs of the second period was found as follows:

Sender: Military government

Message: The content of the patriotic songs in the period of moving toward democracy de-emphasizes the role of the monarchy institution as the old system and emphasizes the significance of the new policy or nationhood, especially the issue of implantation on patriotism and harmony. The content is beyond general content reflecting the roles of the songs as serving the government’s policies in various ways.

The main content of the song: a merge of various ethnicities and social/cultural development towards a civilized society. (Doungkamon Bangchud, 2011)

Channel: The NCPO's intent is publicized through a patriotic play and radio broadcasting to general people widely.

Receiver: Expanded from military troops to people throughout the country (therefore, the scope of listeners was enlarged).

4.2.2 The Basic Materials of Music Art

Due to limited knowledge in western music, most songs still used quick and marching rhythm to give a feeling of encouragement and defiance. The melody was partly like Thai traditional songs.

From the researcher's observation, in this period, the person who played significant roles in developing patriotic songs to have more western music style was Luang Wichit Wathakan and Suntharaporn Music Band. It enhanced a large number of patriotic songs during the period of Field Marshal Por (Plaek) Pibulsongkram, which were used to respond to the leader's policies and those of military government, to persuade people to accept and trust in the leader and the military government. It illustrates the use of music as a communication mechanism of the government to transmit the state's ideologies and to implant such ideologies and values through songs.

The patriotic songs from the perspective of a coup d'état different from those of the NCPO. The second period was a transformative period of the government changes towards democracy. The patriotic songs expanded their communication to Thai people all through the country, not limitedly within military troops that had to go to the war like the first period. Therefore, the patriotic songs were not used to support a coup d'état of any particular party, but to communicate the government's policies and to create the nationhood in a new dimension by a new governance system, namely democratic system. Consequently, the songs were different from those of the NCPO that communicated directly about the coup and revealed the leader's thought through the lyric of the songs composed by the leader himself and from a co-creation between military and civil composers. This song contrasts with the songs written by assigned composers from the private sector.

The samples of some songs in this period: Laem Thong, Thai Chuy Thai (Thais help Thais), National Anthem, Rak Mueng Thai (Love Thailand), Tai Rom

Thong Thai (Under the Shade of Thai Flag), Tuen Therd Chao Thai (Wake up Thais), and Luerd Supan (Supan Blood).

1) Laem Thong: a song for the play “Talang War” in 1937 by Major-General Luang Wichit Wathakan.

“On Laem Thong that was possessed by Thailand, we, Thais, need to love one another; otherwise, it would be split into parts.”

2) Thais Help Thais. Lyric by Sukornhat and melody by Eua Sunthornsanan, 1942

“Only Thais can love and be harmonious in creating a peaceful nation. Only Thais can keep the nation no matter what kind of danger will come without fear. We will not be careless, afraid, or shaken. We all will be calm but are brave to fight with any harm. We will jointly create our nation towards a victory. Cheers! Cheers! Cheers!”

3) National Anthem: lyric by Colonel Luang Saranupraphan and melody by Phra Jen Duriyang (1939-up to present).

“Thailand Is Founded On Blood and Flesh Thai People Share, Every Portion of the Land Belongs to Us, Thus We Must Care; The Reason Why This Country Still Exists Is Because the Thai People Have Long Loved Another and Been United. We, Thai, Are Peace-loving People but In Time of War, Bravely, We’ll Fight to The Bitter End. None Is Allowed to Oppress and Destroy our Independence. To Sacrifice Every Droplet of Blood as A National Offering, We Are Always Ready, For The Sake of Our Country’s Progress and Victory. Chaiyo.” (Thai-national-anthem.zohosites.com)

4) Love Thailand: a song for the play “Raj Manu” in 1936 by Major-General Luang Wichit Wathakan.

“If we love Thailand, we must keep its prosperity as it deserves to be a city of Thailand. We, Thais, are born as Thais, will die as Thais, and will never surrender. We will not give in no matter how brave our enemies are or no matter from Which they come. If invading our nation, they will see.”

5) Under the Shade of Thai Flag: lyric in 1938 by Major-General Luang Wichit Wathakan.

“All friends, sisters, and brothers, come to join under the shade of Thai flag. Thai blood should be harmonious as we are all connected by the same race. Thai flag will give you shade like under the banyan trees. Under the Thai flag, you will feel cool like under the moonlight.”

6) Wake up Thais: a song for the play “Talang War” in 1937 by Major-General Luang Wichit Wathakan.

“Wake up Thais! Don’t be spellbound. The glory of the nation can be maintained because of all of us. If we are under a spell, we will collapse. We thus need to be industrious. Wake up Thais!”

7) Supan Blood: a song for the play, “Supan Blood” in 1936.

Supan blood used to be brave in a war. We are defiant, brave, and will never escape We never hesitate or are afraid of our enemies Anyone having a big knife, use it for a fight Come on, Come on, all Supan blood We dare to confront our enemies. Don’t be scared!

4.3 Period 3: Patriotic Songs for Communicating an Ideology of Democracy and Socialism (1957-1976)

This period was the period in which patriotic songs were a consequence of polarization of liberalism and socialism. The songs from the perceived left-handed or left-wing party were songs for life, which was very popular among intellectuals and students after the revolution on October 14, 1973. The content was to call for freedom, i.e., the song, “White Pigeons” (Pirab Khao) was a symbol of freedom, which was a newly created genre, which was not a marching rhythm like in the past, but are a new genre.

“The songs are classified as country songs in the western countries. From tracing its background, songs for life should have been adopted or imitated from the country music, which points out social and political problems. They are thus very popular in the U.S.A. The famous singers of this genre were John Denver, Crosby, Nash & Young, Janis Joplin, Phil Collins, etc.” (Sirindhorn Kiratibut, 1985)

On the other hand, another party who were perceived as the “right-handed” or “right-wing” party or the party opposing songs for life, i.e., criticizing Thais who sold their spirit, etc. through the song “Nak Phandin” (deadwood or burdensome people). This group perceived those who favored songs for life as a communism-concentrated party and betraying to their country. (Sirindhorn Kiratibut, 1985)

4.3.1 Social and Political Contexts

1) Communism Threat. Thailand confronted with an invasion from an expansion of communism or socialism into Thailand since 1947 until a clear dividing between “left-handed” and “right-handed” parties were seen in this period.

2) Internal conflicts among people in the same nation. A struggle of a group of intellectuals to urge for a freedom and ruling change, including for a constitution as a guarantee for freedom from dictator government led to violence on October 14, 1973, after prolonged deprivation of liberty.

The patriotic songs in this period responded to and were a reflection of social and political contexts at that time. The government intended to use the songs to attack communism while the group of intellectuals used “songs for life” to call for the right of people, especially lower-class people, laborers, and farmers. The happening on October 14, 1973, could be considered as a victory towards democracy and was a turning point of a political movement for social justice and equality of social classes. Songs for life at that time portrayed a struggle against the exploitation of capitalists. The content described the draught in upcountry areas and thus became the origin of the name “songs for life,” which was connected to Communism. It lighted up a protest against this kind of song by the Anti-Communism groups. Hence, “songs for life” originated from the students’ and people’s revolution and were the turning point in the political circle.

On the other hand, they also led to the emergence of patriotic songs, which later were also adjusted to pop songs up to now. The communication shown in the patriotic songs and songs for life of this period was as follows:

Sender: Two groups: 1) the government resisting Communism
2) intellectuals and people urging for liberty.

Message: Patriotic songs against Communism VS songs for life to call for liberty.

Content or Text (of government/right-handed or right-wing party): To persuade people to see the importance of co-existence on the same land as the same nation and to make them aware and learn to adhere to universal good deeds: to love their hometown and have faith in goodness. (Doungkamon Bangchuad, 2011)

Content or Text (of students/ left-handed or left-wing party): To concern about the poverty and draught in upcountry, exploitation of capitalists, and a struggle towards righteousness and fairness, especially liberty and independence.” (Sirindhorn Kiratibut, 1985)

Channel/Media: Right-wing songs Television and radio broadcasting
Left-wing songs. Moving rallies, educational forums, or exhibition in universities with a live musical performance of students. (Suthasinee Kiatpaiboon, 1990)

Receiver: People who expressed more political opinions

4.3.2 The Basic Materials of Music Art

1) A clear distinction from the former songs was witnessed. The rhythm of the songs was not quick nor stimulating defiance.

2) The melody was sweet but contained a heavy emphasis on cognitive and attitudinal enrichment.

3) The songs were harmonized chords.

4) The music genre was either Jazz or Blues, especially the songs composed by King Bhumibol Adulyadej.

5) Patriotic songs were composed in the form of songs for life or western country Style. According to Music art principles, “they are what we call Folk, with few pieces of musical instruments, probably one or a few kinds. Mostly, this kind of song will be played with a guitar.” (Suthasinee Kiatpaiboon, 1990)

Samples of the Songs of Government/right-wing party: Let’s Love One Another, Deadwood, We will Fight, Supreme Dreams, Born to be Thais and Die for Thailand.

1) Let’s Love One Another: Lyric and melody by Nakorn Thamomsub

“Let’s love one another. We’re all born in Thailand. No matter when we are born, we are still Thais without any barrier of race and tradition. Since we are born under a Thai flag, all of us are Thais.”

2) Deadwood: Lyric and melody by Major Boonchuay Hakritsuek

“Anyone who still uses Thai names, has a Thai look, and lives under the Royal benevolence but still keeps destroying the country, seeing Thais as slaves, insulting their own race, exploiting benefits and the nation’s property, and treating Thais as their slaves, is a Deadwood-a burdensome people of the nation. This kind of people is deadwood. (Deadwood).”

3) We'll Fight: Melody by King Bhumibol Adulyadej

“Thai Ancestors since the ancient time have protected our nation and home. They sacrificed their lives and blood greatly, so we must continue maintaining the country.”

4) Supreme Dreams: Melody by King Bhumibol Adulyadej and lyric by Lady Maneerat Boonnak.

“May I wish for an impossible dream: to fight with enemies with stolidity. I will bear all physical and mental suffering and fight against all dangers with dignity. I will strive to correct all mistakes and love the nation until my life turns to be ashes. I will dare to die but keep my honor and will conduct good deeds in spite of no acknowledgment.”

5) Born to be Thais and Die for Thailand. : Melody by King Bhumibol Adulyadej and lyric by Lady Maneerat Boonnak.

“Since we are born as Thais, we must have a brave heart. It is the land we know, and we profoundly love. No matter who enemies are, we are not afraid. If they will come to take over our nation, let them die.”

The Samples of the Songs of Students or Left-Wing Party: For the Masses, Full Moon, Star Light of Faith, and Flowers will Bloom (or the Blossom Flower)

1) For the Masses: Lyric and Melody by Kanmachon (Laborers).

“If I were born to be a flying bird, I will use my wings fly as far as I can. I wish to be a white pigeon to guide the masses to liberty.”

2) Full Moon: Lyric and melody by Assanee Polchan

“A bright full-moon light in the evening is seen. The sky is so clear that a beautiful moon is illuminated. A feeling of coolness is touched when the wind blows. A light color of the moon gives me a feeling of nostalgia and makes me think of the field and house I used to live”.

3) Star Light of Faith: Lyric and melody by Chit Phumisak.

“Star of faith still shines above as a spirit always awakes people. Severe hardship may suffer people, but they still stand firmly with challenges.”

4) Flowers will Bloom (or the Blossom Flower): Lyric by Chiranan Pitpreecha and melody by Dr. Veerapot Lueprasitsakul

“Flowers, flowers will bloom, pure, and brave within our heart. White young men and women will strive and be determined to fix and start the light of faith.”

From the researcher’s observation, besides the patriotic songs composed by the government sector, patriotic songs or “songs for life” created by general people were also witnessed as a media to call for a liberty and equality for laborers, which were perceived by the government as a tool to promote Communism, an antagonistic governance system from democratic system. Therefore, the content of the state’s patriotic songs in this period emphasized an Anti-Communism and a protest against Thai people who turned to favor Communism

For the songs of the government or the right-wing party in this period, violent and aggressive words were used to express anger against invaders into Thailand. To illustrate this, the passage of the song “Deadwood” used the words, “Deadwood, a burdensome people of the nation. This kind of people is called deadwood.” Another example was the song, “We’ll Fight,” Fight Here, Fight at this place, and fight until death.” All these violent words were for arousing listeners’ anger and strong desire to

chase out the nation's enemies and to reinforce their senses of protecting the country (Doungkamon Bangchuad, 2011).

The patriotic songs under the coup d'état of this period might be an exemplar of the NCPO's songs. The songs of this period took place in the context where people had different political concepts; thus, they were grouped to be a "right-wing" and "left-wing party." It was very similar to the period of the NCPO in which Thai people were divided into "yellow-shirted" and "red-shirted" parties. However, in terms of music genre, no party had used western melody, namely Pop, yet. Nevertheless, the patriotic songs in the third period might be the pioneer period where new genre, which was more easily accessible for a younger generation to listen than March, the old traditional melody of the military circle. Correspondingly, students and people in this period chose "songs for life" as their particular genre to be distinguished from those of the right-wing party or those with different political ideology and standpoint. Besides, songs for life could create a new identity of the left-handed party and also a communication sphere through their songs. This kind of song was later developed as another genre of Pop songs expanded commercially into modern Thai circle. Consequently, the NCPO might choose Pop songs to erase old memories of Thai people on the traditional coups in the past and use them as a communication tool to create a new image of the military and convey their ideology in the same way as the left-handed party of this period.

4.4 Period 4: Patriotic Songs Transmitted through Various Genres for Reflecting Social and Economic Problems in Thailand (1977-1995)

In this period, the governance and social condition in Thailand changed rapidly and was the period that enormously connected to the world economic system. Besides, it was the time where communism declined while the internal problems of the country were resolved. As a result, the development of the national economic and industrial growth was concentrated, including exports.

“After October 6, 1976, Thai politics changed very quickly due to less political conflicts and capitalism-based economic policies to comply with global trends and to avoid economic disadvantages. All of these affected all operations: internal governance and social operations.” (Doungkamon Bangchuad, 2011)

The trend of global capitalism induced the emergence of Pop Culture in various forms in the entertainment circle, including the roles of patriotic songs in this period. A variety of types and styles of songs were presented with a different melody, i.e., songs for life, revolution songs, Thai folk or country songs, pop songs, rock music, etc. since listeners’ taste of listening to music was more diverse.

4.4.1 Social and Political Contexts

In brief, at the initial stage, politics and military played a significant role, but after that, all national administration and governance relied on economic growth mainly. (Doungkamon Bangchuad, 2011). From the analysis of communication found in the patriotic songs in this period, the following was found:

Sender: Government sector: The government: “The government’s patriotic songs were not disseminated so widely because most of the content aimed to encourage military officers.” (Doungkamon Bangchuad, 2011)

Private sector: Artists of songs for life and other genres.

Songs for life in this period were different from those of October 16, 1976 period, which mostly conveyed the hardship of labor class and the intellectuals’ expression of ideas in calling for equality. On the contrary, songs for life in this period presented a new way of life facilitated by economic growth but, on the other hand, led to some social problems, i.e., the song, “the Drunk Uncle,” “University”, “Beggars”, and “Made in Thailand.” (Doungkamon Bangchuad, 2011)

In this period, some song-producing companies in part of private sectors were established and patriotic songs were also produced in the music style that responded to the listeners’ preference. For instance, some pop songs portraying a patriotism were used in advertising, i.e., Siam Motors Co., Ltd. (Siam Kollakan) used the song “Love Thailand (Rak Muang Thai)” in their advertisement as shown in one

passage of the song, “There are plenty of good things in Thailand so don’t be afraid of a hardship. None will be difficult nor poor if diligence is practiced. In our land, everybody will be happy. We love Thailand.” This song illustrates clearly that the private sector played a role in adjusting patriotic songs from the traditional ones to the new style with pop melody with several repeated harmonized passages. It helped listeners to remember it easily and also produced a unique perspective in creating a patriotic song. (Doungkamon Bangchuad, 2011)

“Another reason that brought about a variety of patriotic songs in this period was an increased number of composers from various circles, not only from military offices like in the past. Each composer had a different attitude, values, and beliefs, and thus enabled the creation of the various persuasive message.” (Sirindhorn Kiratibut, 1985)

It can be implied that in this period, the private sector was a significant variable in the creation of patriotic songs. Songs were produced for commerce. Thus, patriotic songs of the left-handed party in the earlier period were adapted to a new production for sales, i.e., musical work of Carabao or Caravan. However, during that time, some limitation in publicity was faced if the songs contained inappropriate content or alluded to political society with violent words. The government could ban such songs. From the evolution of Thai patriotic songs, an expansion of ideas was apparent as a consequence of a move from a limited perspective of military producers in the past to a song production for commercial purposes by the private sector. The researcher noticed that the artists who used to produce patriotic songs of a left-handed party in the earlier periods, such as Carabao, Surachai Chantimatorn, Pongthep Kradonchamnan, or Poo Pongsit, etc., adapted their songs with the new melody to please listeners and to increase their sales volume. It showed that the production of patriotic songs was changed from a sender’s orientation to the audience’s one. It should be noted that this move might be implied to explain the adaptation of patriotic songs of the NCPO.

However, the difference of the production in this period and that of the NCPO is that for the NCPO’s patriotic songs, they are musical work produced jointly by the government and private sectors but the songs in this period were produced independently or individually without governmental interventions.

The message: reflects social condition and leads the listeners to be aware of social problems occurring, including enhancing their pride and needs to maintain their own culture, natural resources, and whatever belongs to Thailand.

“The content is not directive but presents some events to inspire listeners to think, i.e., the content in the song “In this Period,” “Beggars,” “University,” and “the Drunk Uncle.” (Doungkamon Bangchuad, 2011)

When composers were more various, songs contained more various content accordingly.

Channel/Media: Television and radio broadcasting, live performance in various places, and concerts.

This period moved to cassette business, so the left-handed party’s patriotic songs were adjusted to be Pop and then to cassette tapes. Cassette tapes became another popular media that could convey to the general public widely through the reproduction of the songs. (Suthasinee Kiatpaiboon, 1990)

Receiver: general people whose taste was various in music listening and they had more selective listening.

4.4.2 The Basic Materials of Music Art

1) A mixture between the traditional melody of patriotic songs or March and modern one like western String.

2) Patriotic songs adapted from songs for life, i.e., Carabao, emerged.

3) Thai traditional melody but played with western musical instruments

4) A mixture of Thai and western music, i.e., the usage of Thai and western flutes

5) A distinguished pop current produced by the private sector for business benefits only, not a military pop song like “Return Happiness to Thailand.”

A new composing style was found in this period. Primarily, plenty of foreign words were used with Thai words, i.e., Made in Thailand or Welcome to Thailand.

“The patriotic songs in this period were different from those in the earlier periods because the private sector had more freedom in the song composition and could publicize them through a variety of channels. Besides, there were a large number of capable persons in song composition with a variety of ideas, i.e., different races, political groups, artist groups, etc. A transmitter of a song could express his or her feeling more freely, especially the singers in this period also played a part in song composition as well, i.e., Chatchai Sukhawadee or Rang Rockestra, the owner of the song “Love You Thailand.” (Doungkamon Bangchuad, 2011)

The Samples of the Songs: Love Thailand, Made in Thailand, Love You Thailand, Welcome to Thailand, Beggars, the Drunk Uncle, and the University.

1) Love Thailand: The background song in Siam Motors advertising by Siam Motors, 1977.

“There are plenty of good things in Thailand. So don’t be afraid of hardship. None will be difficult nor unfortunate if diligence is practiced. In our land, everybody will be happy. We love Thailand.”

2) Made in Thailand: Carabao Band, in the series of Made in Thailand, 1984

“Made in Thailand, in our land we reserve it until it is old. We have had all the beautiful things since before Sukhothai, Lopburi, Ayutthaya, Thonburi. Now, it is Bangkok time, the city where people can fall into a water-pipe (don’t scold them). Made in Thailand, the land we make our things, we can dance or sing mightily. Westerners secretly admire it but Thais overlook it.”

3) Love you Thailand: lyric and melody by Rang Rockestra, 1991.

“Will I let anyone hurt you? How can I? Will I let them do or will I die for you? Will I let anyone hurt you? How can I? I love you Thailand.”

4) Welcome to Thailand: Carabao in the series of Welcome to Thailand, 1987.

“Tom, Tom, where did you go last night? (I love Thailand. I love Patpong.)
Ladies should enchant you, Tom.” (I love Patpong. I love Thailand.)

5) Beggars: Carabao in the series of Beggars, 1983.

“Then I became....a tramp wandering around to sing for money. The remaining amount after use or eating will be accumulated for healing my eyes.”

6) The Drunk Uncle: Carabao in the series of the Drunk, 1981.

“Beyond my knowledge as an upcountry farmer, I am wandering to be a laborer in Bangkok. Losing all valuable potentials, I am just an old man, so the ultimate solution is to end up with alcohol.”

7) University: Carabao in the series of Made in Thailand, 1984.

“University or a fraud? Upcountry boys and girls come to gain knowledge but after graduation none can get a job.”

The researcher views that the use of the word, “you” to replace “Thailand” in the song “Love you Thailand” of Chatchai Sukhawadee or Rang Rockestra is the adoption of words in Thai popular songs for calling his country. Besides, the narration style for mentioning about the country is like a love message to a lover in pop songs favored by people in the society. It can be connected to the composition of Marshal Prayut Chan-0-Cha of the song “Because you are Thailand.”

In comparison, both songs use “you” as a pronoun to call Thailand. The difference is their style of singing a song due to a different genre. “Love You

Thailand” of Rang Rockestra is a Pop Rock following his style while the NCPO song is a sweet or soft pop.

Table 4.1 Illustrates a Comparison between “Love You Thailand” and “Because You are Thailand”

Love You Thailand (by Rang Rockestra)	Because You Are Thailand (by Marshal Prayut Chan-o-cha)
<p>To be formed as a human being, to grow or to die is uncertain.</p> <p>Will one be aggressive or submissive? It depends on for whom one does.</p> <p>Will one be good or bad? You will be aside</p> <p>It will always be remembered and appreciated.</p> <p>No matter I will stay or die, be good or bad, I can do for you.</p> <p>*I swear I will not regret to lose anyone like losing you.</p> <p>“Will I let anyone hurt you? How can I? Though I must die, I will die for you.</p> <p>No matter I am good or bad, you always stand nearby.</p> <p>It will always be remembered and appreciated.</p> <p>No matter I will stay or die, be good or bad,</p>	<p>Since I was born, you are my anchor. I both love and feel committed to you more than anything else</p> <p>Because you are Thailand. I will not allow anyone to destroy you.</p> <p>My life may not be long-lasting, but you must be.</p> <p>I want to see you restored and brighter</p> <p>If I still breathe, no matter what difficulty I will confront, I will never be discouraged.</p> <p>With only two hands and one breath, the power may not be enough to make the dream come true</p> <p>However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.</p> <p>With only my two hands and one breath, the power may not be enough to make the dream come true</p>

Table 4.1 (Continued)

Love You Thailand (by Rang Rockestra)	Because You Are Thailand (by Marshal Prayut Chan-o-cha)
I can do for you.	However, if we cooperate in extending
If you belong to anyone, you will be preserved like a heart.	our breathing, that date we dream for would not be far. For Thailand of
You don't have to be worried. Let sleep and fall sleep comfortably.	everyone, a step towards a mighty hope and happiness will be returned to
*I swear I will not regret to lose anyone like losing you.	everyone.
“Will I let anyone hurt you? How can I?	
Though I must die, I will die for you	
*I swear I will not regret to lose anyone like losing you.	
“Will I let anyone hurt you? How can I?	
I love you Thailand.	

From the above table, it was found that the creation of the NCPO's songs tried to adjust the use of words to follow popular or pop songs like “Love you Thailand,” which Rang Rockestra composed in Pop genre with patriotism content, that gained great success and popularity among listeners in the past.

Regarding their differences from those in the earlier periods, Dounkamon Bangchud (2011) stated that “the melody is more diverse so it can create more. Some passages emphasize a conveyance of feeling rather than meaning.”

From the abovementioned statement, compared with the NCPO's songs, it was found that the NCPO's songs try to convey meanings by arousing listeners' emotion.”

“Most of the songs are quick songs but not heavy like March in the past. Instead, they are more amusing and can access to people more easily, in combination with a simple lyric but containing rhyming words. The composer concerned about the

changing music taste of Thai listeners; thus an adjustment was needed.” (Doungkamon Bangchuad, 2011)

Accordingly, this period can be considered as “the period of adjusting the songs to respond to the changing taste of listeners.”

4.5 Period 5: Patriotic Songs for Cooperating in Supporting Thai Society (1996-2011)

4.5.1 Social and Political Contexts

Patriotic songs have moved to the globalization era where the presentation has unlimited patterns. Every organization connects. No concept is superior to others: political, economic, social, and cultural concepts, but all affect one another. Each factor is a primary mechanism leading to development and change, i.e., different political opinions cause some effects on every institution. (Doungkamon Bangchuad, 2011)

In this period, several crises occurred, i.e., Tom Yam Kung Economic Crisis, Tsunami Disaster, Southern Insurgency, or Social Disharmony caused by political conflicts. All of these crises were domestic and affected all Thai people.

The content of the patriotic songs in this period was classified into two types: (Doungkamon Bangchuad, 2011).

1) The songs for celebrating the special occasions relating to the enthronement and birthday anniversary of His Majesty the King Bhumibol Adulyadej, i.e., “Song of the Great King of Siam” (Maharaj Phra Jom Siam), “Father of the Land” (Phor Khong Phan Din), and “the Merit of the Land: Nawamin Maharaj.”

In this period, the private sector composed some songs to bless “Father of the Land” or King Rama IX, i.e. “The Father’s Trees” (Ton Mai Khong Phor) in 1996 for the Golden Jubilee Ceremony B.E. 2539 to celebrate the 50th Anniversary of His Majesty King Bhumibol Adulyadej’s Birthday, supported by private sector, namely GMM Public Company Limited. The common word, “Phor” or “father” is used to mean His Majesty the King so that listeners can understand and sing after the songs. Besides, the famous singer sings this song, enabling rapid dissemination through radio and television continually.

2) The songs for encouraging Thai people during the crises and for enhancing love, harmony, sacrifice, etc. among Thai people, i.e. “Thai Axe with One United Heart” of Add Carabao, composed from the southern border provinces insurgency, “Thais will not abandon Thais” composed from Tsunami Disaster in 2004 and sung by Parn (Thanaporn Wagprayoon) of R.S. Public Company Limited. “Thai people love one another”, composed by Add Carabao to react to political conflicts and the crisis of two colored-shirts during 2010, and to call for harmony among Thai people.

Sender: Government: The Music Band of Royal Army, Navy, and Air Force, and some foundation, i.e., Phra Dabos, etc

Private: R.S. Public Co., Ltd, GMM Public Co., Ltd. Song for Life Band, i.e., Carabao by Yuenyong Opakul, etc.

Message: To stimulate a consciousness of what Thai people should have towards one another: help, kindness, and harmony in transcending all natural and political crises, including ethical conduct to follow the national idol or King Bhumibol Adulyadej.

Channel: Television and Radio broadcasting, and new media, i.e., internet.

Receiver: General people with diverse tastes in listening to songs and with more selective exposure to various media.

4.5.2 The Basic Materials of Music Art

- 1) No longer quick marching rhythm like in the past.
- 2) More various melodies with consoling and encouraging content.
- 3) A group singing changing from a harmonized singing to individual singing of each passage.

From the abovementioned music art attributes, it was found that the direction of patriotic songs’ content changed to be more consoling and encouraging during the crises and thus the rhythm of the songs changed from Marching rhythm, which gives a feeling of defiance and activeness and therefore is unsuitable for strengthening morale and encouragement. Specifically, March rhythm is not by the content in the social context of this period.

Besides, singing in a group in this period is different from that in the previous periods. The popularity of western pop songs might influence this, i.e., *We are the World*, which was composed to raise funds for the United Support of Artists for Africa or USA for Africa. For this song, many well-known singers jointly sang, but each sang at a different passage of a song and sang altogether at the hook of the song that was sung repeatedly several times. Therefore, a joint singing in the song “*We are the World*” might be a protocol for song composers in the next generation to illustrate a kind of their synergy for the society.

“Listeners can choose to listen what they like, and a song can help connect their thought to the content of the song. The content of the songs in this period mostly leads listeners to do something rather than to suggest or order them to do. Thus, it is easier for them to like them and comply with the songs voluntarily. Moreover, since there are several types of songs, the songs in each period needs to change, and the composers need to adjust their songs.” (Doungkamon Bangchuad, 2011)

From the above statement, the researcher found the evolution and adjustment of songs that were listeners-oriented in this period. It might point out why the NCPO created the patriotic songs in Pop genre. They needed to follow the popular trends to reach the highest number of listeners successfully.

The samples of the songs: the Father’s tree, Father of the Land, the Merit of the Land: Nawamin the Great King (Maharaj), Follow the King, Thai Axe with One United Heart, the Photo in Every House, A Gift from Clod of Earth

1) The Father’s Tree: the song to celebrate the Royal Golden Jubilee The ceremony, B.E. 2539, produced by GMM Grammy Public Company. Lyric and Melody by Nitipong Honark.

“Long time ago, Father grew a tree for us so that one day, it can be our windshield and shade. He raised it for all of us. He used his sweat for watering the tree so that it can blossom and bear fruits for all of us to grow warmly in our house.”

2) The Father of the Land: the song to celebrate the 80th Birthday Anniversary of King Bhumibol Adulyadej on December 5, 2007. Lyric by Charlie Intravichit, Arjin Panjaphan, Sunthreeya Na Viengkarn, and Surapon Thonawanik and melody by Manrat Srikranon and Wirat Yoothavorn

“Our loyalty is given to the heart of all Thais. The Great King who is brilliant in sports, Outstanding in communication and alternative energy, Including Royal rain for helping farmers Thailand is so lucky. Our king introduces a sufficiency economy as ways of life. His philosophy is well-known widely All Thais have a high pride to have Thailand as it is up to now because of King Bhumipol’s protection of Thailand.”

3) The Merit of the Land: Nawamin the Great King (Maharaj): the song to celebrate the 72nd birthday anniversary of King Bhumibol Adulyadej on December 5, 1999. Lyric by Charlie Intrawichit, Arjin Panjaphan, Surapon Thonawanik, Naovarat Pongpaiboon, and Kulsub Kademankij, and melody by Sa-nga Arumpee, Nakorn Thanomsub, Manrat Srikranon, and Prasit Phayomyong.

“The merit of Thailand. Our Father turns our barns to be filled with paddy, fills the pond with water, and improves the soil. Who goes to relieve our pain anywhere? That is our King who, since almost a decade, has taken away all dangers out of our nation.”

4) Follow the King: the song to celebrate the 84th birthday anniversary of King Bhumibol Adulyadej in 2011, produced by GMM Grammy Public Company Limited. Lyric by Chana Sevikul and Nitipong Honark. Melody by Chana Sevikul and Apichai Yenpoonsuk.

“Why does the King walk into the wood? (Because) He is worried about people in outback regions. Why does King sweat? (Because) He has devoted himself working for people for years Why does the King carry a map?

(Because) he wants to see every part of Thailand. Why does the King have to do this? (Because) he wants us to have a happy life.”

5) Thai Axe with One United Heart: the song of Carabao Band in the series of Harmonized Thailand in 2005.

“This axe originated before we were born. It is best that we have our own house. Then, why do we need to separate? It is nonsense. How will Thais live then? Red, white, and blue stripes of the flag must be waved to bring prosperity to all Thais and to let the world know who we are. The Axe, or Thai Axe, our united heart.”

6) The Photo in Every House: the song to celebrate the 80th birthday anniversary of King Bhumibol Adulyadej on December 5, 2007. Lyric by Nitipong Honark and melody by Apichai Yenpoonsuk

“Since childhood, I kept asking my mother who is the person in the photo she hanged against the wall in our house, the photo to which she pays homage every night before going to bed. She keeps telling me that that is the person I have to pay respect (wai) every day He is a breathing elf. He is the person who makes us able to live up to now. He has been looking after Thai people so long, So we must remember.

7) A Gift from Clod of Soil: the song to celebrate the 72nd birthday anniversary of King Bhumibol Adulyadej on December 5, 1999, produced by GMM Grammy Public Company Limited.

“If we will look for a gift to give to our Father, can we all do it together? We can be united like one clod of soil, It will make him happy and will not make him too exhausted as he has been. Let us do good deeds to make him happy so that he will not be too exhausted as before.”

In this period, both the private and government sectors cooperated in producing the songs for the general public. The government asked for some cooperation from the private sector to create patriotic songs for being used in the state activities on several occasions as follows:

“In the celebration ceremony of 72nd Birthday Anniversary of King Bhumibol Adulyadej on December 5, 1999, the government offices adjusted the song presentation to a new one by gathering famous composers and singers or artists to arrange the songs for this special occasion. Beautiful slide shows or music videos were used to call more attention from the audience, i.e., slide shows and music video for the song “Nawamin the Great King, etc. In the same year, Nitipong Honark composed the song, “A Gift from One Clod of Soil” whose content asking Thai people to jointly do good deeds as a gift for the King after his great hardship and missions for Thai people. (Doungkamon Bangchuad, 2011)

Therefore, in this period, the influence of pop songs and private companies who produced songs led to an adjustment of patriotic songs to respond to the needs of the listeners. Thus, this is the period “in which composers focused on responding to listeners’ taste mainly.”

4.6 Period 6: The NCPO’s Pop Songs via the Theme of “Return Happiness to Thailand (2014-2017)

Since the evolution of pop songs in the fourth period (1977-1995) in which private sectors introduced the production of songs for sales, all subsequent songs needed to respond to the markets. Most listeners who favored pop songs from western countries thus played a great influence on music circle. In Thailand, private sectors needed to adjust their songs to pop rhythm for commercial purposes, including patriotic songs, i.e., the song “Because you are Thailand” of the NCPO is similar to “Love you Thailand” of the previous periods as mentioned earlier.

The popularity of pop songs continued until the fifth period (1996-2011) where pop songs consisted of a variety of styles. Still, private sectors played such an essential role in the music business that the government had to request for the private sector’s assistance in producing songs for the government. The songs were either the

songs for celebrating the King on special occasions or patriotic songs, and they needed to adjust their songs to be pop songs as initiated by the private sector until the songs were successfully accepted and popular among people. The government required the expertise of private sectors in creating songs for communicating the government's consolation and encouragement to the people for stepping over political and social crises.

It is apparent that the changing social and political context caused the gradual adjustment of patriotic songs towards a more popular genre, so March rhythm gradually changed to several kinds of pop songs created by professional composers as assigned by the private sectors.

Although pop songs were influential to patriotic songs, private sectors were allowed to create and design their songs freely depending on important social events and timing of each period. However, in the sixth period in which the NCPO created patriotic songs in the pop genre, which were called "patriotic songs in pop style composed by the military". The composer was Marshal Prayut Chan-o-cha, the leader of the NCPO from the coup d'état on May 22, 2014.

The song "Return Happiness to Thailand" was heard all through the country after the coup on May 22, 2014, to communicate the intent of the NCPO and Marshal Prayut Chan-o-cha, the leader of the NCPO, and the 29th Prime Minister of Thailand. After that, another three songs composed by the leader of the NCPO followed.

4.6.1 Social and Political Contexts

The social and political context leading to the coup d'état by the NCPO was the intervention of the NCPO to end the disharmony of Thai people who separated into two main conflicting political groups. One group called themselves as "People's Democratic Reform Committee (PDRC)" or the group of urban middle-class who joined in a rally to protest against Thaksin Regime, which dominated the nation's governance and against the Amnesty Act for freeing Thaksin from all legal charges and for taking him back to Thailand in order to continue his regime once again. Another group was Red-Shirt Party or United Front of Democracy Against Dictatorship (UDD). The majority of people were upcountry and lower-middle-class people who favored the government of Thaksin Shinawatra and the Populism policies.

These two conflicting parties had been adversaries for over ten years. Until the crisis in 2013-2014 in which severe conflicts turned to be a confrontation and clashes, and the military thus came out to mediate to find solutions. However, no agreed solution was accepted and therefore finally the 13th coup d'état occurred under the leadership of Marshal Prayut Chan-o-cha.

The reason why the military decided to have the 13th coup was their anxiety about the political situation after keeping their eyes on it for a long time. They were afraid that the conflict would be worse and caused more death and injuries than it used to happen before. Their intention was thus to be a mediator to establish a negotiation between Yingluck Shinawatra, the Prime Minister at that time, with the Red-Shirt supporters and their opponent, Suthep Thaugsuban, the leader of PDRC since the end of 2013. However, the negotiation failed as none wanted to reconcile. The crisis went on while the political rallies against the government led by SuthepThaugsuban continued with vast numbers of protestors. The crisis thus seemed to be endless, and the violence contrarily was increasing up to May 2014. Political problems were so severe that it was difficult for the country to move to any direction. Until May 20, 2014, Field Marshal Prayut Chan-o-cha signed in the announcement of Martial Law Act No. 1 to control the violent situations and another round of negotiation between conflicting parties was offered for the last time, but it failed as each party insisted on their standpoints without any possible common ground. Subsequently, Field Marshal Prayut Chan-o-cha announced at the meeting room, "if so, starting at this moment, I decided to control the governance of the country." (Editor of Matichon, 2014)

It is notable that the apparent conflict of the two sides without any apparent solutions while all people got affected, especially the middle-class people who were still unhappy no matter which side they would support. Under this unrest situation, the military necessarily came out with enforcement of Martial Laws. Nevertheless, this was not powerful enough to control the situation; therefore, a coup d'état was executed eventually to return peace and happiness to the country and people.

The abovementioned context was the primal cause and foundation of the patriotic songs in this period. In the first song, "Return Happiness to Thailand," and another three songs after that all conveyed core content about the background and

intent of the coup executers. The core or main content of the patriotic songs in this period was as follows:

1) “Return Happiness to Thailand”: the song aimed to clarify the rationale of the emergence of the NCPO to resolve disharmony among people in the nation at that time and return happiness in the past to Thais once again.

2) “Because You are Thailand”; the song aimed to express the sacrifice of the NCPO in maintaining the national stability since the nation is the utmost important thing to be secured and protected, and to request cooperation and support from Thai people.

3) “Hope and Faith”; the song aimed to request for cooperation and a support in enhancing Thai people’s harmony to transcend the facing crisis together.

4) “The Bridge”: the song aimed to communicate to people that what the NCPO did like a bridge to lead people to walk across problems and conflicts so that the country could move forward in the direction for which everyone dreamed.

From the analysis of the main content in the patriotic songs, it was found that their central theme was the focus on the nation’s benefits and an urge for people’s harmony to enable the country to move forward for further development. However, what differentiated the NCPO’s songs from others was their pop rhythm and their singers who were well known, including the usage of the songs of the private sector in combination with the songs composed by Field Marshal Prayut Chan-o-cha. Accordingly, they reflected the thinking paradigm and communication methods that were different from traditional patriotic songs.

Their different thinking paradigm was to create modern patriotic songs, which was easy to listen and sounded beautiful by the style preferred and accepted by most people. Therefore, this led to the selection of the pop genre. Besides, the NCPO realized that the composers should know listeners well and know what type of song to please listeners of the period. Thus, it changed from a content design from the intent of a sender or sender-oriented to the needs of listeners or audience-oriented, which complied with most patriotic songs in the recent period. This type of creation also connected to private sectors which always emphasized audience-oriented.

Furthermore, the NCPO adopted songs from private sectors to supplement their existing songs, i.e., a group singing with private-sector singers or the full use of

old well-known songs from private sectors in their series. It was aimed to add more solid content and clear determined ideologies in the songs of the NCPO beyond the more variety of their rhythm and melody.

Sender: National Council for Peace and Order (NCPO) or the military group who executed a coup d'état.

Message: The occurrence of the NCPO was for resolving conflicts in the nation and return happiness to Thai people and for encouraging them to be harmonized to transcend the crisis.

Channel: Television and radio broadcasting, new media: social media, YouTube, etc.

Receiver: Thai people who possessed different political opinions, including people who supported and opposed the NCPO's coup.

4.6.2 The Basic Materials of Music Art

1) No longer use of March genre, but it was changed to the pop genre by populism.

2) Lyric or texts of the songs composed by the Head of the NCPO, using language like a dialogue revealing his feelings straightforwardly.

3) All slow rhythm or Slow Soul used in sweet pop songs of the period.

4) Mostly, a melody played with computer-aided musical instruments and some inserted by live music performed by guitar and Saxophone.

5) Short lyric and repeated passages by melody that supports the lyric to be more distinguished.

6) Inserting some parts of another the NCPO' song, i.e., using a portion of texts or lyrics of "Return Happiness to Thailand" (Song No. 1) in "The Bridge" (Song No. 4) to illustrate the connectivity between the two. (Major Surachai Thavinphrai, personal communication, February 14, 2017).

In the NCPO period, the content of the patriotic songs was specifically the real time of the coup and transmitted what the Head of the NCPO, Field Marshal Prayut Chan-o-cha, thought and felt towards the situation and problems occurring in the nation in each time. Songs also played a role in asking for an understanding and

cooperation from Thai people, including for giving a promise to return happiness to the country under his leadership.

Table 4.2 Illustrates Patriotic Songs from the Past to the NCPO Period

Period	Sender	Message	Channel	Receiver	Musical Performance
1	The King	Sacrifice for maintaining national independence and enhancing national grandness and sustainability.	Drama or play/printed media	Soldiers going to a war	Modern song, not so popular in Thailand
2	Government (by Dictator Government)	Implantation of patriotism, a merge of racial diversity of Thai people, and development of people and culture towards being a more civilized society.	Drama or play and radio broadcasting	All Thai people of every group	-Limited knowledge in western music/ use of March rhythm mainly.
3	Government Sector (Military Leader/ Civilians)	Importance of co-living on the same land and in the same nation <u>Remark</u> Right-wing: Anti-Communism content Left-wing: Songs for life urging for a liberty	Right-handed: visual-audio message through TV & Radio Left-handed: live music performance in students' events mostly.	Thai people: who expressed more political opinions	A starting of notable differences from the former songs by changing from quick to slow rhythm to build up cognition and attitude with the use of western harmonized songs by Chord. Some other melodies, i.e.,

Table 4.2 (Continued)

Period	Sender	Message	Channel	Receiver	Musical Performance
					Jazz, Blues were initiated.
4	Government /Private Sector	A reflection of social condition to make listeners aware of the facing problems and to be proud and have a desire to keep their own culture, natural resources, and what belonged to Thailand.	Visual and audio message through TV & radio broadcasting/ live music or concert performance.	Thai people with a variety of taste in music are more selective in exposing to music.	More variety of melodies and rhythms/ apparent pop currents
5	Government /Private Sector	The stimulation of Thais' awareness towards what they had for one another: support and generosity for transcending political crisis and natural disaster, including doing good deeds like the nation's model or the King.	Radio & TV broadcasting/ new media, i.e. internet	People with more variety of listening taste and media exposure.	- No quick marching rhythm anymore. - More various melodies with consoling and encouraging content - A group singing changing from a choir to singing of each separately, i.e., on different passages of songs.

Table 4.2 (Continued)

Period	Sender	Message	Channel	Receiver	Musical Performance
6	The NCPO (The Leader of the Coup)	The reason for the NCPO's coup: to solve conflicts, to return happiness to Thai people, and to enhance a harmony to transcend disunion of people	Radio & TV broadcasting/ new media, i.e. internet, social media, YouTube, etc.	People with different political opinions: support and oppose to the NCPO's coup	- No march rhythm any more but use pop according to popularism - All slow songs with short and repeated lyric - Focus on the melody that made the content more distinguished

From the table, it can be summarized as follows:

Period 1 (1910-1925) to Period 2 (1925-1957)

It was the foundation period of Thai patriotic songs leading to patriotic songs during the transit of changing democracy.

The change in the sender under the regime change thus change the sender from the king or government sector to the private sector.

The development of content following social, cultural, and political contexts started in Period 2, where patriotic songs were used to respond to the government policies. Still, the central concept was “nationhood” and “patriotism” was implanted.

Media used to publicize the songs was radio broadcasting, and this enabled the songs to reach people more widely.

The receivers were just passive listeners (without roles or influence on the songs)

Music Art: it was the period where western music was introduced. The main melody of patriotic songs was March with heavy marching rhythm and sweet melody or both.

Period 3: Patriotic songs for communicating an ideology of democracy and socialism (1957-1976)

The sender: Senders were not from government sector only, but also the private industry, who introduced songs for life. Since the senders were from two parts, the content of patriotic songs in this period was contradictory. It was also the period in which March melody was changed to a new melody to differentiate them from the government's patriotic songs to illustrate different political standpoint.

The sender of old or traditional patriotic songs was government offices. The songs were called "right-wing" songs or mainstream patriotic songs transmitted by the government sector.

The sender of songs for life was the private sector. The songs were called "left-wing" songs that urging for liberty, a struggle for labor classes, and a social inequality.

Two Directions of Content

1) The mainstream songs focused on "nationhood," a love for hometown, a nostalgia, and the protection of Thailand's independence.

2) Songs for life emphasized a call for freedom and an unveiling of labor-class ways of living to urge for equality.

Media: by audio and visual through radio and television broadcasting. The expansion of television helped to convey the intended message together with the transmission through radio broadcasting, being controlled by the government sector as a sender.

The receivers: Receivers had more selective exposure to media and careful listening to songs. Due to the trends of western music that was developed rapidly, listeners listened to them increasingly while having more opportunities to listen to more variety of songs. It led to an adjustment of both senders and message.

Music Art: The evolution of western music affected Thai patriotic songs to be more westernized by a Chord harmony. Thus, this was the period in which music was distinctive from the former patriotic songs. Besides, the songs contained more various rhythms according to the influence of western music. Thus, the melody was more diverse as well, i.e., Jazz, or Blues, etc.

Period 4 (1977-1995) and Period 5 (1996-2011): the period in which patriotic songs were transmitted through a variety of genres to reflect social and economic problems and to encourage a shared support for Thai society.

It was the period in which changes brought about subsequent effect, and it was the period after chaos with wars and Communism. Since this period, Thailand turned to pay more attention to solving internal problems to accelerate their economic growth and to prepare Thailand to be ready towards globalization era in which everything was all connected globally.

Senders were both government and private sectors in cooperation. In this period, the private sector pinpointed the music production and creation so heavily that experts in western music and the manufacturing of the song to respond to listeners' taste emerged widely. Especially, songs for life were developed to be pop songs and be popular among listeners in parallel to the development of songs with String genre to raise the taste of the listeners as well.

Media: A new communication channel emerged, namely the internet, which was developed to be a new influential media and enabled people around the world to be connected simultaneously without boundaries. New media had been developed from Period 4 to the end of Period 5. Social media played a significant role in disseminating songs to listeners. Because of the qualification of new media, receivers turned to be both senders and receivers at the same time and influenced the creation of the message. Notably, its influence in the period six will be even more predominant and was developed increasingly through a more variety of channels as follow:

Table 4.3 Illustrates Communication Channels of Patriotic Songs in Each Period

Period 1 (1910-1925)	Period 2 (1925-1957)	Period 3 (1957-1976)	Period 4 (1977-1995)	Period 5 (1996-2011)	Period 6 (2014-2017)
Drama or play/printed media	Drama or play/radio broadcasting	<u>Right-wing</u> Radio and TV broadcasting <u>Left-wing</u> Live music performance in students' events	Radio/TV broadcasting and live music performance or concert	Radio/TV broadcasting And new media, i.e., internet	Radio/TV broadcasting And new media, i.e., Internet, Social Media, YouTube, etc.

It can be implied that Period 4 and Period 5 were the periods where receivers played significant roles in determining the direction of the songs since receivers were more knowledgeable in western or modern music with more variety of taste than those in the previous periods. They thus were more selective in listening to music accordingly. They were also the periods of Popularism where the feeling of mass people needed to be concerned about what or how to do with a message to be accessible and able to reach listeners maximally.

Regarding music art aspects, due to the pop song trends, March melody declined, and the patriotic songs changed to emphasize repeated- passage for easy remembrance.

Music genre had been developed continually. The popularity in pop music was eminent while march genre was hardly heard as it needed to be adjusted to obtain listeners' preference. Genres were unlimited and adapted to respond to listeners with various tastes. The form could be either a group or an individual singing unlimitedly.

During these two periods, the private sectors played essential roles in creating melodies of patriotic songs due to their experience and influence, especially professional composers who had been working with listeners for decades and could anticipate their preferences. Therefore, this finding inspired the researcher to study the reasons why the NCPO chose to have private music professionals in pop songs in a co-creation of the NCPO songs and to have well-known singers whom listeners widely accepted to sing their songs instead of having only those from the government sector like before.

Until the period of the NCPO in which patriotic songs were composed of the heart of the military for their mission in "Return Happiness to Thailand," two distinctive dimensions of the development and adjustment of their songs were identified:

Music Art Dimension: The adjustment from March genre or marching rhythm disappeared due to changes in the social condition where songs were created. The context for song creation was not in wartime as before. Therefore, new patriotic songs were influenced by western music that had penetrated throughout the world. The emergence of popular or pop music became universal songs that most people around

the world appreciated and accepted. Music art dimension was thus a significant drive in shaping the musical taste of listeners.

Listeners Dimension: Owing to the first dimension, listeners developed themselves to be more knowledgeable in music and experienced in various musical tastes, so they were more selective in listening to a song. This development on the part of the listeners influenced the creation of songs. Composers had to adjust their songs to be able to access their listeners in changing environment and periods, especially the taste of most listeners in a society. If the songs were not accessible, the content would not be remembered and did not affect their thought and attitude. Accordingly, this period was audience-oriented.

The above two dimensions were thus significant factors that led the patriotic songs of the NCPO to be adjusted to pop songs to communicate the ideologies of the NCPO. Most of all, they needed to be a favorite and acceptable genre eventually.

Besides, the content of patriotic songs had to be short, precise and repeating for a happy memory of the listeners. The creation of songs with slow and sweet melody helped to make the content of the songs more distinguished than the tune and led the listeners to perceive the message that the NCPO tried to convey.

By comparing the taste in pop songs since the early period up to the NCPO period, only in Period 1 and 2, people listened to other genres that were not pop, i.e. Jazz among the upper class, which was found “to be a very popular trend during 1910-1930 and had been developed continually to be a number of novel genres” (Atibhop Pataradetpisan, 2013)

Hence, the pop genre was not widely accepted until entering into Period 3. The trend of pop songs was introduced in Thai society while Thailand was moving into capitalist economics. The pop songs that might be perceived in the former days as inferior to other classic genres, i.e., Jazz or Blues, were upgraded and favored by mass of people since then. Therefore, pop music was the music genre supported by most people in the NCPO as well.

Besides the pop genre of patriotic songs of the NCPO that distinguished them from others in the early periods, from the review of patriotic songs of each period, it was found that no songs contained specific content about stories relating directly to the coup d’etat like in the songs of the NCPO, such as “Return Happiness to

Thailand". Besides, no head of the coup composed patriotic songs by themselves like Field Marshal Prayut Chan-o-cha, whose songs were inspired by his execution of the coup d'etat.

Still, the summary of patriotic songs of the NCPO in Period 6 was just a preliminary finding to help understand the process and strategies of creating patriotic songs of the NCPO. Further details of the results were presented and discussed in the next chapters.

CHAPTER 5

THE FINDINGS ON THE PROCESS AND STRATEGIES IN CREATING “PATRIOTIC SONGS” OF THE NATIONAL COUNCIL FOR PEACE AND ORDER (NCPO)

The research, “the Process and Strategies in Creating “Patriotic Songs”: the Case Study of “Return Happiness to Thailand” Song Series of the National Council for Peace and Order (NCPO) aims to study the following three objectives:

- 1) To study the development and adjustment of the attributes of the NCPO’s patriotic song series, “Return Happiness to Thailand.”
- 2) To analyze the process and strategies of creating patriotic song series, “Return Happiness to Thailand,” of the NCPO.
- 3) To examine tactics and efficiency of the NCPO in transmitting patriotic song series, “Return Happiness to Thailand,” and their persuadability.

The findings in this chapter were presented to respond to research objective no. 2 and were given in the following topics:

- 1) Background of the creation of patriotic songs of the NCPO
- 2) People involved in the production of patriotic songs of the NCPO
- 3) The process of the creation of patriotic songs of the NCPO
- 4) Factors affecting the process of the creation of patriotic songs of the NCPO
- 5) Strategies in the creation of patriotic songs of the NCPO.

5.1 Background of the Creation of Patriotic Songs of the NCPO

The patriotic songs studied in this research were four songs composed directly by the NCPO: “Return Happiness to Thailand,” “Because You are Thailand,” “Hope and Faith,” and “The Bridge.” The lyric or content of all of the songs was composed

by Field Marshal Prayut Chan-o-cha (while composing the first song, “Return Happiness to Thailand,” he was the Chief-of-Command of the Royal Thai Army and the Head of the NCPO). The composed lyric was passed to other involved people experienced in music production, arrangement, and singing, and was publicized finally.

It can say that Field Marshal Prayut Chan-o-cha was the founder of patriotic songs in the NCPO period. If he did not introduce his first song, “Return Happiness to Thailand,” after the coup d’etat on May 22, 2014, no other patriotic songs would follow.

“I received his lyric on a piece of paper in his handwriting. He gave it to me and asked me to do a song. This song took only three days to be finished after the submission.” (Major General Krisda Sarika, personal communication, May 19, 2016).

From the narration of Major General Krisda Sarika, the military commander of Royal Thai Army Band, who got acquainted with Field Marshal Prayut Chan-o-cha very well, it was found that the content or lyric of “Return Happiness to Thailand,” originated from the song composed by Field Marshal Prayut Chan-o-cha, in handwriting just a few days after the coup d’etat. The song was arranged and finished by Major General Krisda Sarika in three days. Thus, it could be produced timely for disseminating to the public to respond to the situation and to deal with the people’s emotion who just acknowledged the coup at that moment. Therefore, the origin of this song should be related to the coup, led by Field Marshal Prayut Chan-o-cha.

Wassana Nanuam (2015, p. 132) stated that it was regrettable that, so the Royal Thai Army Band possessed no such evidence to be recorded in the history as it was the first song the coup cabinet used to persuade people to accept the coup.

It was remarkable that generally after the coup d’etat in the past, old or traditional patriotic songs were presented in parallel to the news about the coup. However, for this time, patriotic songs were newly composed to communicate to people, so it was the first time to have communication about the coup d’etat through the song in Thailand.”

As for the background of the composer, Field Marshal Prayut Chan-o-cha had no educational background in music nor experiences in song composing. However, he loves music and songs personally. Besides, he likes to reveal his feeling through written words. Thus, his distinguishing characteristics was to do or to write “by heart.” “When he has anything in mind, he will write out by the heart.” (Colonel Nattapon Ditsayabut, personal communication, July 6, 2016).

This distinctive characteristic of Field Marshal Prayut Chan-o-cha in revealing his feeling on paper was widely known and perceived by his subordinates who worked closely with him, “Frankly speaking, he is a poet.” (Colonel Phoomrat Luesiri, personal communication, July 6, 2016).

Since the leader of the nation originated the patriotic song, it was easy for him to make a command and operate anything rapidly. Besides, the offices supporting his song production were offices under the control of the Army. It enabled the creation of songs to go smoothly and timely in a political context.

“Once the song, “Return Happiness to Thailand,” became well known and popular, it was pervasive that other songs could be followed easily, especially being promoted in the program “Thailand moves forward” every evening at 6.00 PM and also in the programs of Army Radio Station.” (Wassana Nanuam, 2015, p. 132).

Therefore, in producing other songs, a secure channel for disseminating them was guaranteed because of the power of Field Marshal Prayut Chan-o-cha, the composer and Head of the NCPO.

5.1.1 A Brief Biography of Field Marshal Prayut Chan-o-cha, the Composer of the NCPO’s Patriotic Songs

Yukol Wisetsung (2016) stated that Field Marshal Prayut Chan-o-cha was born on March 21, 1954, in Nakhon Ratchasima. He is a son of Senior Colonel Prapat and Khempetch Chan-o-cha. His nickname is “Too” or called by mass media as “Big Too.” He is the oldest son among four children of the family, and one of his brothers

is General Preecha Chan-o-cha, permanent secretary or undersecretary of the Ministry of Defence.

For his marriage life, he married Associate Professor Naraporn Chan-o-cha, an instructor of Chulalongkorn University Language Institute, and both have twin daughters: Miss Thanya and Nittha Chan-o-cha.

He finished his elementary school (Grade 7) from Sahakit Wittaya School, Lopburi, and then further his early secondary school at Pibul Wittayalai in the same province. However, he studied there for only one year before moving to Wat Nuannoradit School. During that time, his father was stationed at Thanarat Fort Military Base, Prachuab Khiri Khan.

Field Marshal Prayut owns impressive academic performance and Chaiya Phruet Magazine, Thai Watana Panich Press, published about his studies in 1969 that a student, of grade 10 aged 15 years, named Prayut Chan-o-cha never got scores lower than 80% since his elementary up to early secondary education. Also, he gave an interview at that time that he was determined to further his studies at Armed Forces Academies Preparatory School with an expectation to be an Army officer in the future. (The Editorial Board, Nation weekend, 2014)

From the analysis of the background of the song creation process of the NCPO, two main factors enabled the process to be accomplished:

1) Field Marshal Prayut Chan-o-cha, the Head of the coup in the NCPO period

The primal element that initiated the process of patriotic-song creation was the leader of the 13th coup, Field Marshal Prayut Chan-o-cha, the Chief-in-Command of Royal Thai Army. Before the coup, the military and the coup were both perceived as unrighteous in democratic systems and were what people tended to protest. Therefore, a coup d'état seemed to be obsolete, and none expected that Thai Military would do a coup d'état again since the world does not accept it.

Surachart Bamrungsuk (2015) defines “a military coup” as a process of changing the leader of the government that does not comply with the rules or requirements in the constitution. Such change occurs by military forces (or military instruments) that is austere or claimed to be austere.”

Therefore, in principles, a coup is not what people in a society or the world accept since it is out of the rules specified in the constitution. Besides, it is the exertion of power without people's approval. Accordingly, the most critical thing a coup executor needs to do is to find ways to make people understand his necessities of executing a coup and getting people's acceptance. Consequently, the process of creating patriotic songs of the NCPO is to create righteousness for the military government as a starting point for making people accept their songs and then their coup and their seized power at last. Primarily, due to the personal background of Field Marshal Prayut Chan-o-cha who loves music, he thus used it to reflect his intention and to communicate what he felt in that situation during that time. It was why he wrote the song, "Return Happiness to Thailand" to Royal Thai Army Band for song production and publicity until it became popular and well known nationwide

It was because the leader of the coup was Field Marshal Prayut Chan-o-cha who possessed unique characteristics of being a soldier but loving music and writing by his heart, he could reveal what he thought and felt through the songs as shown in at least four songs of this study. Thus, without this leader, the song-creation process could not have been developed up to a point studied in this research. Besides, he extended his music work by using songs from the private sectors to combine with his existing songs. Thus, it would not be possible to see the series of the song "Return Happiness to Thailand," which were unique and different from other patriotic songs in the past.

Accordingly, the origin of the song-creation process should have come from the initiation of the strong desire of the coup leader, Field Marshal Prayut Chan-o-cha, who owns the concept of using a song to communicate to people after the 13th coup.

2) A desire to talk to people through the songs to create an understanding and cooperation.

Besides, personal interest in music of the NCPO leader, a desire to communicate the purposes of the NCPO in executing a coup also led to the composition of songs from the leader and to the production team from the first, to the second, etc. The continual production of patriotic songs made people realize their identity and existence. The background and their unique attributes, which integrated

the music work of both government and private producers, formed a balanced mixture in the NCPO's songs summarized as following:

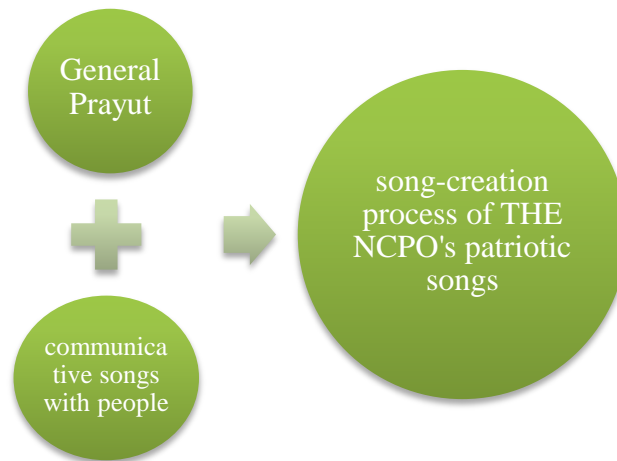


Figure 5.1 Shows the Main Factors Leading to the Process of Creating Patriotic Songs of the NCPO

5.2 People Involved in the Process of Creating Patriotic Songs of the NCPO

From collecting data from an in-depth interview with people involved in the process of creating patriotic songs of the NCPO, comprising of several sectors of both military (soldiers), i.e. offices requiring with civil affairs and in the creation of the songs of the NCPO, and private sector, the following individuals and organizations were found to be involved in the process of song-creation:

- 1) General Prayut Chan-o-cha: the composer of the lyric of the NCPO's patriotic songs.
- 2) Royal Thai Army Band Department: the executor of song creation.
- 3) Department of Civil Affairs, Royal Thai Army: a supporter in creating and disseminating songs
- 4) Private sector: independent song composers who helped in the song-creation process/private companies who created and owned pop songs borrowed by

the NCPO to be used in the NCPO's activities/ artists who used the NCPO's songs to sing in their style.

Below shows the process from No. 1 to No 4 in the creation process of the patriotic songs

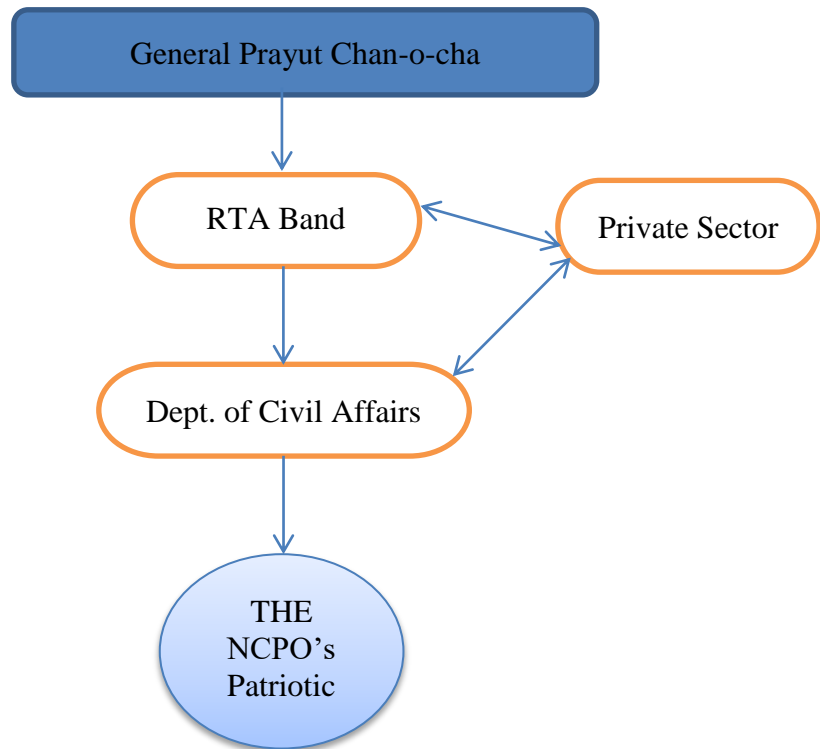


Figure 5.2 Illustrates the Coordination in the Process of Song-creation of the NCPO

5.2.1 General Prayut Chan-o-cha

As statements mentioned above regarding the background of the process of the creation process of the NCPO's patriotic songs, the starting point began by the initiation of writing lyrics that later were passed to other people involved in the process. Thus, in this process, General Prayut Chan-o-cha with supreme power was the one who commanded, introduced the music style, and approved the publicity of songs to the public.

5.2.2 Royal Thai Army Band Department

From interviewing several people in this department, it was found that the Royal Thai Army Band Department was responsible for producing and disseminating the songs directly. The department also revised some parts of the lyrics to be under the situation and the melody, including arranging the harmony to make the song sound beautiful according to music art and the needs of General Prayut Chan-o-cha. Furthermore, it was the office that received direct orders from General Prayut to produce songs, and that was responsible for coordinating all concerned composers of both the Royal Thai Army and other offices. The principal assigned singer was singers of RTA Band Department, especially Sergeant Major First Class Pongsatorn Porchit who sang “Return Happiness to Thailand” and was well known widely.

In the creation process of patriotic songs of the NCPO, the operation was ordered in the form of military command from the top or superior, namely General Prayut Chan-o-cha, directly to his subordinate or the Head of Royal Thai Army Band Department. The Department Head then ordered his subordinates to arrange songs. Thus, the chain of command is instead a one-way or top-down communication.

Major Surachai Thawinprai, a melody composer, received a command from the Head of Royal Thai Army Department. “I saw the lyrics written by General Prayut, which was passed through the Department Head to me. He asked Wichian and me to collaborate in analyzing which melody should be used for the given content. I must admit that Khun Wichian is much more experienced than we are. He is capable of composing lyrics and melody, and of arranging music commercially as he worked in the private sector before.” (Major Surachai Thawinprai, personal communication, February 14, 2017) From the Major’s narration, it shows that the military needed people who are experienced in music from the private sector to help in producing a new style of songs, not the old style like the former time. They perceived that the Army had no variety of experiences enough to provide lyrics and arrange lyrics and melody to satisfy listeners throughout the country.

“The Army did not specify that it needed to be pop songs but just informed to produce a good one. The Head of the Royal Thai Army Band Department received the puzzle from the Prime Minister. He asked us to think it thoroughly because it must be

publicized for people all through the country.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

The key word, “people all through the country” was thus the guideline for the song commanded by General Prayut Chan-o-cha to the Royal Thai Army Band Department. The Department Head and his creatives interpreted its meaning as “pop genre,” and this was why a professional from the private sector, i.e., Khun Wichian Tantipimolphan, was selected due to his prior experiences in pop music in a private company that produced music for commercial purposes to sell to listeners throughout the country.

In short, there were five people involved in the process of producing the NCPO’s songs:

- 1) General Prayut Chan-o-cha: wrote lyrics from political and social contexts during that time and also from inner feeling that he wants to inform Thai people.
- 2) Major General Krisda Salika, the Head of Royal Thai Army Band, who analyzed the lyrics and suggested what type of melody should be.
- 3) Major Surachai Thawinprai: Melody composer of Royal Thai Army Band.
- 4) Khun Wichian Tantipimolphan: a melody composer, sound editor, and independent composer.
- 5) Sergeant Major First Class Pongsathorn Porchit: A singer of Royal Thai Army Band Department.

5.2.3 Department of Civil Affairs, Royal Thai Army

Department of Civil Affairs, Royal Thai Army, was another office supporting the process of song-creation of the NCPO and responsible for publicizing music work of the NCPO to general people. Besides, it was responsible for responding to strategic policies of the Army directly by adopting communication policies to work with mass media with the assistance of Public Relations Division, Psychology Department, Directorate of Civil Affairs. The main principle of the Army’s communication to people was to cultivate desirable ideologies for people in the society

Colonel Phoomrat Luesiri (personal communication, July 6, 2016) stated that “Our mission involves the implantation of ideology, which is psychological work aimed to deal with people’s desirable spirit to strengthen an ideology towards common stability of people in the society.”

However, during the personal communication, it was remarkable that the military did not specify clearly if the use of the NCPO’s patriotic songs was one of their strategies or not. Still, the researcher perceived that the songs of the NCPO accorded with working principles of the Directorate of Civil Affairs, Royal Thai Army, as stated in the following:

“Directorate of Civil Affairs, Royal Thai Army, is responsible for the implantation of an ideology of patriotism. What involves with our psychological work is to implant Thai people’s love towards their nation, religion, and the monarchy through various means and media, from personal media, visual, and musical media. Songs are media we used widely to reach people of every group.” (Colonel Nattapon Ditsayabut, personal communication, July 6, 2016).

Regarding the popular music or pop songs, from the perspective of the military who determined communication strategies, they perceived that it was the music evolution changing by time rather than the intention of using a particular genre or style to communicate with general people. In the old days, March melody was used in the military traditional and institutional songs; however, to access people in a community in the recent decades, march melody was no longer favored so the military needed to adjust to respond to the trends, i.e., by inviting famous singers from the private sector, which might use pop or rock music, etc. In short, music culture changed because the needs of people to expose to music changed according to the changing time. Actually, in the past, even March was the main melody used in patriotic songs, other music genres were always inserted as well.

Doungkamon Bangchud (2011, p. 373) describes music art of patriotic songs in each period, “In terms of music art, a part of patriotic songs is still using March quick melody like in the past, but music genre may be adapted. Besides, the harmony is more updated to respond to listeners’ taste.”

Besides, it should be noted that the use of patriotic songs to communicate with people of the military was not a non-planning. In the past, Directorate of Civil Affairs,

Royal Thai Army, used to draw a project in using patriotic songs to persuade people since the foundation of Council of National Security (CNS) in the period where General Sonthi Boonyaratglin was the Head of CNS. (In 2006)

During that time, Directorate of Civil Affairs, Royal Thai Army organized a campaign of patriotism enhancement by using music as media. However, the traditional march was still used. Besides, the project, “Music in a Garden” at the early period of CNS also used March melody and sung by Santi Lunphay. During the CNS period, the Psychology Department was assigned as the main office in the implantation of ideologies of patriotism. Music contests were introduced in this period, and some songs were very well-known after the battle, i.e., Stay like Jongrak and Die like Pakdee. (Colonel Phoomrat Luesiri, personal communication, July 6, 2016).

Although such music contest for implanting ideologies and patriotism still used the old or traditional march in CNS period, in the song creation of the NCPO, new genres of lyrics and melody were invented to be used in the NCPO’s activities.

From the above finding, the researcher noted that not only were patriotic songs of the NCPO adjusted from March melody to pop songs, but the songs were also used for the hidden purposes of implanting ideas and feeling in the direction desired by the military government, either directly or indirectly.

“Surely General Prayut did not want to make the coup look like in the past, but once he executed it, he wanted to make it look softer.” (Colonel Phoomrat Luesiri, personal communication, July 6, 2016).

Accordingly, the NCPO’s patriotic songs are one of the useful communication tools to dilute the violence of the coup situation or to help introduce the military coup to look better and softer, which is contrast with the use of military force to seize power to make all parties surrender under the military leadership. After the 13th coup, songs are ways of softening the situation and of implanting military ideologies through the songs with a sweet melody, including expressing the power of pop songs in blending this contradictory to go together.

In short, there were two types of songs used to communicate with people:

- 1) The NCPO’s patriotic songs: Newly composed lyrics by General Prayut Chan-o-cha and melody, harmony, and arrangement by the military (produced

by Royal Thai Army Band Department). From the study, there are four songs of the NCPO in this category: “Return Happiness to Thailand,” “Because you are Thailand,” “Hope and Faith,” and “the Bridge.”

2) Other existing songs that were suitable for the situation or songs from other sources, i.e., the use of songs from private sectors to be inserted in the program “Thailand Moves Forward.” There are five songs in this category: “Tomorrow,” “A Crossover in Pursuit of Dreams,” “Return Smiles to Thais,” “12 values”, and “Good Men Never Die.” Therefore, the NCPO’s patriotic songs are a consequence of the process of adopting media to connect with people through the military’s studies on the social context. Besides, they were a consequence of adapting communication through military songs that accords with the people’s response by rearranging the songs to be suitable for the situation and by using other existing songs to supplement them with proper tempo. Both categories are pop songs suitable for this period.

5.2.4 Private Sector

Private sector comprised of individuals and private organizations cooperating with the NCPO’s song-creation process, either directly or indirectly, and was a significant factor in providing pop songs as a drive towards the success of the NCPO’s patriotic songs. In the past, some private companies, i.e., GMM Grammy Public Company Limited, produced some patriotic songs, i.e., “The Father’s Trees,” “Thai Axe with One United Heart,” etc. Thus, for these songs, the private companies produced them in the whole process by themselves: lyrics, melody, and harmony. However, for the creation of the NCPO’s patriotic songs, the lyrics were composed by the Head of the coup and melody and harmony were arranged by the military team with the assistance from both private individuals and organizations in the creation process.

Accordingly, the creation of patriotic songs of the military in this period can be considered as the first time that the army composed lyrics and private sectors helped to put melody and harmony in the songs. It is the first time of a co-creation of patriotic songs between the military and civilians

The direct roles of private sectors in the production process of patriotic Song

5.2.4.1 An Independent Composer

Khun Wichian Tantipimolphan was the person who participated in the production process directly in the roles of arranging lyric, melody, and harmony. He is an independent composer who had worked for premier production companies in Thailand like GMM Grammy Public Co., Ltd. He was one of the five significant people involved in the creation process of the NCPO's four songs:

1) General Prayut Chan-o-cha: wrote lyrics from political and social contexts during that time and also from inner feeling that he wants to inform Thai people.

2) Major General Krisda Salika, the Head of Royal Thai Army Band, who analyzed the lyrics and suggested what type of melody should be.

3) Major Surachai Thawinprai: Melody composer of Royal Thai Army Band.

4) Mr. Wichian Tantipimolphan: a melody composer, sound editor, and independent composer.

5) Sergeant Major First Class Pongsathorn Porchit: A singer of Royal Thai Army Band Department.

General Prayut Chan-o-cha composed lyrics of all the four songs. To select only a private professional or civilian, namely, Mr. Wichian Tantipimolphan, to assist in the co-creation process thus is meaningful in many ways. It reflects a high trust of the Army on this person to be assigned to help adapt and arrange the music work of General Prayut Chan-o-cha, the Head of the coup. Besides, it creates a novelty for patriotic songs in the NCPO period.

Mr. Wichian Tantipimolphan joined with the NCPO since the first song "Return Happiness to Thailand," after May 22, 2014, up to the latest song "The Bridge" publicized on the New Year Day of 2017.

Before being assigned to work for the NCPO, Mr. Wichian Tantipimolphan worked with GMM Grammy Public Company Limited by starting with composing a song for a TV drama series. Then, he wrote a song for a stage performance of Exact whose management teams were very well known in TV drama and stage plays, i.e., Boy or Takonkiet Viravan. He also composed a song called "The

King of the Land” (Nai Luang Khong Phandin) for the stage performance named, “Four Eras (See Phandin)” in 2011, which was so popular that the top-rank soldier, namely Major General Krisda Sarika, contacted GMM Grammy Public Co., Ltd for allowing him to produce songs for the Army. It was the starting of the relationship between this song composer and the Head of the Royal Thai Army Band Department. He was also persuaded to submit his music work to the song contest of the Army and won the first-place or top winner from the song “Soldiers of the Land” in 2013. After that, the relationship between Mr. Wichian and Major General Krisda had been strengthened.

From the good relationship in the past and due to his profound understanding of song production, he was contacted by the Army again to help the government produce patriotic songs.

“One day, after the coup d’etat on May 22, 2014, the Head Department called me and asked me to help him produce a song whose lyric was written by the Prime Minister. He wanted me to compose melody into his song. At first, I thought that it would be a song used in the military’s activities. (Wichian Tantipimolphan, March 20, 2017).

From the background of their relationship, it may not be surprising to see Mr. Wichian participate in the NCPO’s song-production process; however, what is remarkable is the Army saw some unique qualification of Mr. Wichian that led the Army to choose him for the assigned work. In general, to select any composer, one must find a qualified person to suit what one needs. Likewise, the NCPO needed someone experienced and skillful in pop music or pop songs. Still, even pop songs, there are several styles or genres. Same as the Army, they needed a pop song that was suitable for the Army to communicate their message. Regarding this, Mr. Wichian stated, “Actually, it depended on who the Department Head called for help. If the producer were keen on Folk music, then the songs would sound like country songs. For me, I tended to be more pop songs or slightly like songs for drama or plays. (Wichian Tantipimolphan, personal communication, March 20, 2017).

Due to the satisfaction with the production of Mr. Wichian, he was assigned directly to compose a melody and arrange a harmony without passing through a proper hiring procedure of the Army. Besides, this voluntary cooperation

was based on good relations between Mr. Wichian and the Department. Consequently, he consistently helped the Army in refining the songs, designing melodies, and consulting for music work.

5.2.4.2 Besides four patriotic songs composed by the Army, the cooperation in producing other songs came from the following:

- 1) Private companies who owned music work

Besides, the four songs of the NCPO: “Return Happiness to Thailand,” “Because you are Thailand,” “Hope and Faith,” and “the Bridge,” the NCPO also used of others in the activities of the NCPO. For this study, the researcher studied five songs: “Tomorrow,” “A Crossover in Pursuit of Dreams,” “Return Smiles to Thais,” “12 values”, and “Good Men Never Die.” From the researcher’s observation, these five songs were used in conjunction with the main four songs of the NCPO during the period after the coup on May 22, 2014, to end of 2016 (according to the time limit of this study). Besides, from information gathered from Mr. Vinai Suatim, the director of program production (English program) of Channel 11 NBT World, these five songs helped to widespread the NCPO’s communication in parallel with the main four songs.

The content of these five songs selected to support the main four songs of the NCPO was the following:

- (1) Content and melody under contexts and situations

“The songs must be suitable for circumstances in each period, or they might be composed after the situation for a while, but still timely for specific situations.” (Vinai Suatim, personal communication, April 12, 2017)

- (2) Content that satisfied General Prayut Chan-o-cha personally as it can communicate what he wanted to inform people and society.

“The Prime Minister likes to listen to songs, especially the good one. When he heard it, he would say that the song was good, he liked it. The process was that his team would look for songs to offer him. If he liked them, then we chose

those songs. The process was simply that way”. (Vinai Suatim, personal communication, April 12, 2017)

(3) Content that reinforced a good image for the military government.

“Songs should not increase the rating of the program but better the image of the government instead. What kind of image? Probably more positive image, not the negative image as only a coup executor.” (Vinai Suatim, personal communication, April 12, 2017)

After the coup, the issue of disharmony was the urgent problem to be solved, some songs of private sectors, i.e., “Tomorrow” whose lyric was composed by professional composers, such as Prapas Cholsaranon, was disseminated together with the NCPO’s songs at that time to fulfill the content of raising Thai people’s awareness about harmony in the country. This song was requested to be used in the program, “Thailand Moves Forward” at the early stage of the coup in June 2014, and in the program “Return Happiness to Thai People,” which was publicized in radio stations, including in the activities organized by the NCPO. “Some senior officer of the government contacted me and told me that they wanted to use this song, which encouraged people to buoy up a harmony in the country.” (Prapas Cholsaranon, personal communication, March 16, 2017).

Regarding cooperation from private sectors, the NCPO did not force or command private sectors to help them produce the songs for any particular activity, and it was merely a request for using them in some military operations for public benefits.

“It was the song that Work Point already produced. When we saw it deserved to give them, we then did. It was rather a matter of cooperation. We were not briefed to produce for them. It was not that way. It was not a command. It was something we had in hand, and we were willing to give it to them because we thought that it was related to a harmony, which was talk of the town. That ‘s all.

Like this song, we composed it, but if this song were used during that situation, it would be proper, so we let them use it.” (Prapas Cholsaranon, personal communication, March 16, 2017).

The Hegemony Concept of Antonio Gramsci can analyze the NCPO’s use of songs produced by private sectors in their communication process through songs. According to this concept, in the past, people who used patriotic songs to dominate people’s ideas consisted of two groups: the military who used patriotic songs since the pioneer period of patriotic songs and civil sectors who were students. Both used their songs to compete for space of thought to communicate their ideology. This time, private sectors played a role in supporting the military to seize the idea of people. Thus, from the researcher’s view, hegemony concept expanded to cover another group. That was a producing-songs office of private sectors.

As findings mentioned above, the cooperation from the private sectors was not by force or a command, but from a willingness of the private sectors who had songs in hand and gave the song for the NCPO to use for public benefits. Under such a situation, all parties gave their full cooperation. Although the owner of songs did not expect to gain benefits from being promoted under this situation, it could not deny that the songs were well known more widely in a short time. Since the NCPO and the NCPO’s programs publicized them, both TV and radio, had a high frequency in broadcasting the songs as the NCPO requested to open a song at the beginning of every hour of the programs.

The reason why the NCPO used the available songs composed by others that accorded with the situation and contained what the NCPO wanted to communicate to people was that the four songs whose lyrics were composed by General Prayut Chan-o-cha might not be able to access people of all parties or all groups. Therefore, to use other songs to supplement their four songs can elaborate the texts in another way. For instance, the song “Tomorrow” of Work Point Entertainment Public Company Limited focused mainly on national harmony. The issue was also what the NCPO wanted to convey to the people after their coup. Besides, this helped to increase more variety of songs of the NCPO.

All of these songs were publicized in the program “Thailand Moves Forward” and “Return Happiness to People in the Country”, including affiliated radio networks of the Department of Public Relations of Thailand, which were the channels General Prayut Chan-o-cha clarified their intention, explained about the situation, informed the government’s policies, and the movements in Thai society. the NCPO’s patriotic songs were thus a communication mediator between the government and people, a channel to create a positive image towards the military and to create musical aesthetics for listeners.

2) Artists from the Private Sectors Who Used the NCPO’s Patriotic Songs

Besides using other songs to magnify an outcome, some artists or singers of private sectors used the song “Return Happiness to Thailand” to sing widely. Therefore, the song was like an introduction of the leader of the coup. These artists were mostly well known and favored by general people, i.e., Asanee Chotikul, etc. Moreover, the song “Return Happiness to Thailand” was used in various forms, i.e., a group singing, a choir, a harmonized singing, etc. It resulted in more natural publicity by private sectors and more acceptance on the part of listeners than the traditional patriotic songs. In the past under a coup or a crisis, patriotic songs in March genre were displayed to emphasize the seized power. March rhythm was perceived as aggressive, challenging, and arousing. The songs thus indicated the military’s ability and dictatorship. However, the NCPO of this period used pop songs sung by favorite singers to make media (i.e., TV and radio stations) willing to open them since they were not different from the songs they opened every day.

Since artists from private sectors used the NCPO’s songs to sing in different forms, the researcher related this with the concept of reproduction. It is explained, “a reproduction can be in any form, i.e., to keep all traditional one or to adjust some forms but keep the old content or to keep the old form but change the content and meaning.” (Chayaporn Petchposri, 1996)

“Asanee asked for permission to use this song, but he would adjust it. From my observation, he changed some notes to make it more smooth to suit listeners of

a new generation.” (Colonel Phoomrat Luesiri, personal communication, July 6, 2016.)

In this case, Asanee Chotikul used the song and reproduced it by adjusting the form or genre but keeping the old content. The adjustment was only for making it sound more beautifully. Accordingly, it was a form of using old songs but rearranged to make it new, and the military seemed to view it positively.

“This is what we call popularity or fame. The song will be famous or not depends also on Asanee.” (Colonel Phoomrat Luesiri, personal communication, July 6, 2016).

The reason why the Army allowed Asanee Chotikul to adjust the music of the NCPO’s song leads to point out that the military accepted that private sectors were more skillful and experienced so they could please listeners more widely. Besides, the concept of reproduction might be a strategy to support NCPD’s songs through the NCPO’s songs. Therefore, the song was perceived by people all through the country very rapidly.

From having private sectors help to magnify the NCPO’s songs, their musical works were well known, accepted, and liked quickly in a short time. Besides, this helped the publicity of the patriotic songs be familiar, accustomed and blended with other general songs. Even during the crisis, the dissemination of the patriotic songs affected people’s feeling and helped to reduce the opposition against the coup.

From the opinion of DJ Aoi, a professional radio broadcaster of Greenwave 106.5 FM, about the effect of using pop songs to replace old conventional ones, she said

“Of course, we are media. What we can do is to follow their policies. However, one thing that I am quite impressed is that it is not easy to compose such a song. Typically, patriotic songs need to be open on the date where our country faces some crisis, i.e., a revolution or whatever. Thus, you will hear patriotic songs every time. It frightens us, and we will question what has

happened. However, for this period, they can adjust their songs to be accessible and access more listeners. Many elements helped to digest what should be severe to be softer and to feel more comfortable, i.e., the language used in the songs, melody, etc., especially the singer, Pee Pom or Asanee Chotikul with Rock style or so-called Rock never dies. Besides, Pee Pom's sound entirely represents a mass." (Napaporn Triwitwareekul, personal communication, August 31, 2016).

It is evident that the adoption of pop songs from private sectors or the use of famous singers help to access mass media to get their support of the NCPO's songs more easily. Furthermore, it makes people have more favor in the composers or artists who have original capital. Therefore, the relations with the private sectors in all the ways mentioned above help to reinforce the popularity of the songs and the acceptance from listeners more easily and quickly.

5.3 The Process of Creating Patriotic Songs of the NCPO

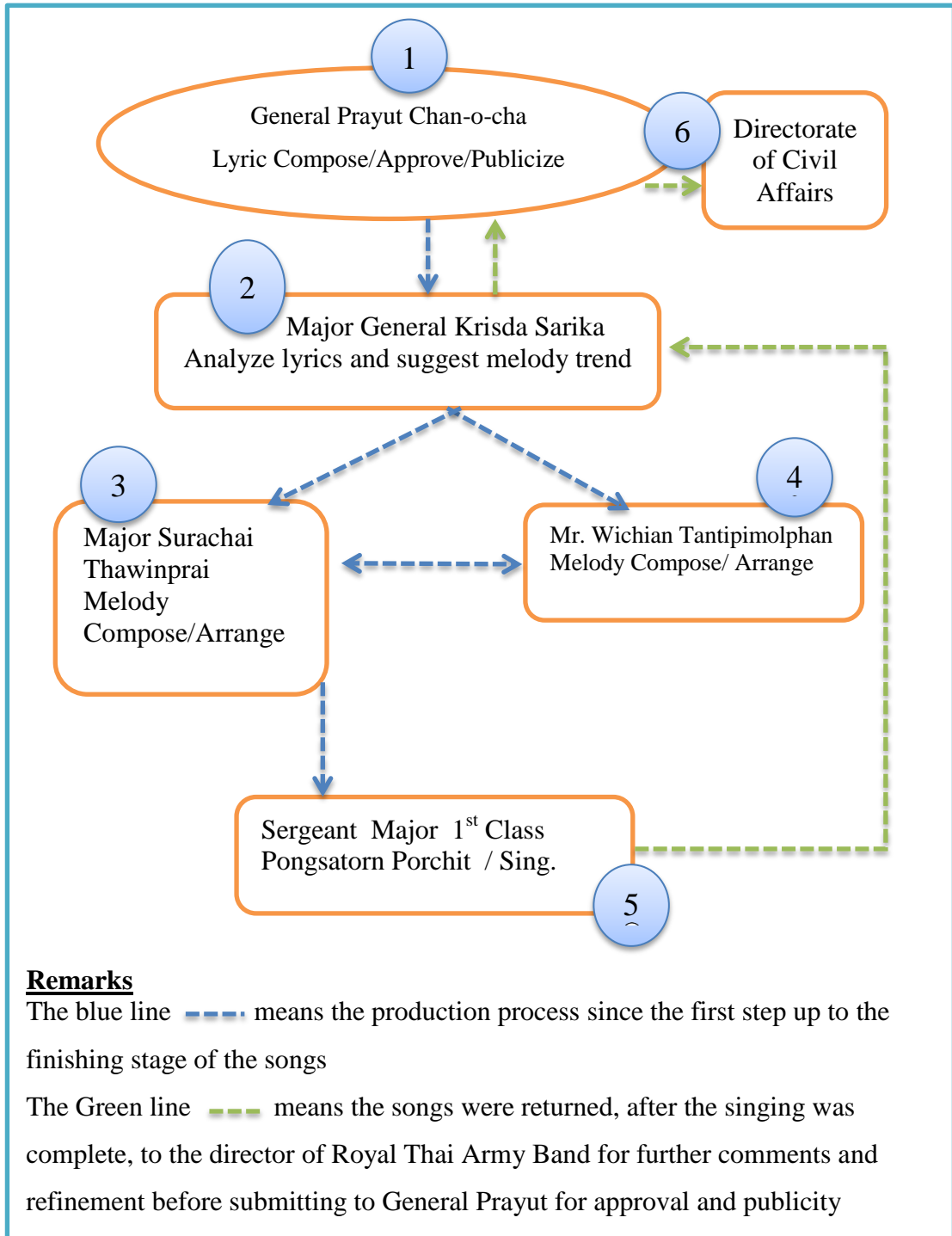


Figure 5.3 Illustrates Steps of the Creation of the NCPO’s Songs

The summary of the process of the creation of the NCPO's patriotic songs

5.3.1 The Process of the Creation of the NCPO's Songs

1) Step 1: Provide a proposition and send the lyric for a melody

General Prayut composed the words or content of the songs that reflected a real situation and feeling that he desired to communicate with Thai people and send his lyrics to Major General Krisda Sarika, Director of Royal Thai Army Band, for more advice.

2) Step 2: Analyze the lyric and suggest melody genre

Major General Krisda Sarika was the first person who analyzes the lyrics and suggests what a melody genre should be to be accorded with the content of each song. Besides, more advice on musical instruments suitable for the songs. The melody of some songs was offered by General Prayut, i.e., easy to listen for most of the people, etc. After that, the songs were sent to Major Surachai Tahwinprai or Mr. Wichian Tantipimolphan for melodies and music arrangement.

3) Step 3: Music Arrangement

Major Surachai Thawinprai composed melodies and wrote music chords into the given lyrics, which was the step of splitting the lyrics or content into words and paragraphs to mix with the song and music arrangement. For instance, if it was advised that woodwind instrument, i.e., Saxophone should be used, then came the process of a blower selection. (selected from musicians of Royal Thai Army Band). The music was arranged with complete melody

Remark: In case of the first song, "Return Happiness to Thailand," the melody composer is Mr. Wichian Tantipimolphan, which is different from the other three songs of the NCPO that need to pass through Major Surachai Thawinprai first to compose the melody and music arrangement before sending to Mr. Wichian Tantipimolphan for further refinement.

4) Step 4: Refinement of lyrics and music arrangement

Mr. Wichian Tantipimolphan helped to refine lyrics and melodies, including music arrangement and harmony. He performed as a consultant of pop songs for the NCPO as he participated in the process of all four songs, especially

“Return Happiness to Thailand,” which Major General Krisda Sarika contacted him for composing the melody and music arrangement.

Remark. In step 3 and 4, it was a collaborative work between Major Surachai Thawinprai and Mr. Wichain Tantipimolphan towards more complete songs. For most of the songs, Major Surachai Thawinprai composed melodies and worked on music arrangement before sending to Mr. Wichain Tantipimolphan, except for “Return Happiness to Thailand,” Mr. Wichian Tantipimolphan himself composed the melody and arranged the music. In general, they worked together in step 3 and 4 back and forth.

5) Step 5: Singing and Recording

Sergeant Major Pongsatorn Porchit sang all four songs of the NCPO. However, as a singer, he had to analyze the lyric of each song to interpret the tone of the song and choose proper emotional tone into each passage and each rhythm. After singing, the songs were returned to Major General Krisda Sarika, director of Royal Thai Army Band, for a listening trial and check each song’ s equilibrium.

6) Step 6: Approval and Publicity

After singing and recording, songs were sent back to General Prayut and the NCPO committee for comments before publicizing them in the program “Thailand Moves Forward” and “Return Happiness to People of the Country” broadcast by TV and radio stations under the supervision of distribution by responsible teams.

Thus, the creation of the NCPO’s songs was distinguished from other patriotic songs because General Prayut Chan-o-cha was the first person to order and the last one to approve the songs. Moreover, the NCPO received assistance from a private outsider, namely Mr. Wichian Tantipimolphan, throughout the process to raise up the standard of pop songs to respond to the taste of listeners in the country.

“Once the Prime Minister listened and agreed on the lastly revised song, that song then was publicized. For Khun Wichian, the Department called for his help for a complete work as we need opinions from a professional outside the Army.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

“For normal songs, it will take quite a time for recording and need more time to work, but for the NCPO, they used concise time but required good quality to satisfy the commander, including to reflect the potential of collaborative work between the government sector and outsiders for the benefits of the general public and the country.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

It is apparent that the Royal Thai Army Band Department played a significant role in the process and direction of the songs that could gain high popularity among listeners. The assistance from independent music composers who are skillful and experienced in the creation and production process, i.e., Mr. Wichian Tantipimolphan, a pop song composer, is also another factor that enhances the aesthetic in the NCPO’s songs by the taste of Thai people who favor pop style. The direct command of General Prayut since the first step until the step of approval helps to publicize the songs in a much shorter time than traditional Army songs.

5.3.2 Power Relations in the Creation Process of the NCPO’s Songs

From the production process, the power relations found in the production process were as following:

1) General Prayut Chan-o-cha

General Prayut Chan-o-cha, the Head of the NCPO, was the origin of the NCPO’s songs. Besides, he had an important role in composing lyrics. For all four songs, “Return Happiness to Thailand,” “Because you are Thailand,” “Hope and Faith,” and “the Bridge,” besides being the commander to initiate the creation of songs, he also determined the original content of the songs, needed to communicate to people. In the past, the Chief-in-Command might suggest the direction of the songs, but no evidence was found that any of them composed the lyrics of the songs by themselves like General Prayut Chan-o-cha.

In terms of power relations of this leader, it was found that General Prayut Chan-o-cha determined the content of the songs by himself and had an authority to order the production of the songs whose lyrics were written by the leader of the coup.

2) Royal Thai Army Band Department

The center for song production of the NCPO was Royal Thai Army Band Department who was responsible for producing songs for the Army's activities and missions. Usually, the chain of command would be from the Army concerned offices; however, for this time, the leader ordered them directly. For the first song, "Return Happiness to Thailand, the handwriting of General Prayut Chan-o-cha assigned the songs as a consequence of his communication with Major General Krisda Sarika, the director of Royal Thai Army Band Department. The song thus was rapidly produced in three days to publicize timely.

The reasons why the Department of Royal Army Band was the center for the production of the NCPO's songs were to increase the effectiveness of the operation in several ways:

(1) For the rapid production since everything during that time was urgent and needed to be timely.

(2) The Department is a unit under the command of General Prayut Chan-o-cha so it is easier to talk and it can be assured that he can command and control everything in the directions he planned.

Accordingly, to let the military officials be responsible would facilitate the working of the NCPO and can control the content and production entirely as planned. Therefore, the Department had full authority in the production process of the NCPO. Notably, the Department was responsible for musical works of the Army directly, so it had a significant role in changing the direction of patriotic songs from March to the Pop genre. Besides, from introducing an experienced composer in pop music to join in the process, it helped to reduce the military melody or march melody in the patriotic songs in the period of the NCPO.

From the narration of Major Surachai Thawinprai, responsible for music arrangement of the NCPO's songs, General Prayut Chan-o-cha did not specify that the songs needed to be pop songs but "must be beautiful, easy to listen, and can access to people." Hence, it led to the selection of people whom they thought should be the right man for this job. Thus, they considered it should be pop songs and then Mr. Wichian Tantipimolphan, was introduced. His melody and music arrangement in pop style was approved and publicized finally.

3) The Army/Directorate of Civil Affairs

The Directorate of Civil Affairs, Royal Thai Army was responsible for supervising all communication missions with people by having the Department of Public Relations of Psychology Office as a supporting unit. The main task was to implant the desirable ideologies to people in the country and also was one of the processes in disseminating the NCPO's songs to the public. It also used the songs for the Army's activities and coordination activities between the military and the civilians. It was a significant unit in driving the songs through various communication channels over which the NCPO had an authority after the coup. These channels were mainly networks of the Department of Public Relations through the Television Pool of Thailand (TPT) of free TV: Channel 3, 5, 7, 9, 11, Thai PBS, and all affiliates of the Department. For digital TV, the dissemination was in the form of a request for cooperation. In general, the songs were publicized as accompanying songs of the program "Thailand Moves Forward" and "Return Happiness to People of the country" and other activities depending on the situations.

The roles of Directorate of Civil Affairs thus was another factor that helped promote the NCPO's songs with the hidden meaning of the NCPO's ideologies and make the songs to be well known nationwide. Primarily, it asked cooperation from many parts of private sectors in transmitting the songs. Besides its authority in disseminating the songs, it also determines the strategies for the dissemination, i.e., when, where, and how to disseminate the songs that enabled people to expose to them, and it was responsible for selecting other songs from outside sources to accompany the NCPO's song series. Moreover, it was authorized to control and ban the dissemination of any song that was inappropriate for the situation immediately.

The dissemination of the songs to people led to the domination of space of thought of people in the society. Besides, having communication channels that could reach people throughout the country by controlling principal TV and radio stations, the NCPO also used the frequency of dissemination to get quicker access.

Napaporn Triwitwareekul described the station's cooperation with the NCPO in broadcasting the song "Return Happiness to Thailand."

“We understand well that the antenna and station do not belong to us so we must comply with the policies of the network. For instance, here our wave106.5 FM depends on the Post and Telegraph Department. Therefore, we needed to comply with their policies by opening the song of the NCPO at the beginning of every hour.” (Napaporn Triwitwareekul, personal communication, August 31, 2016)

Winai Suatim, the Director of the program production (English program), channel 11 or NBT World 11, narrated about the running of the program “Thailand Moves Forward” to comply with the NCPO’s policies,

“There are many teams whom the Prime Minister assigned to operate the program. For our team, we are responsible for running the program “Thailand Moves Forward,” and we will broadcast their song to comply with the policies of the NCPO.” (Winai Suatim, personal communication, April 12, 2017).

The program “Thailand Moves Forward” is broadcast at 6.00 PM every day and the program “Return Happiness to People of the Country” at 8.15 PM every Friday. Both programs are broadcast on Channel 3, 5, 7, 9, Thai PBS, and 11 NBT. It means that the NCPO has channels for disseminating their songs via TV and radio stations under their surveillance every day. Notably, the cooperation from radio stations to open the NCPO’s songs at the beginning of every hour means the radio listeners can hear the NCPO’s songs every hour.

Although the Directorate of Civil Affairs was not responsible for the production of songs but dissemination; therefore, the leading role was to administer dissemination channels and control the distribution to enhance ideologies. Also, it had to coordinate with concerned TV and radio units and stations, i.e., those broadcasting the program “Thailand Moves Forward” and “Return Happiness to People of the Country,” or TV and radio stations of private companies. The moderators of both government and private sectors had to comply with the policies requested by the Army. From the researcher’s observation, the Directorate of Civil Affairs, Royal Thai Army, played roles in organizing the program, “Thailand Moves Forward” and “Return Happiness to People in the Country”, in framing broadcasting time with Free

TV stations, and in monitoring the Department of Public Relations with their affiliated TV and Radio stations all through the country. Besides, the NCPO assigned Lieutenant General Sansern Kaewkummerd to be Director-General of the Department of Public Relations to control the operation of the Department and to determine the frequency of broadcasting of the NCPO's songs through mass media. All of these conditions should be sufficient to broaden the NCPO's communication capacity with people widely.

4) Private Sectors

Private sectors here mean individuals and offices who and that are neither government nor the Army but involved in the creation process in either of the two roles as following:

(1) Individuals or organizations participating in the production process of the NCPO's patriotic songs.

In the process of creating the NCPO's four patriotic songs: "Return Happiness to Thailand", "Because you are Thailand," "Hope and Faith", and "the Bridge", it was found that Mr. Wichian Tantipimolphan was the only civilian from the private sector. He was assigned to help arrange the lyric of the songs composed by General Prayut Chan-o-cha and write the melody that matched with the words. Mr. Wichian Tantipimolphan was an independent composer for GMM Grammy Public Company Limited, and his expertise was the composition of pop songs, the soundtrack for both TV drama or series and stage performance. By analogy, the roles of Mr. Wichian was to produce musical works as ordered by the superior or the owner of an organization or the production manager of drama or plays. However, for the process of the NCPO's creation, the one who gave an order was the military while the helper did not gain any hires nor compensation like to work with a private company. Thus, his working for the NCPO was in the form of being requested to help, and the NCPO gave freedom for him to arrange the lyrics and melody in the style at which he was good ultimately.

Mr. Wichian explained how he joined in the production process, "He might think of me. He might like my songs since my first song up to the last one in the contest organized by the Army so he might have seen something in my style

and want me to try.” (Wichian Tantipimolphan, personal communication, March 20, 2017).

As Mr. Wichian was an independent composer, no permission from the affiliation for joining in the creation process for the army was needed. Therefore, this was his willingness to participate in without being paid but with pride for working for the country, as he said, “Actually, I was thrilled to do it because at least I am a part of helping the country. I have to say that I am very proud of it.” (Wichian Tantipimolphan, personal communication, March 20, 2017).

The relationship between Mr. Wichian and the Director of the Royal Thai Army Band Department was in the form of younger paying respect to an older. Especially, since this was the mission for the Army, the Department during the control by the military, had an authorized power so, under this crisis, everyone tended to cooperate fully.

What should be noted is the willingness of an independent composer who joined in the creation process without pays, but only a feeling of pride, This reflects that dominance over space of thought has extended to cover composers who jointly created the songs with the NCPO, which they perceived as for public benefits. Accordingly, this illustrates the use of hegemony to obsess the producers successfully.

(2) Individuals or organizations who owned the songs the NCPO used to disseminate in combination with the self-composed songs.

For this case, individuals or artists did not involve in the creation process of the NCPO’s songs directly. However, it was the case in which owners from the private sector who owns the songs allowed the NCPO to use their songs for military activities or the songs may be disseminated in parallel to the NCPO’s songs. Therefore, in this case, it was a request for cooperation, so the power relation was between the government and private sectors towards public benefits. The private sectors just provided a partnership for the NCPO by allowing the NCPO to use their songs in the NCPO’s activities.

From this study, it was found that the following individuals and organizations from private sectors provided cooperation for the government by letting

the NCPO use their songs in the program “Thailand Moves Forward” and “Return Happiness to People in the Country”:

a) Work Point Entertainment Public Company Limited: the owner of the song “Tomorrow.”

b) GMM Grammy Public Company Limited: co-producer of the song “Twelve Values” with the Ministry of Culture as a medium to create happiness for Thai people.

c) BB Picture Co., Ltd: the owner of the song “Good Men Never Die,” soundtrack of the film, “Khun Rong Palad Choo, Weerachon Khon Thuk Luem” (Choo: A Forgotten Hero)

Power relations in the process of creating patriotic songs of the NCPO were shown as below

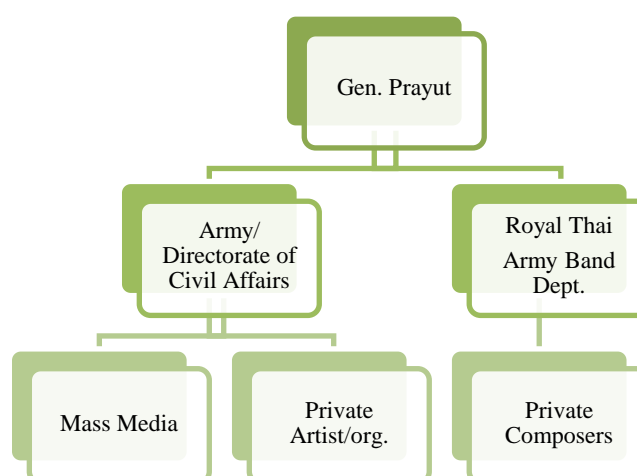


Figure 5.4 Illustrates Power Relations in the Process of Creating Patriotic Songs of the NCPO

In the factor of power relations in the process of creating patriotic songs of the NCPO, the military leader and offices had the absolute power, beyond private sectors, in the creation process, in the dissemination of ideologies through songs, and in controlling all media and channels.

5.4 Factors Affecting the Creation Process

From the analysis, the following factors were found to affect the process of creating patriotic songs of the NCPO:

- 1) Involved-people Factor
- 2) Internal Factors
- 3) External Factors

5.4.1 People Involved in the Process

- 1) The Transmitter of the Songs

- (1) Composers

The first composer was General Prayut Chan-o-cha, the Leader of the coup, and later the Prime Minister of Thailand. During the coup, he wanted to communicate with people through songs in combination with a direct announcement. It was because he liked songs and because after the formal declaration of Martial Law, he wanted to communicate emotionally through songs to soften the situation. His intent was a significant factor driving him to write what he wanted to tell people, mainly his reasons for executing the coup into a song. Songs were thus media to communicate the NCPO's intention and to make its communication to people look softer and more pleasant through the use of sweet melody.

Winai Suatim, the Director of the program production (English Program) of Channel 11 (NBT World 11) said, "The point was he did not want to tell people that Hey! I have already seized power. People would get shocked to experience a coup d'état again. On the contrary, what he would like to say was I came in, but shortly there would be an election. I came in to make the country more peaceful. Thus, the first song I wanted to compose was like this." (Winai Suatim, personal communication, April 12, 2017).

The style of his lyric composition was to reveal his feeling during the situation by his handwriting, which varied depending on each case. Therefore, the lyric of the composer is a meaningful communication at a particular moment directly from his heart.

Personally, General Prayut Chan-o-cha liked the song, and everybody who used to work with him would know his preference very well. Thus, from Winai Suatim who helped the government produce the programs said, “General Prayut likes songs. He likes songs because he likes singing. When he is free, he will compose a song, or when General Prayut thinks of something, he will write a song.” (Winai Suatim, personal communication, April 12, 2017).

General Prayut Chan-o-cha, a composer initiating the creation of the NCPO’s patriotic songs, was a vital factor in determining the direction of melody genre and music style for the creative team. Thus, this was the factor leading to a change of melody from March to Pop music, which is easy to listen. “For himself, he prefers this style as far as I know. He likes the style of music that can easily communicate to people or any style that will not indicate that he is using the military force.” (Winai Suatim, personal communication, April 12, 2017).

Accordingly, the personal preference of General Prayut Chan-o-cha should be the best explanation why he did not choose March melody but turned to use pop songs that are easy to listen and can communicate to people more easily. For him, he wanted to avoid an emotion that reminded listeners of the coup d’etat because people around the world perceive military force or the seized power that it is unrighteous and is not accepted widely

The written lyric of General Prayut was non-violent words conveying a soft and tender feeling. Once the melody composer saw his text, he chose a melody to go along with General Prayut’s sweet and slow lyric, so the composed melody was in accordance with his lyric since the song reminded him of romantic love from his interpretation.

“the Director did not tell me to choose quick melody. He did not say so but asked me to think of a suitable melody. I thus chose what I thought. I saw the lyrics, then I could feel it, and sweet melody should be proper for this lyric.” (Wichian Tantipimolphan, personal communication, March 20, 2017).

Therefore, the factor on the part of composers was not only authorized to determine the direction of music genre, but the issue in the content or text of the song facilitated the choice of melody to achieve the needed rhythm.

(2) Producers

The person responsible to be a producer or the host of the creation process of the NCPO's patriotic songs was Major General Krisda Sarika, the Director of the Royal Thai Army Band, who adopted policies of the song creation from General Prayut Chan-o-cha and proceeded until obtaining the desired song, which was different from other military patriotic songs. From an analysis of the producer's roles, it was obvious that they required someone with a broad vision to see the tentative pattern of songs needed by the NCPO. Such a view was a factor leading to the adjustment of the style or genre of patriotic songs. The songs required had to be used widely and could respond to the needs of the leader or General Prayut Chan-o-cha, who emphasized the beautiful songs that were easy to listen and could access listeners broadly. The producers were also responsible for supervising the creation process in a broad view, monitoring the production, and adjusting or refining the songs until equilibrium was achieved before submitting to the Army for approval in disseminating through various media.

The content composed by General Prayut would go towards any direction depended much on the vision and decision of the director of Royal Thai Army Band Department, mainly depending on his selection of the persons to join the team of the production. The direction this director chose was an experienced composer in pop music for the TV drama and plays. Whether the listeners would be impressed and have a positive image on the first song of the NCPO or not could anticipate their listening to the NCPO's next songs.

Therefore, a professional composer like Wichian Tantipimolphan was invited to refine the lyrics and compose the melody for the first song, "Return Happiness to Thailand" without any military intervention or involvement. It reflected that the NCPO gave importance for the first song as it could create a new dimension to the military songs that could be accepted by general people. Thus, it was hoped to attract listeners and impress them upon hearing. This producer knew the direction to create beautiful songs to differentiate them from conventional military patriotic songs completely. However, the producer did not determine the path for the composer but let him choose melody in the style he knew the best freely. Since Wichian had great experiences and succeeded in composing pop songs for popular TV drama or soap

operas, the sending of General Prayut's lyric by Major General Krisda to him for arranging his lyric and for composing the melody was thus a changing point for the NCPO's patriotic songs to become sweet pop songs subsequently.

The freedom in music arrangement enabled this professional composer to feel more relaxed and not worried to use his capability and transmit it through his music arrangement fully. Wichian talked about his ways of working on the first song for the NCPO, "I put Chord to the lyrics and also to the melody. I passed it to the Director for his consideration. At first, I was not quite sure because I worked on my style."(Wichian Tantipimolphan, personal communication, March 20, 2017).

Besides, choosing a professional composer who was good at pop songs that could get good feedback from listeners, Major Krisda also selected intelligent music harmonizer and singers from Royal Thai Army Band to help in the creation of the NCPO's songs. After the first song, "Return Happiness to Thailand," the subsequent songs followed the same music style. During the process, before any song would be produced, Major General Krisda advised some guidelines, i.e., music genre or musical instrument, etc. but on the other hand, he gave full freedom for melody composers and music arrangers.

"After finishing my part, he listened and suggested some minor adjustments without changing major music structure or arrangement at all, such as some words are too soft or not clear, etc." (Major Surachai Thawinprai, personal communication, February 14, 2017).

Accordingly, the roles of the producer were significant factors that led to a new phenomenon in the patriotic military songs from his vision of choosing the direction of music that was following listeners' preference and timing. It encouraged appropriate music composers, arrangers, and singers for the songs afterward.

(3) Lyric and Melody Arrangers from Private Sectors

Wichian Tantipimolphan was the person who buoyed up the Leader's words to become a great lyric in the form of sweet, soft, and impressive songs to reveal the Leader's feeling. A well-balanced and harmonious punctuation and rhythm was put into the songs to match with the Pop genre in the style of drama songs.

In arranging lyrics, it required expertise in composing words and adjusting words to be rhythmic but keeping the old meanings of the verses composed by General Prayut. Fortunately, owing to his professionalism and experiences, Wichian could transform written words of General Prayut on a piece of paper to be beautiful songs while retaining the exact meanings.

“In case of the songs of the Prime Minister, I just composed a melody into his lyrics, moved some words, and transformed them to be musical language. It is impossible that every word sounds beautiful. We must adjust some notes or some keys as we desire them to be and then try them out.” (Wichian Tantipimolphan, personal communication, March 20, 2017).

Nevertheless, in arranging the lyrics of General Prayut Chan-o-cha, he could not identify which words he adjusted from the original version as Wichian could not remember or he might want to give honor to the original composer.

Wichian Tantipimolphan clarified, “I think I did not refine his words so much, I can’t remember but know that not so many words were adjusted. The style and main structure are still his.” (Wichian Pantipimolphan, personal communication, March 20, 2017).

It is remarkable that the professionalism of a composer from private sectors is a significant variable that changes patriotic songs to be more beautifully unique by violating the conceptual frame that military songs must be March melody, not sweet or soft one. Therefore, the selection of Wichian into the creative team is a significant factor that influences the music style of patriotic songs of the NCPO. the NCPO’s songs might not have had distinguished songs without an expert to help create musical work, i.e., drama songs, etc. that responds to a wide range of listeners.

In his personal opinion, Wichian believed that the Army knew well that March melody was not his style when they invited him to help compose the songs. Thus, the military intended to select him for writing the NCPO’s songs in his musical style to reduce the scent of being military. “If the Director or the Prime Minister wanted me to do a folk song or country song, I would not be able to do it because it is not my style. Nor if they wanted me to do a marching song, (Wichian Tantipimolphan, personal communication, March 20, 2017)

The factor that transformed the NCPO's patriotic songs to be Pop songs depended on the selection of a pop-song composer, or a professional in pop songs from private sectors. Another reason that Wichian was selected to join in the creation process was his familiarity with the Royal Thai Army and his meeting with the Director previously because he used to submit a song for the Army's song contest in 2013.

(4) Melody Composer/Harmonizer/Musicians of the Royal Thai Army Band Department

The person who composed the melody and harmonized the music in the NCPO's songs was Major Surachai Thawinprai, who was the only person assigned for this job. Major Surachai worked closely with Wichian Tantipimolphan from private sectors since the center for producing musical work was on the military's side. Thus, it was common that the Royal Thai Army Band sent out their people to play a role in the production process, especially for learning a different kind of work so that they can access listeners more widely rather than using them for the Army's activities only.

Collaborative working between the military and civilians could transfer mutual knowledge. For the military, they could gain benefits from knowing how to compose a melody and arrange a song in pop style, especially to reach listeners' standard. Thus, they would not know only the production of traditional songs used for military purposes. Besides, a knowledge transfer of pop songs to the Royal Thai Army Band Department, Wichian also was a consultant in every song to ensure a well-balanced music arrangement and to go to the right direction with most listeners. Therefore, a collaboration was an important opportunity of the military to learn about the creation of pop songs from the professional in the field directly.

From learning the creation of pop songs from a professional composer, the Army gradually absorbed other styles and patterns of songs and various ways of production to access listeners as mass people.

Regarding music arrangement, Major Surachai explained, "Mostly, we used the sound of synthesizer from musical software programs." Sometimes, a musician played some pieces of musical instrument, t.i.e. Saxophone and Guitar (Major Surachai Thawinprai, personal communication, February 14, 2017).

For the use of synthesizer musical instruments from musical software programs, this diminished the roles of musicians. Thus, there were only two kinds of musical instruments needed to play by musicians, namely Saxophone and Guitar. For instance, in the song “Because you are Thailand” and “Hope and Faith,” musicians from the Royal Thai Army Band Department played as a supplementary role while synthesizer from musical software programs was used mainly in the NCPO’s patriotic songs, which accorded with Pop music.

Samret Kammong (2009) explained, “Electronic musical instruments used synthesizers, which can combine all frequencies of sound waves in the same machine. It enhances a more variety of sound. Besides, it can record all those sounds in lines and control to play them simultaneously like one assembly of a musical band of various kinds and sizes of musical instruments. Besides, it can be used with artificial intelligence (AI) or computer and tape recorders for composing, arranging, and recording songs to become a “merchandise” distributed in the form of pop music.”

From concepts mentioned above of using pop musical instruments that reduced the roles of musicians, who were replaced by a synthesizer, this accorded with the music production in the pop style of the NCPO, which sometimes used a synthesizer, not by a live performance of musicians. Notably, a song production from a synthesizer is a quicker way that can respond to the situations more rapidly.

Melody and music arrangement of the Royal Thai Army Band Department thus was an authorized duty and also a routine mission for the Army without power in determining directions of songs. What they could do was to comply with the superiors’ policies or to make a revision as ordered, which was common in the military work. Regarding their knowledge and skills in music, they studied in the programs of Royal Thai Army Band Department and learned skills in the song production as assigned by the Army, which mostly was used in military or state activities, i.e., Royal ceremonies, a welcome reception for the government’s guests, etc.

(5) Singers

The person who is a singer of all four patriotic songs composed by the NCPO is Sergeant Major First Class Pongsatorn Porchit. He was the leading

singer of the Royal Thai Army Band and was selected to be a singer of the NCPO songs. It is normal that singers of any institution come from their affiliation. Likewise, the military chose a soldier in their institution to be a singer and transmitted its songs. The owner of song content is the military; therefore, an interpretation from people of the same occupation should be correct. Especially, when General Prayut, the Chief-in-Command composed the lyrics of the songs, it was easy for Sergeant Major first class Pongsatorn Porchit to understand the military circle and his superior's thought. He thus should certainly understand him to whom he used to talk intimately more than outside singers, i.e., private singers. Besides, he could represent soldiers who had the same ideology in helping to solve national conflicts as narrated in the songs. Consequently, a military singer should be the best representative of the songs composed by the military.

Moreover, the reason why music arrangement and harmony, including the creation process and the singing, were performed by the military was "the Prime Minister's confidence in the potential of Royal Thai Army Band Department as shown in his formal objectives." (Major Surachai Thawinprai, personal communication, February 14, 2017).

From the above reasons, it illustrates that the military needs to portray their musical potential for people's acceptance and to show their totalitarian power in controlling communication.

Before being assigned to sing the NCPO's songs, Sergeant Major First Class Pongsatorn Porchit was a singer of Hassa Dontri Band, the Royal Thai Army Band Department. Hassa Dontri Band emphasized only the entertainment performance, i.e., welcome party, banquet, festivals, condolence, or meeting with the press or people, etc. He was thus a singer of the Department with experiences in a variety of songs and always had an opportunity to participate in the Army's activities with people.

Sergeant Major First Class Pongsatorn Porchit stated, "When the Army needed to establish any unit to approach people or to communicate with people in certain issues, the Army had Hassa Dontri Band to initiate those interactions. Once we played, people would come, and this helped to access people more easily and to

get closer to people.” (Sergeant Major First Class Pongsatorn Porchit, personal communication, December 28, 2016).

Furthermore, he sang for the Army in the project, “Patriotic Songs” established by the Directorate of Civil Affairs, in 2013. In that year, a contest of patriotic songs was organized to stimulate people’s awareness of their love for the nation and their understanding of the Army’s roles and duties through a new style of music to make the songs more interesting and updated. The content covered soldiers’ and people’s patriotism and the concern on people regarding the effect of the military missions. The song “I can Do for You” composed by Major Surachai Thawinprai and sung by Sergeant Major First Class Pongsatorn Porchit won the first runner-up. Thus, it can say that Sergeant Pongsatorn Porchit is one of the soldiers who created musical work for the Department and is skillful in singing modern songs, which are different from March. Besides, his well-rounded experiences in various kinds of songs in front of people are the valuable background that confirms the right decision of the Department to choose him as a singer for the NCPO’s patriotic songs whose listeners are people throughout the country.

He further explained, “Since the first song or Return Happiness to Thailand, whose lyric the Prime Minister composed, and forwarded to the Department for music arrangement, Major General Krisda Sarika, the Department Director was the one who chose me to sing the song, possibly because of his trust on me. He might think that I can work better than others. Especially, it is urgent work so he might trust me more than others. Am I the most capable singer? Probably not, but maybe the best at that moment, at that time.” (Jittraporn Senwong, personal communication, January 10, 2017).

When asked about his interpretation of the NCPO’s songs, Sergeant Major First Class Pongsatorn Porchit explained about them, “They are the songs telling what we are doing now. For example, “Return Happiness to Thailand,” tells us what has happened to our country. How is it now? What have we done? We promised that we would make it better for our country.” (Sergeant Major First Class Pongsatorn Porchit, personal communication, December 28, 2016).

It is remarkable that he used the operation of the military, which used the word “we” to include himself into such activity. It may be the reason why the

NCPO chose a soldier to be a singer: to let him be the representative of the NCPO to communicate with people through the songs composed by General Prayut Chan-ocha, the Head of the coup.

Another thing that should be noted is that to have a soldier sing every song of the NCPO, listeners may have an image of the soldiers in the songs, especially if the style is not that of their famous artists. It still cannot make the songs transcend such image and raise their standard to be universal. Therefore, an invitation of private sectors to rearrange the songs into their new style through various forms of music to help disseminate the songs and access more people was allowed.

The Army did not prohibit private sectors from singing the NCPO's songs in their style. Thus, the allowance of the Army for private sectors to present their songs by professional singers, i.e. Asanee Chotikul, (or called in musical circle as "Pee Pom, Asanee", one of the top and an experienced singer and musician in rock music), etc., was a factor that made the songs well-known nationwide. Consequently, the song "Return Happiness to Thailand," sung by this private artist was one of the top hit songs, especially the following hook of the song,

"We will do as promised. Please give me not so long time and then the land will be beautiful again. We will do so you can trust and have faith in us. The land will be good soon. Happiness will return to Thailand."

It helped the song be well known broadly in society. The song "Return Happiness to Thailand" has become memorable and renowned once Asanee sang it in his unique style.

"The song in Asanee's version was like the song of the artist with whom listeners were familiar. Therefore, it was similar to other songs in the program. Asanee's version helped the song to be accepted more easily. Anyway, as told earlier, the version of the military is also beautiful. They paid much attention to music production. In spite of the serious content of calling for people's harmony by the nature of patriotic songs, what they had done was to put tenderness in the song. Thus, it is now a melodious song, and people like to sing along. It is like digestion of serious songs to become softer ones and enables people to accept it more." (Napaporn Triwitwarekul, personal communication, August 31, 2016)

Besides, the singing of the NCPO's songs by private singers also makes it more colorful and increase more variety for listeners. Significantly, it is a process of reproduction of the NCPO's songs that helps to disseminate ideologies to people increasingly by remaining the old text of the song but altering into a new form of singing presentation.

For artists to sing the NCPO's songs, it required no complex authorized permission. They just informed the Army to sing them in a new style, and the Army did not have any objection, i.e., Asanee Chotikul requested through Wichian Tantipimolphan, one of the creative team from private sectors.

"Pee Pom and I just talked about the song Return Happiness to Thailand because he called to ask for notes. I gave him whatever we could, i.e., chords. I do drama songs, so I am quite an old-fashioned pop, but Pee Pom is much modern. He thus adjusted to make it more colorful and it sounds belong to him so much." (Wichian Tantipimolphan, personal communication, March 20, 2017).

"Please notice that the Army never hires singers to sing our songs. We asked from us. Anyway, the song was famous because of Asanee." (Colonel Phoomrat Luesiri, personal communication, July 6, 2016)

From the researcher's observation, the NCPO seems to be pleased to have private singers sing their songs differently by their style because this helps to add a variety and wide dissemination more rapidly. Therefore, singers are another influential factor of the NCPO in expanding the space of people's thought according to Hegemony concept.

A military singer cannot make the song famous as much as the well-known artist favored by people in society. Besides, a pop artist can also add more pop sensation to the song and make the song smoother and sound familiar, especially being more persuadable than a military singer sings. Moreover, it upgrades the standard of the song to be more acceptable and more comfortable to listen. Additionally, fan clubs of Asanee Chotikul are all over the country; hence, it drives the song to be well-known, and the base of listeners is much wider

2) Song Disseminator

The Directorate of Civil Affairs was the governmental office responsible for disseminating songs of the NCPO to the public. While governing the country, the

NCPO also had an authority to regulate media in distributing their songs via communication channels under the supervision of the NCPO, namely the Department of Public Relations via the Television Pool of Thailand of Free TV: Channel 3, 5, 7, 9, 11, Thai PBS, and all affiliated radio stations of the Department of Public Relations. For digital TV, the dissemination was in the form of collaboration. Usually, the NCPO has regular channels to communicate with people every day via the program “Thailand Moves Forward” and “Return Happiness to People in the Country” through all the channels as mentioned earlier. (Winai Suatim, personal communication, April 12, 2017).

As the army controlled and governed both programs, the army had an authority to hand in the NCPO songs to be broadcast in the NCPO’s plans and to specify dissemination agendas and frequencies as desired in the form of “collaboration.” Since the NCPO controlled national security, all requested channels collaborated to comply with the policies of the NCPO. Therefore, to have regular channels and to have an authority to regulate the dissemination frequencies, the chance for the songs to be favorite is relatively high.

Winai Sautim explained about this, “What the NCPO does is not compulsory, they just asked for a collaboration. For example, the channels for disseminating the program Thailand Moves Forward, the NCPO asked for a collaboration. Who would refuse anyway? At first, we did not get paid. We did it for free. Everyone did it for free. Everyone was pleased to do for them. Recently, the government provided some budgets for this. It is ok.” (Winai Suatim, personal communication, April 12, 2017).

Accordingly, the power in monitoring and in asking a collaboration with media are central factors in disseminating the NCPO’s songs nationwide. This factor is thus a very influential factor that supports the communication roles of the NCPO fully and widely through all channels to people throughout the country.

5.4.2 Internal Factors of the NCPO

1) The Social Condition of the Army as the Government Leader of the Country

As the military became the leader of the country, it enabled them to control, demand, and ask for any cooperation easily. With few objections of ideas, this led the process of the creation moves rapidly. On the other hand, with the advantage of having authority as a leader, the military was not keen on creating songs like private professionals. Accordingly, to creation, a patriotic song to be acceptable and standardized was not an easy task.

Still, to be the leader of the military government was an influential factor in the song-creation process of the NCPO as it could be equipped with support in budgets and human resources for handling all matters relating to the production. Besides, they had full authority in supervising all steps of the production, including a selection of people to assist in the process. The status of the NCPO after the coup was the center and perceived as a symbol of publicness. The creation of songs was also at the national level, so it was easy to pull people and organizations to join in the process.

2) Musical Knowledge and Skills

The primary responsibility of the song production was in the hand of the Department of Royal Bands of all armed forces. This Department produced domestic songs for the army to be used in military activities and missions mainly. Compared with private media production, their production is so called “in-house production.” The advantages of being a private office of the army was a quick speed and good understanding of organizational image and needs. Besides, it would cost fewer expenses to hire an expert or external offices to help them. the NCPO had the Department to facilitate a rapid work, especially for the army. However, for the creation of the NCPO’s patriotic song, this time required high standards and needed to publicize widely to get an acceptance from the general people. Nevertheless, the knowledge and skills of the Department were a restriction, especially the lack of music composition techniques that could impress mass listeners. For private production companies, who worked closely with listeners and had expertise in

attracting various kinds of listeners, it depended on which musical genre or style with which each private composer was familiar

Thus, the internal factor, namely the Department of Royal Thai Army Band, could facilitate the creation to proceed rapidly but on the other hand, it had a weakness in producing standardized songs due to the lack of professional skills and diversity of skills. Therefore, their musical experiences lack a diversity of styles and musical experts to help them to refine the songs up to standard.

5.4.3 External Factors of the Army

1) The Social and Political Context

All of the four songs of the NCPO would have never happened without the political phenomena and social contexts. Such contexts were used to create the content of the songs continually and were also the drives that pushed the composer to reveal his feeling and ideologies

Therefore, the content and melody of each of the NCPO's songs were inspired and accumulated by social and political contexts. In general, the core concept of the songs was "the existence of Thailand." (Wichian Tantipimolphan, personal communication, March 20, 2017).

Accordingly, in the NCPO's songs, the content contained social and political contexts but with different details of different timing or context at a particular time. The settings thus inspired the composer to narrate the settings into words from his emotion and feeling at the time he composed.

2) Listeners/People

Listeners who judged the NCPO's musical work were people all through the country. The songs were not limited only in the military circle as a performance to welcome the army's guests or the surrounding locals with whom the military interacted, but also the songs were for the listeners with different parties and opinions. Listeners were either those who agreed or disagreed with the coup and the binary-opposition parties (the parties who favored and supported the coup and those who opposed the coup) who triggered or stirred up a disharmony until the military seized power and governed the country, including those neither supporting nor opposing the coup.

“The attitude of each person is different. Some people like the coup and some do not. However, once they hear the song, their hatred may be decreased. Some people dislike or even hate. They feel they hate them and do not want to listen to the song. Therefore, we cannot tell what they think if they do not express themselves. For me, I think the song has some influence as it is a relaxing song and can induce listeners to listen to it. It gives a cool feeling and is also easy to sing along. It can reach people of this time more than the past songs.” (Winai Suatim, personal communication, April 12, 2017).

It was evident that the creation of the NCPO’s songs is a trial of the NCPO in relieving the hatred of people and reducing the opposition against the coup. Therefore, the NCPO tried to use a soft and passionate song to avoid increasing the hostility and emphasizing the image of the coup into the song.

“The song helped in terms of people’s emotion because most people will not accept too restricted rules. They prefer freedom and democracy. Who will like Section 44? Surely, none will. However, once the NCPO came in, they needed to find strategies. What should be done to avoid violence in the country or any protest from Thai people? Foreign countries might not be concerned about this, and they can criticize them. However, the NCPO concern more about Thai people. the NCPO wants to see how fast the country can be peaceful. How do people stop taking sides and killing or shooting one another on the road?” (Winai Suatim, personal communication, April 12, 2017).

Therefore, the most crucial factor in the creation of the NCPO’s songs is people whom the NCPO wish to expose to the songs. Besides, people are the judge of their songs to evaluate if the songs pass or fail from their feedback reflected by the acceptance and popularity of the songs.

Sugree Charoensook, Dean of Music School, Mahidol University, expressed his ideas about the reason why the NCPO produced the songs in the pop genre, “The objective of composing a song is for whom or Thai people. Who are the majority? Who watches TV? Who listens to this kind of song? (Sugree Charoensook, personal communication, April 27, 2017).

In his opinion, the NCPO should have produced the songs by popular trends of most people and anticipated that pop songs should be able to access the majority of people the most.

“Popular Music is an easy-listening song for the mass of people. I think people can accept that so they are satisfied with it. That’s all. It is not a matter of being right or wrong but only a matter of acceptance and satisfaction. That is where most people are. Is what the NCPO did correct? I think it is correct.” (Sugree Charoensook, personal communication, April 27, 2017).

Accordingly, listeners factor leads to the creation of songs in the style of populism to be able to connect to and access people as many as they can. Therefore, the majority of listeners is a factor determining the style or genre of the songs created by the NCPO and leading to the emergence of patriotic songs in pop style, which can be considered as a new communication innovation of the military government in the period of the NCPO.

3) Accepted Music Genre

The music style is a subsequent factor determined by the changing taste of listeners in each period. Thus, the NCPO needed to concern about changes in surrounding society, politics, and culture. The dynamic music taste of listeners affected the adjustment of conceptual framework and communication of the NCPO with the mass. the NCPO realized that the traditional patriotic songs in March genre would not be suitable for people in the modern period. Instead, Pop songs represent universality and music taste of the globe.

Atibhop Pataradetpisan describes the power of music over listeners, “If you need to see the effect of either literary or musical work on the cognitive changes of people, you have to assure that it must yield a vast influence that can reach people easily.” (Soravit Runglertmaneepong, 2014)

Music genre that favored by most people in a society is influential in the song creation. It is confirmed by the result of the opening of the Pop patriotic song of the NCPO, “Return Happiness to Thailand,” with the sweet and romantic melody following the expertise of the composer in composing songs for drama or plays. Superficially, romantic melody and a patriotic song seem to contradictory; however, when all is combined in the patriotic songs of the NCPO on patriotism and military

ideologies, it turns to be perfectly tuned like a drama song. Atibhop Pataradetpisan further explains about this congruency, “The Revolution itself is a romantic story about a struggle and sacrifice.” (Soravit Runglertmaneepong, 2014).

The NCPO tried to distinguish their coup, which is the seizure of power, and define it with different meanings from the past by the arousal of romantic emotion through the soft and passionate songs conveying the feeling of patriotism to help relieve the stressful climate.

“From my analysis of all four songs composed by the Prime Minister, he intends to create a common feeling. The word, “Thailand,” appears in every song and is the word that created my imagination when I composed melodies. Thus, I invented a grand hook and emphasized words that could stir up people’s feeling.” (Wichian Tantipimolphan, personal communication, March 20, 2017).

The composer’s intention to write lyrics that arouse listeners’ feeling towards patriotism might be another essential factor that enables people to get involved in the sense of nationalism through the slow, sweet, and romantic pop songs rather than to remind them of the seized power from the coup.

Table 5.1 Summarizes Factors Affecting the Creation of the NCPO’s Songs

1. People Involved in the Process	1. Transmitters of Songs	(1) Lyric Composer	General Prayut Chan-o-cha Prime Minister The leader with supreme power in the creation process and in determining the direction of song patterns.
		(2) Producer	Major-General Krisda Sarika Director of the Department of Royal Thai Army Band Who received the order from General Prayut Chan-o-cha in creating the NCPO’s songs and in selecting the team and composers of Pop music from private sectors to reach people widely

Table 5.1 (Continued)

1. People Involved in the Process	1. Transmitters of Songs	(3) Lyric/ Melody Arranger from the Private Sector	Wichian Tantipimolphan A song composer in the Pop genre for dramas or plays, and a leading factor in transforming the NCPO songs to be Pop and widely accepted by listeners.
		(4) music Arranger and Harmonizer from the Department of Royal Thai Army Band	Major Surachai Thawinprai A military melody and song arranger assigned by the NCPO to coordinate with private composers with no authority in determining music direction but having an opportunity to learn how to create Pop songs from Wichian Tantipimolphan. To have a military officer as a center of the song production enabled a quick operation and a secure monitor and command
		(5) Singer	Sergeant Major First Class Pongsatorn Porchit Who was assigned to sing all four original songs of the NCPO as the leader wanted the military to transmit the songs to illustrate musical potentials of the military However, the factor of the military singer did not make the songs so famous as a private artist, namely, Asanee Chotikul, i.e., the song “Return Happiness to Thailand.”
	2 A Disseminator of Musical Work	The Army/ Directorate of Civil Affairs, Royal Thai Army	THE NCPO or the government. An authorized office in disseminating songs to people widely and monitoring media thoroughly.

Table 5.1 (Continued)

2. Internal Factors	3. Social Condition	The owner of the process: the NCPO as the leader of the country.	The process factor depended directly on the leader, which made the government as the center and a representative of publicness. Thenabled the creation process to be operated quickly and facilitated the collaboration from all concerned sectors.
	4. Knowledge and Skills in Music	Royal Thai Army Band Department	A knowledgeable and skillful department in music in compliance with music art principles, functioning as a supporting unit and in-house production, but short of techniques and experiences like music production companies or songs camps that work to respond to the majority of listeners in the market.
3 External Factors	1. The social and Political Context	The situation after the coup of the NCPO and its governance of the country	A crucial factor is enabling a continual story in the songs and a drive for composers to have the imagination to refine the words into lyrics.
	2. Listeners/ People	People of all parties throughout the country, either supporting or opposing the coup	The judge of the songs and the factor that determined the direction of song creation towards the popularity of people and the widest access to people.
	3. Music Genre	Pop Music	Pop music to respond to the objective of the NCPO's songs towards universality and its accessibility to the majority of listeners.

From the documentary research and analysis of the creation of the four songs of the NCPO in four dimensions: background or emergence of the patriotic songs, people involved in the creation process, steps of the invention, and factors affecting the creation process, the significant findings were summarized in the following diagram:

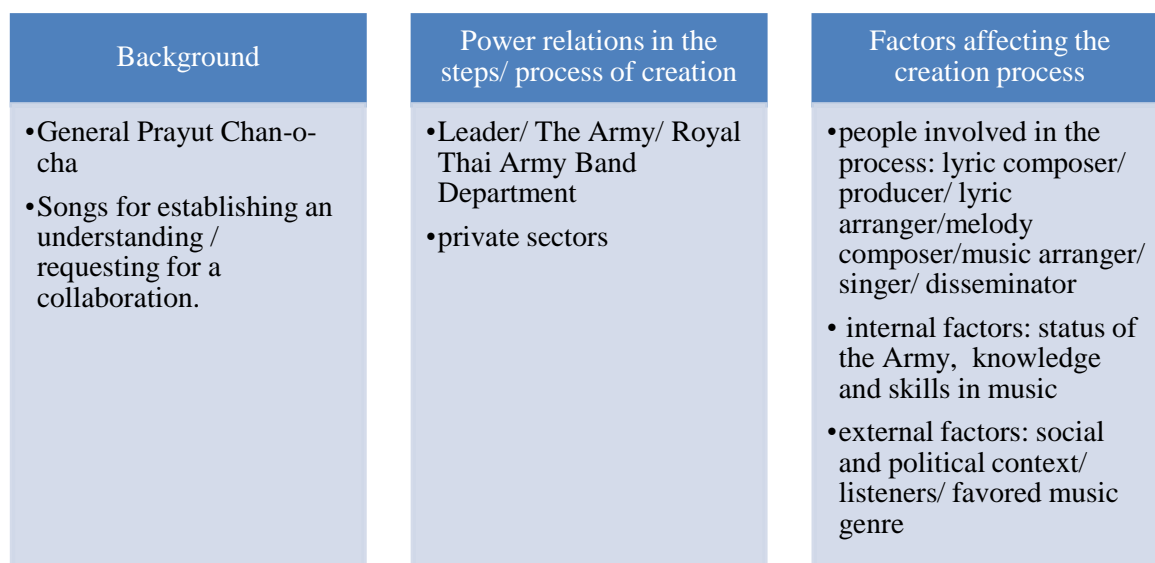


Figure 5.5 Illustrates the Steps and Elements Affecting the Creation Process

From studying the process of creating patriotic songs of the NCPO, it was found that the signification of patriotic songs emerged as a communication tool in creating righteousness for the NCPO as the government.

The subsequence after the coup was a trial of the head of the coup in finding ways to explain to the society his rationales to make people in the nation understand and accept the coup through the use of media to communicate with people. “The creation of popularity towards the acceptance of righteousness or popular legitimating” thus became things to be fixed urgently. (Surachart Bamrungsuk, 2015)

After the coup by the NCPO, no violent happening or movement against the NCPO has been witnessed as Thailand is under the control of the NCPO by military forces and the Martial Law to prohibit all violence. However, the NCPO cannot withhold the criticism against the coup from the scholars or international organizations who expressed their worries about the seizure of power of the NCPO

and the censorship of the domestic mass media's presentation. Foreign media presented the NCPO's coup d'état as unrighteous while a powerful country like the U.S.A also declared the NCPO government to return democracy to Thai people urgently. All of these voices were pressure and resistance against the NCPO. (Arm Noppakun & Grace Akkara, n.d.)

From the situation of the NCPO after the coup, congruence between the situation and what the NCPO tried to fix hurriedly to create a popularity and righteousness through media to communicate with people can be explained. The process of communication in various forms is thus needed to develop some Ideological State Apparatus.

Communication through a cause-and-effect explanation was transmitted by General Prayut Chan-o-cha, the Head of the coup, upon his seizure of power. It is a cause-and-effect announcement about his coup as stated, "to keep peace and order effectively and bring back peace and happiness to people and every party urgently." (A part of Martial Law announcement no. 2/2014 RE: The Establishment of Peace and Order Maintaining Command [POMC])

A straightforward written communication or a formal announcement may not be enough for hegemonizing the space of thought of people in the society. Therefore, songs were used to access their thought and feeling because a song with well-refined lyrics and melody can create a complying emotion better than an oral declaration or official statement. It can be a gradual hegemony through Pop songs in parallel to the declaration entitled, "Return Happiness to Thailand."

Several ways can implant the hegemony. In case of the NCPO's patriotic songs, the Dominion has been selectively implanted through Pop Music.

With reference to the definition of Gwyn Williams, "Hegemony is a social or political condition in which philosophy and practice is unified or in which one concept of reality is dominant and diffused throughout the society to infuse all institutions in the society through tastes, morality, traditions, religions, or political ideologies at every level of social relations". (Watcharabon Buddharaksa, 2014, p. 163)

The communication process through songs with people to create the righteousness for the NCPO, which is an innovative communication of the military

with people during the coup plays more roles than just being an official statement broadcast in radio and TV stations like in the past.

Accordingly, the hegemony of people's space of thought during the coup through the songs can help create a warmer atmosphere, especially with a begging tone of voice and pop melody. It is evident that the military puts a great effort in the creation of songs to reach the taste of listeners mainly. Therefore, all required factors inducing the songs' popularity are adopted into the process. Such factors are the assistance from a successful Pop-song composer in melody composition and arrangement, the use of songs from leading music companies of Thailand to join with the NCPO's original songs to create a sense of familiarity, the use of a professional composer who composed the songs. An example of the songs is the song "Tomorrow" by Prapas Cholsaranon or Pee Jick of Work Point Entertainment Co., Ltd. for the military's previous use, etc. All of these help to support the military power and their songs and lead to the people's acceptance and an increased image of righteousness for the government by the NCPO.

5.5 Strategies in Creating the Patriotic Songs of the NCPO

From analyzing the creation process of the NCPO's songs, two leading strategic approaches were used:

5.5.1 Communication by Pop Music

From analyzing the creation process of the NCPO's songs, it was found that the strategy of "Communication by Pop Music" was used as an approach to reach listeners. The strategy, "Pop Music to Stop Top Boots," was used to reduce the stereotyped military image as a strong, aggressive, and coercive warrior in fighting for defending their country from invaders. However, in the thirteenth coup d'état, it was a role of the military to end the conflicts among people. Therefore, a warrior image needed to be diminished to tone down the military songs composed in March genre. Besides, the more gentle and begging tone were increased.

March rhythm portrays a military image. It has been used as a symbol in military songs since the old days. The melody was designed for matching with the

steps of the soldiers and conveys the fighting. It was not what the NCPO needed to send to the people. “Formerly, we had fought with Communists since the reign of King Rama VI, we used the song ‘Sayamanussati.’ The song needed to be aggressive to boost the soldiers’ defiance.” (Colonel Nattapon Ditsayabut, personal communication, July 6, 2016).

“In other words, March rhythm creates hatred against opponents, so it is necessary to use aggressive tone. However, for the NCPO’s songs, the Prime Minister composed the songs not for fighting with anyone but begging for a collaboration. He wants to ask for cooperation by emphasizing public benefits as the national benefits.” (Colonel Phoomrat Luesiri, personal communication, July 6, 2016).

Due to the reason that the Head of the coup wanted to communicate for collaboration from people, the songs composed by General Prayut Chan-o-cha tried to position the NCPO as neutral and focused on the cooperation from everybody for the public benefits.

5.5.1.1 The Transformation of Patriotic Songs in the Period of the NCPO to be Pop Music

From the researcher’s observation, the NCPO perceived that March was not the right genre for the period and did not respond to the objective of their communication. Primarily, it was not suitable for listeners whose taste, needs, and preference change in each period. Music consumption culture of people in society also changed by global trends. Besides, Pop music could last long and reach every group in society. Correspondingly, the strategy of “Pop Music to Tone down Top Boots,” was used in creating the songs of the NCPO, apart from the adoption of Pop songs from private sectors to intensify the song series of “Return Happiness to Thailand.”

Dusadee Vorathumdudee (2009) states “When Pop songs are called a short novel in three minutes, they open the door to a dream with a beautiful and familiar melody. Anyone can listen to them, without any knowledge, sex, or age restriction. The lyrics are so repeated that they can cause some boredom, especially an issue of love, imagination, and daydream, etc., but it is questionable why they are popular forever and expectedly will be popular for good.”

Accordingly, the melody that buoys up an original story of Pop songs in slow rhythm sounds pleasant and leads listeners to imagine along with the lyric of the song. It can soothe people's feeling during the crisis of the country.

5.5.1.2 Music Style and its Congruence with the NCPO's Songs

1) It is the style of music favored by most people in Thai society. The definition and background of Pop music are as following:

The word, "Popular," was applied to call a group of music that most people in the society favor, no matter by which kind of musical instrument (i.e., Folks, Jazz, Viennese Waltz, Country, or Comic Opera (originated by Gilbert and Sullivan) nor in which period it is played. In other words, it is the kind of music that is not so strict as classical music. Anyway, the word "Pop" is used to specify certain kind of popular music in a narrower scope. Pop songs mean popular music originated in the United States of America since 1950, i.e., the songs of Elvis Presley (1935-1977), etc. This group of songs is 4/4 time-signature, with every beat of the rhythm. An electric guitar is a major musical instrument among other supporting ones. The lyrics of the songs relate to young people so they can draw great attention from this generation easily. This kind of songs is produced for sales mostly. The word "Pop" thus covers the meaning of "best seller" as well, i.e., songs in the group of New wave, Punk rock, Reggae, Rock and Roll, Rock music, etc. All of them are Pop music. (Samret Kammong, 2009).

From analyzing the meaning and background of Pop music, it is the music genre that requires no fixed rules or patterns but can adjust the melody in various designs to please listeners easily. The primary purpose is for sales or to gain popularity from listeners. Thus, the satisfaction of the listeners is the principal purpose of Pop songs.

2) Pop music uses the principle of Minimal Music or focuses on repeated singing many rounds (Lieutenant Colonel Prateep Suphanroj, personal communication, May 19, 2016)

Narongrit Dhamabutra (2009) explains about Minimal Music, "From the word, we can know that this style of music is a form of art music that employs limited or minimal musical materials or is composed by a few notes. The composer will release his thought at the beginning by repetition or will gradually

change to other musical content without an acknowledgment of listeners. Repetition is key to this music genre.”

From the communication strategies of the NCPO through Pop music, this accords with the concept of a marketing campaign. Songs help to communicate the NCPO’s ideologies to people for an acknowledgment and to enhance their memory of the songs leading to the acceptance of the NCPO in a similar way as marketing campaigns where product acknowledgment is created. Besides, the followings were noticed:

- 1) The songs contain serial content by the style of slow melody (song series)
- 2) The word used in the previous song is used again in the following song to connect both songs for helping listeners to remember and connect the story
- 3) Short and precise words are used to make it easy for listeners to remember and sing along.
- 4) Repeated dissemination with high frequency was emphasized to remind listeners of the content of the songs
- 5) A composer favored by listeners, primarily a professional composer with fundamental music background and experiences in the creation of songs responding to the majority of people for sales in the market through listeners’ favorite lyrics and melody, was used.
- 6) Artists, stars, and singers joined in singing the NCPO’s songs or used them to sing in their version, i.e., a song of the NCPO in the style of Asanee Chotikul, etc.
- 7) The dissemination of the NCPO’s songs was based on a promotion, a part of Marketing Principles, which require marketing plans, i.e., through which channel and by which frequency, etc.
- 8) Dissemination of songs was operated through online or social media as another channel as well, i.e., YouTube, which is popular among listeners in the period.

From the above observation, a connection with marketing communication whose purpose aims for sales should be noted despite the fact that the NCPO’s goal was not for sales in terms of monetary income, but in terms of acceptance of the songs

and The NCPO, including bettered image of the NCPO according to its ideologies as communicated in the songs.

5.5.2 The Use of Private-Sector Power to Support the NCPO's Songs to People

Private sectors collaborated with the NCPO in various forms, i.e., to jointly produce the songs, to use their songs to combine with the NCPO's songs, etc. Therefore, the power of private sectors could support the military power and help to disseminate the communication to people more widely.

The Summary of Private Sectors' Support for the NCPO's Songs

1) A joint creation of the NCPO's songs that helped to enlarge the knowledge in creating patriotic songs of the NCPO in the Pop genre that could reach popularity. The invitation of professional composers from private sectors to join in the creation brought about a body of knowledge in producing popular songs that satisfied the market or people significantly. These people created songs to listeners due to their sales experiences to know what was the selling point of Pop songs or which kind of genre listeners responded the best.

2) Networks of private sectors were seen in the adoption of available private songs to be used in the NCPO's activities and be publicized jointly with those four songs composed by General Prayut Chan-o-cha, whose content accorded with the ideologies the NCPO desired to inform people at a certain period. Furthermore, the permission of letting private sectors or well-known artists to use the NCPO's songs in various forms or by their version helped to expand the popularity and fame of the songs more rapidly.

Such collaboration increased a more positive image of the NCPO in terms of collaborating with people. To have well-known organizations and individuals participate in the NCPO's activities led to people's acceptance of the NCPO's songs more quickly than the operation by the army solely. It dissolved an image of military dictatorship and enhanced a vision of collaboration leading to democracy.

All of these collaborations should have some meanings relating to the hegemony of media space and people's space of thought quite considerably.

Watcharabon Buddharaksa (2014, p. 213) specifies, “A sustainable revolution possibly needs a long time to struggle against people’s ideas and ideologies to change their worldview. It requires ‘a collaboration’ among parties to yield an actual outcome.”

As a consequence, a willingness of private sectors to collaborate with songs creation and to give their songs to the NCPO to use in the NCPO’s activities reflects a unified focus and standpoint of doing something for the nation. The drawing of prevailing ideologies towards a collaboration possibly affected the creation of ideologies in changing people’s worldview. It was also a power to support the NCPO in creating righteousness to govern the country during their time of being the government.

5.6 The Summary of the Process and Strategies in Creating Patriotic Songs of the NCPO

From the analysis of the process and strategies in creating patriotic songs of the NCPO, it could be summarized as follows:

5 Topics Relating to the Creation Process and strategies of the NCPO’s Patriotic Songs

5.6.1 Background of the Creation Process

It was found that the patriotic songs originated from General Prayut Chan o-Cha, the composer of lyrics of four songs studied in this research. The reason why the Head of the NCPO wanted to compose the words of those songs was his intention to communicate with people during the time he seized power and governed the country through the coup d’etat through the use of songs to create an understanding and a collaboration from people.

5.6.2 People Involved in the Creation Process

People involved in the creation process composed of 4 parts:

1) General Prayut Chan-o-cha, a composer of lyrics of the NCPO’s patriotic songs

2) The Department of Royal Thai Army Band, a coordinator in all steps of the creation process.

3) The Directorate of Civil Affairs, Royal Thai Army, a supporter in the creation and dissemination of the NCPO's songs to the general public.

4) Private Sectors: an independent composer supporting the creative process by collaborating with the NCPO in producing the songs/ private companies or the owners of songs the NCPO used to disseminate with those of the NCPO's songs/ the adoption of the NCPO's songs to be sung by famous artists in their version.

5.6.3 Steps of Creating the NCPO's Songs: 6 Steps were Found:

1) An objective was given and General composed lyrics of the songs Prayut Chan-o-cha.

2) Lyrics were analyzed, and melody genre was advised by Major General Krisda Sarika, the director of the Department of Royal Thai Army Band, as a producer.

3) Music arrangement was made by Major Surachai Thawinprai who was responsible for harmony, melody composition, chords author, and a supervisor of song production.

4) Lyrics were refined and arranged by Wichian Tantipimolphan, an independent composer from the private sector who helped improve the original lyrics of General Prayut Chan-o-cha and also composed melody, including arranging a harmony of some the NCPO songs together with Major Surachai Thawinprai from the Department of Royal Thai Army Band.

5) The songs were sung and recorded. The singer was Sergeant Major First Class Pongsatorn Porchit of the Department of Royal Thai Army Band.

6) The finished songs were approved by General Prayut Chan-o-cha prior to the dissemination by the Directorate of Civil Affairs, Royal Thai Army Band, the military officers responsible for the distribution of the NCPO's songs.

5.6.4 Factors affecting the Creation Process of the NCPO's Songs

In analyzing factors affecting the creation process, it was found that General Prayut Chan-o-cha, the Head of the NCPO, and the lyrics composers, initiated the

communication to people through patriotic songs. Besides, he provided the content for writing his lyrics, which affected the selection of melody genre. The significant internal factors were the NCPO as the government had power in monitoring and regulating principle media of the country. In terms of musical skills, the Department of Royal Thai Army Band lacked techniques and skills in producing songs to comply with the universal style that could respond to listeners' taste. As a consequence, a private sector was invited to participate in the creation process jointly. For instance, the song "Return Happiness to Thailand" required skills from the private composer to join in the song production for the NCPO. For external factors, listeners were the primary factor that drove the NCPO to adjust their genre to be Pop genre because of listeners' preference and easy understanding. Besides, due to the situation after the coup, the NCPO avoided using an aggressive melody like March genre in the past and turned to use a more soothing melody to relax people by arranging the melody that was sweet and passionate so that listeners could be touched by the songs more easily.

5.6.5 Strategies in Creating the NCPO's Songs

Two major strategic approaches were found:

1) Communication by Pop Music

The NCPO used Pop music to compose the melody that could reach listeners in a wide range. Besides, Pop music can increase the popularity of the songs more quickly than the traditional patriotic songs in the past in March rhythm. The four songs of the NCPO: "Return Happiness to Thailand," "Because you are Thailand," "Hope and Faith," and "The Bridge" all were arranged in Pop genre.

2) Power of Private Sectors in Supporting the NCPO's Songs and the Magnification

(1) The production of songs used some professional composers from private sectors who were experienced in Pop songs to participate in the creation process with the Department of Royal Thai Army Band to reach listeners nationwide and to make the songs memorable for listeners.

(2) Private-sector networks were used by collaborating with private sectors, i.e., the adoption of available songs of particular industries and the joint dissemination with the original songs of the NCPO, the permission for famous artists

to use the NCPO's songs to sing in various forms or their version. This strategy helped to expand the NCPO's songs to be well-known more rapidly. Furthermore, such collaboration could expand the Fan Club bases of the song owners and artists who adopted the NCPO's songs to sing and could make people accept the NCPO's songs and the coup more quickly than the military transmitted the songs by themselves solely.

CHAPTER 6

TACTICS OF TRANSMISSION AND PERSUASION USED IN THE THEME SONG, “RETURN HAPPINESS TO THAILAND” OF THE NCPO

This chapter presents the study of tactics of transmission and persuasion used in the theme song, “Return Happiness to Thailand,” whose lyrics were written by General Prayut Chan-o-cha and its melody and music arranged by the Royal Thai Army Band Department. The study was conducted by a textual analysis of four songs under this theme song: “Return Happiness to Thailand,” “Because you are Thailand,” “Hope and Faith,” and “A Bridge.” The main issues were studied as follows:

- 1) Background of the song: origin and socio-political context
- 2) Lyrics: interpretation, central idea or concept, rationale, and word choices.
- 3) Strategies of transmission and arrangement of lyrics, melody, and music analysis.
- 4) Persuasion strategies used in the NCPO’s four songs

Besides, an analysis of songs composed by other sectors but disseminated together with those produced by the NCPO to support the NCPO’s songs was also conducted. These songs are: “Return Smiles to Thais,” “A Crossover in Pursuit of Dreams,” “Tomorrow,” “12 Values”, and “Good People Never Die.” The following issues were studied:

- 1) Lyrics: origin and meaning
- 2) The relations with the NCPO context
- 3) The magnification or support for the NCPO’s songs

6.1 Textual Analysis of Patriotic Songs of the NCPO

The NCPO's four songs whose lyrics composed by General Prayut Chan-o-cha and whose melody and music arrangement by Royal Thai Army Band Department was studied from socio-political perspectives to analyze their origins and meanings, musical arts, and persuasion strategies used in the songs, with details as following:

1) Return Happiness to Thailand: Political context in 2014

“Genesis of the thirteenth revolution: conflict management and peacemaking.”

2) Because You are Thailand: Political context during 2014-2015

“A foundation for transforming Thailand.”

3) Hope and Faith: Political context in 2016

“Uplifting and encouraging hope for Thailand.”

4) A Bridge: Political context during 2014-2016

“A bridge crossing to the dream for democracy and peace of Thailand.”

6.1.1 Returning Happiness to Thailand

Lyrics by General Prayut Chan-o-cha, Commander-in-Chief of the Army and the Chief of the NCPO.

Melody by Wichian Tantipimonphan

LYRICS

When the Nation, the King, and the People live without danger
 We would like to protect them with our heart. This is our promise.
 *The day the nation faces danger with blazing fire every time.
 *We would like to come in as we cannot let it be too late.
 *How long will it take to bring back the love?
 *Can you please wait so that we all can cross over the disagreement.
 * #We will do as promised.
 * #We ask for not a long time, and this beautiful land will return.
 * #We will be honest. We ask that you trust and have faith in us.
 * #The country will soon be restored.
 *We would like to return the happiness to you, the people.

We know that we must be exhausted and that we will fight against danger.

Soldiers never give up. This is our promise.

Repeat *

Repeat #

Happiness will return to Thailand (Bikka Bright, 2015)

6.1.1.1 Background of the Song “Return Happiness to Thailand.”

The four-minute song, “Return Happiness to Thailand”, was firstly broadcast in the program “Under the Shade of Thai Flags” (Tai Rom Thong Thai in Thai) on June 7, 2014. The lyrics of the song was composed by General Prayut Chan-o-cha, the Commander-in-Chief of the Army and the chief of the NCPO to communicate his desire to return happiness to Thai people. (Intarachai Panichakul, June 8, 2014).

6.1.1.2 Socio-political Context

To understand the political situation during the occurrence of the song, “Return Happiness to Thailand,” the political events before the thirteenth revolution or before May 22, 2014, needed to be studied to understand their impact on the song. The involved political happening started with a conflict between two political polarization since the military coup in 2006, which had been a continuing conflict for almost a decade. Thai politics were divided into different colors and opposing political parties. Each part of the society made the conflict more violently by claiming itself to take sides with a particular color or party increasingly.

Such political conflicts incurred violence and loss, especially in 2010 where the Centre for Revolution of Emergency Situation (CRES) was established by the Democrat Party Government led by Abhisit Vejjajiva to control the rally of United Front of Democracy Against Dictatorship (UDD), commonly called as red shirts. A resistance occurred and caused vast numbers of injuries and deaths, including a large number of people being charged and imprisoned.

The conflict continued until the period of the government under Yingluck Shinawatra. Since 2011, political disagreement had magnified crises, especially when Yingluck’s government tried to propose a harmony and Amnesty act

to the Senate and the House of Representative continually by a justification of returning justice and tolerance for every group to bring about a harmony of the country. However, such proposal was vehemently opposed by the opposition members in the House of Representative and the opposition parties because of a belief that such an Amnesty act would give maximum benefits for Thaksin Shinawatra, the former Prime Minister, to return to Thailand without being charged with any misconducts before his escape to foreign countries.

Accordingly, the disagreement between people who supported (namely, Pheu Thai Party, the government at that time, and UDD) and those who opposed to the Amnesty Act. Especially, those who objected to the Amnesty act led by Suthep Thaugsuban, a House representative from Democrat Party under the name of “People’s Democratic Reform Committee” (PDRC), commonly called, “Whistle mobs” had gathered towards a massive demonstration against such act since the end of 2013. Those people named themselves as “People’s Committee for Reforming Thailand towards Complete Democracy with the King as the Head.” On the other hand, the Red-Shirted group or UDD who supported the government also expanded their group formation and thus led to political crisis so increasingly that weapons were used to control the situation and this caused a high number of injuries and deaths consequently.

Hence, the usage of colors as symbols of political disagreements and separation worsened the situation, and thus this part of the crisis was illustrated in one of the song’s passage, “with fire burning everywhere.” “Fire” here means a crack or disharmony of people in the country, not opponents from outside the country at all.

After the use of violence in dispersing the mob, the Army led by General Prayut Chan-o-cha gave an announcement as a signal to ask all concerned parties to resolve the problems peacefully and to stop any violence to take the country out of the conflict as quickly as possible.

This movement of the Army was a warning signal for every party that “if the situation still kept being violent without ceasing, the military necessarily came out to withhold the unrest throughout the country” (The Editorial Board of Matichon, 2014)

Still, the unrest had not been resolved until May 20, 2014, at 03.30 AM., General Prayut Chan-o-cha signed on the document to announce the use of Martial Law Act B.E. 2557 (2014) to the public.

“By the announcement of Martial Law, the power of the military increased and the country was under the coup. The military force occupied all area of the capital and neighboring cities and restricted the protestors’ movement of both groups.” (The Editorial Board of Matichon, 2014)

“The Army communicated the use of Martial Law to people all through the country through Television Pool of Thailand and asked all groups and parties to stop their movement as the Army aimed to bring back peace and order to the country and to resolve the situation.” (Yukol Wisessung, 2016)

The communication through the announcement of Martial Law is a formal communication using logical appeal in spite of a straightforward style.

After the announcement, the Army coordinated conflicting parties to open a negotiation to find a resolution; however, no agreement could not be reached as both parties insisted on their standpoint. Finally, General Prayut Chan-o-cha announced a coup d’etat on May 22, 2014, at the negotiation table of both conflicting parties. He declared, “If so. Since this moment, I decided to seize the governance.” (203 Days of Shut down Yingluck and an Opening of New Decade of the NCPO cited by the Editorial Board of Matichon)

After the coup, both conflicting parties had different perspectives on the overthrow of the Military or the thirteenth revolution.

PDRC, the party supported by most middle-class people in the Central part and neighboring cities of Bangkok, endorsed the military’s coup and this revolution. “Most of them felt good with this coup, especially when they could wipe out weapons of war and the network of Thaksin Regime.” (Rungmanee Meksophon, 2014).

On the other hand, the Red-Shirted Party, main supporters under the name of “People who love Thaksin,” comprising farmers in the northern and northeastern part of Thailand, commonly called, “Grass-Roots.” These groups of people perceived the military coup as “a conspiracy” with PDRC since they had

always taken sides with PDRC. Thus, they rejected this coup of the military. (Rungmanee Meksophon, 2014)

Seksan Prasertkul (2014) expressed his ideas about the different standpoints of both parties, which caused a severe conflict and led to the coup d'état of the NCPO eventually.

For PDRC, "it comprised those with a disappointment from Shinawatra's government, urban middle to upper-class people, and opposing political parties who lost in the election continually, together with various small groups and local communities in the form of civic movement. It included leading classes of governmental and state members, who were often in the position of a judge under a dead-end situation. Moreover, quite several intellectuals also joined in the movement. These people were high-class professionals and scholars with conservatism ideology".

For the Red-Shirt party, "it comprises new capitalism groups who played election-focused politics with minor groups of agriculturers or so-called "new rural middle class" (who seriously use their election rights) and urban middle to lower class people who benefited from Populist Policy. Besides, it included some intellectuals who strictly adhered to democratic principles and who saw the political necessity of having disadvantaged or underprivileged class in the free market of ideas" (Seksan Prasertkul, 2014)

Furthermore, both different groups had massive mass of people support and cooperate, which brought about the division of social polarization more clearly and this led to a crisis all through the country. Eventually, a coup d'état was the solution to the country.

The military led by General Prayut Chan-o-cha declared their standpoint of the coup, "We did not conspire with any party, I will certainly not destroy the image of the Army." Instead, the coup declared to have the main goal for "end the severe ideological conflicts which had been embedded at the national level down to family level. Therefore, they needed not to show any tolerance in favor of any side." (Rungmanee Meksophon, 2014)

The aforementioned socio-political context enables an understanding towards a rationale behind the thirteenth revolution led by General Prayut Chan-o-cha

and behind the transmission of the song, “Return Happiness to Thailand,” to Thai people for communicating what the Army would do after the coup.

Hence, from the study of socio-political context, the researcher could witness the connection between the background of the song and the military’s communication in their declaration of Martial Law as following:

In the statement of Martial Law No. 2/2557 under the subject, “the establishment of Peace and Order Maintaining Command (POMC), there is one paragraph in the declaration no. 2.2 found to be congruent with the meaning conveyance of the song as follows:

“2.2 The Internal Security Operations Command, Royal Thai Police, Royal Thai Army, Royal Thai Air Force, Royal Thai Navy, the Ministry of Interior, and related government offices must hand in their force for operational control to POMC. Upon the receipt of order, it could ensure effective peace and order maintenance and to return happiness to People of every group and every party urgently.” (Yukol Wisessang, 2016).

From the statement specified in the Martial Law, “to return happiness to people of every group and every party urgently”, this statement contains the meaning in the same direction as a part of the song, “Return Happiness to Thailand” to communicate that the Army’s operation was to return happiness to Thailand and people. From the perspective on military power, it is noticeable that normally the issue of the Martial Law is considered as a “strong” measure from which the Army can use the law and military force to suppress any person who violates the law; however, the use of song, on the contrary is a kind of using “soft” power through the aesthetics of melody in entertaining listeners with the military’s statement.

In summary, because of the above socio-political context, The disharmony in Thai society induced a sense of instability and unsafety and the separation into various parties for over the years made people have no trust on political institutions. Before the thirteenth coup d’etat, the unrest and uncertainty of the situation caused difficulties in living, traveling, and daily lives because the demonstration in various areas obstructed the transportation and ways of living days increasingly by days. Conflicting situations became more violent, and a civil war seemed to be possible any time. People lived amidst a stressful condition of the

country, including economic systems and all developing systems had to slow down due to such chaos, uncertainty, and unpredictability to which the country would go.

The song, “Return Happiness to Thailand”; thus, was the song that the military transmitted to people after the coup and was a consequence of prolonged unrest and disharmony of the country. It was thus a display of the military’s power through their communication tool. That was a song.

6.1.1.3 Lyrics, Interpretation, Main Idea, Rationale, and Word Choices

Wichian Tantipimonphan, a harmonizer of the song, stated, “The name of the song, Return Happiness to Thailand, came from the heart of the Commander-in-Chief of the Army, who wants Thai people to be happy again. He asked them to wait for a while, and everybody will be happy again. It is the promise of a soldier. To use a song as a communication tool in such a situation makes everything look softer among the stress people find. This song is thus to give hope and encouragement for Thai people to feel more relaxed and happier.” (Intarachai Panichakul, 2014)

Arm Noppakhun and Grace Akkara (n.d.) stated that General Prayut Chan-o-cha, the lyric composer, mentioned about happiness, “Thais might have no happiness for about nine years, but after May 22, they will be happy again.” Thus, the meaning of “happiness” he mentioned was the missing happiness due to people’s confrontation with political instability, with political rallies, which brought hardship to people in a society and with severe conflicts that caused disharmony among Thai people all through the past nine years.

“When the Nation, the King, and the People live without danger, we would like to protect them with our heart. This is our promise.”

The song starts with three significant things of nationhood: the nation, the king, and the people. It indicates that the song composer wants to tell his listeners that these three things are the core of the heart that he wants to protect and maintain and he wants to give the promise to confirm that he will protect all these three critical things.

Regarding the keywords used in traditional patriotic songs, it was found as following

Sirindhorn Kiratibut (1995) indicated, “Keywords are those highly and frequently mentioned in the nationalistic songs. The keywords are 1) the nation 2) religion 3) the king 4) people 5) constitution 6) communism 7) democracy 8) government 9) laws 10) ruling or governance regime 11) army 12) enemy 13) fighting/struggle 14) symbol 15) hero 16) harmony 17) leader.

From the researcher’s observation, in the song, “Return Happiness to Thailand,” no keyword about “religion” is mentioned, which is different from traditional or old patriotic songs. However, in this song, the keyword, “people,” is highlighted possibly because “people’s trouble” is the main factor leading to the song composition. The word “people” here covers all people throughout the country, who were affected by the unrest and disharmony before the coup of the NCPO.

From another perspective, during the situation in 2014, religion might be a sensitive issue since Thailand composes of people with various religions, not only Buddhism. Besides, religion is not the main factor causing the crisis but disharmony and severe polarization. Thus, in the song, three main things are just mentioned: “When the Nation, the King, and the People live without danger.”

For the word “danger” from which the NCPO wants to protect the nation, the king, and the people, it is a danger caused by the disunity of people in the country. It is the danger caused by Thai people harming to one another, not their enemies or foreigners. Unlike the meaning of “danger” in the old patriotic songs, i.e., the second world war, etc., danger in the song focuses on the splitting of political ideologies into two main opposing sides. The threat became so severe that the NCPO needed to come out to end such danger before it would be too late.

“The day the nation faces danger with blazing fire every time. We would like to come in as we cannot let it be too late.”

In this paragraph, the composer still uses the word “nation” as something important and cannot be abandoned in bad and violent circumstances so he must come in to solve the problem. On the other hand, he uses the word “would like to” as a word for asking permission, which portrays his modesty. Generally, permission before doing something is a sign of proper manner and humility for listeners.

His word might be contradictory with the actual execution of the army as before seizing power, they did not request for permission or pass through any suitable process. At this point, it indicates that the song is a “soft part” of the NCPO to create a softer image for the sender or the soldier to reduce negative attitude that soldiers are harsh, violent, and coercive in solving the country’s problems.

“How long will it take to bring back the love? Can you please wait so that we all can cross over the disagreement.”

In the phrase “To bring back the love,” the composer uses the word, “love” to represent the love that people in the nation have towards one another before a division leading to conflicts and hatred eventually. Besides, he mentions that to solve this problem, it takes quite a time, but he cannot tell how long it will take.

In the next sentence, he uses the word, “please” to portray his polite request and begging from the people to wait for him who volunteers to come to solve the problem. The word “disagreement” means “ prolonged political conflicts between PDRC and the Red-Shirts, which led to various demonstrations and violence in the past.

The sentence “can you please wait” seems to be a question but in fact, the coup d’etat requires no prior request from people. Thus, even though in reality they do not need to get an answer, the question is used to create an image that they have asked for it in the song.

“*We will do as promised. We ask for not a long time, and this beautiful land will return. We will be honest. We ask that you trust and have faith in us. The country will soon be restored. We would like to return the Happiness to you, the people.”

The next paragraph is a bridge or middle 8 or the repeated passage of the song. It is the main issue the composer wants to emphasize to warn the listeners that for this coup, we will do as promised, and we will not take too long. The word “we” means the Army or the NCPO, not only the composer or General Prayut and the word

“promise” is a commitment for their act. The meaning of their promise is to return happiness to Thailand. It accords with the written declaration in the Martial Law no 2.2 “to bring peace and happiness to the people of every group and every party urgently.”, which had been mentioned previously in a formal channel. Thus, the keywords are used again to be communicated through the song.

For the phrase, “We ask for not a long time,” the composer does not specify how long it would take but uses the word “not a long time” to estimate the time instead. It is to make the time more flexible and not be too specific; therefore, it is quite a strategic way to allow more adjustment of time depending on the situation in the future after returning power to people according to the democratic system. The composer uses the word, “This beautiful land” means the country that is restored to be prosperous again, unlike that during the previous disharmony period before the coup.

The following sentences, “We will be honest. We ask that you trust and have faith in us,” show his concern that the listeners might doubt if the military operation has some hidden agenda more than what is stated. The word, “honest,” is used to emphasize the listeners to trust and believe in the NCPO as shown in the following sentence, “We ask that you trust and have faith in us.” Besides, the word, “Theu” (Thai word meaning “you” but in an informal tone) is used to cover Thai people all through the country, but the language is used in the sound like that in a love pop song of young people.

It is remarkable that the sentence, “We ask that you trust and have faith in us” is used in a crisis after the coup by the NCPO, which is the seizure of power that can be interpreted as unrighteous social conduct. It might make people have no trust in the situation and have no faith in the coup, especially those who disagree with the the NCPO’s coup. Therefore, the word, “trust and have faith in us” is the main issue the NCPO wants to make it happen in their governance. If people have no trust nor faith, the NCPO’s operations might face problems, especially the protest against the NCPO that might be more violent.

To understand the request for trust and faith more deeply, it should look back to what former coups d’etat had done to make people have no hope nor trust in the military coup.

Rungmanee Meksophon (2014, p. 136) stated that in the coup on September 19, 2006 led by General Sonthi Boonyaratglin, the former commander-in-chief of Royal Thai Army, who seized the power of Lieutenant Colonel Thaksin Shinawatra by justifying that the caretaker prime minister had caused an unprecedented rift in society, widespread corruption, nepotism, and interfered in independent agencies, crippling them so they could not function. If the caretaker government were allowed to govern it would hurt the country. They had also repeatedly insulted the king. Thus the council needed to seize power to control the situation, to restore the country and to create unity of the nation.

“This coup received both acceptance and opposition. On the other hand, the coup could not solve all the problems mentioned upon the coup. Especially, the overthrown government was re-elected later through an election” Rungmanee Meksophon, 2014).

The coup in 2006 thus made people untrust and have no faith in the military coup due to its failure in the past. Therefore, in 2014, when the NCPO staged a coup again, they needed to create a trust and faith in the military operation

In the sentence, “We will return happiness to you, the people” (if translated literally in Thai, it will be “May we return Happiness to you, the people”), the composer uses polite and humble words. Examples of the kind words are the use of “May” several times, to beg for trust and faith to assure listeners that they would be able to bring back happiness and peace that was affected by political turmoil and separation to Thai people.

“We know today we must be exhausted and that we will fight against danger. Soldiers never give up. This is our promise.”

In the next sentence, the composer tries to illustrate that to solve problems in such a situation is not easy but it is hard. The word, “danger” used in the sentence “We will fight against danger” might be interpreted as people who disagreed with the coup, either overtly or covertly, and either visible or invisible.

In the sentence, “Soldiers never give up. This is our promise,” the composer mentions about the hardship and risks in solving the problem. The word

“soldiers” in combination with the word “we” focus on “groups of soldiers.” The word “promise” also emphasizes their doing as announced. It is to iterate that when the nation faces problems, soldiers (soldiers and army) cannot stay still but have to hurriedly come in to solve them before it is too late to answer.

“The day the nation faces danger with blazing fire every time. We would like to come in as we cannot let it be too late.”

Before the last sentence of the song, the previous convictions, “Today the nation faces danger with blazing fire every time. We would like to come in as we cannot let it be too late.” are repeated to emphasize the primary goal of the coup.

Somchai Rassamee (2016, p. 96) describes, “The distinguished passage of the song may be repeated over and over until the sound gradually fades out. This kind of ending is quite popular since it gives a feeling of unfinished singing or let listeners feel attached to the melody or to the given feeling to draw them to get the meaning or to feel in the same way as conveyed through the words and melody.”

The repeated passage at the last part of the song can be compared with the arrangement of Thai Pop or modern music. The repeated singing enables the listeners to feel the words and the meanings of the song.

The composer summarizes the consequence of his act at the last sentence of the song, “The country will soon be restored. Happiness will return to Thailand.” The result he mentions at the end of the song is to bring peacefulness and tranquility back to the country. All of these will bring happiness that Thai people will gain after the mission of the military is achieved.

The way the song narrates the story is quite contrary to the actual situation, which is not sweet, soft, and dreamy as shown in the last sentence, “The country will soon be restored. Happiness will return to Thailand.” It is what has not happened yet, but the composer tries to explain that it can occur in the future. Besides, looking back at reality, soldiers still use Martial Laws to authorize their action.

In brief, the lyrics of the song, “Return Happiness to Thailand” is a song of the coup that narrates the coup in a “soft” way after the declaration of Martial Laws, which is a harsh way. In terms of communication, it is another way of

extending connection by telling the same story in a new way and songs are used as a tool to narrate it repeatedly through an aesthetic of the melody. The songs can be memorized with pleasure, not compulsorily, and can sing along without being taught. Furthermore, it can penetrate listeners' cognition by musical mechanism and rhythm of the song.

6.1.1.4 Tactics in Transmitting the Song, "Return Happiness to Thailand."

The song, "Return Happiness to Thailand," is the first song that the NCPO disseminated to the public, so it plays a significant role as the first time of communication through a song and reveals that the composer is General Prayut Chan-o-cha himself. From the song, one can learn about the story that the NCPO wants to tell Thai people. Besides, from the analysis of the composer's strategies in transmitting his message and of musical arts used in the song, it helps to see some significant meanings from his communication through the song and also to portray socio-political context reflected in the song.

1) The Song, "Return Happiness to Thailand."

Lyrics composed by General Prayut Chan-o-cha

Lyrics arranged by Wichian Tantipimolphan.

Melody and harmonized by Wichian Tantipimonphan

Singer: Sergeant Major First Class Pongsatorn Porchit

2) From Lyrics to the Creation of Melody

The song, "Return Happiness to Thailand," was composed in only three days because during that period the government wanted to communicate to people timely. Remarkably, a primary production within a short time seems to be soldiers' common ways. The lyrics were written by hand by General Prayut Chan-o-cha and passed it to Wichian Tantipimonphan for arranging and refining his words into the polished language used in Thai modern or favorite songs that is easy to listen and follow.

3) Lyrics Arrangement

From the interview with the arranger of the lyrics and the song-creation team of this song, it can be summarized that lyrics, in general, was composed by General Prayut Chan-o-cha but the arranger tried to refine some words but keep the old meaning so that some melodies could be put beautifully and perfectly.

However, the researcher was unable to access any evidence showing the specific words refined by the arranger in the song because the Army and the arranger himself did not want to reveal it for the honor of General Prayut Chan-o-cha.

“This is a kind of alliteration because a part of his composure is similar to a form of Thai octameter poem or it is divided into intervals or leaves a space between sentences to emphasize what he wants to convey in the song.” Therefore, the lyrics were arranged to match with the melody and with modern musical language while maintaining the original meaning. (Major Surachai Thawinprai, personal communication, February 14, 2017)

“To illustrate this, what was added in the first sentence, “the Day where the nation, the king, and the people live without danger” is what General Prayut wants to take care of and protect. In other words, it is the promise that he will take care of people to ensure their survival and safe living.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

To refer to the protection of the Institute of the Nation, the Monarchy, and People is a reference to the primary duties of the soldiers who are responsible for maintaining and guarding for the national security since the old days. Accordingly, such the first sentence helps to increase their righteousness to perform their responsibility or to control the situation or national security.

From the statements above, it leads to an understanding of the intent of General Prayut Chan-o-cha, who composed “Return Happiness to Thailand,” to use the verbal message in the form of commissives to protect the listeners or people and in the form of a request to ask for time in solving the problem. It is congruent with the use of persuasive appeals to respond to the listeners’ safety needs while listening to the song and getting along with the sender.

The central theme of the song is thus “to ask for time and opportunities for the NCPO to solve the national problems” and to make people understand the objective of the NCPO in staging the coup. That is to resolve the national problems and bring back peacefulness to the country.

“His written proposition is to ask for time, not so long time. These words are clear-cut to show what he needs. He needs to solve the problem by

asking for not so long time.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

In regards to the use of emotional appeals, it can be noticed that the composer of the lyrics tried to make listeners understand the objective of why the NCPO staged a coup. He tries to communicate through the song and arouses their empathy towards the act of the NCPO.

Major Surachai Thawinprai further stated, “The situation at that time was at the borderline or 50-50. The violence and unrest still existed, so did that of up-country areas. We could not make all people understand like in Bangkok. Thus, once this song was disseminated, people then understood more than the main purpose of General Prayut of staging the coup was to solve the country’s problems and it is important that the majority of people understand his purpose.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

4) The Melody Arrangement

For the song “Return Happiness to Thailand,” Wichian Tantipimonphan chose Slow-Soul, which is a moderately slow rhythm for the lyrics to avoid a feeling of repeated suffers from the crisis of the country. Notably, at that time, the situation was still under the hand of the Army, and the unrest even existed. Generally, slow-soul rhythm, which is not too fast nor too slow, gives a feeling of tenderness and can induce listeners to be persuaded easily. It is the rhythm whose content can be caught as it is not too fast to follow nor too slow to be amusing.

Besides, Slow Soul is popularly used in the production of pop songs in the market. The choice of this rhythm can assure the composer that will be familiar with it, and the chance of being famous is highly possible. Moreover, this rhythm accords with the content of the song that emphasizes a request and can release listeners’ anxiety during the uncertainty period. Slow Soul also enables listeners to calm down and relaxed so that they will open themselves to listen to what the song tries to communicate.

“The reason why slow rhythm was chosen is that it is easy to listen and will not put more stress on listeners due to the existing situation. We wish to use the softness of the music to draw listeners’ understanding of what soldiers try to do”. (Major Surachai Thawinprai, personal communication, February 14, 2017)

In short, Slow-Soul rhythm is used to call for sympathy from the listeners and their understanding of the purpose of the military coup.

5) Music Arrangement

It is the use of sound in a synthetic musical instrument in a computer program, most of which is the sound of a piano and cords to get a sweet tone. It is because the composer wants to make the lyrics more distinguished. In other words, it is to buoy up the eminence of the lyrics to let listeners feel along with the song and agree with what is communicated. Besides, due to minimal time (only a few days), for the production of the song “Return Happiness to Thailand,” the song needed to be produced to be disseminated timely for the situation at that time. The transmitted music is thus smooth and straightforward without any particular or highly-distinguished musical instrument to call the listeners’ attention to the lyrics, which is the focal part of the song.

6.1.1.5 An Analysis of Musical Art of the Song

The review of this part is from an interview with Ajarn Charoen Thammachart and Ajarn Pathomwat Thammachart on February 20, 2017

1) Rhythm

The Soul rhythm by its nature gives a feeling of continuity and creates relaxing emotion. Mostly, it is used in popular or modern songs. (Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017).

2) Melody

This song is in the Key of G major, and the playing of chords is featured with fixed and easily discernible frequency patterns. In Verse 1, the melody is mostly moved by steps. Comparing the first passage of the song with the narration, it is like the starting of the story, which is uninteresting. Nor does it have any outstanding tone in the music as it is just an introduction of the story. (Charoen Thammachart and Pathomwat Thammachart, February 20, 2017).



Wan ti chad lae ong ra ja muan pra cha u ma phon phai kor du lae kum krong duay jai
ni kue kum sun ya

(The day the Nation, the King, and the People live without danger. We would like to
us protect them with our heart. This is our promise).

Figure 6.1 Illustrates an Example of Verse 1 of the Chorus

The below example shows the playing of melody by levels of steps. This kind of melody is often used in the first passage of many songs because the primary purpose is to narrate or tell a story rather than to summarize or create an anti-climax of the song.



wan ti chad lae ong ra ja muan pra cha u ma phon phai

(The day the Nation, the King, and the People live without danger)

Figure 6.2 Illustrates the Playing of Melody by Levels of Steps

In the leading hook of the song, the melody will be more lively, and a skip of notes can be played. The nature of skip is used for creating chords or arpeggio, which determines the direction of the tone. For this song, the hook starts with the words, “We will do as promised.”



Rao ja tham tam sun ya kor way la eek mai nan laew phan din ja ngod ngam ja kuen
klub

(We will do as promised. We ask for not a long time. This beautiful land will return)

Figure 6.3 Illustrates an Example of the Leading Hook of the Chorus

The below example illustrates that the notes in the red circle are the notes being skipped. A skip of wider or larger intervals is used in the passage that displays the primary emotion of the chorus, i.e., the word, “Lae” and “Sat”



rao ja tham yang sue trong khor kae thur jong wai jai lae sut tha

(We will be honest. We ask that you trust and have faith in us.)

Figure 6.4 Illustrates a Skip of Notes

Source: Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017.

3) Harmony

The creation of the harmony of singing and music is apparent in the hook of the song, “We will do as promised,” which makes the tone more intense. The harmony is in the middle of the song at the pre-chorus and chorus, and the rest will have only the voice of the lead vocalist or lead singer. The purpose is to distinguish between chorus and harmony. Mostly, the harmonized melody will yield a higher intensity of tone. (Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017).

4) Vocal Characteristics

Regarding music, the power of sound tends to be smooth due to the nature of the song. In the part of Solo, relaxing and straightforward melodies are played while the singer, Sergeant major First Class Pongsathorn Porchit of Royal Thai Army Band Department, projects a powerful voice but not too heavy when singing relaxing lyrics. The melody is not played with too high or low pitches. Therefore, the transmission of the song is just relaxing and comfortable to listen; on the other hand, the tone of voice is powerful. (Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017).

The Importance and Congruence of the Song

In general, this song is arranged and discernibly but without repeating Pre-Chorus like most of the songs. Besides, it adds a Bridge to create more excitement to make it more pleasant to listen.

1) The congruence of melody and lyrics or a proper matching of melody and lyrics make the song easy to listen. In other words, the use of simple and easy-to-understand words in combination with appropriate melody enables correct pronunciation and vocal intonation.

2) The tone of the song. The song uses Soul rhythm containing content that communicates a promise and encouragement and also uses uncomplex musical sound to give relaxing emotion.

3) Sound Music is not so complicating by emphasizing the conveyance of language and content mainly.

In brief, the composer of the song “Return Happiness to Thailand” intends to communicate his feeling to listeners so the content and lyrics are emphasized while the playing of melody is not so prominent in order to focus on an easy listening and understanding, including making listeners feel relaxed in spite of an abnormal situation of the country. (Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017)

From analyzing the socio-political context of the song and the strategies used in melody design and arrangement of harmony, including its musical arts, it is evident that the song contrasts with the real situation under the coup and the military

force from power seizure. The song plays a role of extinguishing the country's fiery situation by using slow and sweet melody.

Nevertheless, the narration of the story to request for people's understanding of the Army's necessity in seizing political power via a soft Pop song, similar to a love song, still obscures military dominance over the cognitive process hidden in the song production. It is because all of the created words and transmission of them are still controlled by the military and offices under the Army.

Remark. Harmony means the musical sound arrangement in instrumental music or vocal music accompaniment. (Somchai Rassamee, 2016)

The step means the placement of notes in sequence over smooth melody (Somchai Rassamee, 2016)

Skip means the transilient placement of letters to create some differences (Somchai Rassemee, 2016)

Hook or Pre-Chorus means the passage with the most appealing melody to catch the ear of listeners and to lead listeners out of the regularity or lead to a change in song keys to add more tactics and beauty into the song. (Apiradee Poopirom, 2000).

6.1.2 Because you are Thailand

Lyrics: General Prayut Chan-o-cha

Lyrics arrangement: Wichian Tantipimonphan

Melody/ harmony by Major Surachai Thawinprai

Singer: Sergeant Major First Class Pongsatorn Porchit

Production director: Major General Krisda Sarika

LYRIC

INTRO

Since I was born, you have been my anchor. I both love and feel committed to you more than anything else

Because you are Thailand. I will not allow anyone to destroy you.

*My life may not be long-lasting but the land must be.

I want to see you restored and be brighter

If I still breathe, no matter what difficulty I will confront, I will never be discouraged.

**With only two hands and one breath, the power may not be enough to make the dream come true

However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.

With only my two hands and one breath, the power may not be enough to make the dream come true

However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone, a step towards a mighty hope and happiness will be returned to everyone.

(Repeat *, **)

SOLO

*** I have only two hands and one breath, the power may not be enough to make the dream come true

However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.

(A step towards a mightt hope, and happiness will be returned to everyone)

(Repeat ***)

6.1.2.1 Background of the Song

The song “Because you are Thailand” is the second song disseminated by the NCPO to the public on December 22, 2015.

“General Prayut Chan-o-cha said it was the new year, so the government composed this song composed by himself as a New Year’s gift for Thai people. The word “I” in the song covers not only General Prayut himself, but also all media because everybody is united and is required to share the heart and the breath in order to move the country forward. He further revealed that he composed the lyrics before giving it to a professional team to arrange it to make it sound more beautiful.” (Nation TV, December 22, 2015)

The song “Because You Are Thailand” was arranged by the team of Royal Thai Army Band Department, the same team that created the song “Return Happiness to Thailand,” under the supervision of Major General Krisda Salika, the Director of Royal Thai Army Band Department.

6.1.2.2 Socio-Political Context

The period in which General Prayut Chan-o-cha composed the song “Because You Are Thailand” was when he has just been the Prime Minister and governed the country for a while. From the first broadcast time of this song, it was disseminated over one year and a half after the coup date, or after the NCPO has governed the country for over one year and a half.

After the coup, the royal command announced General Prayut Chan-o-cha as the 29th Prime Minister of Thailand on August 24, 2014 and a Cabinet was also assigned on August 30, 2014 and the declaration of policies was read prior to the governance of the country to comply with the Temporary Constitution of 2014.

In terms of political context under the power of the NCPO government after the coup, there have been three phases of the NCPO’s missions aimed to solve the nation’s problems since their control on May 22, 2014.

The First Phase: the missions aimed to withhold the disharmony of the country, end the use of violent forces and war weapons, and resolve the impact caused by paralyzed state of no regular operation by the overthrown government and senate for over six months. The focus was on an acceleration of solving people’s urgent problems and creating happiness and peace back to the country, which took more than two months since the coup on May 22, 2014, or around June-July 2014.

The Second Phase: It was the period where the contemporary Constitution was declared, National Legislative Assembly was established, and a draft of budgets on national expenses of the year 2015 was proposed to the National Legislative Assembly. After that, the NCPO reduced its roles and mission to be a counselor and worked with the government. Mostly, the issues to be operated related with national peace and security, the establishment of National Reform Council and the assignment of Constitution Drafting Committee to provide a stable political, economic, and social foundation before moving to the third phase of using the Permanent Constitution.

The Third Phase: The preparation in drafting the Permanent Constitution towards a future election and moving to a good political situation.

From the situation announced by the NCPO to the National Legislative Assembly on September 12, 2014, as mentioned above, the researcher found that the second phase where the NCPO stated to reduce their roles and power to only the counselor and worked with the government did not appear as claimed.

The NCPO government led by General Prayut Chan-o-cha issued eleven policies for governing the country by applying development strategies of “Understanding, Accessibility, and Development” from the idea of His Majesty King Rama IX. (The said policy was issued during the reign of King Rama IX or King Bhumibol Adulyadej)

The stated plan was a consequence of concern on the national problems during that time that required a timely resolution and rehabilitation before the coup. Such issues affected society widely and caused economic injury and panic of people in the country, which led to political conflicts. During that time, the social condition was very fragile and made people bored with politics and have no trust in the political situation and social and economic readiness towards the entrance to ASEAN Economic Community (AEC). Therefore, the NCPO issued the 11-issue policy covering politics, governance, laws and justice process, local or municipal government, education, economics, energy, sanitary and environment, mass media, society, and others, including culture and arts, sports, values, ways of living, and adaptation to the global change trend, enabling people to see more clearly how and to which direction the government governed the country. (MGR online, September 12, 2014)

Nevertheless, the NCPO government needed to handle several issues of the problems at the initial stage of its governance. Besides, in spite of the speedy implementation of some policies, the government still faced criticism from both domestic and foreign mass media and unacceptance of the government from the coup. Some examples of the criticism were the use of power in intervening mass media, i.e., to ban the publication of some statements with some rationales (parts of the content may affect national peace and order), etc. Therefore, this dissatisfied mass media with

the censorship on the publication of those who opposed the coup as it was a restriction of mass media rights and freedom (Arm Noppakun & Grace Akkara, n.d.).

Besides, the government had to cope with criticism of global community from various nations against the junta government, especially those countries as a democracy model, i.e., U.S.A., which requested the NCPO to return democracy to Thai people as quickly as possible by accelerating the election process, which is the foundation of democratic governance.

Moreover, the researcher noticed some significant evidence showing the unacceptance of the NCPO government, which challenged the power of the NCPO and might affect the stability of the government and also Thai people's morale. One event happened on August 17, 2015. It was an explosion at Erawan Brahma Shrine, Ratprasong intersection, Bangkok, in which 20 foreigners died and more than 100 injuries, both Thai and foreigners. It can be considered as a very severe and cruel explosion in Thai history. This event was reported worldwide by several motives for the blast were analyzed, including an analysis in connection to Thai political problems under the governance of the the NCPO government was also presented.

Furthermore, from what happened, a great deal of explanation to the cause was also given, and a variety of groups with previous conflicts and dissatisfaction with the NCPO government were also connected to the event as follows:

- 1) Uyghurs Formerly, the NCPO government had sent this ethnic group, who escaped from China to Thailand, to Turkey and then to the Chinese Government. Accordingly, this ethnic group might feel angry and became a motive for this violence.

- 2) Southern separatists This has been a chronic problem for over ten years.

- 3) Red-shirts who supported United Front of Democracy Against Dictatorship (UDD) and Pheu Thai Party under the leadership of Thaksin and Yingluck Shinawatra, the former Prime Ministers before the coup by the NCPO.

- 4) Other groups who might be dissatisfied with the military government by the NCPO. (Siripong Nukaew, 2015)

This happening caused a panic in Thai society so much that a mutual encouragement among Thai people to overcome all obstacles together took place. It led to a hashtag, “Stronger Together” in the social network. It was the words General Prayut Chan-o-cha persuaded Thai people to pass to one another to move against all problems. These words also were contained in a part of the song “Because You are Thailand.” Thus, the composer could use the feeling of the mass of people to put into his song to connect with the sense of people in the society at that moment. This transmission through the song was also for accessing people more easily. The researcher views this caption as orienting the audience to the content of the song. The congruence between the socio-political situation and the lyrics can be seen in the following passage of the song.

“With only two hands and one breath, the power may not be enough to make the dream come true However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone”.

After the explosion at Ratchaprasong intersection, the NCPO government needed to report the progress of their investigation from time to time and finally, several foreigners were arrested without being identified to which group they belonged to or by which group they were supported. Still, the violent occurrence affected the economics of the country and the image of the NCPO.

“The advantage of this government is national security and stability. Soldiers can manage all happenings. However, the bomb explosion causes accumulated regression and is used as a claim for an inability to solve economic problems, so it creates a trend that we need to change for a new government since the economics becomes worse and worse.” (Sonthiyan, as cited in Siripong Nukaew, 2015).

The explosion at Ratprasong is thus a significant violent occurrence, which affects the stability and strength of the NCPO government. It is comparably a crisis challenging the NCPO’s ability and power and also reducing the government’s

credibility and morale in governing the country. It will also affect the morale of General Prayut Chan-o-cha as the leader of the country.

Besides, all raise-up social issues against the NCPO government at that time made the NCPO be watched over from all parties to see if they could proceed all plans in their roadmap as scheduled or not too long as they specified or not. Nevertheless, there were both pros and cons for the governance of the NCPO government.

Wassana Nanuam (2014) stated the parties supporting the military wanted the NCPO and the government to continue their mission as long as possible since to solve problems, and correct social order was not secure and took time, so, within one year, it was impossible to achieve their goals. Besides, they were afraid that if the NCPO drew back too soon, it might allow Pheu Thai Party and Thaksin Regime to dominate the country again by referring to democracy based on the principle of the majority votes. For those who opposed the coup, they were afraid that the NCPO might not return power to people and would extend their time up to 4- 5 years, primarily due to their vague or ambiguous answer about their timing scheduled in the roadmap. Explicitly, they could not give a clear answer if they could spend only one year to solve their claimed problems or not as General Prayut Chan-o-cha often replied, “depending on the situation.” This answer reflects the possibility of extending their time in governing the country depending on the situation.

From the above context, it illustrates an overview of socio-political events the NCPO and General Prayut Chan-o-cha had faced for over a year after the coup.

Besides, this inevitably affects the emotion and thought of General Prayut Chan-o-cha and reflects in his song “Because You Are Thailand” subsequently.

6.1.2.3 Lyrics, Interpretation, Main Idea, Rationale, and Use of Words

“Since I was born, you have been my anchor. I both love and feel committed to you more than anything else Because you are Thailand. I will not allow anyone to destroy you”.

In the first sentence, the composer uses the word “you” (Theu in Thai word is an informal word), which is for calling a person to represent Thailand. It is similar to the use of “theu” (you) in teenagers’ love in Thai pop songs. It is to communicate with the audience through contemporary modern words. The way General Prayut Chan-o-cha, as a soldier, uses the word, “theu” (you) is the same as Rang Rockestra (his real name is Chatchai Sukawadee), a Rock singer, uses in his song “I love you (theu) Thailand”. This pop song also uses “theu” (you) to represent Thailand for describing his love for the country. The song was viral and can be considered as a very successful patriotic song in the Pop style. The use of the familiar word in an accessible form is thus used to reach the audience.

In the first sentence or the intro, the composer wants to tell that he, including the Army, feel attached to and give high importance to the nation more than their lives, Besides, they will utmostly prevent anyone from harming or endangering the country because of the main reason, “Because You are Thailand”. This sentence conveys the composer’s intent of holding peace and public benefits.

In the next sentence, “I will not allow anyone to destroy you (theu)”. The word “destroy” in the song means the malevolence or malice of those who bear ill will against the country, so the sentence conveys that the NCPO will protect the nation from those people. The word thus might refer to any adverse event, i.e., the bomb explosion at Ratprasong, which damaged the image of the country and the NCPO, and affected the national security and tourism. It makes the NCPO aware of such strict protection accordingly.

“My life may not be long-lasting, but the land must be. I want to see you restored and be brighter. If I still breathe, no matter what difficulty I will confront, I will never be discouraged.”

For the above passage, the composer narrates about his life that may not be long-lasting, but that of the country needs to be prolonged. Besides, in the sentence, “I want to see you restored and be brighter,” “you” (theu) means “the country,” which at that time had not been in reasonable condition yet. Therefore, it is compared to a patient in the recovery stage who is hoped to be active again. If

considering the socio-political context, the country is in the transition and has just confronted a crisis from a bomb explosion at Ratprasong. Still, Thai society needs close surveillance on national peace and order from the government. The lyrics that convey the NCPO's effort in trying to conquer all obstacles reflect a somewhat military ideology.

In the next sentence "If I still breathe, no matter what difficulty I will confront, I will never be discouraged," the composer identifies himself as "I" and insists that as long as he lives, he will fight with any obstacle against the nation without discouragement. In spite of his direct meaning expressing his strong will and utmost effort, it also hides a feeling of tiredness because, from the previous political context, military government confronts realities in governing the country.

From the researcher's observation, such sentence contains the meaning in the same direction as one sentence in the song "Return Happiness to Thailand."

"Soldiers never give up. This is our promise." (The song "Return Happiness to Thailand")

"If I still breathe, no matter what difficulty I will confront, I will never be discouraged," (the song "Because You are Thailand")

From the comparison of the sentences of both songs, the same meaning with some different word choices can be seen as they emphasize a promise to bring back peace back to people and the nation

On the other hand, the sentence may also pinpoint the fact that the Army is not assigned to govern the country, but due to some necessities, they need to change their role to be so. Accordingly, they face some difficulties in learning how to do so and at the same time the challenges of bearing the pressure of being opposed against their coup.

"With only two hands and one breath, the power may not be enough to make the dream come true"

The word “only two hands” and “one breath” illustrates what a person can do with what he or she has or one’s limited physical force or strength, especially when the words are used in combination with the word “only.” It is to reiterate that with only one person of limited power, it will be insufficient to achieve the target goal. Seemingly, the words “two hands” and “one breath” contradict with their soldierhood with tremendous forces of troops and armament. However, the composer intends to convey a sense of a normal human being with two hands and one heart or to convey an image that he is just a man with limited force and is not superior to or greater than others. Besides, the word “dream” or his goal means the dream of bringing back peace and happiness to the country

From the above passage of the song, the composer seems to present himself humbly as much as possible since, in the real world, the NCPO seizes the absolute power in the country, which is the harshness of the army that causes an opposition from the people. Consequently, in the world of songs, the gentle tone of the song should be able to draw an appeal to sympathy from the audience or listeners.

“However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.”

This following passage requests cooperation from everybody. “If we cooperate in extending our breathing” is a conditional sentence that the way to extend the breadth of the country is the cooperation among people or between the NCPO and all Thai people, which can lead to the intended goal more successfully than letting the NCPO solve the problem alone. Therefore, the composer transmits the message with an emotional appeal. Subsequently, the cooperation of all concerned helps to fulfill the NCPO’s encouragement by collaboratively driving the country to the direction that General Prayut Chan-o-cha tries to reach through various policies. The possible cooperation at hand is the acceptance of the military government.

“With only my two hands and one breath, the power may not be enough to make the dream come true. However, if we cooperate in extending our

breathing, that date we dream for would not be far. For Thailand of everyone,”
(a step towards a mighty hope and happiness will be returned to everyone.)

In the last passage, the repeated passage or so-called “Bridge or Middle 8,” the prominent phrase “With only two hands and one breath” is still used to communicate that only one person without cooperation from all people in the nation cannot move the country to transcend the crisis.

Analyzing the sentence “if we cooperate in extending our breathing” in parallel to the previous convictions, it conveys that the cooperation with and the support for the NCPO from the people is essential since it can encourage the Army to fight against all obstacles or to remain in the position. Specifically, the acceptance of or support from people for the military government enables their good governance.

In the last passage of the song “a step towards a mighty hope and happiness will be returned to everyone,” the main theme of the previous song “Return Happiness to Thailand,” intended to connect with the previous song is thus still repeated.

In brief, the lyrics of this song contains the content of requesting cooperation from people by creating an image of the composer as an ordinary people with two hands and one breath who has to fight with significant problems to reduce the soldierhood image. It is to call for the audience’s understanding and sympathy, including asking for cooperation, for his sacrifice for the country rather than to focus on his power as a leader of the country at that time. The song “Because You Are Thailand” is different from the first song “Return Happiness to Thailand.” The difference is that there is no word identifying the composer as a defense soldier since the status of General Prayut Chan-o-cha has changed from the Commander-in-Chief of Thai Royal Army to Prime Minister of Thailand, and he desires to receive cooperation and support from people to drive all policies as planned as the leader of the country.

From the previous socio-political context, the issue communicated in the song “Because You are Thailand” accords with a request of cooperation from people after the bomb explosion at Ratprasong, in which a hashtag “Stronger Together” was

disseminated to create morale and encourage Thai people to cooperate with the government to go through the crisis together.

6.1.2.4 Tactics in Transmitting the Song “Because You are Thailand”

1) The Song “Because You are Thailand”

Lyrics by General Prayut Chan-o-cha

Lyrics arrangement by Wichian Tantipimonphan

Harmony by Major Surachai Thawinprai

Singer by Sergeant Major First Class Pongsatorn Porchit

2) From the Lyrics to the Creation of Melody

The song “Because You are Thailand” is the second song after the first song “Return Happiness to Thailand” produced by the same team as the first song. Major Surachai Thawinprai narrated, “The initial step of the production of the song was the same. The Director passed it quickly to Khun Wichian and me. After Khun Wichian finished it, he passed the arranged lyrics to me.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

3) Lyrics Arrangement

The lyrics arrangement of this song uses the same pattern as the first one by dividing the words General Prayut composed into lines or sentences to punctuate the song or to match with the melody. Some words were modified or refined. However, the arranger could not recall the details that he had arranged. He told that he would not correct the beginning of the song but tried to keep the old meaning as much as possible.

The key message of this song is “a man with only two hands and one heart came to solve the problem.” This message, the main content the composer wants to communicate, is his will of governing the country by heart. However, the second song has a shorter verse than the first one. “Few verses for easy remembrance. The emphasis is to have only two hands and one breath. One person cannot work out, so he needs everyone to cooperate.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

Still, the key message “with only two hands and one heart” may be contradictory to the fact that the NCPO has Thai Army in hand. Therefore, it is evident that the communication through a song is intended to diminish the image of

warriors, which is the leading role and responsibility of the soldiers but conveys negative image against their righteousness, which can even increase the opposition against their coup. The song tries to portray what is a contrast to the reality of their coup by reducing their soldierhood image and focusing on their manhood with two hands and one heart, which demands encouragement and support from people in the nation.

Major Surachai Thawinprai explained that the song “Because You Are Thailand” was composed during the period General Prayut Chan-o-cha takes a position of the Prime Minister of Thailand so he could see problems more clearly.

“He wants to tell if people know for whom he came out to fight. For all of them. For all Thai people. Something like that. However, he has only two hands and one heart. Anyway, he never feels discouraged, but he wants two hands of Thai people to help him. It is the objective of the song.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

The key message and objective the composer wants to communicate in the song can explain the intent of the composer. From the Speech Act perspective, it is a kind of Representatives by assuming a hypothetical circumstance that “if we cooperate (we here means the audience or all Thai people), this can encourage the NCPO to proceed their mission to serve the country together with people rather than to do it by themselves only,” as shown in the following sentence.

“With only my two hands and one breath, the power may not be enough to make the dream come true. However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.”

Besides, the composer also expresses his intent in the form of Directives, which is not a compulsory or coercive command but a request or an invitation to persuade listeners to cooperate with the NCPO.

The phrase “For Thailand of everyone” attempts to persuade listeners that the cooperation with the NCPO will yield common benefits because this country belongs to no specific group, but we all own the country. This appeal connects with the needs of belonging and love. All Thai people are attached to the

institution called, “Thailand” of which every Thai people is a part. Accordingly, the phrase “For Thailand of everyone” provokes listeners to do for their country. The narration of the song “Because You are Thailand” intends to induce a feeling of pride and cooperation for their nation for the benefits of the country that belongs to everybody.

4) Melody Arrangement

After Wichian finished his arrangement of the lyrics or text of the song, he proceeded to the Director of Royal Thai Army Band Department and then to Major Surachai Thawinprai for arranging melody. After that, harmony is arranged by playing song and music simultaneously.

The composer selects “Slow Soul” as the first song with the reason that “We don’t want to convey too amusing nor too depressing tone but just a sweet one.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

Since the first song “Return Happiness to Thailand” was quite successful and could catch the ears of the listeners; thus, it was a harder question of how to produce the second song to receive no less success than the first one. The creative team thus tried to keep its connectivity with the first one by focusing on the same sweet tone as the first one.

5) Music Arrangement

This second song is played by a live musical instrument or by a saxophone, especially a passage for solo saxophone because the sweet melody is designed for this song to avoid too depressing tone. On the other hand, saxophone does not express too sweet tone but rather vigorous. “It is played by soft but vigorous melody like the Prime Minister’s personality.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

Therefore, to mix saxophone in the melody is to give a feeling of vigor by a soft melody.

6.1.2.5 An Analysis of Musical Art of the Lyrics

The content of this part was gathered from an interview with Charoen and Pathomwat Thammachart on February 20, 2017.

1) Rhythm

The song uses “Slow Soul” rhythm (black notes = 43). The rhythm of the song is rather simple and understandable, not too striking. Rhythm is emphasized only as a strong base for the song. This kind of rhythm is easy to understand and serves well as a song structure. Playing drums with powerful feeling (to emphasize the light-weight rhythms) will be gradually heavier in each passage of the song without any prominence in the song.

2) Melody

The song is in the Key of A, Mostly, it is played by Chord Melody, so it makes each passage easy and well-balanced to listen.

Chord Melody mostly plays verse 1 with no other prominent melody. Verse 2 is similar to Verse 1, but a section at the end of the verse is changed to create anticipation going into the chorus.



shee wit thee kirt ma theu kue sing thee yued mon

(Since I was born, you have been my anchor)

Figure 6.5 Illustrates the Example of the Play of Melodies

The central passage or verse of the song is the chorus. This song uses no signal level attributes, i.e., high voice, striking melodies, or extending the length of the single-note sound, etc., so the melody is well-organized and straightforward, and the text or lyrics and the harmony helps to create and draw emotional appeals. Thus, the melody is not so predominant as the text or words. Still, the melody is well-organized and smooth. In general, the song has an easy-to-listen and straightforward melody.

3) Harmony

The chorus mostly coordinates with the main melody or melody of the song to create strength in the main melody. Then the harmony will gradually

increase its style in each passage or verse until the third chorus, the harmony will be predominant equivalent to the vocal music or singing voice with all kinds of melodies for either male or female singing and different generations. It is to convey to people of all levels unitedly as mentioned in the song. This kind of harmony will carry on until the last passage of the song and this previous part affects the tone or emotion of the song significantly since the unadorned melody turns to be more predominant.

4) Vocal Characteristics

Regarding the music, electronic music is used as the primary sound source that gives everyday emotion. The sound control is also modest and relaxing. The saxophone solo is also played to make the song more exciting and can create a sense of contemporary music. The last part of the song is performed by synthetic sound and saxophone, which gives a relaxing listening until the end of the song. For the singing, the voice is powerful but can be transmitted in a relatively comfortable and pleasant tone by the melody.

A Summary of the Main Idea and the Congruence of the Music

A summary of all the story and the standpoint of the composer is in the third chorus.

mee piang song mue kub nueng lom hai jai
 palang mai por ja sang fun hai pen pai tae hark rao ruam mue tor tirm lom hai jai kao su
 With only two hands and one breath, the power may not be enough to make the
 dream come true. However, if we cooperate in extending our breathing, a step towards
 Kwam wang an ying yai ja kuen kwam suk jai hai tuk khon
 a mighty hope and happiness will be returned to everyone.

Figure 6.6 Illustrates the Example of the Third Chorus of the Song

1) The congruence between melody and lyrics or text. The play of both lyrics or text and melody is simple and relaxing but is more predominant in changing the tone of emotion at the saxophone solo, which increases the song to be stronger. In combination with the harmony of various singing, various vocal quality, and different emotion, it conveys the meaning of a co-existence and an ability to be united in spite of a variety of sounds. Easy-to-understand language expresses needs for cooperation in moving the country forward.

2) The emotion of the song. The song uses Slow Soul. The play of melody and lyrics or text is congruent. The language is easy. Besides, the musical instruments used are also easy to listen without too complicating techniques in transmitting the singer's emotion. Despite the soft singing sound, the content or text of the song communicates strength and endurance.

3) The sound of music. The electronic sound is used mainly by giving understandable and relaxing emotion. In the solo passage, a saxophone is used to increase more liveliness and a sense of contemporary music. At the end of the song, a harmony of guitar and saxophone makes the song even more enjoyable.

In summary, the text of the song “Because You Are Thailand” emphasizes cooperation and harmony towards common achievement. Especially, when the singer has a powerful voice, it makes the song sound more beautiful and interesting. (Charoen Thammachart and Pathomwat Thammachart, personal communication, February 20, 2017)

Remark. The song “Because You are Thailand” is not reproduced and sung by any artist from the private sector, including being disseminated to the public like the song “Return Happiness to Thailand.”

6.1.3 The Song “Hope and Faith.”

Lyrics or text: General Prayut Chan-o-cha

Melody and harmony: Major Surachai Thawinprai

Singer: Sergeant Major First Class Pongsatorn Porchit

Production control: Major General Krisda Salika

Lyrics/Text

Faith and hope create mighty power

Let us cooperate and step towards our destination

Do not give up nor be discouraged in spite of danger and difficulty

Let us be united and a step towards being Thai

*With two hands and one heart of all Thais,

We can collaboratively declare the eternal greatness of Thailand

**We just keep our sincerity, harmony, and firm adherence to goodness

I just ask for your trust and spiritual strength, then what we hope will become true.

SOLO and repeat *, **, **

6.1.3.1 Background of the Song

The song “Hope and Faith” is the third song whose lyrics or General Prayut Chan-o-cha composed text. It is the serial song of “Because You are Thailand,” which emphasizes the power of two hands and one heart of all Thai people. The song was disseminated on October 26, 2016, with the intention of General Prayut Chan-o-cha to compose this song “as morale and encouragement for Thai people to collaboratively fight against all obstacles to recover the country.” (MGR online, 2016)

The government publicized the song thirteen days after King Rama IX passed away (on October 13, 2016). During that period, Thai people were in great sorrow, so the government did not give any news about this song. However, it is noticeable that the name and content of the song accords with the emotional state of people of that time, who were deeply sad and discouraged because of the death of King Rama IX, the utmostly beloved and respected king of Thai people throughout the country

6.1.3.2 Socio-political Context

The song “Hope and Faith” can be considered as representing the thought of General Prayut Chan-o-cha, the composer, after his governance of the country for over two years. In general, the NCPO government can govern the country peacefully as there has been no major political rallies or protests causing violent happening; although, there were some small protests or demonstrations to express their opposing ideas. Still, the situation of the country has been peaceful so far.

Since 2016, Thai society has aimed to the drafting of the permanent constitution leading to an election in 2017 as promised or settled by the NCPO in their roadmap to return the governance power to Thai people. Whether there will be an election or not depends on the drafted constitution that needs to be approved by Thai people through public opinion. Therefore, the hope of Thai people is on the movement direction of the country and politics, which depends significantly on this constitution.

The government specified August 7, 2016, as the date for public opinion on the constitution. Before such time, the general society and mass media, including scholars had discussed and criticized the primary essence of the Constitution on

various issues. It affected the inheritance of the NCPO's power and the reaction of two major political parties, namely Democratic Party and Pheu Thai Party, two conflicting political opposition which had to commit themselves to accept or reject such constitution to the public.

The political context during that time was thus a count down to the date of public opinion on the acceptance of the constitution. Thai politics was therefore under the period of drafting the Constitution, its significant issues, and the dissemination of knowledge about major issues people should know to decide whether they would accept this constitution or not.

Nevertheless, from the NCPO government, whether people accepted or rejected the constitution affected the acceptance of the government as well as it would reflect their satisfaction with the government who was the host of the drafting of the Constitution. Besides, it led to the return of government power and democracy back to Thai people after the election.

Surachart Bamrungsuk explained that in terms of the effect of the public opinion of the acceptance of the constitution on the NCPO government that if the majority of people rejected the constitution host by the government, it would reflect their rejection of the coup in 2014 as well. Therefore, such a public opinion would tell how much people accepted the military government who governed the country for over two years until August 7, 2016. (An executive personal communication, Prachachat Turakij Online, June 4, 2016).

Additionally, the main content in the constitution draft covers several issues related with the NCPO government's future inheritance of power, which on the other hand, reduce the credibility and affect the image of the NCPO in keeping the national benefits and in returning democracy to Thailand. The issues, related to the inheritance of the NCPO's power, were criticized and questioned by the society as follows.

- 1) National strategies of the 20-year plan were determined and used as a frame in organizing policies and annual budget allocation of the government after the election. Besides, the NCPO government issued the laws related to these national strategies and many parties viewed that this would enforce the next governments to follow what the NCPO had determined. General Prayut tried to clarify

this by arguing that national policies were just a placement of mechanism that helped the next government to continue what this government did so they were just a frame for working, that could be implemented in parallel to the policies that each political party promised to accomplish. Therefore, it did not involve any inheritance of power at all.

2) The proclamation and order of the NCPO were still valid after the coup. The NCPO government had legalized all proclamation, order, and action of the NCPO in Section 279 of the transitory provision of the constitution draft and made them righteous by the enforcement of constitution and by the laws covering legislative, administrative, and justice action. For abolishing or amending such proclamation and order of the NCPO, an issue of a concerned act, order or announcement from the Office of the Prime Minister, or the consensus of the cabinet were needed. During the period in which the NCPO seized the power of governing the country (between May 22 and June 19, 2016), there were already 397 issues. Therefore, any legal proclamation or order needed to be abolished and issued as an act according to the procedure of the parliament. It means that to amend all these laws is somewhat risky. To illustrate this, in Thai history, many issues of the proclamation of the Revolutionary Party issued by Field Marshal Sarit Thanarat have been still valid up to present; though, the time passed by more than 60 years ago.

3) One of the acts containing the issue of transitory senators specified that the NCPO would select all transitory senators and the number of senators changed from 200 to 250 senators. These senators would have five years in their position. The NCPO justified this point that the reason why all senators needed to be selected not elected was that a political party would not dominate them. Therefore, this was for ensuring stability and avoiding conflicts, not for inheriting the power.

4) An outsider could be nominated to be the Prime Minister. This means that a person who is not a House representative or who is not elected can be appointed to be the Prime Minister. Because of this, the military government or General Prayut Chan-o-cha could inherit their power. Nevertheless, some constitution drafters argued that the act allowing an outsider to be a Prime Minister was only a possibility in case of some unavoidable circumstances.

5) Some mechanisms had been placed to make an amendment or abolishment of the constitution harder to do. Before the votes on the draft of the Constitution, the complicated process of revision was seldom mentioned and this led to a criticism that the constitution was hardly amended or it was too difficult to modify it.

Political parties, NGO, and scholars criticized all the five issues as mentioned earlier. The Constitution opened a channel for the NCPO to inherit its power via a selection of 250 transitory senators to play their roles in the parliament. Besides, the inheritance of power is through a continuation of the enforcement of the NCPO's proclamation and order, the issue of national strategies organized by the present government but still being valid for the next governments, and the opening of an outsider to be the Prime Minister. (Thaipublica Online News Agency, 2016)

The climate of Thai politics during that time was full of hopes with the belief that this constitution would take the country to a normal political situation. All sectors, especially economic commerce and investment, decelerated to wait for the result of the referendum. In spite of the surveillance under the military government, a right to vote on the referendum was a good sign of a passage to democracy.

Eventually, the referendum was achieved with the result that the majority of people voted for letting the NCPO proceed their roadmap as scheduled. In other words, the result of the referendum indicated that the NCPO received a legitimate acceptance to continue their plans. Besides, it also reflected a positive image of the NCPO in the eyes of people from their legal permission towards the NCPO's further governance of the country.

Despite both support and opposition of several sectors before the referendum, the NCPO government could avoid the chaos that might occur if people disapproved the constitution. The result also indicated that Thai society needed to move the country forward quickly and accepted the NCPO substantially. Although in fact, a part of voters might accept this constitution because they wanted to see an election take place soon, not because they allowed the government from the coup d'état.

Accordingly, the said constitution reflected people's hope and faith in the NCPO government, which consequently affected the feeling of General Prayut

Chan-o-cha. After knowing the result of the referendum that the majority of people accepted the draft of the Constitution, he was more encouraged and confident by this reflection from people in the society that they allowed the NCPO to lead the country as planned and as promised to Thai people.

As a consequence, “*Hope and Faith*,” influenced by the aforementioned socio-political context, became the name of the song that was publicized in the later time and General Prayut Chan-o-cha, the composer, absorbed such feeling into words, which he used to compose for the lyrics of this song.

6.1.3.3 Lyrics or Text, interpretation, Main Idea, Rationale, and the Use of Words

“Faith and hope create mighty power. Let us cooperate and step towards our destination.”

“Faith” or a kind of belief is interpreted from two perspectives. The first perspective is from the socio-political context during that period. From this perspective, the meaning of faith is based on the assumption that the nation can eventually move forward by stepping over all obstacles, especially after the draft of the Constitution was accepted. Besides, it is believed that the country is going in the right direction and the governance of the country will be in a normal situation soon. However, from the military perspective, faith means to trust in the government and in General Prayut Chan-o-cha, the leader of the country at that time. It is witnessed by the result of the referendum, which is comparable to a permit for General Prayut to lead the country as per the roadmap. It is a trust of letting him lead the country amidst uncertainty and transitional situations.

“Hope” in the song means the hope of all Thai people who want to see their country in a peaceful condition and who want to receive a democracy back. Therefore, the shared hope of people throughout the country is so great that it enables all people to cooperate towards the same destination as shown in the text, “Let us cooperate and step towards our destination.”

Hence, “faith” and “hope” are two things that must go together or people must have trust in the country and the government. After their trust, hope will emerge from that trust.

“Do not give up nor be discouraged in spite of danger and difficulty. Let us be united and step towards being Thai.”

In this verse, the composer encourages the listeners with the words “Do not give up nor be discouraged, “which means the period in which the country faces some difficulties during the transition. It is the period full of obstacles and crises so people must be patient. “Danger and difficulty” means all obstacles people in the country confront in common. The next verse or passage conveys the meaning of cooperation, which is power enabling people to step over the obstacles and difficulties. The destination of such cooperation is “keeping Thailand” or “being Thai” and “Thai” emphasizes the firmness or unity of Thailand, in which previously faced conflicts and disharmony, causing the loss of national unity. Thailand must be united and to be united successfully requires a synergy of all people.

“With two hands and one heart of all Thais, We can collaboratively declare the eternal greatness of Thailand”

The phrase “two hands and one heart” are used in the hook of the second song “Because You are Thailand.” To use the words of the previous song indicates that the composer tries to connect both songs to let the listeners feel attached to the sequential socio-political context. On the other hand, he wants to emphasize the cooperation of everybody.

Therefore, the words, “two hands and one heart” do not only enable listeners to feel the connected stories of both songs but also focuses on people’s cooperation in paying attention to protecting the country. If all people use their two hands and one heart, they can collaboratively make the country prosperous again. “The eternal greatness of Thailand” is towards which the composer wants Thai people

to cooperate to help develop the country towards prosperity, fame, and independence endlessly.

** “We just keep our sincerity, harmony, and firm adherence to goodness. I ask for your trust and spiritual strength, then what we hope will become true.”

In the last verse, the word “sincerity” has a literal meaning or the feeling from the heart. Compared with the composer’s personality, he is straightforward and uses direct speech. He says what he thinks or feels. The word “sincerity” is thus in accord with the composer’s personality. Therefore, it relates to the composer in specific ways.

The following word “harmony,” meaning the cooperation of Thai people, is significant. This word is often used in patriotic songs, not love songs, or other types of songs. Instead, it usually refers to the unification of people. To use this word in pop songs of the present time is thus not so common. Interestingly, it is a connection between the use of words in traditional patriotic songs and its transmission by a pop melody. Accordingly, it gives a feeling of novelty and a sense of familiarity at the same time.

“Firm adherence to goodness” is used to portray a belief that goodness is a foundation of success and fulfillment. The word “*goodness*” gives a positive image to the NCPO and presents them as heroes. For those who oppose the NCPO, they may feel a contradiction with the actual image of their dictatorship and their coup. Conversely, it illustrates the standpoint of the NCPO that the adherence to goodness is a good thing.

In the last verse, the text emphasizes the main idea of the song or faith and hope. These two words are repeated to emphasize the intended meaning of the song, but some different words are used as well, such as “trust,” “spiritual strength,” etc. that convey the meaning of an encouragement to carry on.

In brief, from the socio-political context in general, the song “Hope and Faith” informs all Thai people that the country is under the transitional period and is stepping over all obstacles to move towards the desired governance or the democracy

and an election for which everybody is waiting. The main factor that inspires people to hope is that the constitution draft is accepted. The song also tries to persuade listeners to have faith in and support this government, and to have harmony and cooperation. Finally, the hope is to see the peacefulness of the country and the democracy as desired soon

6.1.3.4 Strategies in Transmission, Arrangement of Lyrics, Melody, and Harmony of the song “Hope and Faith.”

The song: Hope and Faith

Lyrics/Text: General Prayut Chan-o-cha

Melody: Major Surachai Thawinprai

Harmony arrangement: Major Surachai Thawinprai

Singer: Sergeant Major First Class Pongstorn Porchit

From Lyrics to the Creation of Melody. “Hope and Faith” is the third song composed 100% by General Prayut Chan-o-cha without the arrangement by Wichian Tantipimonphan, after the song “Because You are Thailand.”

1) The Arrangement of Lyrics or Text

Wichian Tantipimonphan stated, “I did not arrange the third song., but it is still a pop song.” (Wichian Tantipimonphan, personal communication, March 20, 2017)

Major Surachai Thawinprai told that the song had perfect lyrics or text or needed no rearrangement like other previous songs of the NCPO. “He composed this song perfectly, or the lyrics are the same 100%.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

From the above statement, it shows that the NCPO has learned the knowledge of the music creation of the first two songs transmitted from the private sector to the military so they can produce their songs in the same Pop style. The lyrics or text of this song seems to follow the lyrics of “Because You Are Thailand”, which focuses on “two hands and one heart”, the keywords of the previous song as specified by Major Surachai Thawinprai, “because this song is the sequel of Because You Are Thailand”, it still focuses on “two hands and one heart.” (Major Surachai Thawinprai, personal communication, February 14, 2017)

From the statement of Major Surachai Thawinprai or the arranger of the song, the song “Hope and Faith” still keeps the old intent of General Prayut Chan-o-cha, the composer of lyrics of this second song, which can be classified as “representatives” according to the concept of Speech Act. This statement is a conditional clause that if people had trust in the NCPO, they could achieve what they wished by the cooperation with “two hands and one heart” of all Thai people. It is also intended to express a request for cooperation (a request) of the people to be harmonious and to do good deeds as shown in the text of the song.

“With two hands and one heart of all Thais, We can collaboratively declare the eternal greatness of Thailand. We just keep our sincerity, harmony, and firm adherence to Goodness. I ask for your trust and spiritual strength, then what we hope will become true.”

This song should be composed by using multidimensional motives, together with safety and belongingness or love needs to persuade the audience to cooperate. The text of the song also tries to induce a feeling of trust and faith in the NCPO, which will accord with the composer’s self-actualization.

2) Melody Arrangement

This third song still uses Slow Soul like other songs. It had been tried with Medium Soul, which has one-step faster. Two versions of it had been submitted to General Prayut and the Army to choose; however, the version they wanted still uses the same melody, namely Slow Soul, like the first two songs.

3) Music Arrangement

The song “Hope and Faith” uses the same musical instruments like the second song, namely Saxophones and Guitar, to produce a soft and sweet tone based on the statement “strong lyrics in sweet melody” as defined by Major Surachai.

6.1.3.5 An Analysis of Musical Art of the Song

The study of this part was gathered from the interview with Charoen and Pathomwat Thammachart on February 20, 2017.

1) Rhythm

The song uses Slow Soul (black characters = 72), which is typical for pop music. The rhythm is simple and continuous. In general, no passage uses striking rhythm in spite of some Syncopations, which help to create some irregularities and excitement to the song. Some passages of the song do not use Target Drum to make such passages more prominent because an inconsistency from stopping to play regular rhythm can cause a distinction to the audience. Still, in general, the rhythm of this song does not affect the audience’s emotion so much nor convey any particular meaning.

2) Melody

The song is played by Eb key and starts with Saxophones, which gives a full feeling of Soul music. In each verse, it is played with a memorable melody and mostly played by chords of the verse. The skip is not large, suitable for the beginning verse or verse 1 which is like a narration of the whole story of the song.



Thang Ya thor Wan Wai Mae Mee Thukphai khark Nam Ruam Phalang Kan Kao
Kharm Pheu Kharm Pen Thai

(Do not give up nor be discouraged in spite of danger and difficulty
Let us be united and step over for being Thai)

Figure 6.7 Illustrates the Example of Verse 1

However, in the Pre Chorus, a far skip is played (i.e. the word, “thang chad ruam” (all the nation cooperates) and “ying yai ni run” (eternal greatness). The skip like this can create an apparent tension or distinction of the melody.

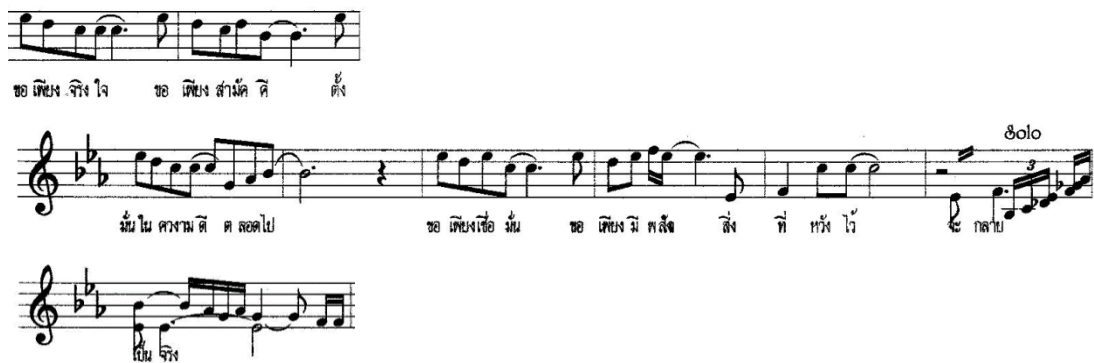


Mue Lae Noeng Hua.. Jai.. Khong KhonThai Thang Chad Ruam Mue Kan Prakard
Chad Thai Ying Yai Ni.. Run

With two hands and one heart of all Thais, we can collaboratively declare the eternal
greatness of Thailand

Figure 6.8 Illustrates the Example of Pre Chorus

The chorus starts with not so beautiful melody. On the other hand, musical instruments and a choir are more prominent.



Khor Phiang Jingjai.. Khor Phiang Samuk kee...Tung Man Nai Kharm Dee..Talodpai
Khor Phiang Chua Man Khor Phiang Mee Phalung Sing Thee Wang Wai Ja Klai Pen
Jing

We just keep our sincerity, harmony, and firm adherence to goodness
I ask for your trust and spiritual strength, then what we hope will become true.

Figure 6.9 Illustrates the Example of the Main Hook of Chorus

In summary, the play of melody is standardized or the melody is played with some skips to create more excitement. However, in spite of not too striking melody playing, lyrics or text and harmony is relatively more profound.

3) Harmony

The harmony of both instrumental music and vocal music helps to create some uniqueness of the song in many parts and many forms, especially the harmony of vocal music with melody is mostly found in Verse 1 and Pre Chorus to increase the prominence of the melody.

The harmony of vocal music with melody: this form of harmony is mostly found in Chorus, which is the central passage of the song. The harmony is like a repetition of the same melody after the main melody is voiced. This makes the Chorus the most important verse of the song. In other words, it helps to draw the attributes of the main passage of the song.

The harmony of instrumental music or musical instruments: the guitar playing of this song plays a significant role in making the song more colorful and highlighting a melodic playing. During the singing by main melodies and vocal music, a lightly-played guitar gradually enhances to be more eminent.

In short, a variety of harmony makes this song to have a complete chorus and more exciting and attractive texts or lyrics, which is suitable for being a patriotic song in the modern age.

4) Vocal characteristics

This song integrates music, both instrumental and singing, and the lyrics composition in good harmony to be contemporary music while the singer projects are very powerful, but the soft and relaxing tone of voice.

Summary of the Narration and Musical Congruence

1) The melody and kind of music are congruent and produces interesting, easy-to-understand, and relaxing song, which can explain the story by itself without any complexity. Similarly, the harmony of instrumental and vocal music makes the song exciting and balanced with easy and understandable language.

2) The tone of the song is Soul with the speed of 72 black notes, yielding a relaxing rhythm in pop style (not too fast nor too slow) while focusing on the essence of the text. Music supports an interesting and a variety of presentation forms: harmony between vocal music and musical instruments or vocal music and singing. Thus, it makes the song very interesting and prominent.

3) Sound of music is arranged to be contemporary and complete in both instrumental music, vocal music, harmony, and text of the song.

The song “Hope and Faith” emphasizes the building of trust and harmony among people in the nation to take the country to step over all obstacles. The content of the song is thus a significant part since it is composed of natural language in combination with well-balanced music arrangement that helps to stimulate the audience’s listening.

6.1.4 The Song “A Bridge.”

Lyrics or text: General Prayut Chan-o-cha

Lyrics and melody arrangement: Wichian Tantipimonphan

Harmony arrangement: Major Surachai Thawinprai

Singer: Sergeant Major First-Class Pongstorn Porchit

Lyrics/Text

It may take a long time to fight for you, the highly-beloved land.

No matter how long it will take, my heart will never give up.

When a violent flow of the river is faced, with such an enormous obstacle, how can I save you?

Do not give up because I am never discouraged. Two hands will never be released. Please do not be terrified.

I am ready to be a bridge for you to step to the desired destination and to reach it as wished.

*I am ready to be a bridge for you to step towards peacefulness.

That day would not be long. What is wished will become true*

What I promised that day, I have always fought with my heart.

Even when I fall, I will stand up every time.

I was born to live for you, for this highly precious land.

I will express my gratitude by fighting until death.

We will do as promised. We ask for not a long time, and this beautiful land will return.

*I am ready to be a bridge for you to step towards peacefulness.

That day would not be long. What is wished will become true*

6.1.4.1 Background of the Song

The song “A Bridge” was broadcast on January 3, 2017. General Prayut Chan-o-cha defines “a bridge” as the NCPO government and all people who work for the country, which is like a bridge crossing a swiftly-flowing river so that people can pass safely. (Jittraporn Senvong, January 10, 2017)

Over two years ago after the coup, General Prayut Chan-o-cha composed this song as the fourth one. Each song he wrote reflects his feeling in each period. For the song “A Bridge,” it can say that the NCPO government has passed several political events and has resolved a variety of problems: security, economics, political, and social. Since 2017, Thailand has prepared for an election procedure after the referendum of the Constitutional draft was approved on August 7, 2016. Therefore, the song “A Bridge” was launched during the period in which the power of democratic governance is on the process of being returned to people according to the condition declared by the NCPO government previously. Accordingly, the comparison of himself and the NCPO government with a bridge connects to the political context at that time.

Besides, from the data collected from people behind the production of the song, the researcher found that the lyrics of this song was inspired by the western song called “Bridge over Troubled Water” of Simon and Garfunkel disseminated in 1970 as follows:

Bridge over Troubled Water” (Simon and Garfunkel)

When you’re weary, feeling small

When tears are in your eyes, I will dry them all

I’m on your side when time gets rough

And friends just can’t be found

* Like a bridge over troubled water

I will lay me down

Like a bridge over troubled water

I will lay me down

When you’re down and out

When you’re on the street

When evening falls so hard, I will comfort you

I'll take your part when darkness comes And pain is all around

(Repeat *)

Sail on silver girl, sail on by

Your time has come to shine

All your dreams are on their way

See how they shine, if you need a friend

I'm sailing right behind

(Repeat *) (Patijjachon, March 3, 2008)

From comparing the song "A Bridge" with "Bridge Over Troubled Water," it is found that the text or content of the former song is much similar to the latter one, especially the main concept of the song "A Bridge."

"I am ready to be a bridge for you to step towards peacefulness. That day would not be long. What is wished will become true."

Similarly, a part of the song "Bridge Over Troubled Water" says

"Like a bridge over troubled water I will lay me down When you're down and out When you're on the street When evening falls so hard, I will comfort you."

From the comparison, it shows that the text of the song "A Bridge" was inspired by the song "Bridge Over Troubled Water" as both of them compare themselves as a bridge to take people over a violently-flowing river or troubled water to the dreamed destination.

It can say that General Prayut uses his impression in the past with the song "Bridge Over Troubled Water" as an inspiration in transmitting the message of the song "A Bridge." Besides, it indicates the composer's love and interest in the music. His interest has been accumulated so long until it becomes his skills and enables him to compose the lyrics for many songs of the NCPO up to this fourth song.

6.1.4.2 Socio-political Context

The song “A Bridge” was disseminated on January 3, 2017, after the dissemination of the song “Hope and Faith” on October 26, 2016, or only over two months. Therefore, it was composed within very little time from the first one, compared with his composition of other prior songs, i.e. Return Happiness to Thailand, which took over a year to write a new song. The arrangement of this song may not connect with socio-political events directly, but the past experiences during the composition of the previous three songs are the background of this song, which also indicates the long journey of the path leading Thai people to the destination they are waiting for as intended by General Prayut Chan-o-cha.

Considering the roadmap scheduled by the NCPO, the time this song was composed is moving to the last period of returning governance power to Thai people.

Virote Ali explained “in terms of politics; it is the last year in the roadmap of the NCPO. They declared that at the end of 2017, there would be an election and an issue of specific organic legislation or laws. The hottest issue is the preparation for an election.” (Virote Ali cited in Chairat Patcharatrai, January 3, 2017).

The word “Bridge” as the title of the song conveys the composer’s effort in taking people to go against all obstacles and crises to the dreamed destination, which accords with the political circumstance of the last phase in the roadmap. Accordingly, it requires an understanding of what under the bridge Thailand found in the past. Namely, it is every moment the NCPO, and Thai people must confront in common. In other words, it starts since the NCPO government seized power to govern the country and to solve all the problems since May 22, 2014, up to 2017 or over two years and a half.

Over these past two years after the coup, the first phase of performing as a bridge was the phase of crisis management and the surveillance of the peacefulness of the country, especially restraining the opposition polarization and regulating all sectors in peace and order. Namely, it was the period of using military force in charge. Thus, military power was still witnessed during the first phase, i.e., the declaration of the Martial Laws, the calls of people with opposing ideas or expressing themselves in

the ways of disturbing the national security and peace for a talk towards attitudinal change, etc. Moreover, it was the period of the NCPO in performing their governance roles; thus, a promise was given to people through the song “Return Happiness to Thailand” to indicate that the military came to an end the unrest situations and solve the social conflicts. After all these missions are achieved, they will return power to people as promised.

The next phase of the bridge’s path aimed to establish a foundation to transform the country. It sought to change the country in many ways, i.e., the issue of temporary constitution, the hosting of permanent constitution draft, etc. in order to lead to complete democratic governance and the responsibilities of General Prayut Chan-o-cha as the 29th Prime Minister of Thailand in fighting with all inside and outside pressure about his unrighteous coup d’etat. To move the country forward as a fully-authorized leader was; thus, different from the role of the Army’s commander to use only the military force to control the situation, which would not be accepted. Accordingly, during this period, he had to gain people’s acceptance by his governance performance in combination with his management of the country in several dimensions. Notably, he needed to determine policies to make the country move forward by creating harmony and taking people across all socio-political crises. Therefore, during this time the most important for the NCPO government was to receive cooperation from people in the country and their acceptance in the governance direction, including their support on all determined policies. Not only the governance of the country, but the NCPO government also had to solve some critical incidents, i.e., the bomb explosion at Ratchaprasong, which related to politics and affected the NCPO. This happening was like a trial for the NCPO to prove their capability. If they could not handle it well, that would destroy their image in solving all the problems they claimed.

On the other hand, it was a psychological test for both the military government and people in Thai society. Consequently, a hashtag, “Stronger Together,” was transmitted widely on social media for an encouragement. The meaning of “stronger together” implies “we will be strong together.” After such a phenomenon, the NCPO composed the song “Because You Are Thailand” to ask for

encouragement and cooperation from all Thai people to be patient in moving the country forward together.

Later in 2016, which was the successive period of policy making of the NCPO and the preparation for drafting the permanent constitution, it was the period in which politics and society placed high importance on the drafting of constitution and essential issues, including campaigns for motivating people for voting on the said constitution to express their agreement or disagreement. Therefore, once the votes approved the drafted Constitution, it became the period in which the bridge of the NCPO government led to the period of “Regained Encouragement towards the Hope of Thailand.” The drive to a reformation succeeded towards another step while the preparation for returning power and hope towards a sustainable democracy and an election to have democratic governance seemed to be possible once again. The feeling towards social and political condition was transmitted in the lyrics or text of the song “Hope and Faith” composed by General Prayut Chan-o-cha to connect with the roadmap of national direction to the next steps to achieve the goal as planned.

Surayasai Katasila said “in 2017, it should be the year where Thai society and politics move to a complete transformation because it is the last curve that the NCPO has to transfer their power towards voting for the organic legislation or law. Therefore, power structure and the mechanisms of political institution specified in the constitution will be clearer and visible.” (Suriyasai Katasila, as cited in Chairat Patcharatrai, January 3, 2017)

Correspondingly, the last phase of the roadmap appears in the song “A Bridge” or “The bridge was leading to the desired democracy and peacefulness of Thailand,” which has passed all happenings since the coup of the NCPO.

The bridge, from the lens of the socio-political context of over two years and a half under the leadership of General Prayut Chan-o-cha, is thus a journey route since the power seizure on May 22, 2014, until the end of the NCPO government. It is also the end of the bridge called the NCPO in which a return of power to people through an election according to a democratic system.

From the analysis of the NCPO’ songs starting from the first song “Return Happiness to Thailand” to “Because You Are Thailand,” and “Hope and

Faith” up to the recent one “A Bridge,” the researcher found a continuation among those songs under the same socio-political context of the same composer.

“Interestingly, the hook of the first song is also used with these words ‘we will do as promised. Please give us not so long time. The beauty of the land will be returned.’” (Somruethai Subsomboon, personal communication, January 11, 2017)

The use of words in the song “Return Happiness to Thailand” in the last passage of the song “A Bridge” portrays the intention of the composer to communicate his commitment to the prior promise. Besides, it connects the story of the first song to the fourth song under the same ongoing socio-political context with the common issues.

6.1.4.3 Lyrics or Text, Interpretation, Main Idea, Rationale, and the Use of Words

“It may take a long time to fight for you, the highly beloved land. No matter how long it will take, my heart will never give up. When a violent flow of the river is faced, with such an enormous obstacle, how can I save you?”

The word “long” means the length of time the NCPO has governed the country or over two years and a half, which is the same length of time under the dissemination of the songs of over two years. It is longer than many parties anticipated earlier. The next word, “fight for you” covers the coming of the NCPO to end the conflicts and to govern the country amidst problems they needed to solve while “you” means Thai people and Thailand. It is a claim of a deed for the country of the NCPO.

The next sentences narrate the love for the nation by the following statements, “the highly beloved land. No matter how long it will take, my heart will never give up”. The purpose of their fight is always repeated to convey the meaning for their beloved country. It explains that there will be no time condition while the following sentence, “No matter how long it will take, my heart will never give up” means the composer intends to hold the peace of the country as the most important thing and his goal of doing will be reached without time limit.

“When a violent flow of the river is faced, with such an enormous obstacle, how can I save you?”

The word “a violent flow of the river” means problems of the country since the governance of the country by the NCPO in various dimensions: disunity, a lack of peace, and all kinds of previous crises, all of which are not easy to solve. The sentence, “how can I save you?” is a kind of grumble that the facing obstacles are not easy for the NCPO to solve. Thus, they need to be cautious to plan how to cross over those huge obstacles for “you” or for Thai people and Thailand to be released from those crises.

“Do not give up because I am never discouraged. Two hands will never be released. Please do not be terrified”.

The phrase “do not give up” communicates to the audience or all Thai people. It also illustrates that the composer and the NCPO are never disheartened with any obstacles and emphasizes that they will never give up quitting all actions to protect the country. The word “released” in the sentence “two hands will never be released” means no release of the governance back to Thai people in case of an unpeaceful situation. Such sentence seems to convey a sense of protection, but on the other hand, the word “never be released” also means the NCPO government control everything in the country or the totalitarian power of the NCPO who decide if and when they will return the governance power to people.

“*I am ready to be a bridge for you to step over towards peacefulness. That day would not be long. What is wished will become true*”

In the above sentence, the word “a bridge” is used to represent a person, whom the composer means himself and the NCPO. This word is used repeatedly twice to communicate their intention to be a bridge for people to step over towards their dreamed destination. The word “step over” means to step over what is beneath the bridge, which means the crossing over problems and obstacles, including all

previous conflicts starting from the beginning of the bridge or the coup, passing all social and political events that are obstacles of the country, until reaching the dreamed destination. The other side of the bridge or the end of the bridge thus is compared to mean the other side of the governance system or towards the democracy and peacefulness of the country is being awaited at the end of the destination.

This song repeats the sentence “I am ready to be a bridge” and is followed by the sentence “to step over towards the peacefulness,” which means to return the country to the general political condition, including the national harmony without any disharmony over which people have crossed.

“That day would not be long. What is wished will become true.”

The word “that day,” in the NCPO’s term, might mean the day that the NCPO can return happiness to people by returning happiness, peacefulness, and the political stability to the normal condition, which the NCPO promised that it would not take long. It means coming future without specifying a certain date. Therefore, in the song, the composer can describe with any beautiful words but in reality, the time condition is the main issue to which people pay high attention and is the inevitable question raised in Thai society and the Globe. Still, the song specifies that “that day” will come with the condition drawn in the roadmap. In the next sentence “what is wished will become true”, the composer focuses on what everyone wants to be true. The word “will” indicates that at the time he composed the song, that day had not come yet but was being awaited to be true. “The dream” in the song covers many facets: peacefulness and the returning of democracy to people, according to the condition speculated by the NCPO.

“What I promised that day, I have always fought with my heart. Even when I fall, I will stand up every time. I was born to live for you, for this highly precious land. I will express my gratitude by fighting until death.”

In the first sentence of the verse “what I promised that day,” “promise” is related to the text in the first song of the NCPO, “Return Happiness to Thailand.”

The premier song, composed after the seizure of governance power, also explained the rationale of the NCPO of coming to solve the conflict and handling all crises, including returning happiness to Thai people. The claim towards his commitment to the promise tries to point out that he never forgets his promise and to explain why the NCPO continues their governance until entering the third year under their governance. Undoubtedly, a question on their unrighteous governance within too long period has often been raised. Consequently, the composer necessarily uses a song to convey his words that he never forgets his promise to return happiness to the country since the very first day of his coup.

On the other hand, he requests for an understanding that during the past years, he has had to fight with all his heart as shown in the next sentence, “I have always fought with my heart. Even when I fall, I will stand up every time”. The word “fight” conveys unfinished problem-solving, and the country is still under the condition that needs a continuous correction. The composer also describes that the problems are so hard that he has to fall and stand up all the time but with full heart without any discouragement. He further reveals his feeling in the next sentence, “I was born to live for you, for this highly precious land. I will express my gratitude by fighting until death”. He bets his whole life for the country, and he always keeps his promise in mind. However, the promise cannot be reached because his missions has not been achieved. Therefore, this is a kind of request for people’s understanding. The repeated words about the promise are compulsory for a soldier. Specifically, the primary duty of soldiers is to protect the country and maintain its stability and solidity by fighting until death. The lyrics thus reflects a sense of self-sacrifice for the nation. It is found to be following the position of the composer as a soldier in compliance with military ideology and culture.

“We will do as promised. We ask for not a long time and this beautiful land will return. I am ready to be a bridge for you to step over towards peacefulness. That day would not be long. What is wished will become true*”

The last verse of the song adopts the same sentence from the song “Return Happiness to Thailand” as harmony to recall his claimed promise and to

confirm the audience that he never forgets his words. In the first song, it says “We will do as promised. We ask for not a long time and this beautiful land will return.” Thus, he uses these sentences of the first song in combination with the main chorus of this song, which says “I am ready to be a bridge for you to step over towards peacefulness. That day would not be long. What is wished will become true*”

The lyrics of this song connects with the song “Return Happiness to Thailand.” It was intentionally composed to justify the existence of the NCPO for protecting the country and Thai people. They wish to overcome all obstacles and take Thai people to step over all crises towards peacefulness, including the happiness of having complete democratic governance.

6.1.4.4 Strategies in transmission and arrangement of lyrics and melody of the song “A Bridge.”

1) The Song “A Bridge.”

Lyrics/Text : General Prayut Chan-o-cha

Lyrics arrangement: Wichian Tantipimonphan

Melody: Wichian Tantipimonphan

Harmony arrangement: Major Surachai Thawinprai

Singer: Sergeant Major Pongsatorn Porchit.

2) From Lyrics/Text to the Creation of the Melody

The song “A Bridge” is the fourth song of the NCPO. From its background, the composer of this song was inspired by the favorite western song titled, “Bridge over the Troubled Water” This reflects the taste of the composer who likes to listen to Pop music.

3) Lyrics Arrangement

The distinctiveness of the song “A Bridge” is the use of some parts of the first song “Return Happiness to Thailand” in this song. Wichian Tantipimonphan returned to arrange the lyrics for the NCPO’s song again. He spent only one night to arrange the text of this song, and it is the idea of Wichian to use some parts of the first song “Return Happiness to Thailand” to combine in this song.

“Khun Wichian said he would edit this song with some content of the old song and just put the melody in the song. In other words, he would put lyrics in the melody of Return Happiness to Thailand. After editing, it would not be

100% the same. I reprogramed and rearranged it with a new music program.” (Major Surachai Thawinprai, personal communication, February 14, 2017).

The main message of this song is “to be a bridge for everyone to cross over all obstacles” and “to reinstate at the end of the song” that he never forgets what he promised in his first song “Return Happiness to Thailand.”

“What we promised to comply with our roadmap, we never forget. Let people understand it. Sincerely, we have passed so many things. Eventually, we will do as promised”. (Major Surachai Thawinprai, personal communication, February 14, 2017).

‘The purpose of using some parts of the song “Return Happiness to Thailand”, the first song, in the song “A Bridge,” which is the fourth song, is to express the intent of General Prayut Chan-o-cha, the composer of the lyrics. This statement can be classified as “commissives” according to the concept of Speech Act.

Major Surachai Thawinprai further explained that on the day the song “A Bridge” was disseminated, the situation of the country had been resolved but the NCPO intended to convey this song to emphasize that they had done.

‘The promise to follow the roadmap has never been forgotten. We have gone through many problems, but we will keep our promise. Something like that.’

Emphasis on his promise in the song “A Bridge” uses a motivation in safety needs like the first song “Return Happiness to Thailand” in combination with the motivation in achieving self-actualization, or the accomplishment of returning happiness to Thai people. Correspondingly, the composer expects that the audience will consent and sympathize with the NCPO, including being willing to continue waiting to let them govern the country trustfully.

4) Harmony Arrangement

The rhythm is Slow Soul because by combining the theme of The song “Return Happiness to Thailand,” whose rhythm is also Slow Soul, with this song, the rhythm of this song thus needs to be Slow Soul as well to achieve congruence. The producer used the chords of Return Happiness to Thailand” but changed some chords to be harmonious with the melody of the song “A Bridge.”

“The lyrics of the first song sings ‘we will do as promised.’ This statement will firstly be a drop rhythm but the song “A Bridge” sings “I am ready to be a bridge” in a raise rhythm. In other words, the old melody of the song “Return Happiness to Thailand” is a drop rhythm but the melody of the hook of this song is a raise rhythm. It is congruent”. (Major Surachai Thawinprai, personal communication, February 14, 2017).

5) Music Arrangement

This song uses synthetic musical instrument mainly like the first song “Return Happiness to Thailand.” All basic chords are of synthetic musical instruments and use a realistic sound without saxophone nor guitar in live play, which is all synthetic sound.

6.1.4.5 An analysis of musical art of the song

The study in 6.1.4.5 was gathered from an interview with Charoen Thammachart and Pathomwat Thammachart on February 20, 2017.

1) Rhythm

The song “A Bridge” has moderate rhythm and is played by Soul rhythm (black characters = 66). The rhythm playing is simple while the steady rhythm by Percussion instruments is performed at the middle of verse A (lyrics of this part = When a violent flow of the river is faced). Then, the rhythm is controlled in parallel to the melody continuously. The move of the melody and the transition of the song is simple without any striking play. (from development by percussion instrument or other kinds of musical instruments.



Figure 6.10 Illustrates the Rhythm of the Song

2) Melody

The melody of this song is in the Key of E or E-major with no striking tone. The projected sound is harmonious. It is played with chords in each

room, which is the most popular. Some skips, but not remarkable, can be seen in the song as well

Verse A is played by balanced, not striking, and anticipatory chords.



Aad Ja Nan Thee Soo.. Pheu Theu Pheu Phandin Thee San Rak..Mun Nan Khae Nai
Roo Wai Mai Wan..Hua..Jai

It may take a long time to fight for you, the highly-beloved land. No matter how long
it will take, my heart.....

Figure 6.11 Illustrates the Melody of the Song in Verse A

Verse B is played with the more beautiful melody to support the central verse of the song by using C#m (C sharp minor chord), which is the opening chord of the verse and connects the verse with B 7 chord, which is 5(7) chord of the song. Among all chords, the 5(7) chord has a transmission force that gives a relaxing feeling. In composing a song, the use of it to transmit to the next sentence of the song is the most popular.



Thor Thae Phro Chan Mai Kaey Ja Thor Thoy Song Mue Ja Mai Ploi Khor Jong Ya
Wan Dai Dai

(Never) Discouraged. Two hands will never be released. Please do not be terrified.

Figure6.12 Illustrates the Melody of the Song in Verse B

Verse C is the central verse of the song (the first sentence of the song). It is played until reaching the core of the song or the white note, which is the highest sound of this song (at the end of the sentence of the line.). By nature, the use of notes from the moderately high to higher sound gives a feeling of excitement and can stimulate attention. Therefore, it is often used in the central verse of a song.

17 **C** E B/C# C#m F#m7 A/B B/A G#m7 C#m7 F#m7 Ama7/B
ฉัน พร้อม จะ เป็น สะ พาน เพื่อ ให้ เธอ ก้าว ไป... ปลาย ทาง ที่ฝัน จะ พา ถึง สิ่ง อย่าง ที่ ตั้ง ใจ

21 E C#m F#m7 G#7 C#m /B /Bb
ฉัน พร้อม จะ เป็น สะ พาน เพื่อ ให้ เธอ ข้าม สู่ ความ ร่ม เย็น สด ใส

Chan Phrom Ja Pen Sa Phan Pheu Hai Theu Kao Pai Plai Thang Thee Fun Ja Pha
Thueng Fung Yang Thee Tung Jai

(I am ready to be bridge for you to step to the desired destination and to reach it as
wished)

Chan Phrom Ja Pen Sa Phan Pheu Hai Theu Kham Soo Khwam Rom Yen Sod Sai
(I am ready to be a bridge for you to step towards peacefulness)

Figure 6.13 Illustrates the Melody of the Song in Verse C

Verse C2 is the main verse or Chorus of the song (the second song sentence). The melody is played in parallel to the singing between the melody of the song “Return Happiness to Thailand” and the song “A Bridge” (Room 43). The first demonstration of the song “Return Happiness to Thailand” is in Room 38 (the fourth rhythm). It makes the song prominent and memorable.

Melody of “Return Happiness to Thailand”

Tam Sunya... Khor Wala..Eak Mai Nan Laew Phan Din..Thee Ngod Ngam..
ja Kuen..Klub Ma Wo Ho

(As wished...We ask for not a long time and this beautiful land will return)

Melody of “A Bridge”

Chan Phrom Ja Pen Sa Phan Pheu Hai Theu Kao Pai Plai Thang Thee Fun Ja
Pha Thueng Fung Yang Thee Tung Jai

(I am ready to be bridge for you to step to the desired destination and to reach
it as wished)

Figure 6.14 Illustrates the Melody of the Song in Verse C2

3) Harmony

This song has a simple, not complicating harmony. In every verse of the song, the vocal harmony of all notes is played simultaneously with melody. In the last verse (C2) or outro of the song, the “polyphony” harmony or the use of several styles of harmony is played. Still, the main melody is the most important melody. For other forms in harmony, they are supporting melody and joint harmony.

This song contains two connected melodies. The harmony between two melodies can give a surprise to the audience so this kind of harmony can make the main melody more forceful.

“I am ready to be a bridge for you to step over towards peacefulness. That day would not be long. What is wished will become true.” (the main melody)

“We will do as promised. We ask for not a long time, and our beautiful land will return.” (the supporting melody and joint harmony)

4) Vocal Characteristics

The tone of the song is maintained through the use of the proper musical sound of pop songs. For increasing convenience, synthetic music is used more than other kinds of musical instruments. Therefore, such well-arranged and balanced sound enables the song to sound smooth. Notably, no unique artistic techniques are applied, but the focus is on the content or the text instead.

A Summary of Major Text and the musical congruence

The musical score consists of four staves of music in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The lyrics are in Thai. Chord symbols are written above the notes.

Staff 1 (Measures 17-20):
 Chords: E, B/C#, C#m, F#m7, A/B, B/A, G#m7, C#m7, F#m7, Ama7/B.
 Lyrics: ฉันพร้อมจะเป็นสะพาน เพื่อให้เธอก้าวไป... ปลายทางที่ฝัน จะพาถึงฝั่งอย่างที่ตั้งใจ

Staff 2 (Measures 21-23):
 Chords: E, C#m, F#m7, G#7, C#m, /B, /Bb.
 Lyrics: ฉันพร้อมจะเป็นสะพาน. เพื่อให้เธอข้ามสู่ความร่มเย็น สดใส

Staff 3 (Measures 24-25):
 Chords: A, G#m7, F#m7, Ama7/B.
 Lyrics: วันนั้นอีกไม่ไกล... สิ่ง ที่ ฝันไว้... จะ กลายเป็น

Staff 4 (Measures 26-27):
 Chords: E, B7.
 Lyrics: จริง

The score ends with a double bar line and a circled cross symbol labeled "To Coda".

Chan Phrom Ja Pen Sa Phan Pheu Hai Theu Kao Pai Plai Thang Thee Fun Ja Pha Thueng
 Fung Yang Thee Tung Jai

(I am ready to be bridge for you to step to the desired destination and to reach it as wished)

Chan Phrom Ja Pen Sa Phan Pheu Hai Theu Kham Soo Khwam Rom Yen Sod Sai

(I am ready to be a bridge for you to step towards peacefulness)

Wan nan Eak Mai Klai...Sing Thee Fun Wai... Ja Klai..Pen Jing

(That day would not be long. What is wished will become true.)

Figure 6.15 Illustrates the notes of the song “A Bridge.”

1) The congruence between melody and lyrics or text of this song sounds smooth. Every verse of the song uses a vocal harmony of notes simultaneously with the melody. In the last verse or outro of the song, various styles of harmony is used to make the song more interesting. The language used in the song is easy to understand for most listeners. It reflects a determination to accomplish the promised mission with a simple style of music. The main focus is on the text or lyrics of the song

2) The tone of the song. The version or content of the song is like the song of the Cabinet, narrating that all ministers perform their duties like a bridge taking people to walk across severe conditions and hardship (like a bridge bearing people across a violently-flowing river and all dangers coming with the river) to a better route or to find a new better thing.

3) Sound of music. The song “A Bridge” is introduced by piano sound, giving a feeling of tenderness that leads to a discovery of how to go. Once the singing comes in a song, the song is more powerful. The use of strong words changes the listening emotion to be more substantial. The song increases its strength by the rhythm of the drum. The vocal harmony also highlights the original sound to be more interesting. The music and lyrics or text of the song gradually increase the firmness of song up to the end or to the goal of showing the sincerity and the adherence to the composer’s promise. Therefore, the content or text is more emphasized than music. The verse with Solo, in spite of its conveyance of strength through electronic sound, is thus not so attractive.

This song uses verses similar to those of the song “Return Happiness to Thailand.” Each verse communicates the same messages. In general, the song has the right arrangement of verses that helps listeners understand the text or content of the song quickly and understand the goal of the composer without difficulty.

Table 6.1 Indicates a Summary of Musical Art of all Four Songs of the NCPO

Name of the Song	Melody Arrangement	Harmony	Vocal Characteristics	Overview of the Song
Return Happiness to Thailand	<p>Rhythm: Slow Soul, mostly popular among pop songs</p> <p>Melody: Key G with simple chords</p>	<p>The use of vocal harmony with music in the Hook of the song, “We will do as promised”, harmonized with the sound of music increases the firmness of the song.</p>	<p>Sound of music: the use of computerized synthetic musical instrument, mostly the sound of piana chords and soft-tone chords to highlight the lyrics or text of the song.</p> <p>Singing: Sergeant Major First-class Pongsatorn Porchit transmits the song in a relaxing tone but filled with the power of the voice.</p>	<p>The composer emphasizes conveying his feeling by highlighting the text or content of the song. The music is not so prominent to draw listeners’ attention to the content of the song and to make them feel relaxed while listening.</p>

Table 6.1 (Continued)

Name of the Song	Melody Arrangement	Harmony	Vocal Characteristics	Overview of the Song
Because You Are Thailand	<p>Rhythm: Slow Soul in Pop style.</p> <p>Melody: Key A chords with a relaxing melody</p>	<p>Harmonized with the melody to create strength to the main melody by having vocal harmony of males and females of different ages, probably to convey a meaning of harmony of people at all levels as stated in the song.</p>	<p>Sound of Music: Electronic sound is mainly used to give a feeling of simplicity and comfort. Musical instruments used are saxophones and guitars to play live to make it more interesting, especially the prominence of the sound of saxophones.</p> <p>Singing: Sergeant Major First-Class Pongsatorn Porchit transmits the song with a soft tone of voice.</p>	<p>Relaxing and straightforward text or content of the song with easily-understood language illustrates the needs for calling for cooperation in moving Thailand forward. The slow and tender rhythm is played but is filled with the strength of saxophone sound.</p>

Table 6.1 (Continued)

Name of the Song	Melody Arrangement	Harmony	Vocal Characteristics	Overview of the Song
Hope and Faith	<p>Rhythm: Slow Soul in Pop style</p> <p>Melody: Key Eb introducing by saxophone in Soul style without striking melody.</p>	<p>Vocal Harmony in parallel to the melody.</p> <p>The harmony repeats the main harmonized melody to make the chorus more predominant.</p> <p>Vocal harmony with musical instruments</p> <p>The use of guitar with soft singing of the main melody with vocal harmony makes the main melody more prominent and appealing.</p>	<p>Sound of Music: The use of synthetical musical tone, with live saxophone and guitar to support.</p> <p>Singing: Sergeant Major First-Class Pongsatorn Porchit sings with a soft and relaxing but forceful tone.</p>	<p>The lyrics or text is simple and easy to listen. The musical arrangement is contemporary and complete with music, vocal harmony, and content of the song in Pop style</p>

Table 6.1 (Continued)

Name of the Song	Melody Arrangement	Harmony	Vocal Characteristics	Overview of the Song
A Bridge	<p>Rhythm: Slow Soul like the three previous songs</p> <p>Melody: Key E or E-Major with no striking melody</p>	<p>This song has two connected melodies to create a surprise to the audience. Vocal harmony makes the main melody more forceful.</p> <p><u>Main Melody</u> <i>“I am ready to be a bridge for you to step over towards peacefulness. That day would not take long. What is wished will become true.”</i></p> <p><u>Supporting melody and joint harmony</u></p>	<p>Sound of Music: Synthetic musical instrument is used mainly like the song “Return Happiness to Thailand” without live saxophone or guitar but purely the sound of synthetic musical instruments only.</p>	<p>The uniqueness of the song “A Bridge” is to apply the text of the first song “Return Happiness to Thailand” into this song. Besides, the combination of the themes of these two songs with Slow Soul as a compulsory component is to create a sense of connectivity and congruence. It is the song that uses the contemporary musical instrument, namely.</p>

Table 6.1 (Continued)

Name of the Song	Melody Arrangement	Harmony	Vocal Characteristics	Overview of the Song
A Bridge		<i>“We will do as promised. “We will do as promised. We ask for some time, and our the beautiful country will return”.</i>		synthetic. It gives a smooth listening and focuses on the text of the song.

6.1.5 Persuasion Tactics Found in the Four Songs of the NCPO

In studying the tactics of persuasion found in the songs of the NCPO, which is one of the research objectives, four songs composed by General Prayut Chan-o-cha: Return Happiness to Thailand, Because You Are Thailand, Hope and Faith, and A Bridge, the following was found:

In terms of persuasion strategies found in the NCPO's songs, the intent of the composer, motives used by the composer to gain compliance, and persuasive appeals of Aristotle are studied as follows:

- 1) Persuasive Appeals of Aristotle
- 2) The intent of the sender based on the Speech Act of J.R. Searle
- 3) The Hierarchical Needs of A.H. Maslow
- 4) The Concept of Emotion from the literature review of the research entitled, "Communicative Meaning in the Patriotic Songs of the Four Armies" of Wanlada Pirunsarn (2000) based on the concepts Cole, Tomkins, and Plutchik

6.1.5.1 Persuasive Appeals of Aristotle

From analyzing the NCPO's songs by three persuasive appeals of Aristotle (as cited in Apiradee Poopirom, 2000): ethos (a sender's personality, knowledge, and credibility of a sender, including receivers' liking of a sender), pathos (an arousal of human basic needs, i.e. love, hatred, anger, fear, sympathy, etc.), and logos (the use of credible proofs and reasoning), the findings were found as follow:

- 1) Ethos: Source Credibility of the Sender or the Coup Leader

All four songs of the NCPO are composed by General Prayut Chan-o-cha, the leader of the NCPO and the coup, and the listeners perceive his credibility as the most influential appeal. Besides, his words in the songs reflect his emotion and feeling directly. His significant roles have been witnessed since the coup, and his song composure took place under his role as the Prime Minister, who is the top leader of the country. His direct experience on the background of each song including his rationale in executing a coup reflects his thorough understanding of Thai political situations. Therefore, the songs composed from the feeling of the composer himself are thus like a direct narration from the mouth of the leader or something the leader wants to tell the listeners himself

2) Pathos: the Arousal of Emotion

The NCPO uses the songs as media to create a feeling for persuading listeners to go along with the content of the song since songs are good at creating an emotion. Due to its slow rhythm, with tender, not too striking, melody and softly singing along to let the text telling the story, it is like the melody supporting the lyric so that listeners can gradually absorb the content of the songs and memorize them. The songs use the slow rhythm called “Slow Soul” to create sweet emotion and arrange the songs in Pop style with repeated verses or hooks many times. Words are not in traditional patriotic style with arousing March rhythm but the slow rhythm is used to calm down listeners’ emotion, and hooks are used to draw listeners’ acknowledgment and compliance.

3) Logos: the Use of Reasoning and Proofs

Since songs are a kind of emotional communication, emotional communication in the NCPO’s songs does not comply with logic and reality. However, transmission through the emotion of the song helps to support the justification of the composer’s previous acts, i.e., a declaration, an announcement, or an explanation. The content thus can be transmitted through emotional communication via all kinds of media, such as the issue of Martial Laws, communication with the public via the program called “Thailand Moves Forward” and “Return Happiness to People of the Nation” to persuade listeners through the songs.

Nevertheless, the text of the songs must be narrated with causes and consequences. To illustrate this, one part of the song “Return Happiness to Thailand” says

“When the Nation, the King, and the People live without danger We would like to protect them with our heart. This is our promise. The day the nation faces danger with blazing fire every time,.We would like to come in as we cannot let it be too late”.

The narrated logically while the words used can still create an image towards a more delicate situation than the real situation in which the NCPO

seized the governance power. The song's language, both words, and melody, conveys a sense of sacrifice and a more intense feeling than the formal statements with the same meanings in the Martial Laws or the military declaration. Therefore, the causes and consequences expressed in the song are those from the composer's imagination to strengthen the transmission of the songs to the listeners and to draw their emotion beautifully, especially with the many repeated hooks.

6.1.5.2 Speech Act Theory of J.R. Searle

1) Representatives

To analyze kinds of speech according to the theory of Speech Act, i.e., hypothesis, prediction, and claim, the following are found in the songs.

The hypothesis of the song "Because You Are Thailand" is that if people cooperate with the NCPO, it would be more successful than the NCPO do it alone as shown in the following text:

"However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone".

The song "Hope and Faith" seems to be a condition that if people have faith in the NCPO; it will make what they wish to happen becomes true as shown in the following text:

"I ask for your trust and spiritual strength, then what we hope will become true."

2) Directives

Directives are for encouraging someone to do something to induce changes, i.e., request, invitation, suggestion.

The song "Return Happiness to Thailand" is a request for giving time for the NCPO to solve the problems as shown in the following text:

"Can you please wait so that we all can cross over the disagreement"

The song “Because You Are Thailand” is a combination between a request and an invitation to cooperate with the NCPO as shown in the following text:

With only two hands and one breath, the power may not be enough to make the dream come true. However, if we cooperate in extending our breathing, that date we dream for would not be far. For Thailand of everyone.”

The song “Hope and Faith” is a request to call for cooperation to be united as shown in the following text:

“With two hands and one heart of all Thais, We can collaboratively declare the eternal greatness of Thailand.”

3) Commissives

Commissives are an act that makes a speaker commit himself to do what he or she promised, which is the speaker’s intent, in a later time, i.e., promise, threat, vow as shown in the following text:

The song “Return Happiness to Thailand” is a promise that the Leader of the coup gave to people that he will return happiness and security to people of the nation as shown in the following text:

“We will do as promised. We ask for not a long time, and this beautiful land will return.”

The song “A Bridge” is a commissive that emphasizes that the previous promise in the first song (Return Happiness to Thailand) is never forgotten. In the song, the composer reinstates his promise to take people to the destination or the peacefulness as shown in the following text:

“What I promised that day, I have always fought with my heart. Even when I fall, I will stand up every time.” “I am ready to be a bridge for you to step over towards Peacefulness.”

4) Expressives

Expressives are the acts that a speaker expresses his or her Ideas about something, i.e., thank you, congratulation, and welcome.

5) Declarations

Declarations are the words that bring about immediate changes, i.e., statement, naming, firing, etc.

However, the researcher found no speech acts of No. 4 and 5 from the analysis of the four songs of the NCPO in this study.

6.1.5.3 Theory of Hierarchical Needs of A. H. Maslow

1) Physiological Needs

In this study, this need was not found.

2) Safety Needs

This need was found in all four songs of the NCPO since the content of the songs tries to make listeners feel secure and safe from the coup of the NCPO to solve the past problems as shown in the following songs:

The Song “Return Happiness to Thailand”

“We will be honest. We ask that you trust and have faith in us. The country will soon be restored. We would like to return the happiness to you, the people”.

The Song “Because You Are Thailand”

“Because you are Thailand. I will not allow anyone to destroy you”

The Song “Hope and Faith”

“Do not give up nor be discouraged in spite of danger and difficulty Let us be united and step towards being Thai”

The Song “A Bridge”

“I am ready to be a bridge for you to step to the desired destination and to reach it as wished.”

3) Belongingness and Love Needs

Two songs were found to use the motivation of this needs to convince listeners that the NCPO did for the country as shown in the following songs:

The Song “Because You Are Thailand”

“For Thailand of everyone.”

The Song “Hope and Faith”

“We can collaboratively declare the eternal greatness of Thailand”

4) Esteem Needs

This need was not found in the NCPO’s songs.

5) Self-actualization

Two songs were found to use the motivation of this needs as following:

The Song “Hope and Faith”

“Let us be united and step towards being Thai”

The Song “A Bridge”

“That day would not be long. What is wished will become true.”

6.1.5.4 Theory of Emotion

This theory is used for analyzing what kind of emotion the composer uses in the song to build or to bring about some behaviors.

Wanlada Pirunsarn (2000) gathered all studies on emotion of Cole, Tomkins, and Pluchik, and classified emotion into 21 types: 1) surprise 2) sadness 3) disgust 4) anger 5) expectation 6) hatred 7) rage 8) envy 9) acceptance 10) anxiety 11) sorrow 12) delight 13) excitement 14) love 15) satisfaction 16) interest 17) joy 18) anguish 19) fear 20) shame and 21) irritation.

From reviewing Theories of Emotion, the researcher found that their principles are based on the classification of main emotions; however, in reality, there are more specific kinds of emotion than those found in the literature. To illustrate this, from the study on eight songs of the Armies of Wanlada Pirunsarn entitled, “Communicative Meaning in the Patriotic Songs of the Four Armies,” she found more different kinds of emotion than those specified in the studies, i.e., pride, enchantment, dreamy state, pique, compliance, confidence, harmony, etc. Accordingly, the researcher did not limit types of emotion within only the scope of what was found in the previous studies but used them as a groundwork to study the emotion in this study with more flexibility.

21 types of emotion were used in analyzing the emotion of the NCPO’s four songs in combination with other types of emotion from the researcher’s observation. The results were shown in the below Table.

Table 6.2 The Analysis of Emotion found in the Songs of the NCPO from Theory of Emotion and the Researcher's Observation

Type of Emotion	Return Happiness to Thailand	Because You Are Thailand	Hope and Faith	A Bridge
1 surprise				
2 sadness				
3 disgust				
4 anger				
5 expectation				
6 hatred				
7 rage				
8 envy				
9 acceptance	√	√	√	√
10 anxiety				
11 sorrow				
12 delight				
13 excitement				
14 love	√	√	√	√
15 satisfaction	√	√	√	√
16 interest				
17 joy				
18 anguish				
19 fear				
20 shame				
21 irritation				
22 Others (observed by the researcher)	Sympathy/understanding/compliance/relax (from the crisis)	Sympathy/understanding/compliance/ hopefulness	Hopefulness/ confidence (in the NCPO)	Sympathy, understanding/compliance /willingness to wait for the NCPO

From the above table, the researcher found that types of emotion found in four songs of the NCPO accord with the concept of emotion as explained in the following:

“Acceptance” This emotion occurs from listening to the persuasive text the composer composed in the songs to make listeners accept his ideology and accept what he requested or cooperate with the NCPO. Without this emotion or listeners’ acceptance, listeners will not be willing to expose to the message of the songs nor will they accept what the NCPO requested. Besides, the researcher observed some more emotions after the listening of the songs, namely sympathy, understanding, compliance, hopefulness, confidence in the NCPO’s action, and a willingness to wait and let the NCPO govern the country further.

“Love” is an emotion that can be created by slow rhythm in the Pop style that the NCPO used to compose every song to replace the traditional March rhythm in the old days, which emphasized an aggressive, challenging, and stiff tone. The use of sweet melody in Pop style also creates a feeling of tenderness among listeners under the disharmony and hatred towards one another of people in the country, which was the cause of the coup d’etat of the NCPO. Accordingly, love melody can extinguish people’s hatred and anger. In other words, it is the use of tenderness to conquer the harshness. On the other hand, the love melody also induces a romantic feeling and a sense of sacrifice and patriotism, which March rhythm cannot produce.

“Satisfaction” Listeners are satisfied with the songs in the usual Pop style. The application of slow and sweet melody in the NCPO’s songs should be an effort in making listeners satisfied with such rhythm and melody since it is the favorite and accepted the style of songs. Such satisfaction can persuade listeners to expose to the songs frequently and repeatedly; especially this accords with what people in the present time prefer. Thus, the songs can catch the ears of listeners and be Hit songs eventually.

Table 6.3 Illustrates Persuasive Tactics found in the Songs of the NCPO

Name of the Song	Theme	Speech Act	Needs	Emotion
Return Happiness to Thailand	Ask for time and chance for the NCPO to solve the problems and return happiness to Thai people	Commissives: A promise to return peacefulness and security to Thai people to persuade listeners to trust in the NCPO in governing the country after their coup. Request: ask for time to solve the problems.	Safety Needs	Acceptance: Sympathy, understanding, compliance, and relaxation to reduce resistance against the NCPO. Love: sweet melody Satisfaction: satisfied with ear-catching and favorite melody
Because You Are Thailand	With only two hands and one heart for working the mission. Cooperation from all Thai people is needed for the sake of	Representatives: It is a conditional clause that if people cooperate with the NCPO, the mission will be more successful	Belongingness and love needs Safety Needs	Acceptance: Sympathy, understanding, compliance, and relaxation to reduce

Table 6.3 (Continued)

Name of the Song	Theme	Speech Act	Needs	Emotion
Because You Are Thailand	Thailand, the beloved land of everyone.	Request and Invitation: A cooperation with the NCPO for national security, happiness, and growth		resistance against the NCPO. Love: sweet melody Satisfaction: satisfied with ear-catching and favorite melody
Hope and Faith	Two hands and one heart of all Thai people help the country to achieve the goal collaboratively.	Representatives It is a conditional clause that if people cooperate with the NCPO, what is wished will become true. Request: to call for cooperation to be united and do good deeds for the country.	belongingness and love needs Safety Needs Self-actualization	Acceptance: hopefulness and trust in the NCPO so those cooperative behaviors can be created. Love: the use of love melody Satisfaction: satisfied with ear-catching and favorite melody

Table 6.3 (Continued)

Name of the Song	Theme	Speech Act	Needs	Emotion
A Bridge	the NCPO is like a sacrificing bridge that takes people in the nation to walk across all obstacles. Also, the promise to return Happiness to people is never forgotten,	Commissives: A commitment that the NCPO will take the country and people to the desired destination, or the peacefulness.	Safety Needs Self-actualization	Acceptance: Sympathy, understanding, and compliance with waiting for the NCPO to accomplish their missions. Love: sweet melody Satisfaction: satisfied with ear-catching and favorite melody

A Summary of Speech Act, Needs, and Emotion Found in the Songs of the NCPO

From an interview with people concerned with the song creation of the NCPO by applying the concepts of Speech Act, Hierarchical Needs, and Emotion for analyzing the songs of the NCPO to find out the strategies they use to persuade listeners in each song. From the study, it was found that persuasion strategies found in the songs of the NCPO are congruent with the use of musical art in transmitting the intent of the composer and melody arranger of the songs to make the melody and arrangement not too complicating and easy to understand. All songs use Slow Soul Rhythm, which is generally found in love songs in Pop style, to create a continuation and connectivity among all songs. Also, sweet melody induces listeners towards love appeal while the use of ear-catching and familiar melody satisfies listeners with easy listening. Additionally, synthetic musical-instrument sound from automated programs is used as a primary sound for all the NCPO's songs and only some plays are supported by live music to reduce the prominence of the music over the lyrics. Therefore, music arrangement highlights the lyrics or texts of the songs to be more predominant. The melody thus supports the lyrics to enable to access listeners and to create better understanding of the composer's intent, including persuading them to accept the NCPO and comply with the content communicated in the songs, i.e. a sympathy with their sacrificing deeds for the country or their needs to cooperate with the NCPO in releasing the country from the crisis.

Concerning musical art, the melody and lyric arrangement follows Pop style, which is accessible and facilitates the persuasion in the four songs because of their precise, short, and repeated words in the highlighted verses. Notably, every song highlights vocal characteristics which are Soul Slow and sweet melody, to help listeners catch the content of the songs and memorize it more easily.

Sugree Charoensook, the Dean of Music School, Mahidol University, explained "The principle of Minimalism is to play melody and music repeatedly or to do the same thing repeatedly until it is memorized by heart. That is to make listeners remember it. Songs can make people enchanted and feel attached to them. Later, this leads to a sense of acceptance. In other words, the songs enchant listeners, let them

listen to them repeatedly until they can memorize them by heart.” (Sugree Charoensook, personal communication, April 27, 2017).

It is apparent that all songs of the NCPO emphasize vocal characteristics, unusually Slow rhythm in Pop melody with short text or content, being sung repeatedly by the same melody. It can be said that the songs created by the NCPO are a type of “hundred texts with one same melody” as coined by Sugree Charoensook as they emphasize the lyrics more than the melody.

Besides, the analysis from the perspective of musical art, the songs of the NCPO can be analyzed by the concept of Pop Culture to see the congruence of the use of Pop songs of the NCPO with the audience of new generations who like Pop culture as following:

The Accessibility to New Generations through Pop Songs

“Pop culture is the culture of the youth, which involves the matters of young people and new generations, who are the group of people with potential production, purchase, consumption, and live-entertainment acquisition capacity.” (Pattana Kitiarsa, 2003).

The songs were by the NCPO in the Pop style to communicate with new generations who favor Pop Music. the NCPO needed support from the new generations to accept their governance of the country righteously. It can be witnessed by the use of words and melody of the NCPO’s songs, which are favored by people in the modern world, not the words used in the traditional patriotic songs.

The Use of Words and Melody in Pop Style

“Pop culture involves with worldly or mundane activities.” (Pattana Kitiarsa, 2003) The songs in Pop Culture often emphasize love-oriented text with romantic melody to be congruent with the dreamy content. In spite of the focus on patriotism, some songs use the words like “I” or “you” (in informal tone), the popular words in love songs. Therefore, the NCPO applies this approach to access new generations.

The Reproduction by a Pop Singer to Spread the Songs Widely

“Pop culture is a creation, an inquiry, a negotiation, and a reproduction of cultural identities or selves.” (Pattana Kitiarsa, 2003). the NCPO reproduced the song “Return Happiness to Thailand” by singing it in different styles, especially a singing

by a well-known Thai Pop singer. This accords with the concept of Pop culture that tends to often reproduce the songs in the style preferred by consumers.

Accordingly, the concept of Pop Culture can explain the phenomenon of the patriotic songs of the NCPO and can increase an understanding of how the selection of Pop style can communicate and persuade listeners of the NCPO's songs more clearly. Therefore, Pop songs can respond to the taste of new generations who like listening to Pop songs with love content and who are familiar with the reproduction of the old songs in a new form to increase a consumption variety, especially the application of the songs sung by a well-known and popular singer. Such reproduction can increase listeners' satisfaction as well.

6.2 Textual Analysis of the Songs of Private Sector Used by the NCPO to Magnify an Outcome

In the study "The Process and Strategies in Creating Patriotic Songs of the NCPO", the researcher found that the songs intentionally composed by the NCPO to represent the utterance or the expression of the feeling of the NCPO's leader and his party. Besides, they also used other songs that were composed additionally or that were composed by other sectors to disseminate together with the songs of the NCPO, whose lyrics were composed by General Prayut Chan-o-cha which later were passed to the Department of Royal Thai Army Band for further creation. The NCPO called these other or supplementary songs as "songs for magnifying an outcome or for extending the result" to make the message that the NCPO wanted to convey to people and embed in their thought more solid and to add a variety and aesthetics for listening as well. These songs were transmitted through television programs to communicate with people. These TV programs were:

1) "Thailand Moves Forward" broadcast in National Broadcasting Service of Thailand (Channel 11), Army Radio and Station (Channel 5), Thai Color Television (Channel 3), Bangkok Broadcasting Station (Channel 7), MCOT Modern Nine (Channel 9), and Thai PBS, which aired every day after national anthem at 6.00 P.M.

2) “Return Happiness to People of the Nation” aired every Friday at 8.15 P.M. The songs contain content following political situation at that period or provide content that related to what the military and General Prayut Chan-o-cha want to communicate to people.

Therefore, the study of these songs for magnifying an outcome aimed to increase an understanding of the process and strategies in creating songs to communicate with people and to enlarge an overview to see the approach of using other songs to supplement the core songs of the NCPO. Accordingly, the researcher studied the outcome of communication through the use of these supplementary songs.

These supplementary songs that were selected for this study were five original songs before the program “Thailand Moves Forward” and “Return Happiness to People of the Nation” during May 22, 2014, to December 31, 2016. Besides, an analysis was also conducted from data collection from people involved in the production. The songs were as follow:

- 1) Return Smiles to Thai People
- 2) A Crossover in Pursuit of Dream
- 3) Tomorrow
- 4) 12 Values
- 5) Good Men Never Die

Songs for Magnifying an Outcome mean the songs organized by private organizations that had already been publicized or the songs that governmental offices or the military arranged additionally beyond the songs composed by General Prayut Chan-o-cha and produced by the Department of Royal Thai Army Band.

The researcher analyzed the songs in the following dimensions:

- 1) Lyrics or text of the song: Background and meaning
- 2) The congruence with the context of the NCPO
- 3) The extended results from the principal or core songs of the NCPO

From the researcher’s observation in combination with an interview with persons in the Army and those involved in the creation of the NCPO’s songs, including those involved with the production of the program “Thailand Moves Forward”, it was found that these songs often contain content that can be classified into one of the following issues:

1) Having content and melody that is congruent with the context and situation of the NCPO.

2) Being the favorite songs of General Prayut Chan-o-cha and containing what he intended to communicate to people.

3) Being the songs that can enhance a good image for the NCPO government.

6.2.1 The Song: “Return Smiles to Thai People

Lyrics or Text: Wichian Tantipimonphan

Melody and Harmony arrangement: Wichain Tantipimonphan

Charuwit Wongsakultiya

Singing: Pimdao Panichsamai

Chorus: Pitiphong Phinthumit

Lyrics/Text of the Song

“Return Smiles to Thai People”

Missing impressive smiles giving to one another

Missing kindness always shared for one another

In spite of our different liking (opinions, Thai people talk in a friendly way.

We live together with harmony

Happiness on that day, on this land

We still miss them every minute and want to get these things back

Impressive smiles will be returned to all Thai people.

Hope will be fulfilled, and every missing heart will be given.

Will stand by like the blowing wind

Will blow away all wild storm.

The sky will have a bright day. We, Thai people, can smile soon.

Do you know Thainess never disappears?

Did you see impressive smiles can still be delivered

Be confident that brightness will come back soon.

Do not be weary but be faithful to goodness

Happiness on that day on this land

We still miss them every minute and want to get these things back

Impressive smiles will be returned to all Thai people.

Hope will be fulfilled and every missing heart will be given.

Will stand by like the blowing wind

Will blow away all wild storm.

The sky will have a bright day. We, Thai people, can smile soon. (TH Newswire, 2014)

The song “Return Smiles to Thai People” was broadcast on June 27, 2014, on YouTube, www.youtube.com/watch?v=91RM5EqY98w. From the narration of the Director of the Department of Royal Thai Army Band and Wichian Tantipimonphan, lyrics and melody arrangement, after the song “Return Happiness to Thailand” was disseminated and well-known, the Director of the Royal Thai Army Band wanted Wichian to compose one more song under the same theme, namely return happiness, but differentiate the tone of the song by having a female singer sing.

Wichian said, “For this song, I talked to the Director after the song Return Happiness to Thailand. He wanted another song and asked me to think about it. I tried to study the content of the first song of the Prime Minister to see how I could make it related.” (Wichian Tantipimonphan, personal communication, March 20, 2017)

The title of the song “Return Smiles to Thai People” is coined by General Prayut Chan-o-cha. It is the song that intends to extend the result of the song “Return Happiness to Thailand” directly. It was what was ordered directly from the Director of the Royal Thai Army Band with a specific theme. Therefore, it can say that this song is a continuing part of the song “Return Happiness to Thailand,” sung by acting Second Lieutenant Pimdao Panichsamai or Mudmee, a well-known actress in the entertainment circle. Accordingly, in this case, it was the use of a famous actress and an Army officer simultaneously. In other words, the military still used a military officer to transmit the song but, on the other hand, also took advantage of her celebrity to make the song more well-known and to catch the ear of listeners more easily.

Remarkably, in the old patriotic songs, ones seldom heard a woman sing. Therefore, to let a female singer transmit the song is a strategy of softening the song, including making it sound sweet and tender. The main content of the song is the

return of happiness but changes the word of return happiness to the other dimension, “to return smiles” to all Thai people as shown in the chorus of the song:

“Impressive smiles will be returned to all Thai people. Hope will be fulfilled, and every missing heart will be given back. Will stand by like the blowing wind Will blow away all wild storm. The sky will have a bright day. We, Thai people, can smile soon”.

The content of the song mentions the historical background before political rallies and before disunity of people in the society. It says that in the past, people smiled, were generous, and were united in living together happily. Thus, this is what NCP wants to give back to Thai people or let them smile again. The NCPO will perform their duties by blowing away all evil storm. Thus, wild or maleficent storm here means no peacefulness and no harmony, which were significant problems of the country at that time.

Consequently, the song “Return Smiles to Thai People” was launched in the moment in which the NCPO wanted to emphasize their intention to come in to return happiness to people and to make people gradually erase their memory on the coup, which is not pleasant like the word “return happiness” or “return smiles”. In short, this song was used to extend the feeling from the song “return happiness to Thailand,” especially to emphasize their promise of returning happiness to Thai people. It also illustrates an effort in creating a variety of melodies with the same content, i.e., being sung by a female, a new melody to avoid boredom of listening to male singing. Besides, it is the NCPO’s trial to create a variety for their listeners.

6.2.2 A Crossover in Pursuit of Dream (Crossing for Dream)

Melody: Rear Admiral Nat Rachakul

Lyrics/Text: Captain Thongyoi Sangsinchai

Audio-recording controls: Rear Admiral Nat Rachakul

Music arrangement: Lieutenant Commander Trakul Bunsang

Production control: Captain Suwit Chanpensri

Artists: Sub-Lieutenant Santi Lunpe

Pathompong Sombatpiboon (Pong of Stone Metal Fire or in Thai Hin Lek Fai)

Thanachai Ujgin (Pod of Modern Dog)

Natthanit Rattanasereekiat (Pinta)

Choir: Chulalongkorn University

Thammasat University

Kasetsart University

Suan Sunandha Rajabhat University

Play: Naval Orchestra Division

Lyrics/Text of the song “A Crossover in Pursuit of Dream.”

Oh, Thailand is fertile.

Support and Kindness is remembered

Warmth all through Thailand

Love is never gone or forgotten The fire of hatred overwhelms our heart

Heaven is gone instantly.

Joint happiness and hope are destroyed.

Do not offend the sky.

Do not concern only about revenging the ground.

Cross over the insults

Be determined towards the distant dream

Come on, come to grab the dream

Let us go together. Holding hands to get connected

Heart, do not forget, come on

Holding every hand

How many hands are there? Come on, come to cooperate.

Our friend, for our national prosperity.

Go forward to follow the dream. (NavyChannel Thailand, 2014)

Background of the song: The song “A Crossover in Pursuit of Dream” was publicized to the public around July 11, 2014, on YouTube: <https://www.youtube.com/watch?v=8okl4IuGKRk>, aimed to be film score or movie music for a unique feature or non-fiction under the production control of the NCPO. This song is a product from the collaboration between the the NCPO governmental office responsible for social and psychological supervision and various Ministries: the

Ministry of Natural Resources and Environment of the Kingdom of Thailand, Ministry of Education, Ministry of Public Health, Ministry of Science and Technology, Ministry of Culture, Ministry of Social Development and Human Security, and Ministry of Tourism and Sports of the Kingdom of Thailand. The purpose is to synergize the power of all sectors to enable the country to pass through all obstacles.

Therefore, the songs are the collaborative work of many parties by having the Royal Navy created the song in the part of lyrics, melody, and harmony arrangement and having Naval Orchestra Division play the music. However, what makes the song different from other army songs is that it is sung by a variety of singers from different sectors, i.e. Second Lieutenant Santi Lunpe (a famous singer of patriotic songs), Thanachai Ujjin or Pod Modern Dong (a popular pop singer of new generations), Pathompong Sombatpiboon or Pong of Stone, Metal, and Fire (or in Thai Hin, Lek, Fai, a leading Rock singer, and choirs from many universities. Such variety accords with the concept of a synergy of all parts in taking the country out of the crisis. Notably, the participation of singers from the private sectors in the songs represents the power of Thai people very well. (Chao Praya News, 2014).

The theme of the song “A Crossover in Pursuit of Dream” is to have all people hold their hands together to walk through the obstacles and cross-conflicts and disharmony that happened in the past as shown in the following chorus:

“Do not offend the sky. Do not concern only about revenging the ground.
Cross over the insults. Be determined towards the distant dream.”

The content of the song is congruent with the social situation in which the country faced a problem of disunity and collaboration among people is needed. The sentences that can reflect the situation at that time well is “Cross over the insults.” The “insults” here mean a quarrel among Thai people, a scolding against one another, and the polarization within the society leading to hatred among Thai people. Therefore, it is the point that this song tries to convey: to request Thai people to step over this point.

The reason why the NCPO use this song to disseminate as one of the NCPO's song series is to fill up communication during the time where conflict resolution and a call for stimulating Thai people to collaborate one another is demanded. Particularly, they want to create Thai people's consciousness towards the significance of Thainess, which requires unity as shown in the last passage:

“Come on, come to grab the dream Let us go together. Holding hands to get connected Heart, do not forget, come on Holding every hand How many hands are there? Come on, come to cooperate. Our friend, for our national prosperity. Go forward to follow the dream.”

From the song, “A Crossover in Pursuit of Dream,” many dimensions relating to roles of the NCPO's communication are reflected. As an example, a non-fiction or documentary media is created to cultivate an ideology of patriotism and awareness of Thainess, harmony, and decreased disunity. The use of a film score or music sound of this song in combination with other songs of the NCPO helps to enhance such ideology and increase collaboration in inheriting Thainess.

As a consequence, the song is appropriate for the said situation and helps to increase the effectiveness of the NCPO's communication in terms of the establishment of harmony. Moreover, to have famous singers from the private sector to join in the songs can even enhance the acceptance of the songs more widely and increase a universal image of the song. Primarily, it also represents the collaboration from private sectors with the government.

6.2.3 The song “Tomorrow.”

Lyrics/Text: Prapas Cholsaranon

Melody: Jakkrapat Iamnoon

Singing: The youth of KPN Music Academy and artists

Music Play: Khun Phra Chuay Orchestra (Khun Phra Chuay Live Concert)

Supplementary Song: Harmonious Gathering

Lyrics/Text: Chao Phraya Sadet Surenrathibodi (Mom Rajawongse Pia Malakul)

Melody: Auld Lang Syne

Lyrics/Text

Can you remember? Grandma, grandpa, (mother's parents) can you still remember?

Grandma, grandpa, (father's parents) can you still remember?

You teach me almost every year.

You teach children to love one another. There are mottos encouraging harmony, good deeds, saving, and diligence.

Can you remember? Auntie and Uncle, (elder than parents) can you still remember?

Auntie and Uncle, (younger than parents) can you still remember? You teach me about traditions, teach me not to quarrel, to share when affordable, to do good deeds, to forgive, and to be kind.

Let's make all children see that our house, our city, is like what we teach them, that adults do not fight, and those different ideas are shared.

Let's open our heart to accept and to learn. Those are what

We want to see it.

We want to see auntie and uncle walk together, to see aunt and uncle hold hands together.

Then our country would be good.

In spite of our differences, our hearts are still harmonious.

Tomorrow we will follow you.

Music.....

Let all of us see that our country is like we have been taught that adults do not fight, and those different ideas are shared.

Let's open our heart to accept and to learn. Those are what we want to see.

We want to see auntie and uncle walk together, to see aunt and uncle hold hands together.

Then our country would be good.

In spite of our differences, our hearts are still harmonious.

Tomorrow we will follow you.
 We all assemble to keep love and harmony.
 All have a good friendship with enchantment.
 Everybody is cheerful.
 all singing together
 To be united into one is splendid.
 Everything wished can be accomplished by harmony.
 To be united into one is splendid.
 Everything wished can be accomplished by harmony.
 To be united into one is splendid.
 Everything wished can be accomplished by harmony.
 The country will hopefully move forward because of harmony.

(WorkpointOfficial, 2014)

The song “tomorrow” was produced by Workpoint Entertainment Public Company Limited. The Lyrics or text was composed by Prapas Cholsaranon, Vice-President of the company and was given to the NCPO to apply in the activities of the Center for Reconciliation and Reform. This song has been disseminated together with other songs of the NCPO since August 2014. Workpoint Entertainment Public Company Limited produced this song for using in Khun Phra Chuay Live Concert, which will be organized once a year. The song “Tomorrow” was used in the concert under the name of “Khun Phra Chuay Uniting the Land” at the end of 2013, in which political crisis caused by the polarization of two major political parties started to be witnessed. People split apart and a separation by colors, representing different political ideologies, was very obvious. From such a social-political situation, it inspired the composer to write this song and used it in the concert at that time.

Prapas Cholsaranon narrated about the inspiration towards composing this song, “I composed it because of color polarization, not something else. No person supported me... I talked about harmony.” (Prapas Cholsaranon, personal communication, March 16, 2017).

From the narration of Prapas Cholsaranon, the composer of the song “Tomorrow”, it indicates that the song intentionally conveys the message of disharmony of Thai people identified themselves to be members of the different political colors and its consequences, namely the leading to the coup d’etat on May 22, 2014. This is why the song “Tomorrow” is considered to be appropriate to accompany the song series “Return Happiness to Thailand”, but an issue of harmony is more highlighted since it is what the NCPO wants to convey after the coup.

On behalf of the Army, Lieutenant General Kampanat Ruddit, Assistant Army Chief and the Director of the Center for Reconciliation and Reform at that time said,

“The meaning of the song ‘Tomorrow’ is very profound and accords with the existing situation of the country. The song is transmitted by innocent children and I believe that these children expect that if the elder in the nation are aware and think along their song, they should feel ashamed to be taught by kids, and would reconsider to collaboratively build a harmony in the nation. Regarding this, General Prayut Chan-o-cha always emphasizes that if we do not succeed in creating a unity, all of what we have done will be meaningless because it cannot bring a peacefulness to people in the nation genuinely.” (Prachachat Turakij Online, 2014)

Not only does the content of the song “Tomorrow” coincide with the situation of the country that calls for a missing harmony from Thai society during the past decade, the sweetness of children’s sound in the vocal harmony is also distinguished. The common words of children, “the teaching of the ancestors” reflect a warning for every Thai people to love, forgive, and be united for the sake of the country.” (Prachachat Turakij Online, 2014) as shown in the following verse:

“Can you remember? Grandma, grandpa (mother’s parents) can you still remember? Grandma, grandpa, (father’s parents) can you still remember? You teach me almost every year. You teach children to love one another. There are mottos encouraging a harmony, good deeds, saving, and diligence. Can you remember? Auntie and Uncle, (elder than parents) can you still remember?

Auntie and Uncle, (younger than parents) can you still remember? You teach me about traditions, teach me not to quarrel, to share when affordable, to do good deeds, to forgive, and to be kind.

Another eminent differentiation from other songs is the application of the song “Harmonious Gathering” (Auld Lang Syne) to combine with the song. It is a combination of the old traditional patriotic song and Pop song in the modern era congruently, especially with the main melody of the song. It helps to create a beautiful song in the new Pop style. On the other hand, the combination with the old style gives the feeling of profoundness and firmness to strengthen the creation of harmony perfectly.

Accordingly, the song “Tomorrow” is a powerful song aimed to turn listeners to recall past harmony effectively. Besides, the melodiousness of the song and the charm of bringing new and old songs to be integrated enhances the tunefulness of the song. In other words, the NCPO adopts a smart strategy of searching for “music-alliance” in gaining collaborations from private sectors by giving their songs to be publicized with other songs of the NCPO. Consequently, the NCPO does not only gain benefits from the content they want to convey in this song, but the NCPO also gains popularity from the Fan Clubs of Workpoint Entertainment Public Company Limited, one of the leading entertainment companies of the country. Notably, the composer of the song, Prapas Cholsaranon, is widely accepted in the music circle and the NCPO does not have to invest for their production. Besides, it can raise the standard of the NCPO songs towards universal standards and can improve the image of the song from merely that of the military. Instead, it gives a feeling of being a national song, so it enhances the overall use of musical sound to communicate with people more creatively. Moreover, it reflects cooperation with various sectors in society.

The use of the song “Tomorrow” in the NCPO’s activities portrays the collaboration between the government and private sectors in inducing harmony to happen in Thai society. The composers from private sectors themselves are willing to have their songs to be disseminated with the NCPO’s activities

Prapas Cholsaranon revealed his feeling, “From my point of view or the composer’s opinion if a song we compose is useful for people and they are happy, we will be proud.” (Prapas Cholsaranon, personal communication, March 16, 2017)

For the NCPO, this indicates their giving high importance to accessing people through the songs and to the image of their collaboration with private sectors in delivering the songs for the public benefits.

6.2.4 The Song “12 Values.”

Lyrics/Text: Colonel Somsak Tiasuwan

Melody and Harmony arrangement: Major Surachai Thawinprai

Singing: Krittiya Sarika

Produced by Department of Royal Army Band

Lyrics/Text:

One: the love for the nation, religion, and the monarchy

Two: honesty, sacrifice, and patience

Three: utmost gratitude for parents

Four: determination towards an industrious studying

Five: conservation of national culture

Six: no depreciation of morality and religion

Seven: learning sovereignty of people

Eight: keeping Thai disciplines and laws

Nine: compliance with Royal Speech

Ten: no deprivation of sufficiency in living

Eleven: physical and psychological fortitude

Twelve: Concern for the public (TNN Channal 6, 2014)

The song “12 Values” took place from the NCPO’s policies of creating 12 values for Thai people. After the declaration of the NCPO’s 12 values, the Army and the Department of Royal Army Band used these 12 values to compose the song for the public.

General Prayut Chan-o-cha, the Prime Minister, brought past and present virtues for organizing and determining 12 values as central values in Thai society for

people as guidelines for their existence and living so that these values can be a shield and an immunizing agent for them and their families, which will bring about happiness and unity of the country eventually. (Weeraphol Pholmitr, 2014)

The original “12 Values” song of the NCPO was publicized on October 11, 2014, on YouTube, www.youtube.com/watch?v=s0hjhE69NpU.

The song “12 Values” portrays distinctively the use of music as a media to communicate the policies that the NCPO wants to cultivate Thai people by summarizing them to be short, precise, and memorable so that people in the society, especially the youth, can cling to them and practice in the same direction for tightening the nation’s harmony.

“Major General Sansern stated that for the Children’s Day of this year, Prime Minister would not want the kids to memorize these 12 values by rote but he would rather teach how these values could improve them, their family, and the society. Besides, he wanted to add some issues about the country’s security and decent culture.” (Thairath Online, 2015)

Among the variety of this song, i.e. Thai country songs, chorus, etc., disseminating to people, local schools, and organizations, the most popular version (evaluated from the number of views on YouTube) is the version produced by the private sector, such as GMM Grammy Public Company Limited in a collaboration with the Ministry of Culture.

“The Ministry of Culture realizes the importance of using music and songs as media in creating happiness for people; therefore, they organized a project on the cultivation of Thai main values through the song “12 Values” by using the content of the NCPO’s 12 values to create lyrics or text, arrange its harmony, and have the artists of GMM Grammy Public Company Limited, (i.e. Pholphol or Thachaphon Pholkongseng, Ice or Sarunyu Winaipanit, Gun or Napat Injaiuea, Gam or Wichayanee Piaklin, Mike or Pornpirom Pintapakang, and Tai or Orathai Dabkam) sing the song. The lyrics and melody is created by Piti

Limcharoen and the song is arranged by Sarawut Rittinun. This activity is an opportunity for Thai people to express their harmony synergy by complying with these 12 values. Thus, they are disseminated to people to acknowledge and understand these values and to stimulate Thai people's awareness to be equipped with moral and ethical basis.”

The version produced by GMM Grammy Public Company Limited was disseminated through YouTube on December 17, 2014, at <https://www.youtube.com/watch?v=H9891PGJl6Y> (GMM Grammy Official, 2014)

It is remarkable that GMM Grammy Public Company Limited adjusted the lyrics and melody in Pop style by music professionals and let the affiliated artists sing the song jointly. This version thus raises the standard of the song to be universal and this can be a phenomenon of a collaboration between private sectors and the NCPO in creating a modern song, in promoting the use of songs as media in implanting the NCPO's ideologies to be more eminent, and in creating a variety of forms of the song.

In brief, the song “12 Values” is the song of disseminating the NCPO's ideologies needed to be implanted in Thai society and to be a foundation for harmony and unity of the nation based on Thai morality and ethics. It reflects that the NCPO wants to recall the nationalism or patriotism and Thai Tradition among Thai people.

6.2.5 The Song “Good Men Never Die.”

Lyrics/Text: Piti Limcharoen

Music: Pongprom Snitwong Na Ayuthaya

Singing: Thee Chaiyadej

Lyrics/Text:

Although nobody knows, we know

We know for whom we do

No matter what will happen tomorrow,

We will never regret doing so.

Although sky and earth do not see it, it does not bother us.

We do not expect to be remembered

In spite of how much hardship we face, we will never complain.
 In spite of no remembrance of us, we are still proud.
 We will place golden plates at the back of the Buddha
 We will accept our fate, no matter it is good or bad.
 Nobody can live forever. When it is time, we all have to pass away.
 What remains is our good deeds.
 We prefer holding our dignity beyond other things.
 Even we have to sacrifice our breath, we will still do.
 The world is not yet hopeless if we cling to our goodness.
 Faith will never leave us.
 Good men never die.** (Adidear Channel, 2012)

The song “Good Men Never Die” does not involve the context of the NCPO. It is the song produced as a film score or film soundtrack of the movie called, “Khun Rong Palad Choo: the Forgotten Hero” whose content relates with Thai history during the period in which the King Alongpaya of Burma (Myanmar at present) invaded Ayutthaya in 1759 and the film was shown at the mid of 2011.

Background of the content: “This movie was produced from the idea of Boonchai Bencharongkul, Managing Director of Dtac, for the project entitled, “Rak Ban Kerd” (or Conscious of Hometown Love) that admires the bravery of Khun Rong Palad Choo in the situation of disunity among Thai people similar to the present situation. The film tries to arouse Thai people’s consciousness that in the past a little man could stand up to fight for his country without expecting anything in return; although, he knew very well which destination he would face.” (Wikipedia, 2018)

This film soundtrack was used for almost three years, or in 2011, before the coup of the NCPO. the NCPO chose to use it for supporting the song of the NCPO, and this made this song popular again after the airing through the program “Thailand Moves Forward.” And “Return Happiness to People of the Country” in 2016.

Despite no relations between the background of the song and the NCPO, the meaning of the song is the focal factor that attracts the NCPO to choose the song “Good Men Never Die” for their media to communicate with people. The content describes the sacrifice of a soldier who wants to protect his country without any

condition or being remembered since he sees it as a duty. However, what is left after his death is his good deeds as shown in the song:

“Although sky and earth do not see it, it does not bother us. We do not expect to be remembered In spite of how much hardship we face, we will never complain. In spite of no remembrance of us, we are still proud. We will place golden plates at the back of the Buddha We will accept our fate no matter it is good or bad. Nobody can live forever. When it is time, we all have to pass away. What remains is our good deeds.”

Correspondingly, the song “Good Men Never Die” helps to create an image of “a sacrifice” instead of “a seizure of power” via the rather sad content of good people who do good things without expecting anyone to remember him. In other words, it is good deeds for goodness without anything in return. Moreover, the song is played with a sweet but sad melody, which leads listeners to feel in the same way quickly. Primarily, the song illustration uses the image of soldiers on duty to convey their sacrifice, which gives a positive perception of the military government.

Analyzing all of the supporting songs: “Return Smiles to Thai People,” “A Crossover in Pursuit of Dream,” “Tomorrow,” “12 Values”, and “Good Men Never Die,” the last song is the song that the NCPO involves the least. “Return Smiles to Thai People”, “A Crossover in Pursuit of Dream”, and “12 Values” are the songs that were produced after the coup and under the supervision of the NCPO while “Tomorrow,” in spite of being produced by the private sector, the content relates with a disharmony, the main cause of the coup. However, for “Good Men Never Die,” it is a film soundtrack narrating the sacrifice of the heroes in Thai history without the NCPO’s involvement in production nor the relevant content to the NCPO since the song was produced before the thirteenth coup.

It can say that the song “Good Men Never Die” helps to enhance a more positive image of the NCPO and the military. The overall tone gives a warmer feeling and modifies the image of the aggressive Army to the sacrificing soldiers. Thus, it helps to extend the outcome of giving a more positive image to cover the image of the Army as a whole, especially a sense of sympathy towards their devotion to protect the

country. Consequently, the NCPO seems to select the song appropriate for timing because the song “Good Men Never Die” was disseminated jointly with other songs of the NCPO after the NCPO have governed the country for a while, and some resistance and doubts of their governance have occurred occasionally. The sweet tone of the song “Good Men Never Die” thus decreases such resistance and, on the contrary, calls for an extended time for their governance. Specifically, the NCPO uses a sweet but sad song to overcome the resistance from time to time.

In summary, all the five songs for extending the outcome of the NCPO’s songs can expand their communication in the issue they want to convey. Examples of some extension of the NCPO’s songs are the following issues:

- 1) a return of happiness in “Return Smiles to Thai People.”
- 2) an awareness of the importance of harmony and of stepping over all disunity with a focus on patriotism in “A Crossover in Pursuit of Dream”
- 3) a recall for reunion and harmony in “Tomorrow.”
- 4) implantation of good Thai Values via the singing of children in “12 Values”
- 5) the fulfillment of an image of a sacrifice for the society in the song “Good Men Never Die.”

In analyzing these songs superficially, they might be only soundtracks or supporting songs. However, if analyzing the content deeply into the concerned context, these songs are used to expand the outcome, especially the NCPO’s ideologies, that is the extension of main issues the NCPO wants to communicate through a variety of melodies to access listeners or the audience increasingly and more widely.

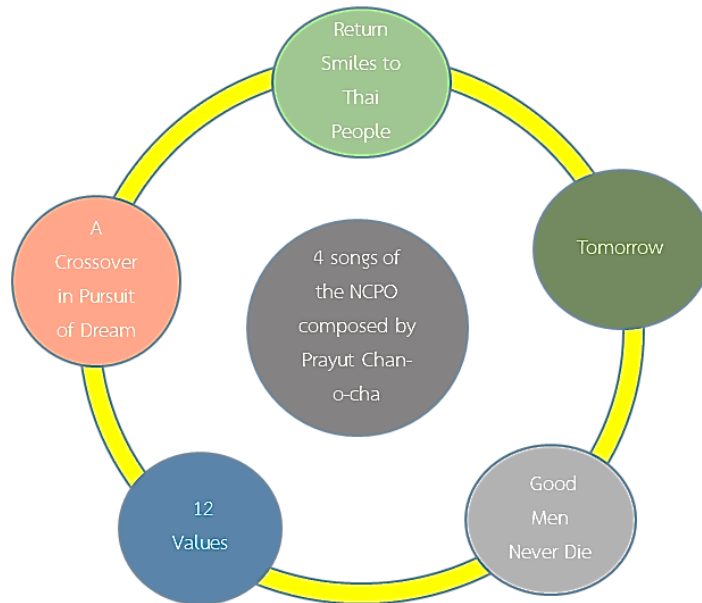


Figure 6.16 Illustrates the Central or Core Songs of the NCPO and the Outcome-Extended Songs

Note: Four songs of the NCPO composed by General Prayut Chan-o-cha Return Smiles to Thai People, Tomorrow, Good Men Never Die, 12 Values, A Crossover in Pursuit of Dream

Compared with a bouquet, it is like a flower arrangement that the central flower is the main song composed by the NCPO (written by General Prayut Chan-o-cha and produced by Royal Thai Army Band Department) and the surrounding flowers are supporting songs (produced by other sectors) that help to make the bouquet bigger, more complete, more colorful, and more beautiful.

CHAPTER 7

THE EFFICIENCY OF THE NCPO'S PATRIOTIC SONGS ON THE LISTENERS

One of the objectives of the research, “the Process and Strategies in Creating Patriotic Songs of the National Council for Peace and Order (NCPO)” studying the songs under the series of “Return Happiness to Thailand” was to examine if the listening of the songs of the listeners complies with the persuasive tactics applied by the NCPO. To achieve this objective, the researcher conducted the research as follow:

7.1 Sampling Method and Procedure

The researcher purposively selected the first song, “Return Happiness to Thailand,” of the series disseminated by the NCPO after the coup d’etat as the sample of this study to examine the Efficiency of the songs in influencing the listeners’ perception, attitude, and satisfaction. The researcher collected this part of data through three selected YouTube channels as follow:

1) “Return Happiness to Thailand” posted by Trass Simma under the 1st Infantry Regiment, retrieved from <https://www.youtube.com/watch?v=H3pLyAHMzJI&lc=z23hxnjmj4yjuzvxax04t1aokgtxfj2d4ewuu4ayejhxnrk0h00410>

This post reached the highest number of viewers among all the Army’s channels that were open for public opinion. The singer of the song is Sergeant Major First Class Pongsathorn Porchit, of the Army.

Remark. Although the song, Return Happiness to Thailand, reached the top rank in YouTube Official of the military posted by Kittinun Nakthong and retrieved <https://www.youtube.com/watch?v=xLYSBVmoPhY>, this channel is not open for public opinion so the researcher did not select it as the sample and selected

YouTube with the next highest number of viewers, that allowed public opinion, instead.

2) “Return Happiness to Thailand” posted by Carabao Channel (Asanee Wasan) Version) and retrieved from <https://www.youtube.com/watch?v=Cd5WS7FQRTU>)

This version was sung and rearranged from the original version by a well-known and popular private sector. The purpose of choosing this version is to evaluate the feedback of the listeners towards the NCPO’s song that was sung by a Pop singer.

3) “Return Happiness to Thailand” posted by BangKokHouSeTv (The version of the artists from the Royal Thai Army Band Department and Bangkok House Production Co., Ltd., and retrieved from <https://www.youtube.com/watch?v=Dn1sUdYCTEA>)

This version is a co-singing by an artist of private sectors and the NCPO’s representatives. Thus, the purpose of selecting this version is to examine the listeners’ reaction towards the NCPO’s song sung by both popular singers of the private-sector and the Army’s representative.

The researcher accessed all versions since the dissemination date of each version until December 31, 2016, (or tracing back to 1-3 years earlier) in parallel to the dissemination period of the four songs of the NCPO, which were the samples of this study. (The fourth song of the NCPO, the Bridge, was disseminated on January 4, 2017.)

The following data was surveyed on these three websites:

- 1) The number of views, retrieved and counted on September 9, 2017.
- 2) The number of Likes, retrieved and counted on September 9, 2017.
- 3) The number of Dislikes, retrieved and counted on September 9, 2017.

4) The data was collected during January 1-15, 2018 and classified by the obtained opinions into three groups:

- (1) Positive and negative opinions on the soldiers or the Army
- (2) Positive and negative opinions on the songs
- (3) Positive and negative opinions on the singers

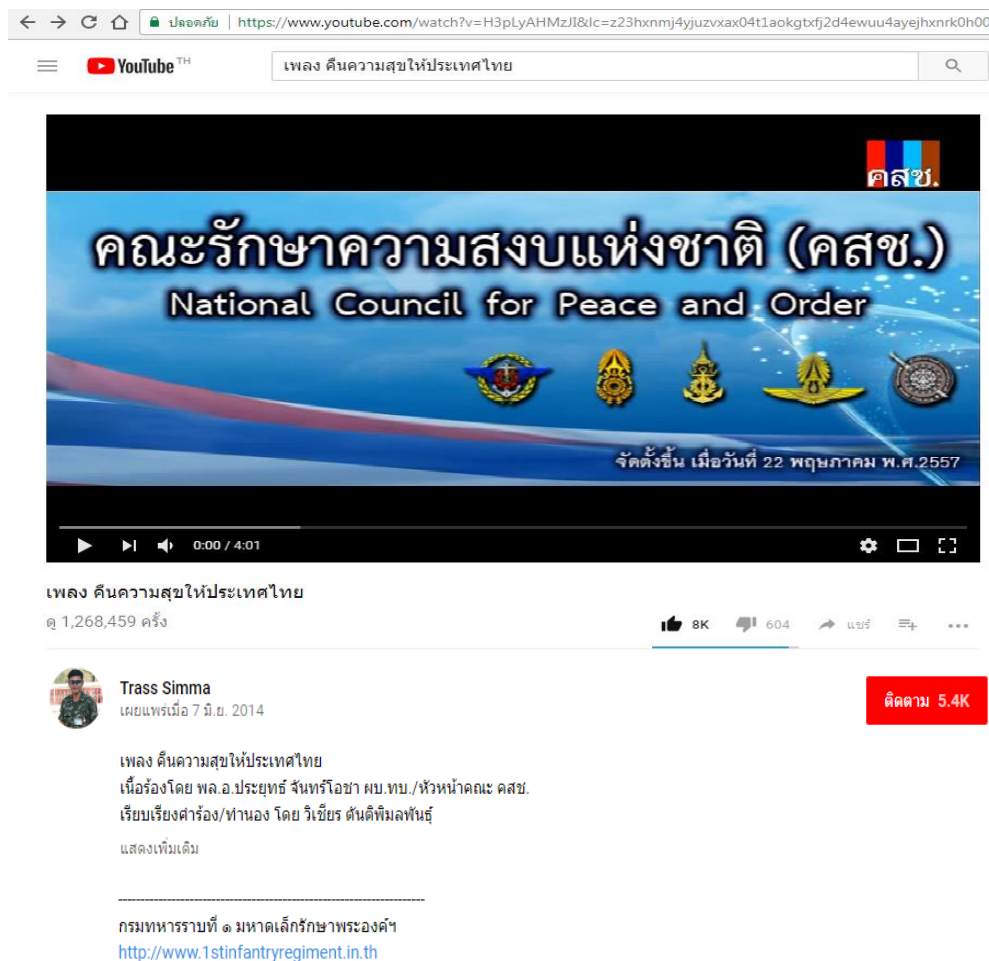
As a consequence, irrelevant opinions to these three groups were eliminated, and the data was then analyzed to examine listeners' attitude and satisfaction towards the Army, the songs, and the singers.

7.2 The Efficiency of the NCPO's Songs on the Listeners' Perception, Attitude, and Satisfaction

7.2.1 Website of the First Infantry Regiment

Posted by: Trass Simma under the first Infantry Regiment

Website: <https://www.youtube.com/watch?v=H3pLyAHMzJI&lc=z23hxnjmj4yjuzvxax04t1aokgtxfj2d4ewuu4ayejhxnrk0h00410>



The screenshot shows a YouTube video player interface. The video title is "เพลง คินความสุขให้ประเทศไทย" (Song: Kin Happiness for Thailand). The video content displays the logo of the National Council for Peace and Order (NCPO) and several military emblems. The video has 1,268,459 views and 8K likes. The uploader is Trass Simma, who posted it on 7 May 2014. The video description includes the text: "เพลง คินความสุขให้ประเทศไทย เนื้อร้องโดย พล.อ.ประยุทธ์ จันทร์โอชา ผบ.ทบ./หัวหน้าคณะ คสช. เรียบเรียงคำร้อง/ทำนอง โดย วิเชียร ดันดีพิมพ์พันธุ์ แสดงเพิ่มเติม" (Song: Kin Happiness for Thailand. Lyrics by Gen. Prayut Chan-o-cha, Commander of the Army/Chairman of the NCPO. Music arrangement by Wisaiwan Dan-dit-imp-pan. Additional performance). The video is from the 1st Infantry Regiment, with the website <http://www.1stinfantryregiment.in.th>.

Figure 7.1 Illustrates the Website of the First Infantry Regiment

Data collection and results

Collection period: June 7, 2014 – December 31, 2016.

The number of views: 1,268,459 views (on September 9, 2017)

The number of Likes: 8, XXX Likes (on September 9, 2017)

The number of Dislikes: 604 Dislikes (on September 9, 2017)

The number of total opinions: 286 opinions (of all three groups)

From classifying the opinions into three groups as mentioned above, the following results were found:

The number of positive opinions on the military/soldiers: 143 opinions

The number of negative opinions on the military/soldiers: 27 opinions

The number of positive opinions on the song: 124 opinions

The number of negative opinion on the song: 2 opinions

The number of positive opinions on the artist/singer: 3 opinions

The number of negative opinions on the artist/singer: no opinions

The details of the opinions are displayed in Table 7.1, 7.2 and 7.3

Remark. The mark * on the statement in the Table means the repeated opinion of more than one group, i.e. positive opinions on the Army and also positive opinions on the song or positive opinions of the song but negative opinions on the Army. Therefore, the number of opinions shown in the Table exceeds the number of total opinions since the repeated opinions are also included.

Table 7.1 Illustrates Positive and Negative Opinions on the Army Expressed on the YouTube Website of the First Infantry Regiment

No	Positive Opinions on the Army	Negative Opinions on the Army
1	Love Big Too and his team	The country is being destroyed because the NCPO keeps blaming someone else, except themselves. They should look at their own mistakes. They do not have any dignity. Their group members are only tamed dogs waiting for the given bones. Then, they can do everything for it. Bastards, without all of you, Thailand should have stepped on the moon. If it was I, this possibility should take less than five years. They have to know that.
2	* <i>How long will it take to bring love back?</i> ” I love this song and never get bored with it. Hang in there, all soldiers.*	I want to ask for the promise. It’s many years already.
3	Earlier, I don’t understand why but now I do after I gave a lot of service for others but was blamed. Who knows there are so many things that people do not understand, but I know after being a soldier.:’)	We will do as promised but we will ask for another five years.

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
4	Keep going. Don't let those bad and selfish politicians take away our beautiful country.	Really? Bastard.
5	They did return happiness to Thai people, i.e., calling back our forests, reforming the lands, uniting people's fractural thought, etc. I love Uncle Too and Thai soldiers the most :)	Why, the NCPO, every day? People come back from home, they want to rest but they have to watch NCPO. If it's you, will you be bored?
6	Tired surely but why they still work? They do for families, for Thai Families. :-)	Aweful!
7	Soldiers have done for people more than they think. You have never been soldiers so you never know how hard we have worked for all of you.	What appears is we will not do as promised and we will ask our time for goodddddddddd. (actually, the word "ask" is not proper, it should be "take")
8	<i>* Who said this song is irritating. I listen to it. It's very touching and beautiful. I love soldiers.*</i>	We will do as our inborn trait but we will ask to eat not long. This land will fall apart and huge debts will follow soon. We will return the burden to you, Thai people.

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
9	I'm so proud to have a soldier as my boyfriend. He is like the national fence.	Two years passed by and it is obvious that those who used to investigate the government or protest corruption all disappear. They don't care if this military dictator will corrupt or he will spend budgets on wasteful projects or not. These people still behave themselves in a pretending way. They claimed that they are not interested in politics. Also, they claimed that economic crisis, the failure in tourism and exports, unemployment, and crimes are caused by world economic problems. They never realize that the country has no future and the falling of economics, politics, and morality are caused by their own action. Besides, once the referendum passed the dictatorial constitution, these pretending people also played a trick by not reading the content of the constitution. They claimed that if many politicians opposed this constitution, it should be beneficial for them, so they accepted it disgustingly. In other words, when this issue took place, they turned to pay

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
9	I'm so proud to have a soldier as my boyfriend. He is like the national fence.	attention to politics instantly. These are middle-class people with high education but are not intellectual. They never read a text for more than seven lines. They are stupid in politics but prefer butting in politics. They are egoism and never care about legal norms, universal declaration, nor the respect for others' rights according to the democratic governance. Furthermore, they have an idea that rural people, upcountry people, and laborers sell their votes without examining themselves. They are low intellectuals who are dictatorship-prone. They are minority of the society who are quarrelsome after defeat. They have no brain to compete or fight with anyone by rules so they must rely on these dictators to support them and overcome others out of the rules. They hope that one day they will get benefits offered by these dictators, similar to ghosts asking for merits from donators. Their dignity is lower than politicians who buy votes because they

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
9	I'm so proud to have a soldier as my boyfriend. He is like the national fence.	get benefits of themselves but bargain partly with politicians but these crazy people have no negotiation power with the dictators. They just wait for a support from the dictators to make them survive day by day. Namely, they have much lower dignity than normal human beings.
10	I love Prayut. He's always in my mind.	<i>* Um..This is the masterpiece of the NCPO, a beautiful song, but the rest....as we know. 555*</i>
11	Keep going. Keep going	Will cheat as love and will corrupt as loyalty.
12	Love soldiers so much.	How to live? No drama to watch. Should I go abroad?
13	Soldiers do what is right but cannot please everybody. I believe soldiers will not hurt nor destroy the country absolutely.	Be the nation's guard but come to seize the power. It is like a guard using a stick to hit people in the house.
14	I love my Thailand and will keep it forever. I will do my roles a soldiers and will not allow anyone to seize Thai land of everybody. I will perform my manhood to calm down three southern border provinces to have happiness again.	Stop declaring! Bastard!

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
14	(Love you, Thailand) Private Luechai Chan-orn, Krabi.	
15	When listening, I want to be a soldier to help people as well	<p>From the following statements...I should be called for attitudinal adjustment somewhere. I want to ask big people in this country how long you will damage this country. Even for people who devote themselves for you, you still never keep your words for them. ...How many people do you have? What did you study? How many people were born and died? For soldiers, how many times did a coup occur? I never see these same problems to be solved day by day but they keep postponing and leave burden to the youth of next generation. Otherwise, people should make merits enormously so that they can be to have a better life. (however, I doubt we cannot be born as Thai people for sure.)” I have no problems with anybody. However, all systems and surrounding: education system, working system, etc. are all deceptive or based on lies very frequently. (In spite of acknowledging all of these,</p>

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
		<p>people keep being patient, but I'm not that type of persons. My friends told me that "you have to express your sadness on your face, tell lies, and then you can survive. Otherwise, your employee will use all your time so much that it exceeds your salary. Workers thus hope to get a salary raise at the end of the year. Sometimes, it takes years before getting any promotion. The fact is it does not matter how much salary you can get, but how much money is left in your pocket. Frankly speaking, your boss hates people like you because they think you have not devoted yourself for your job so much. On the other hand, subordinates view that their boss cannot look after them. The boss often has biases. Thus, why do I have to work? People cannot grow because of their jobs so it's better not to save money because your spending may be more worthwhile. This is actually true. It is the case where your job spends more money than usual jobs. If you work normally, it will like</p>

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
		<p>senior workers and we will not understand “what they are working.” Until, we know that it is organizational culture. Anyway, when we work to other places, we will find exactly the same culture! I’m glad that the new generation can own cheap mobile phones, which they can take photos and clips to display their real working condition. Then, they will not be tensed like my generation. (Some people are nuts or behave like a clown all day and wait for a clock out. Please pass my words to any vocational students like me. We never had a labor-force shortage in the old days but why now we have. It’s because your parents don’t want you to study in this area, not because they are afraid that you will get shot but they think it is a waste of your time. You’d better continue your study at the undergraduate level. You can get loans to further your education so the bachelor’s degree should be better. For vocational knowledge, you can study from a reading book and</p>

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
16	Despite my dislike, the dictatorship might be suitable for Thailand. Using guns to control like this may be better than a separation of red and yellow for over 10 years. Thailand should be governed by mild dictatorship, not strong one like the North Korea.	<p>you may view and make you misunderstand. Ironically, sometimes what is wrong can be long-lasting and turn to be right.</p> <p>Remark, personally I feel that Thailand has not quit an abolitionism yet, especially intellectual slaves. Do I think too much? I don't know!</p> <p>Return "ripen happiness" to Thailand waits to be burnt. Now, people become crispy.</p>
17	I want to ask without the NCPO, how can those people who revile them solve the problem? Do they want to try to do it themselves?	<p>What is your damn promise? The national economics is going to hell. Foreigners do not come to invest. All taxes are increased. "please give us not so long time". Damn you, it's almost a year already. This's just economics and those people who don't care about anything will say it's because of the</p>

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
18	I love soldiers. Good soldiers are disciplined.	world economics. They'd better look at our neighbors' GDP. Only the slaves of the dictators like to listen to this damn song.
19	I love Thai army	Happiness is pressed so much that I am choked.
20	I want General Prayus to be the Prime Minister forever.	You lie that you will make people happy. Actually, you make yourself happy.
21	This country is in your hands now but our hope is to see you develop it.	Sissy soldiers use guns to force people with bare hands
22	You will never know how much hardship they face	Return unhappiness instead, bastard.
23	I trust this government in spite of no bettered economics, but at least our country is peaceful.	How many more elections? No matter how many times there will be, these people will see badness as goodness. They think they are smarter than others. We are starving. They are returning unhappiness to us, not happiness.

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
24	Hang in there, all our dear and most beloved soldiers who take care of people.	They can make an announcement every day!
25	Whoever thinks that he is smart to be the Prime Minister, he or she should realize that without His Majesty the King and without soldiers, Thailand can never survive. Won't he or she feel ashamed to a dog for keeping backing. Bastard.	Return happiness? Asshole. I'm watching my TV but then the NCPO's program interrupts. Return happiness? Dictator!
26	He's trying to make our country happy but you never sympathize him, bastard.	Happiness is returned? Only stress.
27	Cheer up!	Ask for one thousand years
28	Thank you again.	
29	You have a mouth for barking? Today, Thailand is very OK. We have no quarrels, no shut down, no burning of a city, etc. I think it's OK. Our country has been damaged all the time, so to ask for time is very common. Relaxed and give time for Uncle Too. We should encourage him.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
30	I love the NCPO. It is the most perfect coup in democracy. Keep going. Boeing takes your side.	
31	I love the NCPO. I will stay in this country and die with loyalty. I love you, Thailand.	
32	I want to encourage all of you, soldiers. Hang in There.	
33	They have done so many things for people.	
34	I wish all who condemn soldiers die quickly.	
35	Support you.	
36	I want to encourage all bold soldiers to correct the wrong and unfair thing, and to return happiness that we should have back to all Thai people.	
37	I want to pass this word to those who revile soldiers. **Are you really a police officer?" (No checkpoint to collect money?) Asshole!	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
38	I want to encourage all soldiers. Keep going and don't feel discouraged. I'm the one who loves soldiers and never revile but encourage them instead. .	
39	Thank you NCPO ^_^	
40	Before being a soldier, I was a bad teen, taking drugs, enjoying night life, being friends-addicted, etc. However, when I become a soldier, I have been implanted with military ideologies. These ideologies make me love the country and people so much. I really wish you all can feel it like me.	
41	Soldiers of the King are servants of the country. Soldiers and people are identical.	
42	I love soldiers of the King. Keep going.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
43	<p>I think without soldiers; we all should be dead. We'd better love one another. Even just a song, you still make a quarrel. Please understand that I was born on Thai land and I'm very happy but I have to confront with all these crises. It causes us a difficulty of living together.</p>	
44	<p>Now, I'm a soldier at the Constitutional Court. I feel discouraged when people express their hatred towards soldiers and revile us. I'm very exhausted honestly. We do everything for people really but we thank you for all supports and encouragement. Thank you.</p>	
45	<p>Who condemns soldiers? I won't. I think every people faces something that make him or her pay attention to that knot. For me, soldiers are persons who return happiness to people. That's my idea.</p>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
46	<p><i>*Every song that I heard is all beautiful and gives good idea. Superb! If NCPO had not showed up, the country should have been destroyed definitely. We face corruptions and struggles of power. I want to encourage NCPO and this government to reform the politics and the country successfully. For those barking dogs, let get rid all of them*</i></p>	
47	<p>I wish all soldiers a success. Don't concern about those people who try to mess things up and never understand your good deeds. Hang in there. Keep fighting. ^^</p>	
48	<p>Love Genneral prayud</p>	
49	<p>Thank you all defiant soldiers who help to bring peace to our country. I will comply with social order.</p>	
50	<p>Love Thai soldiers</p>	
51	<p>Love soldiers</p>	
52	<p>I want to encourage you, the brave soldiers of the King. Thank you for coming out to protect our King.</p>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
53	I believe.	
54	If you never face a hardship, you will not love soldiers.:	
55	All of us have to work all days and nights. We have to sacrifice ourselves to do everything so that you can live comfortably.	
56	<i>* very beautiful. The importance is soldiers' work in four months is more effective than politicians' work in 3 years.*</i>	
57	Don't give up. Those protestants can't do anything. Their brain is full of jealousy and anger.	
58	Thank you, thank you, and thank you.	
59	When I listen to the song, it reminds me of you, soldiers. We'd better not only condemn them, they are very exhausted already.	
60	Hey, you should think along when you listen to the song. You should not listen and then scold. Go back and listen to it again, and then you will understand better.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
61	I love Thai soldiers	
62	I'm proud of Thai soldiers and want to cheer them up. Keep going.	
63	I want to support you, soldiers.	
64	It's melodious. Hang in there soldiers	
65	I want to cry. My brother is also a soldier in Yala.	
66	I used to serve the country. I love this song very much.	
67	Love all soldiers.	
68	<i>* Very touching songs. Thank you all soldiers for making Thai people have smiles again.*</i>	
69	<i>* Such a beautiful song. Thank you everybody genuinely.*</i>	
70	<i>*Tuneful song. Thank you all soldiers for working so hard for the country. I ask everybody not to quarrel because of different colors. I love Thailand.*</i>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
71	I want to support all soldiers to fight for Thailand. I listen to this song every day until I can sing. I love soldiers; although, some people dislike them. At least, I'm the one who will encourage them. Fight for it, soldiers.	
72	I will curse who condemns soldiers to face floods up to their roof. I will see from whom they will get help.	
73	Thank you for bringing back happiness.	
74	I love Thailand. Thank you NCPO for returning happiness to Thailand.	
75	Don't just yelling to one another. Please care about your country. At present, everybody does not have to do much, but just performs his or her duties properly. Then, our country will be happy. "Know your duties and be disciplined." That's all. I will always cheer you (NCPO) up. Please don't stop and I wish you could pass all obstacles very soon. Acting first lieutenant Tortone.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
76	Fight for it. You will always be encouraged. ><	
77	Keep going, soldiers. I will support you.	
78	<p>If we did not have soldiers now, what would our country be?</p> <p>To have a good soldier is better than to have a bad government. The government never helps us. It only corrupted and corrupted until some farmers died. Evil government.</p>	
79	Fight for it all soldiers ^^	
80	<p>Don't pay attention to any slanders. For me, I will wait for your three steps.</p>	
81	<p>I want to leave my hope on the NCPO's system operation.</p> <p>When you firstly executed a coup, I merely hated you and was so scared that the previous history, like Black May, would come back again. However, now I believe in the General. You have a strong determination and effort. Don't pay attention to the major factors of the democracy but to</p>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
82	<p>start with some small factors. If we concern only about the big factors, this country should fail. If you return your power too late, it will also disappoint me. I trust in you, NCPO. Keep trying until this country is peaceful like in the past again and keep it away from political problems forever.</p>	
83	<p>I will be a soldier to serve the country. This song inspires many people. Fight for it, Thai soldiers.</p>	
84	<p>Keep fighting for the peace of the country.</p>	
84	<p>Thank you so much from my heart. I will buoy you up always. ^^</p>	
85	<p>It is a very beautiful, touching, and meaningful song. Thank you all of you who stand for Thailand and Thai people. I wish you a triumph over all obstructions and a fair fight so that Thailand will be peaceful again like in the old days. Thank you for ending the political crisis that has been accumulated so long. I would like to encourage you as a</p>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
	mediator genuinely.	
86	Keep fighting. There have been only selfish persons who want to destroy the country.	
87	Millions and millions thanks for the heroes who have been sacrificing themselves all these days. Pannee.	
88	I like this song very much. I feel good every time I listen to it. It makes me love Thai soldiers, true soldiers of people. Thank you really for composing this song for us.	
89	I want to admire General Prayut as our hero and the country's saver. Also, I wish him to continue his retrieval for the Institution and people. The song you composed is truly the national song and the song for Thai people.	
90	Love soldiers much more after listening to this song.	
91	Please applause for Uncle Too. The song reflects his determination and his love for the country and people of this soldier. I love you so much, Prayut Chan-o-cha. Happiness	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
	will surely be returned to Thailand.	
92	Keep going, all adept soldiers	
93	Thank you soldiers for protecting the King, people, and Thailand.	
94	Love the chief of the Army commander.	
95	Wish you all happiness and wish all the happiness you give to people back to you. I love you.	
96	Support you, soldiers.	
97	<i>I will protect you with my heart. This is my promise. Thank you, soldiers.</i>	
98	I love Thai Army <3<3<3<3<3<3<3<3<3<3	
99	Thank you...keep fighting. Thank you for not leaving us, General Prayut Chan-o-cha. ♥♥♥™	
100	<i>* The lyric is very touching. When I listen to it, it makes me feel confident that none can hurt Thai people nor Thailand absolutely in spite of how much power and money he or she</i>	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
	<i>has. Thank you very much, soldiers.*</i>	
101	People will stand by soldiers since they also stand by the nation, religion, and the monarchy.	
102	Encouragement for all soldiers.^	
103	I'm so confident that we will get our land back. It is not necessary that soldiers have to end it up. Thailand has to be forwarded by Thai people. Soldiers are sacrificers and step out whenever the nation faces crisis. Now, it's time that Thai people have to change the country by their own hands.	
104	Thank you for making the country peaceful as usual. I will support for soldiers.	
105	I want to encourage all soldiers. Thank you for returning happiness to all Thai people. Thank you really.	
106	These are the soldiers of the King and of people.	
107	Top of the best man.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
108	Keep fighting.	
109	I like it since the first time I listened to it. Love and support for all brave soldiers.	
110	Wish you a success.	
111	Love all of you, our national fence.	
112	We are very proud of playing a part of making people happy.	
113	Every time I listen to this song, I cry. It may be because the content indicates the strong will and intention of all soldiers. You should be tired during your training but in real practices, you must be much more tired and face riskier situations. I love all soldiers. Thailand is very lucky to have soldiers who are loyal to the Monarchy Institution and love people truly. Love General Prayut ^ ^	
114	Thank you Thai soldiers for protecting Thailand <3	
115	Soldiers of people ^^	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
116	I love Thailand. I love soldiers and I will teach my kid to be good people and be a soldier for his father (who was exploded in Yala).	
117	You really get my heart. Thank you.	
118	Listening to this song makes me cry. Thank you all soldiers of all troops from my true heart.	
119	Love soldiers. Keep fighting.	
120	Thank you all Thai soldiers	
121	love and thank ^_^	
122	Love Thai soldiers	
123	I think this is a better way than to block the roads or shut down the government offices. People will protest for sure.	
124	This is the best example of having a good leader. Thailand is a lucky country. The USA needs that too	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
125	I want to encourage all of you for your cooperative working. Everybody and every duty. The most important thing is helping by each heart. We all must have a harmony and sacrifice for the long-lasting peace of our nation.	
126	From the MV, I have to straightly say that Thai soldiers can do everything: a doctor, teacher, volunteer, etc., in all situations: draught, floods, earthquake, etc. Thai soldiers never abandon people.	
127	I want to give a support to soldiers to solve the problems seriously and bring back happiness for Thai people.	
128	Excellent.	
129	Keep going. The nation, religion, and the King must come before anything. We used to memorize this statement since our childhood. Keep fighting.	
130	Hearty thanks.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
131	* The song is very sweet-sounding. Soldiers have sacrificed themselves for us too much really. Hang in there. Soldiers of people.*	
132	<i>*Amidst strong sun and heavy rain, Thai soldiers never give up. Thank you for composing very beautiful songs for us and for taking care of Thailand.*</i>	
133	<i>* This song is both tuneful and powerful to call back peace and tranquility to people.*</i>	
134	Be a support for all soldiers.	
135	I want to encourage all soldiers.	
136	Thank you all Thai soldiers. I'm so proud of you and want to be another person to support you and return happiness to Thai people.	
137	Thank you for doing for Thailand. We will wait for that day.	
138	Thank you Thai soldiers	
139	Thank you all soldiers for your sacrifice for the country.	

Table 7.1 (Continued)

No	Positive Opinions on the Army	Negative Opinions on the Army
140	Love all soldiers and want to be another support for them.	
141	Fight for it, all soldiers, for the country, religion, and the King, including all Thai people.	
142	Like it so much and want to encourage you.	
143	Love soldiers.	

Table 7.2 Illustrates Positive and Negative Opinions on the Song Posted on YouTube Website of the First Infantry Regiment

No	Positive Opinion on the Song	Negative Opinion on the Song
1	I loaded this song in my phone	We will go buy a condom not so long.
2	I come back for listening because of the Father	Damn song, I don't like. It's fun if you play GTA with me, Payut.
3	<i>*How long to bring love back*</i> I love this song and I'm never bored. Keep going, all soldiers.*	
4	It's such a beautiful song.	
5	<i>*Who said this song is irritating. I listen to it and I think it's melodious. I love soldiers.*</i>	
6	A sweet-sounding song	
7	It's truly pleasant to hear 55555+	
8	I want to load it.	
9	Very, very touching	
10	Very tuneful song	
11	I like the song	
12	Very beautiful song, awesome.	
13	Beautiful, very beautiful	
14	Uh..This is the work of the NCPO. Melodious songs. The rest, we all	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
	know. 5555	
15	I like this song very much. Very tuneful. I really like it so much.	
16	Like	
17	It's you who rebuked this song? Do you know you're born in Thailand and your mother's also born in Thailand. If you were not born here, you rebuked your country. The most idiot. Bastard. You never feel grateful for your country.	
18	I love this song	
19	When I listen, my tear drops.	
20	Very tuneful and will catch my eyes to death. Thank you.	
21	I listen along and it touches my feeling. It's almost a year. Not so long to wait.	
22	Kids love them very much. They can sing every song of the NCPO. It's so lyrical and meaningful. The kids will love their country and are cultivated since their childhood. Very good.	
23	<i>* Every song is pleasant-sounding and gives good thought. Terrific. If the NCPO had not come, the country should have been collapsed and</i>	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
	<p><i>full of corruptions and power struggles. I want to encourage the NCPO and this government to reform the politics and make the country move forward to the goal. For those barking dogs, let finish them *</i></p>	
24	After listening, surprisingly it's nice. =w=	
25	Very sweet-sounding	
26	Very good	
27	Beautiful, beautiful	
28	So euphonious that my tear drops..... touching.	
29	I love this song very much and listen to it every day.	
30	I don't know why I love this song so much. I love the passage saying "and faith"	
31	Love to hear. I love Thailand.	
32	Without any bias and no concern about the content, I think it's pleasant to listen.	
33	Only people who think and act positively will think this song is good.	
34	Listen to it repeatedly.	
35	Let me share it ^_^	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
36	It's one of the best song in the world and every world too, soldiers.	
37	I love this song the most	
38	<i>* Very swee-sounding. It's remarkable that 3-month work of soldiers is more efficient than 3-year work of politians.*</i>	
39	Very pleasant-sounding.	
40	very euphonious. I love Thailand	
41	I like it very much.	
42	I like this song so much.	
43	I extremely love this song, especially the hook "We will do as promised. We ask for no long time and this beautiful country will return". I really love it.	
44	Beautiful. Keep going, soldiers. ><	
45	Very harmonious.	
46	this song is very good (my mom tell me)	
47	Very touching	
48	We will do as promised. We ask for no long time". Very lyrical. All my	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
	nieces at home can sing it. 55	
49	So touching when listening.	
50	<i>*Very tuneful. Thank you all soldiers for bringing back Thai people's smiles.*</i>	
51	I sing every day. Very melodious	
52	Sweet-sounding. I like it.	
53	Beautiful song. I like it	
54	I like this song.	
55	Nice to hear	
56	I listen to it several times and I'm never bored.	
57	I extremely love this song and every day I follow the NCPO's news. ^_^	
58	Love and like this song	
59	I listen to this song over ten times, thousand times, and I never get bored.	
60	So nice ^^	
61	I like this song and I'm never disinterested. It's marvelous. Uncle Prayut can compose this song so beautifully.	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
62	Give very good feeling	
63	So pleasant	
64	Make me love Thailand much more.	
65	I like it and listen to it so many times ^^	
66	Very lyrical. It makes me feel confident and have a faith. ^^	
67	<i>*I'm a soldier for this country. This song inspires so many people. Keep fighting, Thai soldiers *</i>	
68	It always sounds harmonious with good meanings whenever you listen to it. Fight for our land, and good night	
69	<i>*It is a very beautiful, touching, and meaningful song. Thank you all of you who stand for Thailand and Thai people. I wish you a triumph over all obstructions and a fair fight so that Thailand will be peaceful again like in the old days. Thank you for ending the political crisis that has been accumulated so long. I would like to encourage you as a mediator genuinely*</i>	
70	Pleasant-sounding	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
71	A sweet song and the old pictures of the year 2010 are still fresh in my memory.	
72	Very beautiful, tuneful, and meaningful. Listening to it for over 100 times never dulls me.	
73	I like this song very much.	
74	This song is transmitted via wire broadcasting at my home town. I turn it on every day. ^^ I like it very much.	
75	It's a tender song for Thai people and Thailand. If those rogues want to throw out, let them die as wished so that Thailand can move forward.	
76	<i>* I am very impressed with this song. Whenever I listen to it, I 'm moved. I feel loving Thai soldiers, soldiers of people, truly. Thank you for creating this song for Thai people *</i>	
77	I exposed to it every day. I feel veryyyyyyyyyyyyyyy warm. I smile every time I listen to it. Who is like me?	
78	I will ask a permission for loading this song for my students to listen.	
79	Very pleasant-sounding	
80	Very euphonious	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
81	Why can't I copy /save the songs in my computer. I want to save it to listen in my car.	
82	I'm very impressed and cry every time...	
83	This song makes me love soldiers. D	
84	Very melodic. I like it so much.	
85	I exceedingly love this song. I love Thailand	
86	Beautiful	
87	Very Sweet-sounding and I like it the most.	
88	Like it, like it.	
89	Very gentle and soothing. Let everybody love Thailand	
90	I regret this song came too late; otherwise, it could be used for the soundtrack of Phra Narasuan Drama??	
91	Really like it.	
92	<i>* Very tuneful and lyrical. It makes my tear drop, be proud of and feel grateful for Thai soldiers.*</i>	
93	^^ a good song and it's very euphonious,	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
94	While listening, my tears pour. The meaning is very good.	
95	Very beautiful.	
96	A very pleasant-sounding song.	
97	<i>*The lyrics is very profound. After listening, we can gain confidence that no one can ever hurt Thai people and Thailand definitely. No matter how rich and powerful you are, you can't ever hurt us. Thank you very much, soldiers.*</i>	
98	This song is composed by a heart that loves the nation, religion, and the King. It is very impressive.	
99	Like this song very much.	
100	I often cry unconsciously when I hear these songs. "Faith from Heart" #Return Happiness to you, Thailand."	
101	This song should have been used in the movie "The Legend of King Narasuan" Very hearty and it can stimulate Thai people. I do not criticize the existing songs, but I just think this song is the most beautiful song.	
102	Very good	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
103	Nice to hear.	
104	Very beautiful and win my heart.	
105	I like it very much. It's very harmonious. In future, I will be soldiers. I'm sick of Bangkok. I'd better protect the country. It makes me feel warmer and happier to do so really.	
106	I like this song very much. Fight for it.	
107	I feel overwhelmed and my tears drop.	
108	I feel overwhelmed and my tears drop.	
109	Very touching :(
110	Superb meanings	
111	beautiful ^^	
112	It thrills me and creates a lot of my imagination. ^^	
113	<i>*Very melodious. Soldiers sacrifice themselves for us greatly. Keep going, soldiers for people.*</i>	
114	<i>*Amidst strong sun and heavy rains, nothing can discourage Thai soldiers. Thank you for this beautiful song for us and for protecting Thailand.*</i>	

Table 7.2 (Continued)

No	Positive Opinion on the Song	Negative Opinion on the Song
115	<i>*This song is both tuneful and lyrical to call happiness back to people.*</i>	
116	Very brilliant	
117	Very sweet-sounding	
118	I like the song, "Return Happiness to Thailand"	
119	Very melodious	
120	It makes me smile when listening to this song.	
121	Tender and meaningful. I like it.	
122	I like it so much. Hang in there. It's very strange, I cry when I listen to this song or sing along.	
123	I like it very much.	
124	I like it very much.	

Table 7.3 Illustrates Positive and Negative Opinions on the Artist Posted on YouTube Website of the First Infantry Regiment

No	Positive Opinion on the Artist	Negative Opinion on the Artist
1	I want to know who sings this song. It sounds very warm.	
2	<i>* This song is very melodious, tuneful, and meaningful. I listen to it for over 100 times, it never tires me. I love you, Thailand*</i>	
3	I like it. It's pleasant-sounding. I also like the voice of the reader. It is not boring but is like in the theatre.	

The Analysis of the Efficiency of the Song on the Listeners on the Website of the First Infantry Regiment

From the analysis, it was found that listeners expressed their opinions on soldiers and the NCPO the most, divided to be 143 positive opinions and 27 negative opinions, followed by opinions on the songs, divided to be 124 positive opinions and 2 negative opinions, and only 3 positive opinions on the artists without negative opinion respectively.

Positive and Negative Opinions on Soldiers

1) Positive opinions contain two main issues:

(1) Appreciation and Support for the leader of the NCPO and soldiers, i.e., “love Big Too and His Party”, “love Prayut always,” “love soldiers so much,” “love General Prayut,” “love Thai soldiers,” “Listening to this song makes me love soldiers very much,” etc.

(2) Gratitude and encouragement for soldiers for returning happiness to the country, i.e. “Keep going. Don’t let bad and selfish politicians to take away our beautiful land,” “Hang in there, our soldiers.” “Love you the most for protecting people,” “we love the NCPO. “It’s the most perfect revolutionary party in democratic governance.” “Keep fighting. Boeing is on your side,” “thank you the NCPO, “thank you for bringing back our happiness,” “I want to encourage all soldiers and thank you for returning happiness to all Thai people truly,” etc.

2) Negative opinions

Most listeners expressed their disagreement for the coup of the soldiers and distrust that they could truly return happiness to people genuinely, i.e., “be national fences, but use a club to press people,” “only those who are the dictator’s slaves like to listen to this damn song,” “your damn happiness, bastard,” “what’s good for a coup? What will you return? Happiness? No, only stress,” “you lie that you will make people happy. In fact, you make yourself happy,” etc.

Positive and Negative Opinions on the Song

1) Positive opinions contain three main issues:

(1) Satisfaction with the song because of its pleasant sounding, i.e., “the song is very beautiful. I like this song very much,” “very sweet-sounding. I like it

so much,” “very touching”, “when I listen to it, it impresses me greatly,” “very impressive and can make me cry” etc.

(2) Satisfaction with the song because they can listen frequently without boredom, i.e., “how long to bring love back? I love this song and I’m never tired of listening to it. Keep going, all soldiers,” “I listen to it many times and it never bores me,” “it’s such a melodious song. I can listen to it ten rounds, thousand times and I’m never dulled ^^,” “I expose to this song by wire broadcasting at home. I turn it on every day. ^ I like it so much,” “after listening back and forth, strangely it’s lyrical,” etc.

(3) Satisfaction with the song because after listening, they are more confident in the NCPO and love the country, i.e., “kids like it so much and they can sing along all of the NCPO’s songs. I think it’s useful because the songs help children to have patriotism and this can be implanted since childhood. Excellent,” the song is very lyric and tearful. I’m proud of and thank you Thai soldiers,” it’s euphonious and makes me feel assured and have faith ^^,” “it makes me love the country much more,” “very lyrical and makes me relaxed. Let everybody love Thailand,” “This song is not only beautiful, but also bring back happiness and peace back to people,” etc.

2) Negative Opinions Relating to Melody, Lyric, and Music on the Song Posted by the Military Offices Were not Found Explicitly

Positive and Negative Opinions on the Artists

1) Positive opinions. The positive opinions found in the analysis are, “this song is very sweet-sounding. Beautiful voice and so meaningful. I can listen to it 100 times without boredom. I love Thailand, and “who sings this song? His voice is so warm”.

However, no expression of negative opinion was found.

A summary of the researcher’s observation on the analysis of information on the YouTube of the First Infantry Regiment

(1) From the positive opinions, it shows that the listeners quote some parts of the song in their opinions. This means that the listeners should have known the content of the song from their listening.

(2) From the positive opinions on the song, “Return Happiness to Thailand,” some listeners can listen to it often or the frequency of the dissemination might enable the listeners to memorize the content and feel the beauty of the song.

(3) Some people who identify themselves as military officers or intimates to the soldiers express their opinions positively, i.e. “I love my Thailand and protect it for good. I will perform my duty as soldiers and will not allow anybody to seize this land of everybody. I will continue my manly responsibility in the three southern border provinces for peace and happiness (Thailand, I love you). Private Luechai Chan-orn, Krabi,” “I’m proud to have a boyfriend to be a soldier. He is like the national fences,” “Now, I’m a soldier at the Constitutional Court. I feel discouraged when people hate soldiers or condemn us. I’m here and very exhausted truly. We do everything for people. Anyway, thank you every one who gives support for us. Thank you,” etc. All these statements reflect their positive perception and attitude toward the song. When listening to the song, they are satisfied with it and proud of being a soldier. Thus, they want to identify themselves that they are one of the soldiers who do their duty for the nation.

(4) Negative opinions often are an expression of dissatisfaction with the coup of the military or of the NCPO.

7.2.2 Website Carabao Channel (Asanee/Wasan)

Posted by: Carabao Channel (Asanee/Wasan)

Website: <https://www.youtube.com/watch?v=Cd5WS7FQRTU>

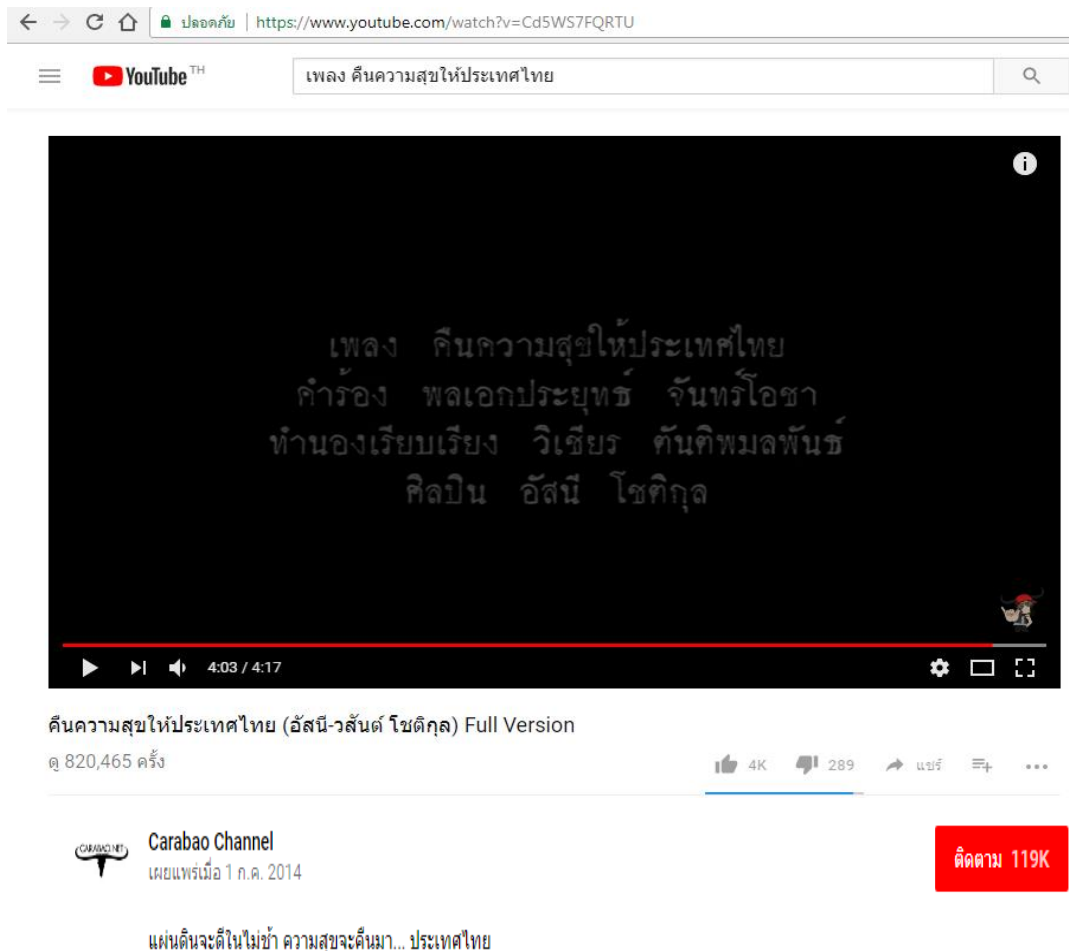


Figure 7.2 Home Page of Website Carabao Channel (Asanee/Wasan)

Data Collection and Results

Collection period: June 1, 2014-December 31, 2016.

The number of views: 820,465 views (on September 9, 2017)

The number of Likes: 4,XXX Likes (on September 9, 2017)

The number of Dislikes: 289 Dislikes (on September 9, 2017)

The number of total opinions: 123 opinions (of all three groups)

From classifying the into three opinions groups as mentioned above, the following results were found:

The number of positive opinions on the military/soldiers: 35 opinions

The number of negative opinions on the military/soldiers: 21 opinions

The number of positive opinions on the song: 40 opinions

The number of negative opinions on the song: 6 opinions

The number of positive opinions on the artist/ singer: 23 opinions

The number of negative opinions on the artist/singer: 2 opinions

The details of the opinions are displayed in Table 7.4, 7.5 and 7.6.

Remark. The mark * on the statement in the Table means the repeated opinion of more than one group, i.e. positive opinions on the Army and also positive opinions on the song or positive opinions of the song but negative opinions on the Army. Therefore, the number of opinions shown in the Table exceeds the number of total opinions since the repeated opinions are also included.

Table 7.4 Illustrates Positive and Negative Opinions on Soldiers on the YouTube Website of Carabao Channel (Asanee/ Wasan)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
1	Love uncle Too the most and want to give him support.	<p data-bbox="1019 446 1680 478">After the coup, what happened to Thai economics?</p> <ul style="list-style-type: none"> <li data-bbox="1019 502 1948 590">- The lowest numbers of car booking at Motor Show in 2016 in the past five years <li data-bbox="1019 614 1534 646">- 24-month consecutive export decrease <li data-bbox="1019 670 1680 702">- 3-month trade balance of imports from 30 months <li data-bbox="1019 726 1276 758">- currency volatility <li data-bbox="1019 782 1758 813">- A move of investment base to the neighboring countries <li data-bbox="1019 837 1590 869">- Short-term investment in the Stock Market <li data-bbox="1019 893 1948 925">- Foreigners' short selling of investment in the Stock Market since 2014 <li data-bbox="1019 949 1612 981">- The highest household debt in the past years <li data-bbox="1019 1005 1500 1037">- Higher NPL than in 2014 and 2015. <li data-bbox="1019 1061 1926 1149">- Lower economic growth and still low economic growth of next year evaluated by WB-IMF <li data-bbox="1019 1173 1388 1204">- Tax income below a target. <li data-bbox="1019 1228 1803 1260">- The lowest Business Sentiment Index in the past four years <li data-bbox="1019 1284 1478 1316">- Low Consumer Confidence Index <li data-bbox="1019 1340 1915 1372">- A shortage of BOI Investment loans approved in the period of Mom

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<p>Rajawongse Pridiyathorn Devaku (Somkid had a policy of attracting investors, but only financial plans were adopted without an actual budget, which was being held)</p> <ul style="list-style-type: none"> - 2.14 hundred billion baht as the budget for the Ministry of Defense, an increase from the year 2013-2015, with two hundred billion baht drawn from the Social Security Funds. - The NCPO ordered the Ministry of Finance to sell bonds twice, and it is expected to sell again 1.3 hundred billion baht. - A drop of 3.28 hundred billion baht of treasury reserves in 2015 to 2.75 hundred billion baht in 2016. - Public debt at 42% while the ceiling at 60%, which obstructed gross lump-sum loans for any project due to financial amount limit - The number of companies announced to be closed during 2013-2015 tends to increase while the newly registered decrease. - Higher rate of unemployment - A reduction of agricultural support while emphasizing more self-dependence.

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
2	Love General Prayut	Enough for now. See? # to govern the country is not difficult # let return happiness to people.
3	The status of the National Council for Peace and Order is to surveillance peace.	Soldiers are for protecting the nation's sovereignty, but the soldiers I mention about are those bastards who serve the dictator to kill Thai people who pay taxes for them to fill up your stomach. Once you are full, you have the energy to kill Thai people. Asshole.
3	The status of the National Council for Peace and Order is to surveillance peace.	Go to sing for reptiles. Even reptiles, they will not listen to your promise, bastard. It's over two years ago already, and nothing is getting better. People are suffering, but only people who robbed their power are comfortable.
4	If Uncle Too had not come, Thai people should have killed one another. Uncle Too, please stay long until the country is safe.	Today, is happiness overwhelming yet? Peopleeeeeeee!!!! 5555555555555555+
5	People are not afraid of death. Because of only some small money, some people can become a robot for politicians to control them. Only a few hundred baht, they could hurt people. Therefore, previously people	The only country in the world that the dictator seized power and then composed a song. 555

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
5	<p>are warriors against hundred-baht robots. Thank you Prayut very much for enabling people to continue their usual ways of life, which is better than to join a protest. Then, Thailand can be wealthy, rich, prosperous, and well-being.</p>	
6	<p>I like this government without red-shirt or yellow shirt groups.</p>	<p>Are you happy yet? The sales were damn decreasing for over six months. This month is tranquil. Especially, at the end of the year, the budget is closed. When we have colored-shirt rallies, it's not so quiet like this. Are you satisfied with this condition?</p>
7	<p>Uncle Too, keep fighting. I will support you and will wish the country to be peaceful again.</p>	<p>Are all of you doing fine? Your beautiful land might have come already. Very peaceful and happy. Business is quiet; tourism is quiet, economics is quiet. I want you to stay longer for another five years without an election. I like</p>
8	<p>Love Uncle Too.</p>	<p>We will do by our inborn traits, and we will ask to eat not long. We ask for buying two submarines. We will devastate national stability and ask for your trust. Bastard. We will park our racing cars. If we were punished by Article 44, then we will collapse.</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
9	<p>Without soldiers and police officers, what will you do when facing an insurgency? Or will you want to have individual lives separately? If not, for what do you call? All these officers and soldiers also have families. If you were them, what would you do?</p>	<p>Just make it true.</p>
10	<p>Brother Too, hang in there so that we can return happiness and democracy through an election soon. Don't be afraid of those pseudo-happiness-addicted, who get used to bits of benefits and keep yelling for democracy crazily without considering the actual situation of the country.</p>	<p>I don't believe that guns can solve the southern crisis. I believe in love and sincerity. People have been suffering too long since their grandparents up to their grandchildren. They stand up to fight and dare to die for their ideology. I come here to work with my heart, but soldiers use violence in solving problems; as a result, we press them so much that they want us to pay back. We ask mass media to shut their mouth to comply with the policies, but they want to declare the news broadly. They want to make big news aimed to change people's attitude and to make people hate Thais and government. The military knew by heart that betrayers were in the military camps and how they stole over 500 guns from a large military force. Now, in spite of knowing that they have no ways to solve such violence, they insist on doing it.</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<p>Do they still make a requisition for guns? All non-commissioned soldiers are going to die. What is the top commander thinking? Even corruptions in the military troops cannot be solved; how can he return happiness to people? How can we trust him to organize the national budgets? How can you establish a harmony by keeping only those supporting you, and getting rid of those protesting you? The lyric of this song was composed by Prayut’s daughter and the melody by a musician, so it’s not written by the Prime Minister. Don’t make him feel like he’s walking on air.</p>
11	<p>Prime Minister Prayut, please stay long. I will encourage you and don’t pay attention to those silly red-shirts.</p>	<p>We will do by our inborn traits, and we ask to eat for a long time. Just kidding, Prayut. Love you, Joop. Without you, who will set zero?</p>
12	<p>Opinions can be different without fragmenting into violence. I want to encourage soldiers.</p>	<p>Thank you, Prayut. The old government tried to amend the Constitution of 2007, in way of both small and big issues. They wanted to correct them but could not in spite of supports in the senate-house. People who supported an amendment were severely condemned. How to amend it, either partly or as a whole? It was complicated.</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<p>How could we do it? The only way was to dissolve the parliament and have a new election. Of course, the Pheu Thai party should win as usual. However, the result was the same, and we could not do anything. Whenever we tried to do it, the adversary would protest instantly. Since we could not do anything, the easiest way is to tear the Constitution, supported by people who helped Suthep and Mark. Just that simple, the Constitution of 2007 disappeared and many issues that needed to be amended could not be done at that time. Now, it does not exist anymore. Anyway, it is not absolute. Try to think about it deeply.</p> <p>5555+++ We have to believe it profoundly and bury our thought in many layers. Tucky asked us to wait. Approximately one year ago, I thought it over and felt that there should be something, or eventually, there should be. Mark and Suthep had no power at all after the coup. Mark came out and gave a small talk. When he could not be the Prime Minister, he tried to say that he wanted to see an election. 555+ Suthep today loses weight and is very thin under his ordination. Ask for not so long time, and then things will be seen.</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
13	<p>Are we the soldiers who dare to die to protect this land? As you are born on this land, and whoever is the government, our responsibility is still as it is in every era and every period. What use will you get to condemn us? It's better to keep our good harmony. All of us have families. We have a father, mother, like all of you. We want to get home too. However, it's our responsibility to protect our sovereignty. Please be united. We all are Thais. Everybody has the same red blood.</p>	<p>Wait and See if happiness can be returned.</p>
14	<p>I will support the military with my overwhelming heart.</p>	<p>.....Solely the word, "country" that we often mentioned about, is just land, water, and sky without the word "people." and that's the ghetto governance by collecting tax only from urban people (especially Bangkokians), not rural people. That's the traditional popularism! How about your lying, "water is life"? I want to ask you, water or air, which one is more important? Don't believe me yet! Think about it first. Don't believe, don't trust, and don't promise negligently yet!</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
15	<p>Soldiers are human beings, and politicians are also human beings. The difference is who cheats when governing the country or who is honest. I believe in soldiers because they will be aware of affecting the image of the Army.</p>	<p>People stop believing you. How many times that you said so? Repeat! People in the rural area will not believe in your words. You keep promising this and that, but eventually, everything is the same or otherwise is obstructed by something..... +//+//+Sawadee Krab Pee Pom and Pee Ton. First, I want to introduce myself. I'm Ton, Uthen 52/55, junior of Pee Ad (architecture) but senior of Mos (also constructor like me, if I recall correctly). The problem of this country, in my opinion, has been accumulated a long time ago! Partly, it comes from simple governance principles of Hinduism, which is a "divide and rule" principle. It also includes the problem of the inexperience of the governor, which emphasizes "play-safe" principles. Because of this, it makes us lose the land 14 times. In this world, how many countries govern in this way? They still dare to produce a film to "brainwash and ask people to pay back." I don't how people think that "just composing a beautiful song and create an attractive MV" can help to solve the problems. Or you?</p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
16	<p>He might not be the best man but has done the best. Thank you, soldiers, for this intervention and return happiness to people. I'm the one who wants to support the NCPO.</p>	<p>Return happiness to Thai people or return misfortune to society?</p>
17	<p>Soldiers are our hope. Soldiers do not cause any problem but come to solve it. All soldiers, hang in there, a lot of people love you.</p>	<p><i>*The song is pretty beautiful but I don't believe it because I saw soldiers execute a coup several times. Those who are happy are all these soldiers. They are all rich, but the country goes to hell every time. This year, Thailand and Thai people might feel nothing but next year, Thai people will know what effect will occur when foreign countries ban our country. Just now we start to get trouble, i.e., the price of rubber has dropped massively. Thus, don't think about the amount of rice next year. Old people's care allowances were cut. 30-baht for all cares project is being cut soon. Educational loans were also cut, etc. On the contrary, a new budget for waste disposal in Ayutthaya was approved, including plenty of budgets of the Ministry of Defense. For making war with any country? It excludes the case where a large number of people with adversary ideas were arrested. Then,</i></p>

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<i>where is happiness, sir?</i>
18	Anyway, I will cheer up all the soldiers. Keep going. I believe if people do good deeds, good things will be paid back. In spite of nobody's witnessing, god knows.	Taxes increase from 7% to 10% so is this called happiness? I want to laugh. Return or take away happiness from people? I do wish to slander them, but I have not done it yet. Let them think about themselves. They deceive people daily. Should I believe you?
19	Cheer up. The land will be recovered soon. It's true.	I can't conclude if the coup is better or not. I wonder if the coup is to end the conflicts, but why do they have to approve a lot of money and projects? Under this situation, it is impossible to have an audit so if you want to reform, and you have to investigate this.
20	We, as Thai people, believe in Prayut's promises.	Who guarantees you are a good man. You approved so many projects. Who investigated your approval?
21	Keep fighting, the NCPO.	Then why approved so many budgets?
22	Soldiers are better than evil politicians.	
23	Do you want the coup with the bettered country or democracy full of corrupt politicians and collapse???	

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
24	Let follow how they work first. Why do you have to criticize them now? Why did you keep saying about 10% tax? Do the people who complained earn high enough to pay such a tax? Don't criticize while doing nothing.	
25	Why do you damn concern too much about soldiers? Will you want to replace them? Will you go to war for them? You will surely have no guts. Thus, don't criticize too much, bastard. I'm the one who will not let you condemn soldiers. Idiots.	
26	Fuck you. Those who slander soldiers. Without them, can you still live on this land until now? Go to hell.	
27	Love soldiers very much. <3	
28	Thank you :))) Soldiers of the King and people. Keep going. ^_^	
29	Will wait until the promised day become real. Thailand ^^	

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
30	Thank you all soldiers for your sacrifice and for bringing back happiness to Thailand and all Thai people.	
31	Soldiers are better than bad politicians. At least, soldiers work for the country, not destroy it more than this.	
32	Human deeds are happiness that we can feel, and now I think that Thailand has a good man like General Prayut.	
33	As far as I know, soldiers are honest, disciplined, and punctual. They keep their words and will not cheat like politicians inevitably. General Prayut tries to do everything back to normal and issue some laws to force it. If politicians do something wrong, they go to jail and cannot continue their political career for the rest of their life. Are you clear?	
34	Thank you, soldiers. Everything now is going to the way it should be. The elected corrupt government only	

Table 7.4 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
	corrupted. Thus, we should stop the democracy for a while and clean up all evil systems first. Then, we can start our democracy once again.	
35	<i>* Very melodious. You ask for not so long time, but I think you should stay long. The country is very peaceful. *</i>	

Table 7.5 Illustrates Positive and Negative Opinions on the Song on the YouTube Website of Carabao Channel (Asanee/Wasan)

No	Positive Opinions on the Song	Negative Opinion on the Song
1	I like it very much. I cry when I listen to it.	I laugh while listening. Very few songs in this world that can make you smile when you listen to them.
2	Melody is very nice.	This song is forced to be popular 555555555555555555555555
3	Such a sweet-sounding song and full of meanings of the soldier caste.	Damn songs are composed of damn people to listen. Bastard.
4	Be happy with the song and its meaning	Such an idiot song. It's like Thailand is in the war state. I don't know which part of the brain they use to think of such an idea.

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
5	Very good. Nobody was dead. It's very peaceful and pleasant to hear. Thai people don't hurt one another. Nothing is good. Persons who make people happy are great. I want to cheer this song.	Thailand... listen to the patriotic song but then turn back to see the country become worse.
6	Very tuneful	When I listen, it makes me sympathize with life.
7	I like it. I sing it for my friends every day. I follow every song of the NCPO.	
8	Let me listen to some beautiful songs. I have lost a lot of money already, and now I'm very addicted to the song. I want to get good things. Poor people want to use the service.	
9	I like this song very much.	
10	Every time I listen, I cry. It's very touching and suits the situation.	
11	I like it.	
12	Thank you for a good song. It makes me very happy.	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
13	<p>I open the web to listen to a song. The lyric is easy to understand. I like it with my heart without any bias.</p> <p>Deep inside I like soldiers very much. What soldiers can do more than others is to sacrifice their lives for others, no matter a person is good or bad. Soldiers protect them with their lives from the past to present up to the future. I think soldiers will still do the same for everybody.</p> <ol style="list-style-type: none"> 1. I like the song because it accords with situations in Thailand nowadays. 2. I want soldiers who do for their country (though in the country, there are both good and bad people) 3. I like soldiers because they can help everything, i.e., floods, fire, building-collapse, earthquake, people's quarrel, etc. Soldiers never distinguish who is good or bad, but always offer their hands to help. 	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
13	<p>4. The reason I like and have faith in soldiers is they sacrifice their lives to protect people from all dangers. For people like us, I think maybe we have not performed our duties entirely as good citizens. Everything is all connected in different forms. Events and time also play a significant part. When an incident occurs, it should be solved timely. If the incident had not been so serious or caused the national damage, soldiers should not have come. I read several opinions. Some opinions are in the air while some reflect an understanding. Some opinions are very self-centered. If all of us read opinions neutrally, we will see immediately that even listening to a song can also cause a quarrel. In spite of using the same language, we still can miscommunicate. Despite living in the same country, people can still not understand one another. Or even we don't know each other, and we can be very</p>	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
13	<p>emotional as if we hate one another for 100 years. For many things, some people may forget our identity. They forget that we are Thais and land of smile, which has never been a colony of any country. We are always generous and share things. We are afraid of lusts. We are moral. I think everybody has his or her unique goodness so why don't we share our kindness to others? If we need something good from others, why don't we give it to others in the same way? Goodness is not necessarily objects but is everything. Everything we think is, and we can do it. Please do. Though it's just a word, it's good deeds for others already. *Good words for each other can enlighten the nation. Keep going, everybody.</p>	
14	Marvelous.	
15	Very inspiring.	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
16	I like it very much, every version.	
17	Sweet-sounding	
18	I feel good when I listen to it.	
19	A beautiful song.	
20	No matter what. I'm thrilled when listening to this song. I want to see our country to get better in spite of our different opinions but because of our love and kindness for one another. We are all fathers, mothers, brothers, and sisters. I love Thailand.	
21	Incredibly musical. No matter how many times I listen, it never bores me.	
22	<i>*I like the lyric very much, especially when it's sung by Asanee. It's gorgeous. It's the one.*</i>	
23	My tears pour when I listen. Like, like.....	
24	<i>*The song is pretty beautiful but I don't believe it because I saw soldiers execute a coup several times. Those who are happy are all these soldiers.</i>	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
	<p><i>They are all rich, but the country goes to hell every time. This year, Thailand and Thai people might feel nothing but next year, Thai people will know what effect will occur when foreign countries ban our country. Just now we start to get trouble, i.e., the price of rubber has dropped heavily. Thus, don't think about the price of rice next year. Old people's care allowances were cut. 30-baht for all cares project is being cut soon. Educational loans were also cut, etc. On the contrary, an emergent budget for waste disposal in Ayutthaya was approved, including plenty of budgets of the Ministry of Defense. For making war with any country? It excludes the case where a large number of people with adversary ideas were arrested. Then, where is happiness, sir?</i></p>	
25	Pleasant to listen to.	
26	Very euphonious. I will give support. Keep fighting.	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
27	It's lyrical. I hate bad politicians	
28	Good	
29	This version is also pleasant. Good night, Thailand. May peace happen soon. ^_^	
30	I want to reflect my musical point of view that it's one of the beautiful songs.	
31	For this song, I want to give credit to the original singer because he's the legend. On the other hand, I also want to see anyone who wants to sing sing it. Now, there's a Karaoke.	
32	I like the song and want to listen to the song; although, someone condemns it. It's useless. If their condemns are useful, our nation should have been much more prosperous by now because all of them are intellectuals.	
33	<i>*A melodious song, especially Pee Pom (Asanee) gives a superb feeling. Joining in some hooks can also be</i>	

Table 7.5 (Continued)

No	Positive Opinions on the Song	Negative Opinion on the Song
	<i>unique as well. *</i>	
34	<i>*A beautiful song because of a good singer and its focus on patriotism. Is it ok? ^^*</i>	
35	Excellent	
36	Brilliant ^_____^	
37	It's touching.	
38	Very lyrical and meaningful.	
39	Extremely satisfiedddddddd.	
40	VERT NICE!!!!!!! best of the best	

Table 7.6 Illustrates positive and negative opinions on the artists on YouTube Website of Carabao Channel (Asanee/Wasan)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
1	Asanee can sing it very beautifullyyyyy.	Who is the original singer? It's much better than this. ++
2	Keep quarreling. Who is going to be the Prime Minister or whatever? #Pee Pom (Asanee) is my idol. My dad let me listen to him since my childhood.	In 1992, I saw no reaction of Pee Pom. This is it.
3	I want him to insert some Guitar Solo. Superb.	
4	Pee Pom' s singing can compel me and light me up. He deserves to be No 1 artist in my heart from the past, present, to the future. I have been listening to him since I was thirteen up to now. I participated in the Concert Birk Tam Ha Fug Thong and Si Kam Sa. After that, I did not participate in his concert because it's my time to create my own family. Still, I always follow his songs. Thank you for this song.	
5	I like Asanee Wasan very much. This song is for him especially!! I feel very impressed. It makes me miss home. # Thai people abroad.	

Table 7.6 (Continued)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
6	I like it very much. This sound gives full feeling.	
7	<i>*I like the lyric very much, especially when Asanee sings it. I'm pleased. *</i>	
8	How are politics? I don't know = = but I like Asanee Wasan. I want to listen to the song.	
9	As a people of Loei, I want to express my appreciation for this Loei artist who is a representative to transmit this valuable song.	
10	Good quality of voice.	
11	Pee Pom, Asanee Chotikul, can sing solo very beautifullyyyyyyy.	
12	A very impressive singing. When I hear it, I can tell immediately it's Asanee & Wasan 55555555. Very euphonious. <3 Like, like, like, like.	
13	Asanee Wasan can sing so pleasantly as wished.	
14	More tuneful than the original.	

Table 7.6 (Continued)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
15	*A melodious song, especially Pee Pom (Asanee) gives a superb feeling. Joining in some hooks can also be unique as well. * Ha Ha	
16	He should have composed his song about returning happiness like this. For this song, let the original singer sing because it's a memorable song. He can surely be capable of composing this kind of song. A piece of cake. Wait to see. Anyway, he still sings beautifully. Marvelous.	
17	*A beautiful song. A good singer and patriotism. Isn't it? ^^ *	
18	He can make it even more euphonious.	
19	I want to admire Pee Pom but see some people fighting, so I almost forget what I want to do. Pee Pom, you can sing very nicely.	
20	I like Pee Pm 's singing very much. Brilliant.	

Table 7.6 (Continued)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
21	Love Pee Pom so much.	
22	I don't know. I want to listen to my artist.	
23	Uncle Pom can sing more beautifully than the first version.	

The Analysis of the Efficiency of the Song on the Listeners on the Second Website of Carabao Channel (Asanee/Wasan)

From the analysis, it was found that listeners expressed their opinions on soldiers and the NCPO the most, divided to be 35 positive opinions and 21 negative opinions, followed by opinions on the songs, divided to be 40 positive opinions and 6 negative opinions, and 23 positive opinions on the artist and only 2 negative opinions respectively.

Positive and Negative Opinions on Soldiers

1) Positive opinions on the soldiers:

It was found that most of the positive opinions on the military are an appreciation and support for the leader of the NCPO and soldiers, i.e., “love Uncle Too the most. I will give support for them”, “love Prayut always,” “love General Prayut,” “love the NCPO as the guard to keep peace and order for the nation,” “if Uncle Too had not come, Thai people should have killed one another. Uncle Too, please stay long until the country is safe,” “I like this government as there are no yellow- or red-shirts,” “I want to support soldiers with my overwhelming heart,” etc.

2) Negative opinions on the soldiers

Most listeners expressed their disagreement for the coup of the soldiers and distrust that they could genuinely return happiness to people genuinely, i.e., “Soldiers are for protecting the sovereignty of the country. I like to talk about those damn soldiers who serve the dictator who killed Thai people who pay tax for them to fill their stomach. Once they are full, they have the energy to kill Thai people,”

“It’s the only country in the world where the dictator composes songs after his coup 555,” “Wait and see if happiness can be returned,” “Return happiness to Thai people or return misfortune to the society,” “the song is beautiful, but I don’t believe because I saw the military execute the coup for several times, but the happy men were those soldiers. They were all rich while the country was poorer and poorer,” etc.

Positive and negative opinions on the song

1) Positive opinions on the song:

From YouTube of Carabao Channel (Asanee/ Wasan) sung by Asanee Chotikul, it was found that the numbers of positive opinions on the song exceed those on the military as follow:

(1) Most listeners are satisfied with the song because of its pleasant melody, i.e., “I like it very much. My tears pour when I listen to it,” “Melody is very sweet-sounding, very euphonious, Every time I listen to it, I cry. It’s very touching and timely,” “it gives a good feeling,” etc.

(2) They are satisfied with the singer or with having Asanee sing the song, which makes the song pleasant to listen to, i.e., “I like the lyrics, especially when Asanee sings, I’m thrilled,” “this version is also beautiful..Good night Thailand. May peace return soon. ^_^” “Nice song, especially Pee Pom can give a perfect feeling,” a tuneful song by a good singer and with a sense of patriotism.,” etc.

2) Negative opinions on the song. It was found that listeners did not express direct opinions relating to the song and its attributes, i.e., melody, etc. However, the opinions tend to focus on their criticism against the coup and on the perception that the song is under the power of the NCPO, i.e., “this song was forced to be popular,” or “Listen to the patriotic song but look at the decline of the country,” etc.

Positive and Negative Opinions on the Artist

1) Positive opinions on the artist

In the version sung by Asanee, the positive opinions emphasize the listeners’ appreciation with the artist or the singer and the perception that Asanee makes the song more beautiful, i.e., “Pee Asanee sings very beautifullyyyyyyyyyyy,” “Keep quarreling. Who’s going to be the Prime Minister? #Pee Pom is still my idol. My dad let me listen to him since my childhood,” “Pee Pom can thrill me and light me up. He deserves to be my No. 1 artist,” “I like Asanee & Wasan. It is exactly the song I like.” It’s very touching and makes me miss home # Thai people abroad,” “How’s the politics? I don’t know == I just like Asanee Wasan and I just want to listen to the song,” “It’s such a high quality of voice,” etc.

2) Negative Opinions on the artist

For negative opinions, only one opinion expresses that the song sung by the original singer is better, i.e., “Who is the original singer of this song? The original can sing much better,” Another comment is related to the politics, i.e., “In 1992, I saw no reaction from Pee Pom...I see. This is it.”

A summary of the Researcher’s Observation on the Analysis of Information on the YouTube of Carabao Channel (Asanee/Wasan)

The positive opinions on the song accord with those on the artist from the private sector. Although the total numbers of the opinions, both positive and negative, are on the military or soldiers the most, the numbers of the positive opinions on the song are higher than those on the soldiers. It indicates that to use a famous singer can persuade listeners more easily than singers of the military offices.

7.2.3 Website BangKokHouSeTv

Posted by: BangKokHouSeTv (Artist group by the Royal Thai Army Band Department and Bangkok House Production Co., Ltd.)

Website: <https://www.youtube.com/watch?v=Dn1sUdYCTEA>

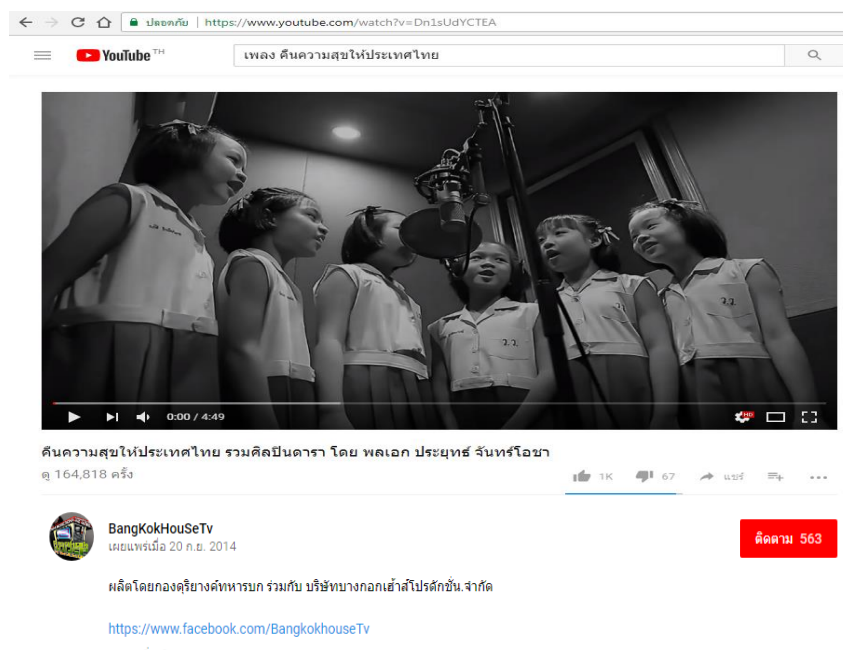


Figure 7.3 Illustrates the Website of BangKokHouSe Tv

Data collection and results

Collection period: September 20, 2014 – December 31, 2016.

The number of views: 164,818 views (on September 9, 2017)

The number of Likes: 1, XXX Likes (on September 9, 2017)

The number of Dislikes: 67 Dislikes (on September 9, 2017)

The number of total opinions: 49 opinions (of all three groups)

From classifying the opinions into three groups as mentioned above, the following results were found:

The number of positive opinions on the military/soldiers: 8 opinions

The number of negative opinions on the military/soldiers: 3 opinions

The number of positive opinions on the songs: 23 opinions

The number of negative opinions on the songs: 2 opinions

The number of positive opinions on the singers: 15 opinions

The number of negative opinions on the singers: 2 opinions

The details of the opinions are displayed in Table 7.7, 7.8 and 7.9.

Remark. The mark * on the statement in the Table means the repeated opinion of more than one group, i.e., positive opinions on the Army and also positive opinions on the song or positive opinions of the song but negative opinions on the Army. Therefore, the number of opinions shown in the Table exceeds the number of total opinions since the repeated opinions are also included.

Table 7.7 Illustrates positive and negative opinions on the military/soldiers expressed on the YouTube website of Bangkok House TV

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
1	I want to encourage General Prayut Chan-o-cha	Never do as promised and take too long time (especially my issue or I will be blamed to be selfish again. Just say as you like)
2	You never look at foreign countries. How are they? They also had problems, so soldiers came out to stop all rotten politicians. Think carefully. I wish to have an election in 2022 so that all these crooked politicians will all die first.	Two years already, but where is happiness?
3	<i>* Beautiful. Perfect meaning. I love all sacrificing soldiers.*</i>	After the coup, what happened to Thai economics? - The lowest numbers of car booking at Motor Show in 2016 in the past five years - 24-month consecutive export decrease - 3-month trade balance of imports from 30 months - currency volatility - A move of investment base to the neighboring countries - Short-term investment in the Stock Market

Table 7.7 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<ul style="list-style-type: none"> - Foreigners' short selling of investment in the Stock Market since 2014 - The highest household debt in the past years - Higher NPL than in 2014 and 2015. - Lower economic growth and still low economic growth of next year evaluated by WB-IMF - Tax income below a target. - The lowest Business Sentiment Index in the past four years - Low Consumer Confidence Index - A shortage of BOI Investment loans approved in the period of Mom Rajawongse Pridiyathorn Devaku (Somkid had a policy of attracting investors, but only financial plans were adopted without an actual budget, which was being held) - 2.14 hundred billion baht as the budget for the Ministry of

Table 7.7 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<p>Defense, an increase from the year 2013-2015, with 2 hundred billion baht drawn from the Social Security Funds.</p> <ul style="list-style-type: none"> - The NCPO ordered the Ministry of Finance to sell bonds twice, and it is expected to sell again 1.3 hundred billion baht. - A drop of 3.28 hundred billion baht of treasury reserves in 2015 to 2.75 hundred billion baht in 2016. - Public debt at 42% while the ceiling at 60%, which obstructed gross lump-sum loans for any project due to financial amount limit - The number of companies announced to be closed during 2013-12015 tends to increase while the newly registered decrease. - Higher rate of unemployment

Table 7.7 (Continued)

No	Positive Opinions on Soldiers	Negative Opinions on Soldiers
		<p>- A reduction of agricultural support while emphasizing more self-dependence.</p> <p>Enough for now. See? # to govern the country is not tricky # let return happiness to people.</p>
4	Soldiers, keep going.	
5	<p><i>*euphonious. The Prime Minister is very capable. I watched MT and was very impressed. Thailand is a Buddhism country and the country of the conservation. *</i></p>	
6	<p><i>* I like it very much and want to support the Prime Minister. Hang in there. *</i></p>	
7	I cry every time I listen. Keep fighting, Thai soldiers.	
8	May your promises become true.	

Table 7.8 Illustrates positive and negative opinions on the song on YouTube Website of BangKokHouSeTv (the artist group by the Royal Thai Army Band Department and Bangkok House TV Co., Ltd.)

No	Positive Opinions on the Song	Negative Opinions on the Song
1	The song is pleasant to listen to but does not involve governance. Maybe people know already how it is (all good: economics, good harmony of all-color parties, foreign countries' acceptance). I think so.	A brain-wash song.
2	Nice to hear.	<i>* I can't find any single good line. 555555. Honestly, I'm not perverse. It's genuinely not pleasant at all. The melody makes the song worse. The singer sings like a rote. 5555. They try so much to use Saxophone, but it is still not right. Besides, a flute is also included. Everything is all incompatible. No compatibility at all. 5555. *</i>
3	<i>*Sweet-sounding and the meaning is very good. Love all sacrificing soldiers. *</i>	
4	This song makes me proud	
5	Very euphonious. I listen to it several times and my tears drop.	

Table 7.8 (Continued)

No	Positive Opinions on the Song	Negative Opinions on the Song
6	<i>*Beautiful. The Prime Minister is very capable. I watched the MV, and I was very impressed. Thailand is a Buddhism country and the country of conservation. *</i>	
7	<i>*I like it very much. I want to give encouragements to the Prime Minister. Hang in There. *</i>	
8	Wonderful song. I listen to it every night before going to bed.	
9	The song is the most meaningful. I will give support.	
10	Very tuneful	
11	This song is very lyrical.	
12	It's so touching that I cry.	
13	Very lovely: both melody and lyric. I like it very much.	
14	I love the sound of the flute the most. It's very appealing and can reflect Thainess.	
15	Have deep meaning. I cry every time I listen to it.	
16	Very harmonious. Like, like, like.	
17	Very beautiful	

Table 7.8 (Continued)

No	Positive Opinions on the Song	Negative Opinions on the Song
18	No matter which version it is, I like them all.	
19	Very euphonious. I never get bored in spite of listening to it several times.	
20	Sweet- sounding. I 'm happy and love Thailand when I listen to the song.	
21	A nice song	
22	Very beautiful.	
23	Brilliant. It's fantastic.	

Table 7.9 Illustrates Positive and Negative Opinions on the Artist on Youtube Website of BangKokHouSeTv (The Artist Group: Both the Royal Thai Army Band Department and Bangkok House Production, Co., Ltd.)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
1	Wow Jonas Anderson	The song was spoiled because of Dao and Apaporn
2	Jonas Anderson, Wowwwwwww	<p><i>* I can't find any single good line. 555555. Honestly, I'm not perverse. It's genuinely not pleasant at all. The melody makes the song worse. The singer sings like a rote. 5555. They try so much to use Saxophone, but it is still not right. Besides, a flute is also included. Everything is all incompatible. No compatibility at all. 5555. *</i></p>
3	Wow, Jonas Anderson also joins.	
4	It is evident that many people from various nationality express their love of the nation via the song. We have western singers with Thai heart like Jonas and Christy.	
5	Children are cute.	
6	Wow, western singers sing well!!	
7	I like Mother Joen Joen	

Table 7.9 (Continued)

No	Positive Opinions on the Artist	Negative Opinions on the Artist
8	I like the passage sung by the kids very much. It's gorgeous.	
9	Alex has a charming voice.	
10	I'm happy. I like Film. He's adorable.	
11	Pancake can sing very beautifullyyyyyyyyyy.	
12	Kids are cute.	
13	I like the passage of the kids and the flute player very much! #Thailand	
14	I like the passage of Hai, Apaporn. 5555	
15	Cute, warm, and I feel terrific, especially the singing of the kids from Wattana Wittaya Academy.	

The Analysis of the Efficiency of the Song on the Listeners on the Third Website of Bangkok House TV (The Artist Group of the Royal Thai Army Band Department and Bangkok House TV)

From the analysis, it was found that listeners expressed their opinions the most on the song, divided to be 23 positive opinions and 2 negative opinions, followed by opinions on the artist, divided to be 15 positive opinions and 2 negative opinions, and 8 positive opinions and 3 negative opinions on the military/soldiers respectively.

Positive and Negative Opinions on the Song

1) Positive opinions on the song:

It was found that most of the positive opinions on the song are an appreciation on the euphony and pleasant sound of the song in combination with their good feeling toward the leader of the NCPO and the army, i.e., “beautiful and very meaningful. I love sacrificing soldiers,” “very euphonious. I listen to it several times, and my tear pours,” “I like it very much and want to support the Prime Minister. Hang in there,” “It’s so touching that I cry,” etc.

Besides, an appreciation on the melody, lyric, and music instrument was also found, i.e. “a song of beautiful melody and powerful lyric. I like it very much,” “I like the sound of the flute the most. It’s charming to listen to and can reflect Thainess clearly.”

2) Negative opinions on the song

1 positive opinions expressing their disagreement for the military power (i.e., a brain-wash song) and 1 negative opinion expressing the dislike on the melody, musical instrument, and the singing (i.e. “I can’t find any single good line. 555555. Honestly, I’m not perverse. It’s truly not pleasant at all. The melody makes the song worse. The singer sings like a rote. 5555. They try so much to use Saxophone, but it is still not good. Besides, a flute is also included. Everything is all incompatible. No compatibility at all. 5555” were found.

Positive and Negative Opinions on the Artists

1) Positive opinions on the artists:

It was found that the positive opinions on the artists who sing jointly in this version, i.e., “Wowww, Jonas Andersonnnnn,” “Jonas Anderson, wowwwww,” “I like Mother Joen Joen,” “Pee Alex surely. His voice is beautiful,” “I’m happy. I like

Film. He's very handsome and cute," "Pancake sings very beautifullyyyyyy," "I like the passage sung by Hai, Apaporn," etc.

2) Negative opinions on the artists

Two negative opinions were found expressing their dislike of the artists, i.e. "Dao and Apaporn spoil the song," "I don't like its melody arrangement, musical instrument, and singing," which is the same direction of the dislike of the song.

Positive and negative opinions on the military/soldiers

1) Positive opinions on the military/soldiers

The positive opinions on the military/soldiers were found to have the same direction with the positive opinions posted on the website of the First Infantry Regiment and Carabao Channel (Asanee/Wasan). Specifically, they have an appreciation with the beauty of the song in combination with the admiration of the leader of the NCPO, the NCPO, and the military, i.e., "I want to give my encouragement to General Prayut Chan-o-cha," "Keep fighting, soldiers, I will support you," "I like it very much and want to support the Prime Minister. Keep going," "I cry every time I listen to this song. Keep fighting, Thai soldiers," etc.

2) Negative Opinions on the military/soldiers

For negative opinions, they are an expression of no appreciation in the military and no trust in the army's words to return happiness to the country, i.e., "It is already two years, but where is happiness?" etc.

A summary of the researcher's observation on the analysis of information on the YouTube of BangKokHouSeTv (the artist group of the Royal Thai Army Band Department and Bangkok House TV Co., Ltd.)

1) In this version, singers from the Army also join in the group but they are not mentioned. Opinions are given to only well-known artists who sing in the song. It is thus remarkable that to have an artist from the private sector to join in the song should have made the song more interesting and induced positive feeling from the listeners more easily.

2) Most positive opinions are on the song and artists so to have popular artists from the private sector should gain more acceptance from the listeners than to have only soldiers as

singers. Besides, the criticism against the army and the NCPO is decreased as listeners pay more attention to the song and the artists.

Table 7.10 Illustrates a Summary of the Total Opinions towards the Song, “Return Happiness to Thailand,” on Three Factors

Posted by	Date of Dissemination	Opinions on the Army/Soldiers		Opinions on the Song		Opinions on the Artists	
		Positive	Negative	Positive	Negative	Positive	Negative
The First Infantry Regiment (the original version by the NCPO, sung by Sergeant Major First Class Pongstorn Porchit))	June 7, 2014	143	27	124	2	3	0
Carabao Channel (Asanee/Wasan)	July 1, 2014	35	21	40	6	23	2
BangkokHouSeTv (the artist group of the Royal Thai Army Band Department and Bangkok House Production Co., Ltd.)	September 20, 2014	8	3	23	2	15	2

Note: Retrieved opinions after the dissemination date on YouTube up to the end of 2016

Some opinions contain more than one dimension or factor, on which the researcher put the mark * in the table of each group to indicate the repeated opinions.

7.3 The Summary of the Efficiency of the Song “Return Happiness to Thailand” on the Listeners on Three Websites

From the analysis of the impact of the song “Return Happiness to Thailand” on the listeners, tracing since the beginning date of the dissemination on each YouTube website of each song up to the end of 2016, it was found that the number of Likes is higher than the number of Dislikes. Besides, the number of positive opinions on every dimension or factor of the song: the military or soldiers, the song, and the artists, exceeds negative opinions.

On the first website of the First Infantry Regiment, positive opinions on the military/soldiers are found the most with a focus on an appreciation, support, and encouragement, including thanks for the leader of the NCPO and concerned soldiers or military. The positive opinions on the song are mostly a satisfaction on the song’s euphony and pleasant sounding without boredom, a sense of patriotism, and the firm determination of the NCPO to work towards its goal. For the positive opinions on the artists, an appreciation is expressed without specific information about the artist or singer while no negative idea is found in the dimension of the artist. Regarding the negative opinions, the overall opinions aim to the criticism of the Army and the NCPO, especially discontentment of the coup by the NCPO. In short, from the findings, it can be implied that the listeners’ positive attitude towards the army or the NCPO affects their attitude on the song of the NCPO as well.

On the second website of the Carabao Channel, the opinions on the military or the soldiers are found the most, but the number of positive opinions on the song is higher than that on the military or the NCPO. Positive opinions are in the same direction as those in the first website or show the listeners’ good attitude towards the army and the NCPO by expressing their appreciation, support, and encouragement. It is remarkable that listeners express their positive opinions on the song and the artists higher than on the army or soldiers through their satisfaction of the song, which is different from their opinions on the website of the Army. Particularly, an admiration on the song and the artist, Asanee Chotikul, from the private sector is obviously expressed. This might indicate that the listeners’ satisfaction relates to the popularity of the singer or the artist. On the other hand, the negative opinions are also in the

same direction as the first website of the Army, which focus on their disagreement with the coup of the NCPO. In short, it can be implied that the listeners may like the song but do not like nor support the military while they want and pay more attention to the popular singer.

On the third website of Bangkok House TV (the artist group of the Royal Thai Army Band Department and Bangkok House Production Co., Ltd), the positive opinions on the song are found the most, especially an appreciation on the euphony and beauty of the song in combination with good feeling towards the leader of the NCPO and soldiers. The next is a positive opinion on the singer or artist. The specific names of artists or singers who are well-known stars or singers of the private sector are mentioned, but no particular name of the Army's singers or artists is mentioned. This indicates that to have a singer from the private sector can draw the listeners' more attention to the song and less attention to criticism against the army or the NCPO. The positive and negative opinions on the army or military are similar to those of the first two websites. Namely, they oppose the coup and have no trust in the NCPO's promises of returning happiness to Thailand. Therefore, it can be implied that the reason why the listeners do not express their opinions clearly on the soldiers/the army may be that they neither appreciate nor oppose the military, but they pay more attention to the song and the famous artist or singer from the private sector.

Since the findings on the Efficiency of the song "Return Happiness to Thailand," are analyzed from three websites to which the listeners expose on YouTube, these listeners are only some groups of active audience on YouTube and might not be able to represent all population of the country.

Still, from the analysis mentioned above on three versions of the song "Return Happiness to Thailand," it is found that the objectives of the NCPO are accomplished as determined. Namely, the objectives are to compose a song to communicate to people that they want to solve the problems of the country and will return happiness to the country soon or "to ask for time and opportunity to solve the problems of the nation." is accomplished as determined. Listeners on three websites express their positive opinions more than negative opinions in all dimensions or factors: the army, the song, and the singers. Especially, most of the opinions reflect their appreciation and support for the military and the NCPO to govern the country. Furthermore, when

they listen to the song, they are touched by the euphony of the sound and melody and the lyric of the song in Slow Soul, which is aimed to build a pleasant sounding to reduce the listeners' stressful emotion under the coup situation. In spite of no specific appreciation on the military singers or artists, the other two versions sung by the private sector were appreciated, i.e., the version of Asanee Chotikul and the version of the artist group. It is apparent that the artists from the private sector might enable the song to be more well-known and acceptable. Besides, the melody in the Pop style makes it easy to catch the ears of the listeners. On the other hand, it is evident that those listeners who have discontentment against the military tend to have a negative attitude towards the song as well.

Moreover, from the figures of opinions on all dimensions, it can indicate the Efficiency of the NCPO in using Pop style, which responds to the taste of young generation, to communicate the NCPO's ideology. The Pop style used in the song contains a brief and short message with some repeating hooks to reach a secure memory and enable the listeners to sing along. The song is also accomplished because of the expertise in Pop music of the creators from the private sectors and the popularity of the singers or the artists.

Although the song might not change the attitude of the listeners towards the Army, it helps to reinforce the military's ideology through the use of Pop music and Pop artists to stimulate the listeners' perception and satisfaction. It also reduces negative response towards the NCPO, which can be implied from the findings that the listeners turn to pay more attention to the song and the artist rather than on criticizing the NCPO and its coup d'etat.

As a consequence, to produce patriotic songs with the Pop style of the NCPO after the thirteenth coup can create some satisfaction of the new-generation listeners at some extent and reduce some opposition against the NCPO. Once the listeners feel satisfied with the NCPO's song, they tend to accept the song producer, which extends to allow the NCPO and the coup finally. Regarding the listeners of the NCPO's song, the researcher notices that these listeners who like Pop songs can be the major supporters for the NCPO towards good governance. Thus, this is the reason why the NCPO produced the patriotic song in Pop style.

CHAPTER 8

SUMMARY, DISCUSSION, AND RECOMMENDATIONS

The research, “the Process and Strategies in Creating “Patriotic Songs”: The Case Study of “Return Happiness to Thailand” Song Series of the National Council for Peace and Order” (NCPO), is aimed to

- 1) To study the development and adjustment of the attributes of the NCPO’s patriotic song series, “Return Happiness to Thailand.”
- 2) To analyze the process and strategies of creating patriotic song series, “Return Happiness to Thailand,” of the NCPO.
- 3) To examine tactics and efficiency of the NCPO in transmitting patriotic song series, “Return Happiness to Thailand,” and their persuadability.

8.1 Summary of the Findings

The findings of the research are as follow:

8.1.1 The Development of Thai Patriotic Songs from the Past to the Period of the NCPO

The periods of Thai patriotic songs are divided into six periods:

- Period 1: The beginning of Thai patriotic songs (1910-1925)
- Period 2: Patriotic songs during the governance change to Democracy (1925-1957)
- Period 3: Patriotic songs for communicating an ideology of democracy and socialism (1957-1976)
- Period 4: Patriotic songs transmitted through various genres for reflecting social and economic problems in Thailand (1977-1995)
- Period 5: Patriotic songs for cooperating in supporting Thai society (1996-2011)

Period 6: the NCPO's pop songs via the theme of "Return Happiness to Thailand. (2014-2017)

In this part, the context and circumstances of the creation of each song that affect the content of the song are analyzed by the Communication Model, comprising Sender, Message, Channel/Media, and Receiver, in combination with the music-theoretical concepts to study how the patriotic songs are adapted or changed as illustrated in Figure 8.1

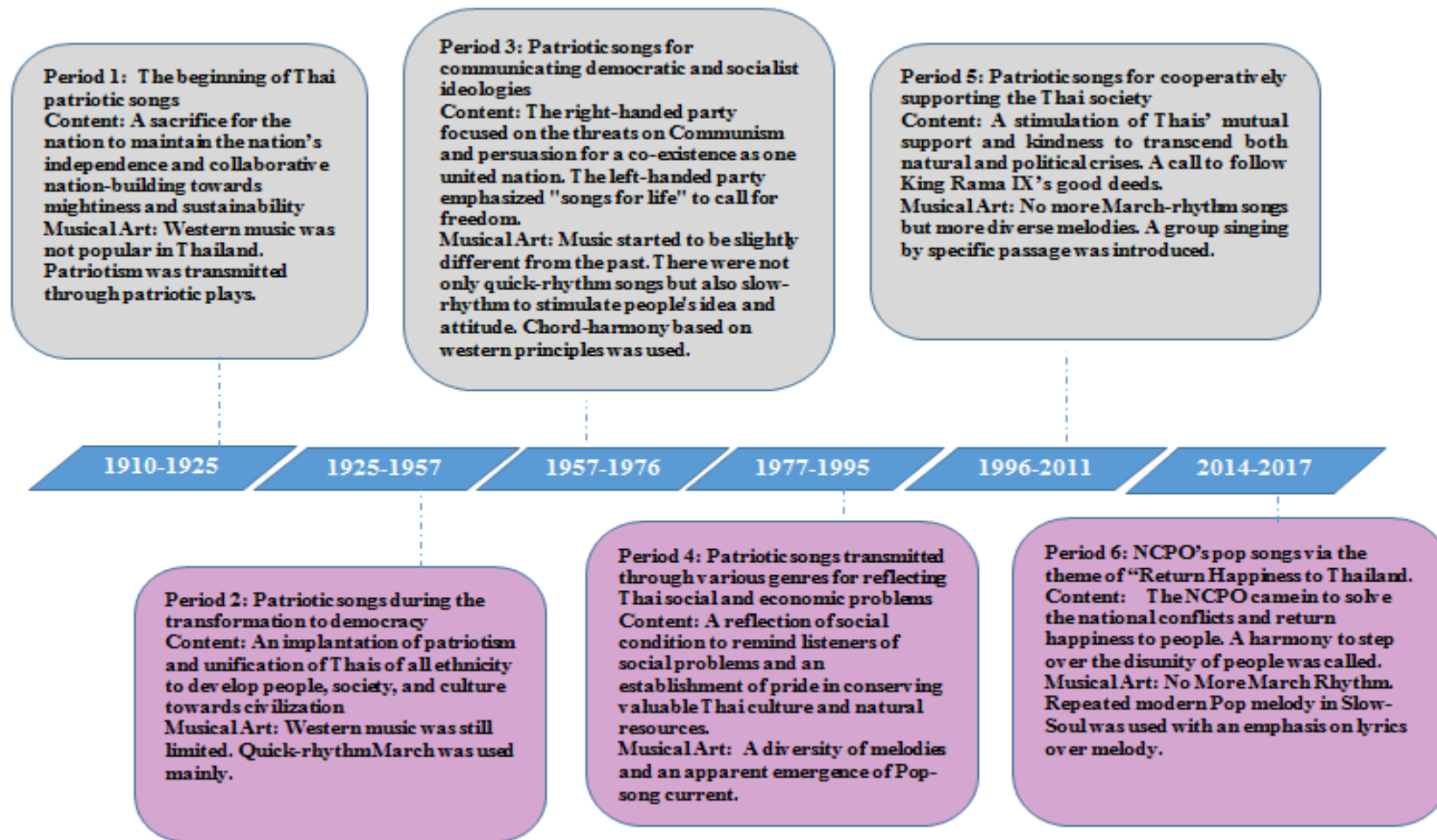


Figure 8.1 Illustrates the Development and Adaptation of Thai Patriotic Songs from the Past to the Period of the NCPO

Figure 8.1 illustrates the timeline of the development and adaptation of components of the patriotic songs from the past to the NCPO period.

In summary, the development of Thai patriotic songs from the past to the period of the NCPO is as follows:

1) Period 1: The beginning of Thai patriotic songs (1910-1925)

The patriotic songs started in the reign of King Rama VI in the form of poetry and plays, i.e., Phra Ruang. The reason for drama-orientation rather than songs was the limitation in the music recording technology, and songs were not so popular at that time. Due to the political situation under the Rebellion of 130 or RS 130 and the First World War, the patriotic songs occurred to dilute the crisis and had played more roles in the political circle since then. During this period, the content of the songs emphasized a sacrifice for the nation to maintain the national independence and to collaboratively build up the country towards higher power and stability. As western music was still limited and not so famous, patriotic plays or drama are used as media to stimulate patriotism. However, the melody for the songs was composed 15-20 years later by Kru Nad Thavornbut and Kru Eua Sunthornsanan.

2) Period 2: Patriotic songs during the governance change to Democracy (1925-1957)

This period faced enormous changes in Thailand, i.e., the governance changed from the Absolute Monarchy to Democracy, Thailand was under the management of military dictatorship and met the World War II, and the expansion of Communism influenced the country.

It was the period in which the country faced political turmoil and chaos after the governance change to Democracy. The new cabinet was assigned, and a coup d'état was executed. It was the period in which people learned about democracy while the country also faced the second World War and Indochina War. Accordingly, the patriotic songs of this period focused on nationalism, the unification of races, patriotism, and policy responses. On the other hand, they enhanced social and cultural development towards civilization.

Due to limited knowledge in western music, most songs still used quick and marching rhythm to give a feeling of encouragement and defiance. The melody was partly like Thai traditional songs. In this period, the person who played

significant roles in developing patriotic songs to have more western music style was Luang Wichit Wathakan and Suntharaporn Music Band. This enhanced a large number of patriotic songs or over 70 songs during the period of Field Marshal Por (Plaek) Pibulsongkram.

3) Period 3: Patriotic songs for communicating an ideology of democracy and socialism (1957-1976)

This period was the period in which patriotic songs were a consequence of polarization of liberalism or so-called “right-handed” and socialism or so-called “left-handed,” leading to a new genre or “songs of life,” used by intellectuals and students for calling for liberty. On the other hand, the right-handed songs were perceived as songs against the left-handed songs and communism.

This period was the period in which patriotic songs were a consequence of polarization of liberalism and socialism. The songs from the perceived left-handed or left-wing party were songs for life, which was very popular among intellectuals and students. Consequently, the patriotic songs in this period responded to and were a reflection of social and political contexts at that time. The government intended to use the songs to attack communism while the group of intellectuals used “songs for life” to call for the right of people, especially lower-class people, laborers, and farmers, and protest the dictator government. In terms of music, a clear distinction from the former songs was witnessed. The rhythm of the songs was not quick nor stimulating defiance. The melody was sweet but contained a heavy emphasis on cognitive and attitudinal enrichment. The songs were harmonized chords. The music genre was either Jazz or Blues, especially the songs composed by King Rama IX. The transitional point discovered was that the patriotic songs were introduced in the new form of “songs for life” increasingly and were developed towards more commercial Pop songs in later time up to present.

4) Period 4: Patriotic songs transmitted through various genres for reflecting social and economic problems in Thailand (1977-1995)

In this period, the governance and social condition in Thailand changed rapidly and was the period that enormously connected to the world economic system. Besides, it was the time where communism declined while the internal problems of the country were resolved. The country concentrated on developing domestic

economics towards capitalism due to the world current. The trend of global capitalism induced the emergence of Pop Culture in various forms in the entertainment circle, including the roles of patriotic songs in this period. A variety of types and styles of songs were presented with a different melody, i.e., songs for life, revolution songs, Thai folk or country songs, pop songs, rock music, etc. since listeners' taste of listening to music was more diverse. In this period, several companies from private sectors played a role in creating patriotic songs in the form of private song-producing business for commerce. It is noticed that the development of patriotic songs has expanded the idea space from governmental sectors to private sectors which produced and distributed songs. Besides, it brought about changes in patriotic songs into the form of Pop songs, which was different from what the government used to present. In terms of music, there was a mixture between the traditional melody of patriotic songs or March and a modern one like western String. Some patriotic songs had traditional Thai melody but played with western musical instruments, i.e., using a Thai flute in combination with a western flute, etc.

5) Period 5: Patriotic songs for cooperating in supporting Thai society (1996-2011)

Patriotic songs moved to the globalization era where the presentation of songs had unlimited patterns. Every organization connects. No concept is superior to others: political, economic, social, and cultural concepts, but all affect one another. In this period, several crises occurred, i.e., Tom Yam Kung Economic Crisis, Tsunami Disaster, Southern Insurgency, or Social Disharmony caused by political conflicts. All of these crises were domestic and affected all Thai people.

The content of the patriotic songs in this period was classified into two types:

(1) The songs for celebrating the special occasions relating to the enthronement and birthday anniversary of His Majesty the King Bhumibol Adulyadej, i.e., "Song of the Great King of Siam" (Maharaj Phra Jom Siam), "Father of the Land" (Phor Khong Phan Din), and "the Merit of the Land: Nawamin Maharaj."

(2) The songs for encouraging Thai people during the crises and for enhancing love, harmony, sacrifice, etc. among Thai people, i.e., “Thai Axe with One United Heart” of Add Carabao, composed from the southern border provinces insurgency, etc.

The overall content of the songs was to stimulate a consciousness of what Thai people should have towards one another: help, kindness, and harmony in transcending all natural and political crises, including ethical conduct to follow the national idol or King Bhumibol Adulyadej. The rhythm of the songs was no longer quick marching rhythm like in the past but with more different melodies. More group singings were introduced but not as a harmonized singing but as an individual’s singing of each passage. In this period, listeners could choose to expose to more variety of song patterns, and song composers also adapted the style to respond to listeners’ preference.

6) Period 6: The NCPO’s pop songs via the theme of “Return Happiness to Thailand. (2014-2017)

The patriotic songs in this period were originated from the coup d’etat of the NCPO to end the disharmony of Thai people who separated into two main conflicting political groups. One group called themselves as “People’s Democratic Reform Committee (PDRC)” or the group of urban middle-class who joined in a rally to protest against Thaksin Regime. Another group was Red-Shirt Party whose majority were upcountry and lower-middle-class people who favored the government of Thaksin Shinawatra and his Populism policies.

The song, “Return Happiness to Thailand,” was sung aloud all through the country after the coup on May 22, 2014, to communicate the purpose of the NCPO’s coup. This song was composed by General Prayut Chan-o-cha, the leader of the NCPO and subsequently the Prime Minister of Thailand. Three more songs followed: “Because you are Thailand,” “Hope and Faith,” and “A Bridge,” all of which were composed by this the NCPO leader. These songs are in Pop and sweet melody, which are the listeners’ favorite and familiar style. The content of each song composed by General Prayut Chan-o-cha is situation-specific and transmits his thought. The main content of the songs is to inform the reasons behind his coup and his intention to solve the conflicts, including to return happiness to people. The songs

also urge for harmony in overcoming disunity of the nation. March rhythm was no longer used but was replaced by Pop melody for all four songs with Slow Soul, popularly used in sweet Pop songs at present. The lyric is short but repeating with no predominant melody to make the content of the song more distinguished.

From the analysis of the patriotic songs in all six periods by Communication Model comprising Sender, Message, Channel/media, and Receiver, the changes in all components are displayed in Table 8.1

Table 8.1 Illustrates Patriotic Songs from the Past to the NCPO Period

Period	Sender	Message	Channel	Receiver	Musical Performance
1	The King	Sacrifice for maintaining national independence and enhancing national grandness and sustainability.	Drama or play/printed media	Soldiers going to a war	Modern songs, not so popular in Thailand
2	Government (by Dictator Government)	Implantation of patriotism, a merge of racial diversity of Thai people, and development of people and culture towards being a more civilized society.	Drama or play and radio broadcasting	All Thai people of every group	-Limited knowledge in western music/ use of March rhythm mainly.
3	Government Sector (Military Leader/ Civilians)	Importance of co-living on the same land and in the same nation	Right-handed: visual-audio message through TV & Radio	Thai people: who expressed more political opinions	A starting of notable differences from the former songs by changing from quick to slow rhythm to build up.

Table 8.1 (Continued)

Period	Sender	Message	Channel	Receiver	Musical Performance
		<u>Remark</u>	broadcasting		cognition and attitude with the
		Right-wing: Anti-Communism content	Left-handed: live music		use of western harmonized songs by Chord. Some other
		Left-wing: Songs for life urging for a liberty	performance in students' events mostly.		melodies, i.e., Jazz, Blues were initiated
4	Government/ Private Sector	A reflection of social condition to make listeners aware of the facing problems and to be proud and have a desire to keep their own culture, natural resources, and what belonged to Thailand.	Visual and audio message through TV & radio broadcasting/ live music or concert performance.	Thai people with a variety of taste in music and who are more selective in exposing to music.	More variety of melodies and rhythms/ apparent pop currents

Table 8.1 (Continued)

Period	Sender	Message	Channel	Receiver	Musical Performance
5	Government/ Private Sector	The stimulation of Thais' awareness towards what they had for one another: support and generosity for transcending political crisis and natural disaster, including doing good deeds like the King.	Radio & TV broadcasting/ new media, i.e. internet	People with more variety of listening taste and media exposure.	- No quick marching rhythm anymore. - More various melodies with consoling and encouraging content - A group singing changing from a choir to singing of each separately, i.e., on different passages of songs.
6	The NCPO (The Leader of the Coup)	The reason for the NCPO's coup: to solve conflicts, to return happiness to Thai people, and to enhance a harmony to transcend disunion of people	Radio & TV broadcasting/ new media, i.e. internet, social media, YouTube, etc.	People with different political opinions: support and oppose to the NCPO's coup	- No march rhythm any more but use pop according to popularism - All slow songs with short and repeated lyric - Focus on the melody that made the content more predominant

From the above Table, it was found that from the first period of the patriotic songs, the sender changed from the King from the government sector, which also came from people sector; therefore, the content started to include the nation and the society as a whole increasingly. Besides the maintenance of national independence of the first period, in the third period, the senders were divided into two parties: left-handed or government and right-handed or people. Accordingly, the content was divided into two sides obviously until it led to “songs of life” as Thai patriotic songs in the fourth and fifth period. The significant finding was that the private sectors played more roles as a sender, together with the government sector. However, the production was still separated, not a joint output like in the period of the NCPO.

The step of the private sector into the production of the patriotic songs was the primary drive towards changes in Thai patriotic songs, especially in musical art. A new genre and style were introduced, starting from songs of lifestyle and then to Pop songs to respond to the listeners’ taste on various forms and the development towards western music by the global current. Patriotic songs in March rhythm disappeared, and the Pop melody was used from the fourth period to the period of the NCPO. Private sectors were thus the main factor in mobilizing the changes of Thai patriotic songs to be more particular Pop style at present.

Other significant factors that led the senders to change their patriotic songs from traditional style were firstly the change of listeners: increased musical knowledge and a taste of listening to more varied forms of music. The other factor was the popularity of Popular music, which has been favored widely and wins listeners’ heart so much that March rhythm could no longer exist nor oppose against Pop music popularity. Therefore, in creating the patriotic songs, the send-oriented changed to audience-oriented approach distinctively. One striking finding was no song containing the content about the coup in the songs of the NCPO. Neither was the leader of the coup found to compose a patriotic song by himself to narrate about the coup like General Prayut Chan-o-cha.

8.1.2 The Process and Strategies in Creating the Patriotic Songs of the NCPO

1) Background

The patriotic songs of the NCPO compose of the initiator of the songs or General Prayut Chan-o-cha and the songs for communicating to people as follow:

(1) General Prayut Chan-o-cha General Prayut Chan-o-cha was found to be the initiator of the patriotic songs of the NCPO by composing the lyric of the song “Return Happiness to Thailand,” followed by “Because You Are Thailand,” “Hope and Faith,” and “A Bridge.” His objective is to communicate with people after the 13th coup, on May 22, 2014. These songs led to the development of the patriotic songs disseminating to the public to create an understanding and call for cooperation from people since then.

(2) Communication with people through songs for creating an understanding and calling for cooperation. The first song, “Return Happiness to Thailand” became the pioneer song that induced many following patriotic songs for the NCPO to communicate with people during the coup and the governance of the country.

2) People involved in the creation process of the NCPO’s songs

Four main parties were involved in the creation process of the NCPO’s songs:

(1) General Prayut Chan-o-cha, the lyric composer, who initiated the patriotic songs for the NCPO to communicate with people. He is considered as the significant person who influenced the occurrence of the NCPO’s patriotic songs since he composed the lyric of all songs.

(2) The Royal Thai Army Band Department

The persons who operated in the creation process of the songs played significant roles in producing and transmitting all songs of General Prayut Chan-o-cha to Major General Krisda Sarika, the Director of the Royal Thai Army Band Department to refine the lyric, interpret the lyric into melody, create pleasant and suitable music for listeners, and select a singer to transmit content of the songs to general people.

(3) The Directorate of Civil Affairs

The Directorate of Civil Affairs supported the creation and dissemination of the NCPO's songs to the public. It also played the role of responding to the Strategic policies of the Army by implanting ideologies of enhancing a joint stability of people in the nation. The communication through songs was one of the ways to embed such ideologies and accorded with the principles of the Directorate. Besides, it was authorized to disseminate the NCPO's songs through the channels regulated by the NCPO after the coup, i.e. the Department of Public Relations via Television Pool of Thailand or Free TV, i.e. Channel 3, 5, 7, 9, 11, and Thai PBS, including radio stations via all networks of the Department of Public Relations. Therefore, the NCPO could broadcast the songs in "Thailand Moves Forward" and "Return Happiness to People in the Nation" programs, regulated by the Directorate of Civil Affairs. Moreover, the Directorate of Civil Affairs was also responsible for selecting songs from other sources as sound track for the programs. Therefore, the songs used to communicate with people comprising two kinds of songs:

a) The songs of the NCPO or newly-composed songs by General Prayut Chan-o-cha, melody and arranged by the Royal Thai Army Band Department, i.e. Return Happiness to Thailand, Because You are Thailand, Hope and Faith, and a Bridge.

b) Other songs selected by the Army from other sectors or sources and used as soundtrack in Thailand Moves Forward and Return Happiness to People in the Nation: Tomorrow, A Crossover in Pursuit of Dreams, Return Smile to Thai People, 12 Values, and Good Men Never Die.

(4) Private Sectors

Among all involved in the creation process, private sectors were essential variables for making the NCPO's patriotic songs possess unique and distinctive features than other patriotic songs in the past, especially an introduction of a new genre. These private sectors comprise independent song composers who cooperated with the NCPO during the production process, private companies who own the borrowed songs, used to disseminate with the NCPO's songs, and the artists who used the NCPO's songs to sing. From the research, it was found that all of these private sectors were willing to cooperate with the NCPO to create the songs or to use

their songs without any financial benefits because of their concern on national interests.

3) The process of creating the songs of the NCPO

The creation of the songs passed six steps:

(1) Step 1: Provide a proposition for a melody from the lyric composed by General Prayut Chan-o-cha

(2) Step 2: Analyze the lyric and suggest melody genre by Major General Krisda Sarika, the Director of the Royal Thai Army Band Department, who was the song producer.

(3) Step 3: Music Arrangement by Major Surachai Thawinprai, who also composed melodies, wrote music chords into the given lyrics and was responsible for the song production.

(4) Step 4: Refinement of lyrics and music arrangement by Mr. Wichian Tantipimolphan, an independent song composer from the private sector who helped to refine lyrics and melodies, including music arrangement and harmony with Major Surachai Thawinprai from the Department of Royal Thai Army Band Department.

(5) Step 5: Song production. (singing and recording). The singer was Sergeant Major Pongsatorn Porchit from the Royal Thai Army Band Department.

(6) Step 6: Approval and publicity. The songs were approved by General Prayut Chan-o-cha before disseminated by the Directorate of Civil Affairs, the Royal Thai Army.

It was noted that such steps were quite different from the regular procedure of the Royal Thai Army Band Department in the way that General Prayut Chan-o-cha was the direct commander and approved for dissemination by having outsiders from private sectors, like Khun Wichian Tantipimolphan, join in the song creation with the Department. Because of this, the songs were novel and have a Pop melody in response to the listeners' preference.

Thus, from power relations perspective, General Prayut Chan-o-cha had full authority in giving a direct command to the Royal Thai Army Band Department to process the four songs produced by the NCPO and also in approving the songs to

be publicized by the Directorate of Civil Affairs, and to coordinate with mass media and other private sectors.

4) Factors Affecting the Creation Process

From the analysis, the following factors were found to affect the process of creating patriotic songs of the NCPO: People involved in the process, internal factors, and external factors.

(1) People involved in the process: The key person who influenced the direction of the song was General Prayut Chan-o-cha, the leader of the NCPO and the lyric composer. He could be considered as the origin of the NCPO's patriotic songs and playing a part of selecting the melody that is harmonious and easy to listen.

(2) Internal Factors: The critical internal factors were the social status of the NCPO government as the leader, which could accelerate the production of the songs and make the dissemination widespread due to the government's power in regulating and controlling all mainstream media of the country. However, due to the limited musical skills of the Royal Thai Army Band Department in western music, when the Department was assigned to produce the songs for the NCPO to encourage people after the coup, they had no experience and could not do it as well as the private sectors. Accordingly, in producing the song series of "Return Happiness to Thailand," they need assistance and skills from the private sectors to produce the songs to respond to the taste of the listeners throughout the country.

(3) External Factors: Listeners were the influential factors that led to an alteration towards a new style of patriotic songs, different from previous traditional ones, to reach as many listeners as possible. The selection of Pop style accorded with the taste of the listeners who preferred this style and could understand this style of music more easily. Besides, due to the stressful political and social situation after the coup, the NCPO tried to avoid any strong melody to emphasize the military force like the March melody. On the contrary, Pop music with sweet melody should be able to relax listeners from the crisis while it could support the persuadability of the content or the lyric of the song more easily.

5) Strategies in Creating the Patriotic Songs of the NCPO

From analyzing the creation process of the NCPO's songs, two leading strategic approaches were used:

(1) Communication by Pop Music

The NCPO used Pop music to create the melody of the songs to reach listeners in a wide range, and Pop music could gain popularity more quickly than the traditional patriotic songs like March melody. Therefore, all four songs: Return Happiness to Thailand, Because You are Thailand, Hope and Faith, and A Bridge, used music arrangement in Pop style.

Owing to the purpose of the NCPO to communicate with people through songs in order to create an understanding and to reduce the resistance against the coup of the NCPO, the songs of the NCPO thus did not create an atmosphere of aggressive feeling with the March rhythm to make people turn to listen to what the NCPO wanted to tell them during the crisis. Accordingly, "Pop music" should help to change the stressful situation to be more relaxing one. Besides, Pop music could suit the taste of people at present better.

Moreover, to draw an experienced song composer like Wichian Tantipimolphan to help refine and arrange the songs could assure the NCPO's intention to avoid having melody like the traditional patriotic songs in the past. Thus, none of the songs were created with March rhythm.

Correspondingly, the way the NCPO using Pop melody in the Slow Soul rhythm to create a softer climate and reduce the political stress was called by the researcher as "Pop Music to Stop Top boots." It means that the NCPO does not want to use any melody leading to the image of aggressiveness, violence, and decisiveness, including the power seizure of the military in the songs. Instead, the soft melody that makes people like to listen and susceptible to what the NCPO wants to convey is preferable.

(2) "Private-Sector Power"

The NCPO drew the collaboration from the private sector to help in producing the songs composed by the NCPO and to expand the effectiveness of the NCPO's communication through songs as follow:

a) The use of a song composer from the private sector

To draw a professional and experienced song composer to help produce the songs for the NCPO with the Royal Thai Army Band Department helped the songs to reach listeners all through the country and catch the ears of the listeners easily. This musical collaboration with the private sector was considered as a useful strategy in producing more accepted songs than those produced by the Army. Besides, the body of knowledge in Pop music from the experienced composer helped to refine the songs of the Army to become national songs, not only produced for the Army's missions.

b) The use of networks from private sectors to create songs and magnify an outcome.

From this research, it was found that another important factor that affected the creation and success of the songs was power extraction from the private sectors by using their existing songs to disseminate together with the NCPO's songs. This helped to extend the communication through songs of the NCPO more widely and quickly. Besides, the NCPO did not have to waste its time producing its songs by using the songs of the private sectors, whose content was congruent with the NCPO's ideologies or what the NCPO wanted to communicate to people. These accompanying songs also extended the results and expanded the base of listeners or fans of song composers and singers. Most of all, these songs were more accepted than the songs transmitted by the military only. To have artists or famous singers to sing in a new version or to reproduce the songs by rearrangement supported the songs of the NCPO to be more well-known and increased the variety of the melody for listeners, which thus could avoid their boredom and tediousness from the same old-style songs.

Therefore, the collaboration of the NCPO with the private sectors in the form of joint composition of the songs and the adoption of the private-sector songs or the new version of songs by famous artists created right image towards the NCPO, especially the image of the collaboration between the military and people to highlight the harmony of people in the country under the crisis and disunity. It also helped to increase more supports from people via the artists or singers with a vast base of listeners throughout the country to reduce the resistance against the NCPO.

8.1.3 The Findings on the Tactics of the Songs in Transmission and Persuasion of the NCPO's Patriotic Songs

For studying the strategies and the accomplishment of the songs in transmitting the NCPO's messages and their ability to persuade listeners towards the NCPO's goals, four songs composed by the NCPO were analyzed in terms of 1) background of the song, 2) lyric 3) tactics in transmission and persuasion, and 4) the efficiency of the songs on the listeners. The findings were as follows:

1) Background of the NCPO's patriotic songs: Social and political context

To study the history of each song composed by the NCPO will help to understand the social and political meaning that the NCPO faced and played a role in inspiring and driving the NCPO, namely General Prayut Chan-o-cha, to compose each song. Such social and political context behind the lyric thus reflect the composer's thought and feeling very well. The background of each song was as follows:

(1) Return Happiness to Thailand. (Political context in 2014 where the 13th Revolution occurred aimed to solve the conflicts in the country and regulate peace and order of the nation)

The song was composed after the coup d'état on May 22, 2014, and broadcast via "Tai Rom Thong Thai" (Under the Shade of Thai Flag) program of Thai Army Radio on June 7, 2014. It was the first song whose lyric was composed by General Prayut Chan-o-cha and Wichian Tantipimolphan, an independent song composer from the private sector, rearranged the lyric and melody. The purpose of the song was to explain to people the reasons for the NCPO's revolution and to promise to return happiness to Thai people after the nation faced a severe disharmony and was split into parties, colors, and political poles with violent opposition against one another distinctively. One part was the red-shirts, supported by Pheu Thai Party and Yingluck Shinawatra, the Prime Minister at that time. This party tried to issue an Amnesty act, resisted by People's Democratic Reform Committee (PDRC) with the reason that this Amnesty would be beneficial mainly for Thaksin Shinawatra, the elder brother of Yingluck Shinawatra, a fugitive who fled to abroad. The Amnesty was believed to free Thaksin Shinawatra from all the previous charges and could return to Thailand without guilt.

The political protests between two major political parties induced the Army, led by General Prayut Chan-o-cha, to decide to execute a coup on May 22, 2014, after the Army tried to ask both parties to reconcile, but none accepted his offer.

Accordingly, the aforementioned political context led to the lyric of “Return Happiness to Thailand” composed by General Prayut Chan-o-cha and later produced by Major Krisda Sarika, the Director of the Royal Thai Army Band Department to publicize to the public in the later time.

(2) Because You Are Thailand. (Political context during 2014-2015: the period of the foundation for the transition of the country)

The song “Because You Are Thailand” was broadcast on December 22, 2015, the period that is moving to the next year or 2016. General Prayut Chan-o-cha was still the Prime Minister of the country and composed this song as a New Year’s present for Thai people. The song was arranged by Wichian Tantipimolphan, and the melody and harmony arrangement was done by Major Surachai Thawinprai.

Before this song was disseminated, the NCPO as the government had governed the country for almost one year and a half. During that time, the government was responsible for regulating the country and issuing policies for accelerating the reformation of the country after the great crisis in the nation before the coup, which affected both economic and social condition. However, the NCPO had been widely and sharply criticized by mass media, both domestic and foreign, who did not accept the government from the coup. It included the pressure from the Great Power like the United States, which is admired as the prototype for the democratic system. During the period, the NCPO faced a lot of problems: political crisis in the nation, a resistance of the government from the coup, and the violent bomb at Sarn Phra Phrom, at the intersection of Ratchaprasong Road, Bangkok, on August 17, 2015. This insurgency was one of the most violent insurgencies, causing many deaths and injuries, and was broadcast news all over the world. All of these were thus like a test on the strength and capability of the NCPO government in dealing and regulating these crises.

Therefore, during the context under several crises, General Prayut Chan-o-cha transmitted his thought in the second song whose content emphasized a request for people’s cooperation.

(3) Hope and Faith. (Political context in 2016: Recovery towards the Hope of Thailand)

After having governed the country for more than two years since the coup on May 22, 2014, General Prayut Chan-o-cha composed the lyric for the third song whose melody and harmony was arranged by Major Surachai Thawinprai. After the NCPO could control the insurgencies and unrest situation without any political movements or protests, people paid more attention to the draft of the permanent Constitution. A campaign for promoting people to come out for voting was conducted amidst both agreement and disagreement. If the Constitution was accepted, it meant that the NCPO as the government could pursue its roadmap to the planned direction. Finally, the result of the referendum showed that people who accepted to pass the Constitution won. Hence, this victory encouraged the NCPO to govern the country further and was another step towards the hope to have a democracy soon.

The song was broadcast on October 26, 2016, claiming that General Prayut Chan-o-cha composed the lyric “to convey morale and encouragement for Thai people who collaboratively overcame all the obstacles towards the unity of the country. The main message of the song was that the nation was in the transitional period and was crossing all obstructions towards the desired destination for which everybody waited. He asked Thai people to be harmonious and support the government to take the country towards the established goal or take the democracy governance back to Thai people.

(4) A Bridge. (Political context during 2014-2016: A bridge that leads to democracy and peace)

The fourth song was broadcast on January 3, 2017. The lyric and melody were arranged by Wichian Tantipimolphan and harmony by Major Surachai Thawinprai. It was found that General Prayut compared “a bridge,” the name of this song, to the NCPO government and all people working for the country. They were a bridge for people to cross over a wildly-flowing river safely. General Prayut Chan-o-cha was inspired from one of his favorite western songs “Bridge Over Troubled Water” of Simon and Garfunkel, a popular song since 1970.

“A Bridge” was composed by General Prayut Chan-o-cha after his governance of the country for over two years and a half since May 22, 2014. The song

tried to convey a long path of his governance from the first day up to the time he composed the song. During the path, the NCPO had to deal with all conflicts and create peace in the country. Namely, the NCPO had to end the collision of adversary political parties, regulate and supervise all parts to stay in peace and order, and direct to found the base for transforming the country. It was also the period where the temporary Constitution was passed, and the NCPO hosted the drafting of the permanent Constitution to establish complete democratic governance for the country. Besides, this period covered the roles and responsibilities General Prayut Chan-o-cha had to perform as the 29th Prime Minister of Thailand who faced both domestic and foreign pressures against his unrighteous power and encountered all crises until the time for a referendum of voting for and against the permanent Constitution. After the Constitution could pass the votes, the bridge had to pursue to the next important time of recovering people's encouragement and regaining the hope for the country. In spite of passing this transitional period successfully, the NCPO still had to face continuing questions of when the power of governance would be returned to Thai people through an election. The NCPO had not given a certain answer regarding this. Accordingly, the communication through the song "a Bridge" is like his answer to remind Thai people that the NCPO does not forget its promise to return happiness to Thai people and Thailand.

In brief, the song "a Bridge" reflects the overall journey of the NCPO and the continued period after his governance. The song is a reminder to reinstate that the NCPO will not forget its promise given since his first song, "Return Happiness to Thailand." Therefore, it is clear that the hook of the first song, "Return Happiness to Thailand," saying "we will do as promised. We ask for not a long time, and this beautiful land will return," is put at the end of the song "a Bridge."

2) Lyric: the meaning, central theme or idea, justification, and wording

The lyric of each song of the NCPO contains a main idea, its meaning, justification, and wording as follow:

The song, "Return Happiness to Thailand," conveys social and political context leading to the coup d'état directly since this song was disseminated after the coup to justify why the NCPO had to do so via the main theme or idea of "returning happiness to all Thai people," as shown in the following lyric:

“We will do as promised. We ask for not a long time, and this beautiful land will return. We will be honest. We ask that you trust and have faith in us, and the country will soon be restored. We will return happiness to you, the people.”

The song, “Because You Are Thailand,” conveys the meaning that soldiers are ordinary human beings who are not greater or powerful than others. They have just two hands and one heart like everybody, which is contradictory to the real situation in which the NCPO was equipped with enormous military troops and was the center of the governance of the country. The lyric of this song was composed after the NCPO governed the country for around one year. It was the period in which the NCPO needed support from all people to fight with all crises together. The communication through the song is for asking for an understanding and cooperation, so the main issue is emphasized, “With only two hands and one heart, we work here,” as shown in the following:

“With only two hands and one breath, the power may not be enough to make the dream come true However, if we cooperate in extending our breathing, That date we dream for would not be far. For Thailand of everyone.”

The song, “Hope and Faith” follows the song “Because You Are Thailand,” in the period in which the NCPO needs support and cooperation from people to govern the country. The main event was to pass the draft of the permanent Constitution. Therefore, the song informs all Thai people that the country is under the transition and needs to cross over all obstacles towards the governance system waited by everybody. The content of the song focuses on having faith in the NCPO government and cooperating with the NCPO to be the host together,” The main idea is “Two hands and one heart of all Thais,” as shown in the following passage:

“With two hands and one heart of all Thais, We can collaboratively declare the eternal greatness of Thailand

The song, “a Bridge,” connects with the song, “Return Happiness to Thailand,” by inserting one passage of Return Happiness to Thailand into the passage of a Bridge, “We will do as promised. We ask for not a long time, and this beautiful land will return.” This passage aims to ensure listeners that the given promise will not be forgotten, which accords with the situation the NCPO was facing. Therefore, the main idea or theme of this song is to keep the given promise and describes that he is working on it without specifying when it will be. The main idea or concept is “to be a bridge for everyone to walk across obstacles, “as shown in the following passage:

“I am ready to be a bridge for you to step over towards peacefulness. That day would not be long. What is wished will become true.”

All four songs use modern and easy-to-understand words, similar to the contemporary songs with which listeners feel familiar, i.e., the composer uses “I” (chan, Thai informal pronoun) to call himself and uses “you” (theu, Thai informal pronoun) to call listeners, like the words used in general Pop songs. It is remarkable that in each song, keywords are used and sung repeatedly in the hook. Thus, the content of all songs is short, brief, and emphasizes keywords, which are different in each song. For instance, “Return Happiness to Thailand,” focuses on the words, “promise,” and “return happiness”, “Because You Are Thailand,” emphasizes “two hands and one breath,” “Hope and Faith,” puts an emphasis on “two hands and one heart,” and “a Bridge,” focuses on “I’m ready to be a bridge.” Thus, words used in the songs of the NCPO are for emphasizing the NCPO’s ideologies that the NCPO wants to tell listeners.

3) Tactics used in the songs for transmission and persuasion

(1) The arrangement of lyric, melody, and musical analysis

Although all four songs of the NCPO are composed with different content depending on the context, situation, feeling and thought of the composer, and with different keywords, they give a feeling that all songs are connected in serial like the continuity of the background of the four songs. Therefore, it is apparent to see some parts of the lyric of one song are used in another song. For instance, a part of “Return Happiness to Thailand,” is inserted in the content or lyric of “a Bridge,” or

the word, “two hands and one breath” in “Because You Are Thailand,” is similar to the word “two hands and one heart,” in “Hope and Faith.” Accordingly, the arrangement of lyric and melody of all songs is in the same format.

(2) Persuasive Tactics used in the songs

When analyzing persuasive strategies of the songs from the concept of Aristotle, it was found that the unique element of the songs is the sender, namely General Prayut Chan-o-cha, the leader of the NCPO and the lyric composer of all songs. Thus, ethos or source credibility is the direct persuasive appeal used the most in the songs. Listeners feel like they listen to all story from the leader of the NCPO directly and this enhances the songs to be more distinctive and different from other patriotic songs in previous periods, which rarely mentioned about the composer or the sender of the message.

Besides, when analyzing persuasive strategies used in the songs from other concepts, it is clear that the NCPO uses speech act in the form of “commissives,” i.e., returning happiness, etc. and in the form of “request,” i.e., request for cooperation. The songs also motivate listeners by listeners’ needs, i.e., the needs for safety and stability, engagement with their beloved institution, or an idealistic act for the nation. Emotional appeal, i.e., love (of the country), satisfaction (Pop style), empathy, understanding, assurance, was mainly used. It is believed that if listeners accept the song, they will go along with the song, take the NCPO, and then cooperate with the NCPO respectively.

Below is the Table summarizing the background and main idea or theme of the songs, in combination with strategies of transmission and persuasion, as shown below.

Table 8.2 Summarizes the Background, Main Idea, and Tactics of Transmission and Persuasion, including Musical Analysis of the NCPO’s Songs

Topic	Return Happiness to Thailand	Because You Are Thailand	Hope and Faith	A Bridge
Background	The political context in 2014: the 13 th Revolution to solve the conflicts and regulate peace and order	Political context during 2014-2015: The foundation for transforming Thailand.	The political context in 2016: Recovery and Regaining Hope of Thailand.	Political context during 2014-2016: A bridge to democracy and peace of Thailand
Main idea	Return happiness to all Thai people	Just two hands and one heart working here	Two hands and one heart of all Thai people	Being a bridge for everyone to walk across the obstacles.
Tactics in transmission and musical analysis	Slow Soul rhythm Pop melody: easy-to-understand and relaxing, but the lyric is more predominant than the melody of the song and using harmony to make the main melody is more	Slow Soul rhythm Pop melody: easy-to-understand and relaxing, but the lyric is more predominant than the melody. Using harmony to make the main melody more distinguished.	Slow Soul rhythm Pop melody: easy-to-understand and relaxing, but the lyric is more predominant than the tune. Using harmony to make the main melody more distinguished.	Slow Soul rhythm Pop melody: easy-to-understand and relaxing, but the lyric is more predominant than the melody of the song and using harmony to make the main melody more

Table 8.2 (Continued)

Topic	Return Happiness to Thailand	Because You Are Thailand	Hope and Faith	A Bridge
	distinguished. Melody arrangement by computerized music synthesizer. Singer: Sergeant Major First Class Pongsatorn Porchit. Of the Royal Thai Army Band Department.	Melody arrangement by electronic music synthesizer. <u>Using live saxophone and guitar.</u> Singer: Sergeant Major First Class Pongsatorn Porchit. Of the Royal Thai Army Band Department.	Melody arrangement by electronic music synthesizer. <u>Using live saxophone and guitar.</u> Singer: Sergeant Major First Class Pongsatorn Porchit. Of the Royal Thai Army Band Department.	distinguished. Melody arrangement by computerized music synthesizer. Singer: Sergeant Major First Class Pongsatorn Porchit. Of the Royal Thai Army Band Department.
Persuasive Tactics	<u>Speech Act</u> Commissives- promise to return happiness and security to persuade listeners to feel confident in the NCPO's	<u>Speech Act</u> Representatives: if people cooperate with the NCPO, the accomplishment of the desired goal will be more comfortable.	<u>Speech Act</u> Representatives: A conditional premise that if people trust the NCPO, what they hope for will become true.	<u>Speech Act</u> Commissives: Promise to be the person who leads the country and people to the desired ends or peace and happiness.

Table 8.2 (Continued)

Topic	Return Happiness to Thailand	Because You Are Thailand	Hope and Faith	A Bridge
<p>surveillance of the country after the coup. Request-ask for time to solve the problems. Motivational Appeal Safety needs Emotional Appeal Acceptance. Sympathy, understanding, and compliance with the NCPO, to calm down resistance against the NCPO. Love aroused by love melody Satisfaction with the familiar and popular melody</p>	<p>Request and invitation for collaborating with the NCPO for the country's stability and people's happiness Motivational Appeal Belonging and love need Safety needs Emotional Appeal Acceptance: Sympathy, understanding, and compliance with the NCPO, to cooperate with the NCPO. Love aroused by love melody Satisfaction with the familiar and popular melody</p>	<p>Request: To urge cooperation to have harmony and do good deeds for the nation. Motivational Appeal Belonging and love needs Safety needs Self-actualization Emotional Appeal Acceptance: Sympathy, understanding, and compliance with the NCPO, to cooperate with the NCPO. Love aroused by love melody Satisfaction with the familiar and popular melody.</p>	<p>Motivational Appeal Safety needs and self-actualization needs Emotional Appeal Acceptance: Sympathy, understanding, and compliance with the NCPO, to wait for what the NCPO promises. Love aroused by love melody Satisfaction with the familiar and popular melody</p>	

Regarding the other five songs that the NCPO adopted from the private sectors (namely, Return Smiles to Thai People, A Crossover in Pursuit of Dream, Tomorrow, 12 Values, and Good Men Never Die), the NCPO used them to extend the result of the dissemination of their patriotic songs, whose lyrics were composed by General Prayut Chan-o-cha, to respond to their ideologies and to enhance positive image of the NCPO. The main theme contained in each of these songs are as follow:

- a) To return happiness to Thai people in the song “Return Smiles to Thai People.”
- b) To see the importance of Thainess in the song, “A Crossover in Pursuit of Dream.”
- c) To stimulate the importance of regaining harmony in the song, “Tomorrow.”
- d) To implant Thai desirable values in the song “Values.”
- e) To lift an image of soldiers’ sacrifice for the country in the song, “Good Men Never Die.”

The above songs were disseminated together with the songs whose lyric was composed by General Prayut Chan-o-cha to extend the main them of the NVPO’s songs, to increase a variety of melody to avoid listeners’ boredom, and to persuade people to listen to the songs, supported by the famous artists’ songs, and to memorize them more easily. Moreover, an image of the cooperation between the NCPO and private-sector offices for the country and public benefits can be enhanced.

4) The Efficiency of the Songs on the Listeners

From studying the accomplishment of the NCPO’s song, “Return Happiness to Thailand,” in transmission and persuasion from three channels of YouTube, which represents samples of each group, the findings were as follow:

(1) Broadcast by the military: The song, “Return Happiness to Thailand,” posted by Trass Simma, the first Infantry Regiment, the Chamberlain, retrieved from <https://www.youtube.com/watch?v=H3pLyAHMzJI&lc>

(2) Broadcast by the private sector: the song, “Return Happiness to Thailand,” posted by Carabao Channel (Asanee /Wasan Version), retrieved from <https://www.youtube.com/watch?v=Cd5WS7FQRTU>

(3) Broadcast by both the military and the private sector: The song, “Return Happiness to Thailand,” posted by BangKokHouSeTv (Artist group version between the Royal Thai Army Band Department and Bangkok House Production Co., Ltd, retrieved from <https://www.youtube.com/watch?v=Dn1sUdYCTEA>

From the analysis of all three YouTube channels, it was found that most listeners had positive attitude towards the song and perceived that the NCPO composed this song to convey a message that the NCPO came to solve the problem and return happiness to the nation, as communicated in the song, “We ask for time and opportunity for the NCPO to solve the problems of the country.”

The listeners were found to have a more positive attitude on all three aspects: the military, the song, and the artists or singers. Most of the opinion reflected an appreciation and supported the army and the NCPO to govern the country. Especially, listeners appreciated the song’s melody, which used Slow Soul, aimed to make listeners feel along with the song and to relieve the listeners’ stress during the crisis or the coup of the NCPO.

In relations to the artists or singers, most listeners expressed more satisfaction with the famous artists or singers from the private sector, (i.e., in the version of Asanee Chotikul and the version of the artist group) than the singers from the military office. It indicates that to have a famous singer to sing the NCPO’s song helps the NCPO song to be more well-known and able to access listeners more widely than the song sung by the military. Besides, the Pop melody also catches the ears of listeners more easily.

Regarding negative attitude, listeners mostly expressed their discontentment with the coup of the military and thus disliked the song accordingly. Therefore, it was found that the dislike of the army or the NCPO was the primary factor that made listeners did not accept the song either.

In short, from analyzing the accomplishment of the NCPO’s song, “Return Happiness to Thailand, in transmission and persuasion, it was found that the song could not influence or had no effect on the negative attitude towards the military or soldiers. However, due to the tactics used in the song, it was found that the Pop melody in Slow Soul rhythm with sweet-sounding lyric helped to emphasize the NCPO’s ideologies and could create some satisfaction on the listeners. Particularly,

the effect of having famous artists from the private sector participate in the song could draw listeners' attention and induce them to accept the song more quickly than the singer of the military force. It further reflected that the production of the patriotic song in Pop style could respond well to the new-generation listeners who prefer listening to Pop songs.

8.2 Discussion

In the research, "The Process and Strategies in Creating Patriotic Songs of the National Council for Peace and Order (NCPO): The Case Study on the Song Series, Return Happiness to Thailand," the researcher found four main issues.

- 1) The process and strategies in creating the patriotic songs of the NCPO
- 2) The expansion of hegemony and its distribution
- 3) The reflection of ideologies through the NCPO's songs
- 4) Communication in creating commonalities among listeners

8.2.1 The Process and Strategies in Creating the patriotic songs of the NCPO

From the study of the process and strategies in creating the patriotic songs of the NCPO, the following topics were found: 1) innovation in the creation process of the patriotic songs of the NCPO, 2) rationale in modifying the songs to be Pop music, 3) roles of the patriotic songs in the context of the NCPO, 4) development towards the adaptation of a new genre, 5) strategies in the selection of Pop music, and 6) strategies of the creation of song series. The findings were as follow:

- 1) Innovation in the creation process of the patriotic songs of the NCPO

The innovative process of the co-creation of the four patriotic songs between the NCPO and private sectors, namely "Return Happiness to Thailand," "Because You Are Thailand," "Hope and Faith," and "A Bridge," yields a new style of patriotic songs in Pop melody. The co-creation of the NCPO's patriotic songs is not a separate production of the two sectors like in the past; however, it is a co-creation

process in which a professional from the private sector, Wichian Tantipimolphan, is one of the creative team. While General Prayut Chan-o-cha composed the lyric of each song, Wichian Tantipimolphan worked closely with the Royal Thai Army Band Department in refining the words and working on the melody arrangement. This production of Pop songs by a music expert from the private sector pleases the listeners and leads the NCPO's songs to be an Audience-oriented rather than a sender-oriented patriotic song like in the past.

Consequently, both co-production and the new genre of patriotic songs in the style of Pop and Slow Soul are innovative. The euphony of the songs gives the feeling of appreciation, and Pop-style songs also focus on the simplicity and brevity, which makes it easy for listeners to remember, especially with repeated verse.

On the other hand, when analyzing the creation process thoroughly, under this innovative production of the NCPO's patriotic songs, the gray tone of the patriotic songs, or so-called "military culture," which is traditional in the past patriotic songs, remains in these songs of the NCPO. The power relations during the creation process by the top commander, or General Prayut Chan-o-cha, are still apparent in the form of a top-down directive command. This unique military culture links closely with the core responsibility of the soldiers in conserving strict disciplines and protocol for the maximum benefits of the army and of the nation. From such a "military culture," it also leads the process of the inspection and control of the creation process in the traditional way. Thus, all depends on the superior, and the decision of the top leader is maintained. This conventional procedure may be painful to be changed as the military culture ties tightly with the foundation of national security. Accordingly, it can be said that the creation process of the NCPO's patriotic songs still follows the strict procedure of the traditional military culture, but they provide an innovative style of patriotic songs with a soft melody to access listeners more easily and widely.

2) The rationale for modifying patriotic songs to be Pop music

In terms of Thai people's music taste, Popular songs are the mainstream songs. This popularity affects the song creation for commerce, including songs of the institutions, organizations, etc., Correspondingly, it has also gradually penetrated the creation of the patriotic songs up to now. When looking back to the route of the

NCPO or the reason behind the coup, a modification of their patriotic songs towards popular music is explainable.

The coup of the NCPO is not commonly accepted by Thai society and the world and is perceived as an unrighteous seizure of power. This makes the NCPO encounter various situations, both supportive and unsupportive so it has to deal with this image. Consequently, to produce patriotic songs is what the NCPO uses to deal with the resistance and to increase the righteousness for the NCPO. Since the traditional March-melody patriotic songs give the feeling of harshness and defiance, which are not suitable for the crisis people are facing nor for the modern time and preference of listeners.

Accordingly, the modification of the melody of the NCPO's patriotic songs is thus reinforced to avoid reminding people of the military force and the coup. On the contrary, a sweet-sounding melody induces a more pleasant atmosphere and highlights the image of soldiers' sacrifice to replace the undesirable one. Especially, when the melody accords with the listeners' preference, it provides greater opportunities for listeners to accept the NCPO's songs more readily.

From the study on the feedback of the listeners who expose to the NCPO's song, "Return Happiness to Thailand," on the YouTube channels, it is remarkable that listeners who accept the NCPO tend to like its songs as well. Contrarily, listeners who do not accept the NCPO tend to dislike its songs either. Besides, it is interesting that some groups of listeners who like the NCPO's song give their attention to the artists or singers they like, which is different from the original song sung by the singer of the army, and tend to have less criticism against the NCPO by giving more comments on the songs and the singers instead.

Since a patriotic song always connects with the soldiers and the coup, the unacceptance of the coup leads to the unacceptance of the patriotic songs the army tries to convey to people as well. Accordingly, the NCPO thus necessarily modifies the melody of its songs with the belief that if it can produce the patriotic songs preferred by people, this may help to increase a chance for them to accept the military more or to have less resistance against them. Subsequently, it may increase an opportunity for them to accept the coup of the NCPO. Therefore, the modification of

the song has a significant meaning of providing more chances towards the increased acceptance and righteousness of the NCPO.

The researcher interprets this modification of the NCPO's patriotic songs by using Slow-Soul Pop music as for reducing the image of the aggressiveness of the soldiers to be gentler and perceiving the coup with new lens. Nevertheless, the patriotic songs in the Pop genre can still narrate the old theme of the soldiers' sacrifice for the nation but in a new style to enhance more positive feeling towards the NCPO. In other words, the NCPO uses the strategy of using "Pop songs to stop top boots" for its 13th coup d'etat.

3) Roles of the songs in the context of the NCPO

The emergence of the patriotic songs in the period of the NCPO is for supporting its ideologies. Therefore, every created patriotic songs are for explaining and communicating with people about the necessity the NCPO has to do to solve the problems of the nation during the crisis. The content of all songs thus serves to play such a role.

From the first song, "Return Happiness to Thailand," to "A Bridge," composed by the NCPO, all songs explain the ideology of each period. "Return Happiness to Thailand," expresses the first ideology of the soldiers to maintaining the national security and stability once the country faces the severe problem of disharmony and cannot find the ways out. The main duty of the soldiers is to call back the stability of the country, so the NCPO promises to bring happiness back to Thai people. Later, "Because You Are Thailand," and "Hope and Faith," emphasize the same ideology of the NCPO, namely for the national benefits, with two hands and one heart. (despite the fact that the army have several hands and several hearts). The songs add some more message that the NCPO cannot accomplish its goal without Thai people's support and trust. Finally, the song, "A Bridge," focuses on the same ideology and insists that the NCPO never forget the given promise to return happiness to Thai people.

The NCPO's patriotic songs thus play a role of explaining the ideologies of the NCPO to create the righteousness for it to govern the country under the unacceptable situation in the eyes of Thai society and the world. The songs

function as repeating its ideologies to support the NCPO's position and as increasing its righteousness from the ideologies inserted in the lyric of the songs.

4) The development towards the adaptation of a new genre

When considering the development and adjustment of components of the patriotic songs from the past up to the period of the NCPO, it is apparent to see an adjustment towards western music and changes in listeners' taste. Listeners become the choosers of the music genre, not the composer like in the past. Thus, the changing direction in listeners' taste determines the direction of the composition of the patriotic songs in the later periods up to present.

One important changing point of the patriotic songs can be perceived in the third period (based on the classification of periods of this study) or during 1957-1976. The patriotic songs changed from communicating the ideology of democracy and socialism to a new style of "songs for life." They were not songs with March rhythm like in the past but played by a western musical instrument, i.e., guitar, in the style of folk songs. The innovation of the patriotic songs in that period, as perceived by the researcher, is used effectively by the left-party to communicate to people, especially the youth at that time. This adjustment might be used by the NCPO for its songs to comply with the global trend and listeners' taste of searching for new things, and it seems to be effective as old-style songs give the same feeling like the old days. Likewise, the NCPO does not want to use March rhythm to convey the feeling of the arrival of the military and soldiers' marching line ready for a coup.

It should be noted that since the third period, the world has faced globalization; therefore, musical characteristics need to change by the Pop current around the world. For instance, from the western influence, the singing changes from a sole singer to a group by dividing a song into passages, each of which is sung by a different singer through harmony arrangement. "We are the World," is one of the examples, which is well known all over the world. This song was composed for a charity purpose in the age of 1980. Pop music current around the world thus plays a significant role in western-music culture in Thailand. This adjustment should not be ignored because it may convey the image of being outdated. Because of this, the NCPO necessarily changes its music genre to communicate with listeners in the globalization era.

The selection of a communication way through a new music genre can thus reduce the old memory on the previous coup through March rhythm. This is the time for creating a new image that can be accepted by listeners nowadays. The revolution of the patriotic songs with the strategy of “using Pop to stop top boots” can create a new image that is gentler and more friendly with listeners, which helps to perceive a coup with a new perspective of not as aggressive, harsh, and directive deeds like in the past.

5) Strategies on the selection of Pop music

The seizure of power by the NCPO to end the severe conflicts of the country, which was too violent to control and caused the 13th coup d’etat. The risky and fragile situation towards a bloody confrontation among Thai people led to the coup of the NCPO. However, amidst the violence, the NCPO perceived that to use a directive communication style should not be proper for the situation, which was called in a passage of the song “Return Happiness to Thailand” as “blazing fire.” Accordingly, the NCPO chooses to use the water to extinguish the fire, and the ideology of being the fire extinguisher is transmitted in all four songs of the NCPO. Pop music is used as a media in conveying the ideology of sacrifice to end the violence and return happiness to people in the nation to replace the traditional March-rhythm music, which cannot create a relaxing atmosphere desired by the NCPO.

Therefore, it is required to have soft and sweet-sounding Pop as a melody for all songs of the NCPO to respond to the strategic way of “using the tenderness of the song to extinguish the violence of the situation,” comparable to water extinguishing the blazing fire in the country. This is the new approach the military adjusts from the traditional way after the coup that needs the strength to conquer the violence. This time, the military chooses not to use the traditional way of using military power to control the situation but use “the softness of the sound to overcome the violence of the situation,” to console people from the nation’s chaos and to reduce resistance from those who do not support the coup of the NCPO. Thus, the strategy of using Pop genre for the NCPO’s patriotic songs can complete the NCPO’s mission of “using softness to overcome the hardness.”

6) Strategies in creating the song series

The creation of patriotic songs in the series is a new thing that has never happened in previous periods. In the past a patriotic song did not have a continued story like the song series of the NCPO. For creating such continuity, some interesting issues should be noted.

(1) The strategy of creating songs in series. After analyzing the lyrics of all four songs composed by General Prayut Chan-o-cha, it is found that all songs are connected as follow:

The hook of the first passage “We will do as promised. We ask for not a long time, and this beautiful land will return” of the first song “Return Happiness to Thailand” is placed at the last passage of the song “A Bridge” to emphasize that the NCPO will keep the promise given in the first song to connect the songs to be identical obviously.

The lyric of “Because You Are Thailand” (song No. 2) and of “Hope and Faith” (song No. 3) contain the same keywords “two hands and one heart.” The difference is that in the second song, the lyric says “with only two hands and one breath” (wrote by General Prayut Chan-o-cha) but in the third song, it is elaborated to be “with two hands and one heart of all Thais, we can collaboratively declare the eternal greatness of Thailand.” At this point, Major Surachai Thawinprai, who arranges the lyric of the song, specifies that the song “Hope and Faith” is a continuing part of the song “Because You Are Thailand” as both songs want to emphasize the cooperation from Thai people.

(2) The Strategy of disseminating the songs in relations to the context of each period. In each of the four songs, in spite of their connected content, it emphasizes the social and political context of each period differently.

Return Happiness to Thailand. The political context was in 2014 or the 13th revolution period: the period of solving the conflicts and regulating the national peace and order. The main theme of the song is a promise to return happiness to Thailand.

Because You Are Thailand. The political context was during 2014-2015: the foundation for the transformation of the country. The main theme of the

song is “only the composer’s two hands, and one heart is not enough, but he needs cooperation from all Thais.”

Hope and Faith. The political context was in 2016: A recovery of encouragement and regaining of hope of the country. The main theme of the song is “Two hands and one heart of Thai people can collaborate for the nation.”

A Bridge. The political context was during 2014-2016: a bridge for taking people to the democracy and happiness of Thailand. The main theme of the song is “to be a bridge for taking people to cross the obstacles and the given promise is never forgotten.”

From an analysis of the lyric and the consecutive dissemination time, it is clear that the NCPO purposively composes the songs to be connected based on the assumption that the strategy of connectivity can emphasize the message the NCPO wants to convey to listeners to communicate the ideologies. It is the use of the songs to respond to a particular context and circumstances. This innovation of creating patriotic songs in the series has never been created before.

However, in spite of the positive benefit of serial songs in communicating an ideology continually, the negative aspect is that the repeated message of keeping the NCPO’s promise will always be demanded as well.

8.2.2 The Expansion of Hegemony and its Distribution

From the study, the concept of “hegemony” is also found in the creation and distribution or dissemination process of the patriotic songs of the NCPO.

1) The expansion of hegemony to song composers and producers of private sectors

In the creation of the patriotic songs of the NCPO, it does not involve only the army officers or from the Royal Thai Army Band Department but also some professionals from private sectors. Therefore, the concept of hegemony is not limited in the military offices and the coup party but also covers a music expert from the private sector in the form of co-producer of the song composed by General Prayut Chan-o-cha directly or in the way of lending the songs to publicize or broadcast with the songs of the NCPO. This reflects an acceptance of the private sectors who have the same ideology with the NCPO to collaborate in producing the songs together.

Wichian Tantipimolphan, one of the creative team with the NCPO from the private sector, states, “Actually, I’m happy to do so because at least we are a part that can do for our country. I have to say that I’m very proud”. (Wichian Tantipimolphan, personal communication March 20, 2017). Another case is the lending of the song, “Tomorrow,” composed by Prapas Cholsaranon, to be used in the NCPO’s activities. “It is the song Work Point produced. Once we see it deserves to be used, we cooperate. It is not an order but it is what we have, and we are willing to collaborate. We think that the issue like harmony is something people talk a lot. That’s all. Like this song, I composed it. When this song is used in a proper situation, it will be good and can be used right away.” (Prapas Cholsaranon, personal communication March 16, 2017).

Such cooperation between the NCPO and the private sectors occurred because of the same perceived focus, “ideology for the country and general public.” From this same standpoint, the NCPO’s patriotic songs can expand the concept of hegemony from the government sector to music influencers in musical society and Thai song circle. This is a factor that leads to the success of the NCPO’s patriotic songs since these people are influential in persuading others. Thus, the hegemony of the NCPO expanded to Pop song composers, and professional music producers are the major factor enabling the NCPO’s patriotic songs to access listeners more easily and quickly.

2) The expansion of hegemony in relations to the dissemination channel

Channels for disseminating the NCPO’s patriotic songs are another influential factor leading to the success of the songs. Without a channel to reach the target listeners, any song should have no use and gives no significant meaning in a society at all. In disseminating its songs, the NCPO has authorized power to regulate and monitor media and communication channels to people, i.e., through the stipulated frequency under the surveillance of the Department of Public Relations and dissemination through the Television Pool of Thailand or Free TV, such as channel 3, 5, 7, 9, 11, and Thai PBS, including all radio stations under the Department of Public Relations. For digital TV of the private sectors, the NCPO also can ask for cooperation in disseminating its songs easily. Besides, the NCPO has its own

communication channel with people, namely “Thailand Moves Forward” program, broadcast daily and “Return Happiness to People in the Nation” program in which General Prayut Chan-o-cha talks to listeners every Friday. Consequently, the patriotic songs that are broadcast and disseminated to people every day with high frequency through all the said channels will have a high opportunity to carry listeners’ favor. From the opinion of Sugree Charoensook, he points out that to listen to music or a song repeatedly helps to memorize the lyrics and can make listeners comply with what a composer wants to communicate to them.

“To play Pop music or song with a hook repeatedly, a composer can deliver a message he or she wants to convey. Play it repeatedly, so repeated imitation happens, and it can be memorized by rote. Then, listeners can memorize it and will fall in a reverie.” (Sugree Charoensook, personal communication April 27, 2017)

As a consequence, the frequency in disseminating the NCPO’s patriotic songs facilitates the songs to penetrate listeners’ perception, attitude, and influence their satisfaction. The researcher views that the NCPO has an understanding of this effect and thus uses it as a factor to make its songs dominate listeners effectively. In short, the power of the NCPO to regulate major communication channels of the nation brings about the expansion of hegemony through the expansion of dissemination channels with high frequency to highly obsess the favor of listeners.

8.2.3 The Reflection of Ideologies through the NCPO’s Songs

In creating the NCPO’s songs through which the NCPO can communicate its ideologies to people, the following issues are noted: 1) the reflection of ideologies through the songs of the NCPO, 2) Discourse as a major tool of the NCPO’s ideology, and 3) advantages and disadvantages of using songs as a tool for transmitting the NCPO’s ideologies.

1) The reflection of ideologies through the songs of the NCPO

The use of songs to communicate the ideologies of the NCPO analyzed in this study reflects the ideologies the NCPO wants to transmit to people to

dominate their thought and to make them comply with what the NCPO conveys to them. The following ideologies are transmitted through the songs:

(1) The NCPO performs a gentle and modest sacrifice to protect the country. This ideology can be witnessed from a passage of the song “Because You Are Thailand,” which says, “With just two hands and one breath, the power is not enough to make the dream come true.” This ideology seems to contradict with the fact that the NCPO used the military power to execute the unrighteous coup and played a role in governing the country led by General Prayut Chan-o-cha, who is the Prime Minister of Thailand and can assign and regulate the cabinet in every Ministry.

(2) The NCPO asks for permission to maintain the national security by their military duties. In one passage of the song “Return Happiness to Thailand,” it says “The day the nation faces danger with blazing fire every time. We would like to come in as we cannot let it be too late.” This is to perform their duties as soldiers, “Soldiers never give up. This is our promise.” However, the NCPO had already executed a coup without permission from people.

(3) People wait for the NCPO to accomplish their management of the national problems. This ideology is shown in one passage of the song, “Return Happiness to Thailand,” saying “How long will it take to bring back love? Can you please wait so that we all can cross over the disagreement?” This is the statement illustrating the military ideology of maintaining national security and creating harmony in the nation. However, to ask people to “wait,” the NCPO has not given any specific date or timing. Thus, the NCPO only uses the song to ask people to wait for returning democracy to the country.

(4) The NCPO asks for the cooperation of people in the nation. This ideology is contained in every song through the words, i.e., sympathy, trust, assurance, and faith. Cooperation is thus requested in every song so that the NCPO can lead the country to the desired destination. One part of the song “Because You Are Thailand” says “if we collaborate in extending the breath, that date we dream for would not be far. For Thailand of everyone.” Or another part in the song, “Hope and Faith,” says “Faith and hope create mighty power. Let us cooperate and step towards our destination.” It is clear that the NCPO wants to feed its ideologies in gaining cooperation from people in the songs to communicate to listeners.

(5) The NCPO creates an image of soldiers as “protectors.” In the song, soldiers are created as protecting people and the country from the danger and all threats and maintaining national stability. It is seen in a passage of the song “Because You Are Thailand,” “My life may not be long- lasting, but the land must be. We want to see you restored and be brighter. If I still breathe, no matter what difficulty I will confront, I will never be discouraged.” To put the concept of soldiers as protectors may be to avoid the effect of the globalization, in which a military coup is perceived as outdated and unacceptable dictatorship all over the world. The NCPO should realize this fact and thus needs to create an image of soldiers to protect people and the country from enhancing its righteousness in seizing power and governing the country due to the principal duty of soldiers to protect the country and maintain the unity of the nation.

(6) The NCPO expands its allies to private sectors. To expand space for ideological alignment, the NCPO asked private sectors to collaborate in creating the songs or allowed private sectors and leading artists to participate in the song creation or reproduction in a different genre from traditional patriotic songs. From this study, it was found that the listeners of the song “Return Happiness to Thailand” accept and prefer the song sung by the popular singers from private sectors to that sung by the military singers. Examples of some comments on the song in the version of Asanee Chotikul, “I like the lyric very much, especially the one sung by Asanee. It’s really superb!” “The song is very melodious. It is perfect when Pee Pom sings this song, and it’s very touching. Only adding yeh yeh in one passage can also create an identity,” “Pee Asanee sings very beautifullyyyyyyyyyyy,” “How’s the politics? I don’t know but I like Asanee Wasan, and that’s my reason to listen to this song,” etc. However, there are still some groups of listeners who still dislike the song even though a popular singer sings it; for examples, “This song is forced to be well known,” “Oh Thailand.Listen to the patriotic song and then look back to see the country deteriorating,” etc. It indicates that in spite of the expansion of ideologies to private sectors to make the song more popular and acceptable, some group of people cannot be dominated to accept the coup and the NCPO.

In reality, to execute a coup or to use the military power to govern the country abruptly is aggressive in nature, songs are thus media to transmit military

ideologies with soft lyric and melody to make the emergence of the NCPO in a more righteous image.

2) Discourse as a major tool for the NCPO's ideology

The creation of patriotic songs is another way of extending the communication. It is the telling of the old story in a new way. Actually, the concept of "returning happiness to Thailand" has been mentioned once in one of the Martial Laws the NCPO declared previously. Therefore, the use of songs is a tool for creating a discourse of the NCPO's ideologies, i.e., patriotism, harmony, sacrifice, or cooperation, which, if presented in the old way, should not yield a positive effect. Consequently, it is necessary to find a new way of telling these old ideologies to people. Songs are thus chosen as a new way for reproducing the old ideologies and enable to emphasize them repeatedly via a new aesthetic form through memorable lyric and pleasant melody, which is easy to remember without any enforcement. Listeners can sing along without being taught.

3) Advantages and disadvantages of using songs as the tool for the NCPO's ideologies

Communication through songs has both advantages and disadvantages. The use of songs can facilitate the NCPO in many ways as follow:

(1) A song is an emotion-attached media that can tell a story briefly within a few minutes. This advantage enables listeners to acknowledge a composer's purpose in a short time. For instance, passage of the song "Return Happiness to Thailand" says, "We will do as promised. We ask for not a long time, and this beautiful land will return." Only this one short sentence can make listeners understand the purpose of the composer.

(2) A song allows some ambiguities to remain in case no answer cannot be provided yet. A song does not necessarily explain everything logically but can narrate to create an imagination by the melody used instead. Thus, ambiguous words can be used without an explanation in a song. As an example, in a passage of the song "Return Happiness to Thailand," "Can you please wait so that we all can cross over the disagreement?" This sentence requires no answer to how long people have to wait. Another sentence in the song "Because You Are Thailand" says "if we cooperate in extending our breath, that date we dream for would not be far. For

Thailand of everyone.” Is the breath of the soldiers or people? No specific detail is given. Likewise, how far is the expected day?

(3) A song can make the stressful situation to be calmer since melody can be adjusted to be slow, quick, heavy, or light to suit for the tone of emotion a song wants to convey. In all four songs of the NCPO, Slow-Soul rhythm is used to give a relaxing and pleasant emotional tone despite the fact that the lyric is telling an unrest situation, i.e., “the day the nation faces danger with blazing fire every time, we would like to come in as we cannot let it be too late.” It is a narration of a crisis, but the song can transmit gentle emotion to soothe the contradictory situation in which people in the nation are in a severe confrontation.

(4) A song can be exposed more often than oral or spoken communication or other communication media because a song has a melody to create amusement and entertainment for listeners. Therefore, it can be listened to repeatedly without boredom. On the contrary, to hear a repeated song with high frequency can help to memorize the lyrics or content of the song and lead to listeners’ perception easily.

Regarding the disadvantages and limitation of a song, Firstly, a song has a time limit. Normally, a song takes about 3-5 minutes, especially Pop songs will take no time than this so not too much details can be put in a song. Due to this limit, a composer has to select only main content into a song, unlike spoken or written communication that allows much more details. However, from the point of view of the researcher, this disadvantage of a song is not an obstacle for the NCPO’s communication. Especially, the NCPO has many other formal communication media in hand, and the use of a song can emphasize the desirable climate and listeners’ emotion to enhance listeners’ acceptance of the NCPO rather than using a song as a media to give details or detailed explanation.

8.2.4 Communication in Creating Commonalities among Listeners

From the study the origin of the patriotic songs of the NCPO, it is clear that one of the important goals is to create some commonalities among people with different political ideologies. The findings concerning this aspect are 1) Audience

analysis based on political criteria and 2) the role of the NCPO's patriotic songs in creating desired commonalities.

1) Audience Analysis based on political criteria. The patriotic songs of the NCPO are produced after the 13th revolution especially for responding to the political situation in which the NCPO executed a coup and seized power. Listeners of the patriotic songs are those who passed political disharmony with different political ideologies and thus, for this study, are divided into three main groups based on specific political criteria as follow:

(1) Supporters of the NCPO's coup (the army and People's Democratic Reform Committee or PDRC).

From the political context prior to the coup, the groups who supported the military coup are the army who executed the coup and PDRC and people who protested the Thaksin Regime and the Amnesty Act for Thaksin Shinawatra. These protests are the focal point that has expanded the conflicts of people in the nation for over a decade and are the reasons why the military came in to wipe out war weapons and the networks of "Thaksin Regime."

(2) Protestors of the NCPO's coup and military dictatorship. (red-shirts and prototype countries in democratic governance, i.e., the U.S.A.).

It is clear that the red-shirts are the group of people who love Thaksin and perceive the military coup as "a conspiracy" with PDRC as they view that the army always supported PDRC during the protests.

The prototype countries in democracy, especially the U.S.A., announced not accepting the government coming from the coup and urged to return governance power to Thai people in a short time.

(3) Neutral Group.

This group has no common ideology with either PDRC or the red-shirts. Neither does it protest nor support the military coup.

Accordingly, communication through the songs of the NCPO is for all these three groups to understand and accept the same message conveyed by the NCPO to establish some commonalities among listeners with different political ideologies.

2) The roles of the NCPO's patriotic songs and the communication for establishing commonalities

A part of this study was to examine the accomplishment of the song, "Return Happiness to Thailand" broadcast on three different YouTube websites with a different version, on the listeners. Answers to the question, "what does phenomenon of the patriotic songs of the NCPO mean to you?" from these three groups were , and the results showed their feedback on three features of the songs: the soldiers/the army, the song, and the singers or artists, as follow:

(1) The group of the army and representative of the supporters of the NCPO. The original song of "Return Happiness to Thailand" was posted by Trass Simma of the First Infantry Regiment and the result showed that this group had positive opinions on the military and the NCPO the most, followed by the song, and the singer or artist respectively. The result reflects the acceptance of the NCPO and the appreciation of the song composed by the NCPO. However, no opinion on the singer helps to conclude listeners' satisfaction with this feature. This can be interpreted that the production of the NCPO's song can be accessible for this group due to their predisposed support for the military to conduct a coup. Some examples of the opinions of this group can reflect this interpretation, i.e., "love Prayut and he will always be in my heart," "Love soldiers a lot," "Thank you for returning happiness to us," etc. Therefore, the production of the song for this group received positive reinforcement and was successful the most.

(2) The group of representatives who both support and protest the NCPO. The song in the version of Asanee Chotikul was posted on Carabao Channel by the private sector. Thus, the distributor is not from government offices nor the NCPO while the song is not the original but is reproduced and sung by a famous Pop artist. However, the results are hard to conclude if the audience is satisfied with the song or with the singer or if the listeners' satisfaction towards the original song is different from the reproduced version by the private sector or not. Still, it is obvious that the listeners who do not support or protest the NCPO often expressed their negative comments on every website. Therefore, in the channel posted by the private sector, it can specify if the opinions are from the supporters or protesters of the NCPO only. From an analysis of the accomplishment of this group, it was found that positive

opinions exceeded negative ones in all three features: soldiers, song, and singer. However, positive opinions on the song were found the most, followed by soldiers and the singers respectively. It is remarkable that the positive opinions on the song are different from those of the first group listening to the first or original version sung by the army's singer. Thus, the opinions reflect their satisfaction with both the song and the singer who sings the song in parallel, i.e., "I like this song very much, especially when Asanee sings this song. It's superb!" "the song is very melodious. It is very perfect when Pee Pom sings it. It's very touching. Just adding yeh yeh in a passage can create an identity," "Pee Asanee sings very beautifullyyyyyyyyy," "keep fighting who is going to be the Prime Minister # but Pee Pom is always the number one in my heart. My dad played it for me since my childhood," etc. The accomplishment on this group reflects their satisfaction with the song because the singers are not soldiers. Thus, it can be implied that the melody of Pop music sung by an accepted singer can create listeners' satisfaction with the song more obviously than the song sung by the army's singers. The comment saying "keep fighting who is going to be the Prime Minister # but Pee Pom is always the number one in my heart. My dad played it for me since my childhood" indicates that although a listener may not accept the NCPO, if he or she feels satisfied with the song, it can give a chance to reduce his or her resistance against the NCPO, especially from Pop music of the song and a singer of private sectors.

(3) Neutral groups. The song in the version of the artist group was posted by BangKokHouSeTv in a cooperation between the Royal Thai Army Band Department and Bangkok House Production, Co., Ltd. The distinctiveness of this version is that it is a co-singing of the government and private sectors. The version selected for a cooperation from private sectors should be a compromising one or it should not identify clearly if the group protest or not protest the NCPO while the first original version and the second version can identify clearly. The first version is the song from the military sphere and completely produced by the NCPO. The second version is reproduced from the original and re-sung by the private sector. It is an expansion of space of the NCPO's song into the private sectors' space. However, for the third version, it is a co-existence of both military and private sectors but in the

sphere of the military song, which can be considered as a mid-point adjustment of both sectors.

For this group, positive opinions also exceeded negative ones and the positive opinions on the song were found the most, followed by the artists and the military respectively. From comparing the listeners of the first group with the second group, it was found that the latter had comments on the military and the NCPO the least but on the song the most. For example, “It’s beautiful, both melody and firm lyric. I like it very much,” “I love flute sound the most,” “The song is very euphonious and reflects Thainess very clearly,” etc. On the other hand, some opinions focused on the singers or artists, i.e., “Jonas Anderson Wowww,” “I like Mom Joen Joen,” “Pee Alex. His sound is charming,” “Pancake sings very beautifullyyyy,” etc. It is apparent that to have a variety of artists from the private sectors can draw more fan clubs of these artists and enable the NCPO’s patriotic song to access these listeners more easily than the military version. Besides, the reason why this group expressed the opinions on the soldiers and the NCPO the least among three features might be that the creation of the song in the Pop genre can reduce listeners’ resistance against the coup as they will pay more attention to listen to the song. In short, from evaluating the accomplishment of the song on the listeners from three YouTube channels, the tendency can be concluded as follow:

a) The group of supporters of the NCPO and the coup is the group who tends to accept the NCPO’s song based on their appreciation on the soldiers and support on the NCPO’s coup. Especially, the use of Pop music to communicate helps to gain more popularity more easily.

b) The group of protestors on the NCPO and the coup. Based on their prior rejection of the coup, they cannot accept the NCPO nor the song. To use Pop music to communicate with this group might help some parts of them accept the song better but some parts do not accept because of their firm political standpoint of not accepting any military coup.

c) Neutral group. This group tends to accept the song due to the beauty of the song and its compatibility with listeners’ taste of the music. Since their preference is not based on political ideologies, music, especially Pop, can create an acceptance of the song from this group without difficulties.

In brief, it is noted that to transmit any message through patriotic songs with Pop music can create satisfaction and an acceptance of the song. Thus, Pop music is like “mass sphere of every group” since it is favored by the majority of people. Hence, to use Pop music in patriotic songs is similar to a provision of space for private sectors to participate in the production of the NCPO’s songs. As a result, Pop music and Pop artists in the NCPO’s songs affect the listeners’ preference since they are familiar with and feel close to the melody as if their space was included in the song. The penetration of Pop music in the NCPO’s songs plays a role in creating some commonalities to dissolve political differences and separation of Thai people through the transmission of lyrics related to Thailand of everyone. It is a concurrent point of everybody. Either “you” or “we” in the NCPO’s songs are all Thai people without separation. Accordingly, this focal word appears in every song of the NCPO, i.e., “this beautiful land will return...we would like to return the happiness to you, the people” (in “Return Happiness to Thailand”), “if we collaborate in extending our breath, that date we dream for would not be far. For Thailand of everyone, “(in “Because You Are Thailand), “with two hands and one heart of all Thais” (in “Hope and Faith), “I’m ready to be a bridge for you to step to the desired destination” (in “A Bridge), etc.

Sugree Charoensook said, “Music by itself, especially music sound, owns the characteristics that help to enhance people’s harmony” (Sugree Charoensook, personal communication April 27, 2017).

Accordingly, from all the findings in this study, lyrics, components of the song, and roles of music enable the patriotic songs in the period of the NCPO to reach the ultimate meaning of creating a concurrence and harmony among listeners to dissolve all political colors and to unite every group into one harmonized power for the sake of the country as a whole through the songs.

Summary. The process and strategies in creating the NCPO’s patriotic songs is the process that induces an innovation of a new genre by using Pop music in the production of the patriotic songs with the old traditional power relations paradigm based on the military culture where a leader is still the center of all commands and decision-making. The process has been created to transmit the NCPO’s ideologies to bring about the righteousness for their coup and their further existence after the 13th

revolution. The patriotic songs in the pattern of the Pop genre are created to unite all groups of diversity into one focal point, which is the nation.

8.3 Recommendations

1) This research limits the study up to the fourth song of the NCPO or the song “A Bridge” while the NCPO has been producing more patriotic songs continuously. Thus, future studies should examine the strategies of the unstudied songs in transmission and communication to see their relations with the findings obtained from this research and to find if there are any differences.

2) This research studied the accomplishment of the song, “Return Happiness to Thailand” on the listeners only, future research should extend to evaluate the listeners’ responses on other songs of the NCPO, including extending the study to cover other channels to explore listeners’ feedback since this research studied on the three websites of YouTube channel only.

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