

Chatchawan Onlamul 2006: Ritual Music for Mamuad of at Cultural Village Banthungyai, Kantharalak District, Si Sa Ket Province. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Communication Art. Thesis Advisor: Mr. Narong Kianthongkul, M.A. 326 pages. ISBN 974-16-2441-7

The purposes of this research were to study 1) Mamuad ritual according to the beliefs of Banthungyai Cultural Village, Kantharalak District, Si Sa Ket Province. 2) The Mamuad ritual is music traits.

This qualitative research obtained musical data of 2 music troupes, at Bankhok and Banthungyai, Kantharalak District, Si Sa Ket Province.

The major founding were:

1) The Mamuad rite was found among Thai-Khmer people and their belief was transmitted from generation to generation. They believed that one's illness was created by ancestor's power, and the whole complete ritual had to be performed by mamuad.

2) The musical instrument used in ensemble were a trua (fiddle), a pi-puk (double reed oboe) or a kaen (bamboo mouth organ) along with kantrum-drum, a large gong, and vocalist. The music must be performed during the rite from beginning through the end. The tunes divided into 3 groups, for greeting to the teacher (such as Plem Thom, Pad Jua, Antawongkru, and Bongbod), for mamuad's dance (such as Guntiew, Ode, and Chavia), and for ending of the rite (such as Gatpaga and Priat Ar Tud Priat Chan). The song texts were about teasing of male and female, and their occupation. The music normally were 2 parts form (introduction and the body), heterophonic texture, reparative rhythm, conjunct melodic contour, undulating melody, and part of terraced, ascending, and descending.

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