


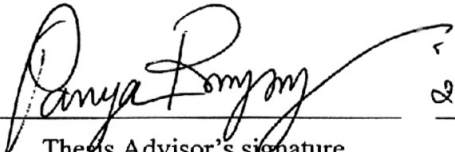
Rungruedee Rakmanee 2006: Pa-re-re, Folk Song of Nyah - Kur: A Case Study of Nyah - Kur's Music in Thep Sathit District, Chaiyaphum Province. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Communication Arts. Thesis Advisor: Mr. Panya Rungrueng, Ph.D. 176 pages. ISBN 974-16-2505-7

This research was to study Pa-re-re, a vocal music of Nyah-Kur in Thepsathit District, Chaiyaphum province. The objectives of this research were: 1) to study Nyah-kur's ways of life and their society, 2) to work with Pa-re-re music analysis, and 3) to studied the role of instrument used in Pa-re-re.

The major findings were: The Nyah-Kur people was an ancient Mon's lineage who live nomadic life on the hills here and there around Phetchaboon, Chaiyaphum, and NaKhonratchasima provinces. Nowadays they settled down permanently at a particular place and lived together with any Non- Nyah-Kur people. Their occupation was mainly agriculture. They spoke Nyah-Kur with was an Austro-Asiatic, Mon-Khmer branch, with no alphabet. The unique music of this tribe was Pa-re-re that used to be sung while working as well as an entertainment for leisure time in manner of courtship among young males and females. Presently, the Pa-re-re subjected to be performed just only for the Haw-dok-phueng ritual ceremony, and never transmitted to the young generation.

The Pa-re-re was an impromptu singing, while the female singer was also played a goblet drum in a fixed rhythm of  $\frac{3}{4}$  meter. The female's voice tuning was a kind of sextet similar to scale of F major (F-A-B-C-D-E) while the male's voice was closed to scale of G (G-B-C-D-E-F). The melodic contour was undulating, monophonic texture. An instrument accompanied the vocalist was a single face goblet drum performed by female only while singing, and usually played in fixed rhythm. The drummer also played drum for male singing sometimes.

  
Student's signature

  
Thesis Advisor's signature

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