

Idsada Patharapreechawit 2007: Nang Yai : A Case Study of Nang Yai at Wat Bandon, Mueang District Rayong Province. Master of Arts (Ethnomusicology), Major field: Ethnomusicology, Department of Mass Media Communication Art. Thesis Advisor: Assistant Professor Narong Khianthongkul, M.A. 222 pages.

This research focused on studying of Nang Yai : A Case Study of Nang Yai at Wat Bandon, Mueang District Rayong Province. It was a qualitative research based on ethnomusicological research technique and aimed to studied: 1) history, change, and transmission, 2) factors of performance.

Major findings were: The 200 original large puppets were around 200 years old found at Pathaloong province. Phraya Srisamuthaphok-chaiyachoknuchit, the governor, brought them along with puppeteer to Rayong and had him thought to his people until was able to be performed for public. First it was performed at Wat Jantha-udom before moving to Wat Bandon in 1887. At Wat Bandon, *nangyai* was well preserved and transmitted to young people under patronage of local people consisted of three institutions, families, monastery, and school. There were 150 original puppets and 60 new reproduced puppets found in Wat Bandon collection.

Today performance normally used new puppets under the light of electric lamp instead of old fashion fire from coconut shell. The puppeteer wore dark-green blouse and traditional Thai pants called *jongkraben* while performed. They danced the puppets in front and at the back of the large white with red frame screen for out door, and small three screens of the same shape indoor.

Nang yai usually accompanied by a quintet *piphat* which was performed in seven equal pitches tuning system, undulating-conjunctive melody, isometric guisto tempo and some rubato, idiomatic heterophony. Most of the tunes were short and in binary forms with a few ternary forms.

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Thesis Advisor's signature

