

Krissada suksamnieng 2006: Mawlam Siphandawn: A Case Study of Thawngbang Keawsuwan Troupe, Muang Pak-se, Khwaeng Champassak, Lao People's Democratic Republic. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Communication Art. Thesis Advisor: Mr. Panya Roongruang, Ph.D. 259 pages. ISBN 974-16-2200-7

The original Mawlam Siphandawn is almost obsolete and needs to be studied. This qualitative research was aimed to the Mawlam Thongbang Keawsuwan Troupe of Muang Pak-se in Khwaeng Champassak Lao People's Democratic Republic.

The research result were:

1. The Mawlam Thongbang was a kind of Mawlam Siphandawn which was unique to Champassak District, and was developed from Lam Som. The Mawlam Thongbang Keawsuwan learned mawlam from Kanha whom was her grandfather and still practice today.
2. The troupe was functioned for auspicious and unauspicious ceremonies in order to entertained people, and also being a speaker for the government.
3. The musical instrument using to resemble in the display was a khaen-paed (8 couples tube). The musician is called Mawkhaen, whom played the Khaen to accompanied the singer and dancers. The Maw Khaen also helped the singer for taking time to created the song text.
4. The structure of the Siphandawn melodies were divided in to four parts: 1) the musical introduction used for leading the tone to the mawlam, 2) a short vocal introduction last for 3-10 stanzas accompanied by khaen, 3) Lam Noe-ruang, the main part of mawlam sung by vocalist accompanied by the kaen, 4) Coda, an ending melody which was the same as introduction but different in the last cadence.
5. The musical mode was Pentatonic, and texture was drone harmony, homophonic. The Mawlam Siphandawn performed without percussion.



Student' signature



Thesis Advisor' signature

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