

# # C880088 MAJOR THAI DANCE

KEY WORD: NORA/PASOM THA/TUA ON

THUMMANIT NIKOMRAT : NORA:KAN RAM PASOM THA BAEB TUA ON.

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This Thesis aims at studying Kan Ram Pasom Tha Baeb Tua On or nora dance with body bending. It focusses on history body preparation, performance and choreography of this type of nora which is found in Songkhla, Satoon, Ranong and Nakon Srinthammarat provinces. The study is based upon related documents, interviewing, observation of dance demonstration, and the real performances of five famous dancers.

The study finds that, this dance is a combination of general nora dance and the dance with body bending based upon creativity and special talent of dancers. This is to show their individual speciality. This dance usually appears during the fourth and the eight part of the normal nora performance. Dancers of this type are both male and female age 10-25. They dress in normal nora costume. They take off their headdress, nails, and tail when they perform special body bending dance. Musical instruments comprise gongs, cymbals, oboe, and drums. Drummers must familiar himself with dancer's style in order to synchronise his drum beating with the dancer.

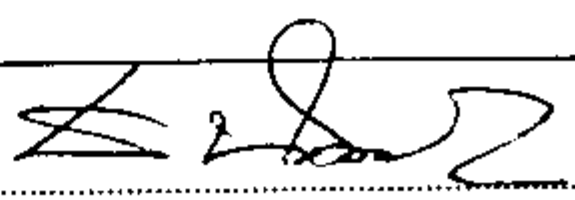
Twenty four dance gestures are found : 10 sitting, 9 standing and 5 lying gestures. Sources of these gestures came from 1. former gurus, 2. exercise, 3. earning extra income, 4. showing individual expertise, 5. challenging, 6. exemplifying song lyrics. Dance structure is divided into 9 steps : 1. entrance, 2. standing gestures A, 3. sitting gestures, 4. standing gestures B, 5. taking off headdress, nails and tail, 6. special dance gestures, 7. putting costume pieces back on, 8. walking, 9. sitting and perform normal nora. Seven concepts of choreography are found. They are 1. right gesture at the right moment, 2. simple to complex gestures, 3. symmetrical balance, 4. movements for continuation are borrowed from normal nora, 5. assistant and props are employed when needed, 6. showing dancer's superiority, 7. Some dance gestures have standard sequence that dancer must perform to avoid injury.


Dance with body bending is now performed by very few dancers because it requires dancers with special body bending or rubber body. Moreover, training needs longer and tougher process. Less people practice this dance. Thus, it is rarely seen. So the mechanism to preserve, promote, and disseminate is needed to guarantee the continuation of this dance in the future.

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