

Kitima Thuanno 2008: Likay Pa Denchai Sa - nguansin Troupe, Phantae Sub - district, Khuan Khanun District, Phatthalung Province. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Communication Art. Thesis Advisor: Assistant Professor Porntip Yenjabok, Ph.D. 186 pages.

This research was a qualitative research study using ethnomusicological research technique, with objectives aiming to study the components of the so-called "Likay Pa" folk plays of the Denchai Sa - nguansin Troupe, to study Likay Pa songs and lyrics to be used in Denchai Sa - nguansin Troupe and to study inheritance of "Likay Pa" folk plays of the Denchai Sa - nguansin Troupe.

"Likay Pa" is a kind of folk musical performance of the Southern region of Thailand. Its origin was assumed to derive from Muslim Thai's folk play in the region of the Andaman Sea coastal area, and later becoming popular among Buddhist Thai on the coastal area of the Gulf of Siam and widely spread throughout the upper region of the Southern part of Thailand.

The result of the research found that "Likay Pa" of Denchai Sa - nguansin Troupe, of Phantae Sub - district, Khuan Khanun District, Phatthalung Province, is the troupe inherited from "Likay Pa Ban Sunthara Troupe", which had Mr. Daeng Khongkhaisi as the founder in 1952 and later headed by Mr. Khlong Huanchaem in 2003, and renamed it as "Likay Pa Denchai Sa - nguansin". The troupe presently has 16 members, and still keeps the traditional indigenous performing art as it was originally played in those old days. Components of the Denchai Sa - nguansin's performance consist of a Likay Pa Troupe, stories in the plays, players, costumes, performing tradition, musical instruments, Likay Pa stage, performing venue, performing opportunities and audiences. To entertain such as Likay Pa shows in various festivals, traditional gathering and demonstration of Likay Pa shows on a cultural folklore conservation basis. As in ritual, it involves such rites as the Likay Pa Guru Invocation, Likay Pa shows as part of the so-called "Kae - Bon" rite.

The songs manifested themselves with variety of melodic contour such as conjunctive, undulating and terraced in the monophonic texture. Each melody is short and the way of singing is to review. Sometimes the lyrics were impromptu singing. Relationships among Likay Pa Denchai Sa - nguansin Troupe members, most of whom comes from relatives and neighbors who are close to each other and live together like a family.

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