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 MANUS KAEWBUCHA : AN ANALYTICAL STUDY OF MON STYLE IN
 PLENG PRAJAM BAN, A SONG OF CREMATION CEREMONY, CENTRAL THAILAND.
 THESIS ADVISORS : PINIT CHAISUWAN, NATIONAL ARTIST. SA-NGAD PUKHAOTHONG,
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This thesis is an analytical study of the performance and practice of Mon style Pleng Prajam Ban using Khong Mon Wong Yai. The history of Mon music in four settlements, Ban Bartre Mon Style, Patayakosol Mon Style, Pathumthani Mon Style and Paklad Mon Style, is also studied. The findings are as follow :

1. In all 4 settlements, Mon music has been practiced and played through to the present day.
2. Pleng Prajam Ban has an important role in the funeral ceremony, observation period or "PraKhome", and cremation for people who have died at home. Mon musicians practice by using the basis of Khong Mon Wong Yai in order to understand how to play "Luk Khwang".
3. The Khong Mon Wong Yai pitch and tuning system has close tone interval degree 2-3 and 6-7. There are 3 modes in the selection of melody or mode.
4. The rhythmic pattern of Tapon Mon has also Perng Marng, a type of drum, playing together so as to control the phrase which has 16 bars in 2/4 time signature.
5. The Mon Song musical form uses the melodic motion in 4th in order to select the mode, and the cremation ceremony in particular uses only the D mode. The section is not clear, mostly repeated with a total of 14 rhythmic patterns. There is an identical figure which is syncopation.
6. In the method of using "Mue Khong" Khong Mon Wong Yai there is not B tune or F tune in the first octave which is called "Luk Lum". Therefore, "Luk Khwang" is used instead in order to replace the tune. The forms which are found are the method of using the 10th interval by skipping the octave, the method of using the substitution by tying the new song part, the method of using only the right hand to play the B tune or F tune, the method of "Mue Khong Na Ting Neng, Nong Ting Neng", and the method of using the third and fourth "Luk Khwang" interval. Moreover, the methods of immediately using the fourth interval, the double time in phrase and special form are also found.