



KEY WORD: DANCE/ AS A PART OF PIPAT MON/ ENSEMBLE IN SUPHANBURI PROVINCE

KANARAT BUATHONG: DANCE AS A PART OF PIPAT MON ENSEMBLE IN SUPHANBURI PROVINCE. THESIS ADVISOR: SUPHANNEE BOONPENG, 303 PP.

This thesis aims at studying dance as a part of pipat mon ensemble within Supanburi province including its history, continuity, dance, performance elements and business administration. Research methodology is based upon documentary, interview, and observing the actual performances.

Dances which attached to the music ensemble was brought ram mon from Pathumthani to Supanburi province by Narongsilp troupe in 1942. It meant for funeral ceremony as a custom. Later, Likay and classical Thai dance styles were introduced into the program. It was very popular that the number of troupes has been increasing to 17 music-dance companies today.

These companies are managed as a family business led by the head of the family who acts as the troupe manager. Each troupe provides two kinds of service: music and music cum dance performances depended upon the demand of the customers. Two occasions are available for the dance presentation: 1. after suad pra apitham or the sermons by the monks at night, and 2. before cremation. The program of type 1 is a set of a group dance and a solo dance in classical style followed by a set of dance in regional styles. The program of type 2 comprises a group dance, a solo dance and a pas de deux in classical style.

Dance as a part of the funeral ceremony is still function very well today. Thus, many troupes can make a living. However, with the tight business competition, some troupes were seized to perform. All and all, dance as a part of music ensemble will continue to perform as long as it is yet an indispensable ingredient in funeral ceremony at Suphanburi.