

3636348 LCCS/M : MAJOR : CULTURAL STUDIES ; M.A. (Cultural Studies)

KEY WORD : MAWLAM' CING / THE PROCESSES OF A MUSICAL CULTURE CHANGING

SANONG KLANGPRASRI : MAWLAM' CING : A SURVIVAL STRATEGY OF ISAN FOLK SINGER. THESIS ADVISOR : SOLOT SIRISAI, B.Ed., M.A.(Linguistics), MA.(Anthropology), PATTIYA YIMRAWAT, M.A., DOCTEUR DE I' EHESS., NATTAPONG SOVAT, B.Ed. M.A.(Cultural Studies) 385 p. ISBN 974-661-197-6

This thesis aims to study the history and development of *Mawlam' cing*, folk singing style of Isan. The studies attempt to describe the musical components, performances, roles in cultural context, the processes of a musical culture change, problems and trend in the future. It is the anthropological approach. The qualitative data were collected during 1994-1997.

It is found that the *Mawlam* has been developed from three lines. First is from the supreme *Thaen* worship cult. Second is from the melody in old Buddhism ceremony. Third is from the flirting play of young male and female. For the musical components and performance of *Mawlam' cing* existed in 1986 by the two well-known folk singers who originally used the western music instruments such as guitar, guitar bass and drums. They also have modern dancers to dance along with the performane of Khon Kaen *Mawlam Klon* style. The role of *Mawlam' cing* in Isan culture is public entertaining. The processes of musical culture change in Isan Mawlam are related to factors such as people beliefs, suppression politics and governing from central government in cluding socio-economic changes and marketing demand of modern Isan culture. In addition, because of different appreciation in music between two age groups, the of *Mawlam' cing* will develop itself without any relationship to its original form.