

Thanaphat Graithep 2012: Kalor, The Funeral Music: A Case Study of the Meana Kalor Group of Ban Ton Somdaw, Nong Chang – Lan Sub – District of Huai Yot District in Trang Province. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Music. Thesis Advisor: Assistant Professor Supot Yukolthonwong, Ph.D. 272 pages.

The objective of this research are; 1) To study community roles to inherit musical culture of Kalor musical instrument of Meana Kalor troupe Ban Ton Somdaw, Nong Chang – Lan Sub – District of Huai Yot District in Trang Province. 2) To analyze Kalor music in the area of Ethnomusicology of Meana Kalor troupe Ban Ton Somdaw, Nong Chang – Lan Sub – District of Huai Yot District in Trang Province. The results of the study are as following;

1) Kalor music is used in religious rite and funeral ceremony. The process of playing Kalor music at the funeral is composed of the rite of Kalor group invitation, the rite of Kalor group leaving for the funeral, the rite of asking permission to build a Kalor playhouse, the rite of opening a Kalor playhouse, the rite of leaving from a Kalor playhouse, the rite of pulling down a Kalor playhouse, the rite of funeral procession and the rite of leaving from a cemetery. The musical styles and ceremony follow the tradition original Kalor of their ancestors. Kalor is conserved by passing from generations to generation of the community roles.

2) There are three musician in Meana Kalor troupe and it consist of three types of instruments; One Pee Kalor, Two Thons and One Gong. The style of music is “Round” and without singer. It has only are main melody with no monophony, but it has various styles of music within same song. There are eight sound systems of Kalor and they are not equal between the sounds. The duration of sounds are 200, 180, 80, 100, 80, 220 and 180 cent respectively. Kalor music communicates sorrow, feeling, mourning, parting, missing and being lonely.

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Thesis Advisor's signature