

Nisathorn Kongmongkhon 2006: Khap-Lue: A Case Study in Chiang Kham and Chiang Muan Districts, Phayao Province. Master of Arts (Ethnomusicology), Major Field: Ethnomusicology, Department of Communication Art. Thesis Advisor: Assistant Professor Narong Khiantongkul, M.A. 461 pages.  
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The purpose of this research was to study music traits, social functions, and change of Khap-Lue of Thai Lue tribe in Chiang Kham and Chiang Muan Districts, Phayao Province.

The major finding were: Khap-Lue was a kind of vocal music art combining poem and music together. The singer was called Chang-Khap and the pi (single reed wind instrument) player was called Chang-pi. The performance began with paying homage (fai-khru), then introduction performed by pi and vocal enters the introduction part. The vocalist sung in Lue-text telling story accompanied by pi, the vocalist some time pausing, but the musician blew the pi simultaneously from beginning through the end of the piece.

The pi's tuning system is 9 pitches unequidistant, and the tune to be played consisted of 5 tones scale beginning with D. The intervals between note were 276, 219, 125 and 200 cent.

The song text in poem displayed unequal amount of words in each stanza, and mostly rhyme between the last word of each stanza and any word of the next one, even with no rhyme. The poem not required no tone mark.

The melody was progressive type, monophonic texture, 3 parts form (introduction-body-coda), pentatonic mode, 820 cent in range, unequal rhythmic pattern. The melodic contour presented in three type, conjunct, undulating and terrace. The vocal melodic contour was in three direction, undulating, disjunctive and terrace.

For the social function of Khap-Lue it was used for entertainment and teaching. Style of performance was transmitted from ancestor of Sibsong-panna and still going on to the young generation

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