



Ponglang Ensemble Music Competition in Northeast Thailand

Du Hao

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

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การประกวดวงโปงลาง ในภาคตะวันออกเฉียงเหนือ ของประเทศไทย

วิทยานิพนธ์

ของ

Du Hao

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม



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The examining committee has unanimously approved this Thesis, submitted by Mr. Du Hao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

..... Chairman

(Assoc. Prof. Chalernsak Pikulsri ,
Ph.D.)

..... Advisor

(Asst. Prof. Jareanchai Chonpairot ,
Ph.D.)

..... Committee

(Asst. Prof. Peerapong Sensai , Ph.D.)

..... Committee

(Prof. Arsenio Nicolas , Ph.D.)

..... External Committee

(Assoc. Prof. Jatuporn Seemong , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

.....
(Asst. Prof. Khomkrit Karin , Ph.D.)

Dean of College of Music

.....
(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	Ponglang Ensemble Music Competition in Northeast Thailand		
AUTHOR	Du Hao		
ADVISORS	Assistant Professor Jarernchai Chonpairot , Ph.D.		
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ABSTRACT

The following research is entitled “Ponglang Ensemble Competition”. It utilized the qualitative research method for studying and presenting findings through a descriptive analysis. The study focused on three main questions:

- 1) What is the preparation process for the award winning Ponglang Ensemble ?
- 2) Are the judging criteria for the Ponglang competitors fair and equal?
- 3) After the competition, what specific benefits or rewards do participants of different ages, education levels, identities and occupations receive?

The interview subjects were mainly two national artists, nine competition judges, seven ensemble leaders, several professional teachers and ensemble members. Research methods included interviews, observations, documentation analysis and open-ended questionnaire. The findings were based on analysis and interpretation of field data: notes, interviews, videotaped observations, documents, sound recordings and an open-ended questionnaire. The results showed that:

- 1) Seven award-winning Ponglang Ensemble members used peer tutoring, which played a fundamental role throughout the learning and rehearsal process. The emotions stirred in me by the competition showed that the Isan people admire, respect and appreciate the royal family. It was clear that the life of Isan farmers was difficult, but happy; full of love and continued the traditional local culture and customs of the Isan. The aesthetic value of the Ponglang Ensemble is embodied through the music, traditional dance and clothing. Ponglang

Ensemble music changed from short, simple and happy to complex, diverse and more entertaining. The free nature of Ponglang dance allowed contemporary dancers more space to be creative, communicating themes more clearly and enhancing entertainment. The ensemble clothing served to shape the image of the characters, spread national culture and add to the overall aesthetic of the performance.

2) Judges used comprehensive criteria to evaluate the competition as it was unfair to select only solo winners. We formulated judging criteria and rating scales, which improved the system for rewarding and penalizing contestants. This system included analysis of conflicts and resolutions during the Ponglang Ensemble competition, understanding the value of disagreements between judges and the ensemble members, and eventually agreements between ensemble members and judges. The dispute lasted for a short period of time due to influence by the Isan character and the traditional Thai education system. Disagreements between Ponglang Ensembles were mainly seen in the preparation process and during the competition. Afterwards, conflicts between the two sides were alleviated through celebration.

3) Research results indicated that the benefits gained by participating in the competition were different for each participant. This was directly related to each individual's personal motivation and character. The primary drive for educational personnel and artists was honor, and the greatest benefit was also related to honor. For financiers, their motives were mainly commercial and they received corresponding financial compensation after the competition.

Keyword : Ponglang Ensemble Competition, preparation process, judging criteria, benefits, Northeast Thailand

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I wish to express my sincere thanks to Khomkrich Karin, Dean of the College, for providing me with all the necessary facilities for the research. My sincere thanks also goes to ensemble leaders, artists, teachers, students, who provided me an opportunity to join their team as intern. Without their precious support it would not be possible to conduct this research.

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Du Hao

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	K
LIST OF FIGURES.....	L
Chapter I Introduction.....	1
Statement of the Problem.....	1
Research Objectives.....	3
Research Questions.....	3
Importance of Research.....	3
Definition of Terms.....	3
Conceptual Framework.....	5
Chapter II Review of Literature.....	8
Reviews of Ponglang Ensemble.....	12
Reviews of Preparation process.....	17
Reviews of Judging criteria.....	18
Reviews of Benefits.....	19
Reviews of Research Site.....	20
Reviews of Theoretical.....	21
Chapter III Research Methodology.....	23
Research Scope.....	23

Research Process	26
Chapter IV Preparation Process for the Ponglang Ensembles	28
Introduction to Ponglang Ensemble Competition	29
Reasons for the Ponglang Ensemble Competition	29
Types of Ponglang Ensemble Competition.....	30
Ponglang Ensemble Competition Documents (Excerpt)	37
Introduction to 7 Ponglang Ensembles.....	45
Preparation process of Ponglang Ensembles.....	54
Select participants	54
Design plan	58
Rehearsal process	62
Summary	100
The emotional experience of ponglang ensemble performance	106
The aesthetic value of ponglang ensemble performerce	107
Conclusion.....	111
Chapter V Judging Criteria of the Ponglang Ensemble Competitions	113
Scoring criteria in the Competition Document	114
Scoring criteria for The King Rama X Cup	114
Scoring criteria for The Queen Sirikit The Queen Mother Cup	115
Scoring criteria for The Princess Maha Chakri Sirindhorn Cup	115
Scoring method in the Competition	115
Introduction of the judges	115
The judging method for Ponglang Ensemble Winners	119
Selection method for best Isan instrument players and dancers	119

Comments of the judges.....	120
Comments for King Rama X Cup.....	120
Comments for the Queen Sirikit The Queen Mother Cup	123
Comments for the Princess Maha Chakri Sirindhorn Cup.....	124
Summary of problems in performance.....	127
Judging Criteria improvement measures.....	128
Analysis of the advantages and disadvantages of scoring methods.....	128
Analyze the problems of the competition judges.....	129
Improvement measures of the Jury Committee	130
Formulate judging criteria and rating scales for solo.....	133
Conflict and reconcile in Ponglang ensemble competition.....	133
Conflict and reconcile between judges, audience and ensemble members.....	134
Conflicts and reconciliations between the Ponglang ensembles.....	135
Conclusion.....	135
Chapter VI Benefits of participating in the Ponglang Ensemble Competitions	137
Benefits of students participating in the competition.....	138
For College Students.....	138
For Secondary school students.....	143
Benefits of teachers participating in the competition.....	145
For the persons in charge of the ensemble	145
For professional teachers	148
Benefits of school participating in the competition	151
For University	151
For Secondary school.....	151



2311824539

MSU -IThesis 6101206004 thesis / recv: 17012564 04:58:18 / seq: 24

Benefits of artists participating in the competition	152
For the musical instrument maker.....	152
For the Molam artists	155
Benefits of Sponsors participating in the competition	156
For the shopping Center	156
For student parents	157
Conclusion.....	161
Chapter VII Conclusions.....	162
REFERENCES	166
Appendix.....	167
Appendix I: Name sheet.....	168
Appendix II: Questionnaire	171
Appendix III: Ponglang Ensemble Competition Documents	181
Appendix IV: Score sheet	200
Appendix V: Figure.....	205
Appendix VI: GLOSSARY.....	209
BIOGRAPHY	212



2311824539

LIST OF TABLES

	Page
Table 1 King Rama X Cup competition information sheet	32
Table 2 Queen Sirikit The Queen Mother Cup Competition information sheet.....	34
Table 3 Princess Maha Chakri Sirindhorn Cup Competition information sheet	36
Table 4 Summary of problems in performance	127
Table 5 Benefits of participating in the Ponglang Ensemble Competitions Information Sheet ..	158

LIST OF FIGURES

	Page
Figure 1 Two singers in the Sin-Isan Ensemble	55
Figure 2 Musicians of the Sin-Isan Ensemble	56
Figure 3 Dancers of the Sin-Isan Ensemble.....	57
Figure 4 Props for Sin-Isan Ensemble	57
Figure 5 Singer extols the contribution of King IX	60
Figure 6 Bath Buddha Ceremony	61
Figure 7 Sin-Isan Ensemble won first place	62
Figure 8 The person in charge of the Ensemble is guiding the rehearsal	63
Figure 9 Two singers of Sin-Sai Ponglang Ensemble.....	64
Figure 10 Musicians of Sin-Sai Ponglang Ensembles	65
Figure 11 Dancers of Sin-Sai Ponglang Ensemble.....	65
Figure 12 Nang Hai and Gab Ganb of Sin-Sai Ponglang Ensemble.....	66
Figure 13 Colorful floral shirts	67
Figure 14 Props used of Sin-Sai Ponglang Ensemble ensemble.....	67
Figure 15 Skills demonstration of the long drum Ensemble.....	68
Figure 16 Musicians are rehearsing	70
Figure 17 Music and dance rehearsal together.....	70
Figure 18 Two singers of Kun Isan Ponglang Ensemble.....	72
Figure 19 Nang Hai and Gab Ganb of Kun Isan Ponglang Ensemble.....	72
Figure 20 shows all participants of Kun Isan Ponglang Ensemble.....	73
Figure 21 Dancer with local mask	74

Figure 22 Female dancer performing planting tree.....	74
Figure 23 Rocket Festival Ceremony	75
Figure 24 Thai notation praising the contribution of King IX.....	76
Figure 25 Two singers of Sai Nan lam ta khong Ponglang Ensemble.....	77
Figure 26 Playing Pin skill show	78
Figure 27 Dancers of Sai Nan lam ta khong Ponglang Ensemble	78
Figure 28 Nang Hai and Gab Ganb of Sai Nan lam ta khong Ponglang Ensemble.....	79
Figure 29 Ceremony of making pottery	80
Figure 30 Process of making pottery	80
Figure 31 Process of sale pottery	81
Figure 32 Group photo of the Sai Nan lam ta khong Ponglang Ensemble during the rehearsal ...	82
Figure 33 Two singers of Sin Sai Ngein Ponglang Ensemble	83
Figure 34 Nang Hai and Gab Ganb of Sin Sai Ngein Ponglang Ensemble	83
Figure 35 Dancers of Sin Sai Ngein Ponglang Ensemble.....	84
Figure 36 Props used to sing the king	85
Figure 37 Male and female singers singing Lam Pha Ya	86
Figure 38 Ceremony props.....	86
Figure 39 Students learn to sing Lam Pha Ya from folk artists.....	87
Figure 40 Teachers learn ritual knowledge from folk artists	88
Figure 41 Two singers of Worarat Witthaya Ponglang Ensemble.....	89
Figure 42 Dancers of Worarat Witthaya Ponglang Ensemble	89
Figure 43 Nang Hai of Worarat Witthaya Ponglang Ensemble.....	90
Figure 44 Masks used in competitions.....	91
Figure 45 Buddhist ritual performance	92

Figure 46 Actors are performing textile.....	92
Figure 47 Students are rehearsing Lam Pha Ya.....	93
Figure 48 Students learn to sing Lam Pha Ya from folk artists.....	93
Figure 49 Singers of Kalasin Pittayasan School Ponglang Ensemble.....	94
Figure 50 Musicians of Kalasin Pittayasan School Ponglang Ensemble.....	95
Figure 51 Dancers of Kalasin Pittayasan School Ponglang Ensemble.....	95
Figure 52 Worship the Phra That Yaku.....	97
Figure 53 Ensemble group photo.....	97
Figure 54 Worship ceremony before the competition.....	99
Figure 55 Practice before the competition.....	99
Figure 56 Group photo of the judges of the King Rama X Cup.....	120
Figure 57 Large props used on stage.....	122
Figure 58 Group photo of the judges and ensemble members of the Sirikit Cup.....	123
Figure 59 Group photo of the judges and ensemble members of the Sirindhorn Cup.....	124
Figure 60 Too many props on stage.....	125
Figure 61 There is a problem with the placement of props.....	126
Figure 62 At the competition site, many fans cheered and shouted for their favorite ensemble.....	132
Figure 63 The author performed a newly adapted Chinese folk song with Kriangdet Phonthawee.....	139
Figure 64 Sarawut Prommok is being interviewed.....	140
Figure 65 All members are on their way to Udon Thani.....	141
Figure 66 Krairoek Sapphaso and Ponglang ensemble he once directed.....	142
Figure 67 Thanachot Kanhala performs Gab Ganb in Ponglang competition.....	143
Figure 68 The author is interviewing members of the Ponglang ensemble.....	144

Figure 69 Sin Sai Ngein Ponglang Ensemble's musician is being interviewed.....	145
Figure 70 Pornchai Khrongyuti is answering the author's questionnaire	146
Figure 71 Members of Tam nan mai Ponglang ensemble are rehearsing.....	147
Figure 72 Tinnakorn Attapaiboon is being interviewed	148
Figure 73 The dance teacher is putting makeup on the students' legs	149
Figure 74 Makeup teacher is putting makeup to a dancer	150
Figure 75 RakBancha Pimprachan is being interviewed	151
Figure 76 Mr. Sommai is making Khaen reed.....	153
Figure 77 The craftsman is explaining the composition of the ceremony props for the author and the students.....	155
Figure 78 Students are studying for Phomhom Sakulthai	156



2311824539

Chapter I

Introduction

Statement of the Problem

In 1972, a folk ensemble from northeastern Thailand performed at the Siam Society in Bangkok. A foreign audience became interested in wooden percussion instruments, and then asked what is the name of the instrument? The performer felt that Khawlaw or Teid teing and other names were not good, so he named it Ponglang based on the sound characteristics of the instrument. (Jarernchai Chonpairot) The new name, which by the 1980s had become generally accepted. Because Ponglang's voice is very loud and lively, and is the main melody instrument, this instrument ensemble is called Wong Ponglang, Wong means ensemble.

The word Ponglang comes from a bronze cowbell. (Jarubut Rueangsuwan, 1987: 33)Kula merchants traded in Isan (Northeast Thailand) and along the banks of the Mekong. Their presence in Isan is recorded as early as the reign of King Rama IV. (NL, CMH RIV, CS1217: No. 48, No. 74.) In order to use cattle to transport goods, kula made Wua Tang (wooden container, one on each side, mainly used to hold goods) on the back of the cow. On Wua Tang there is a medium sized bronze bell (this bell with a clapper suspended in a freestanding, semi-oval wooden or rattan frame). The bell, named Ponglang for the sound it made while the cow walked, helped the cowherds keep track of their lead cows. (Nanongkham Priwan, 2011)

Around the 1980s, the Ponglang ensemble was introduced to Roi-Et College of Dramatic Arts and Kalasin College of Dramatic Arts as academic courses. Because the Ponglang ensemble received effective government support, it developed rapidly in schools.

After nearly 40 years of development, the Ponglang ensemble has now spread to primary schools, secondary schools and universities in the northeast, central and northern regions of Thailand. In order to improve the image of the school, the principal and teachers of the school attach great importance to the Ponglang competition. More and more Ponglang ensembles have prompted the appearance of Ponglang ensemble competitions. The Ponglang ensemble competition has become an important platform for promoting and disseminating Northeast Thai

folk art, popularizing folk music culture knowledge, and promoting the innovative development of Northeast Thai folk music culture, which has greatly satisfied the needs of the people in the art life. The Ponglang ensemble competition named after members of the royal family has a history of nearly 20 years. The problems of the competition have gradually emerged and become the focus of general attention.

Question 1: According to the requirements of the Ponglang ensemble competition, how does the Ponglang ensemble design a performance plan and what rehearsal methods can be used to win awards? In the current literature, there are not many detailed information for Ponglang ensemble reference. Therefore, the author will observe and interview the award-winning Ponglang ensemble, show their performance design plans and introduce rehearsal methods. The final result will be beneficial to the reference of other non-awarded Ponglang ensemble.

Question 2: After the results of the Ponglang Ensemble Competition are announced, sometimes the audience and ensemble members feel that the judges of the competition are unfair. How to choose the judges and formulate fair judgment standards are problems encountered in the current Ponglang Ensemble competition. If the problem is not effectively resolved, the consequence will be to dissipate the enthusiasm of the Ponglang ensemble to participate. The author will use the perspective of a foreign scholar to think about what reforms should be made to maintain the fairness of the Ponglang competition.

Question 3: The cost of the Ponglang Ensemble participating in the competition is higher than the prize money, so why does the Ponglang Ensemble participate in the competition? Can participants get other benefits? The author will participate in the Ponglang ensemble competition, including students, teachers, schools, folk artists and supporters, through interviews and questionnaires to obtain information.

The above three problems are the main problems encountered in the current Ponglang ensemble competition. If we know how to rehearse the Ponglang ensemble efficiently, enhance the fairness of the Ponglang ensemble competition and know the benefits of participating in the competition, it will be of great significance to the long-term development of the Ponglang ensemble competition, and it will be beneficial to the overall development of the ensemble members, and it will also benefit the spread and development of traditional national culture in contemporary society. Obviously, this topic deserves extensive research.

Research Objectives

1. To document the preparation process of the Ponglang ensemble competition.
2. To analyze the judging criteria of the Ponglang ensemble competition.
3. To analyze the benefits of participating in the Ponglang ensemble competition.

Research Questions

1. What is the preparation process for the Ponglang ensemble to participate in the competition?
2. What is the judging criteria for the Ponglang ensemble competition?
3. What are the benefits of participating in the Ponglang ensemble competition?

Importance of Research

1. Learned the preparation process Ponglang ensemble.
2. Understand the judging criteria for Ponglang competition.
3. Understand the benefits of participating in the Ponglang ensemble competition.
4. Provide the latest data for the folk music academia and provide references for other scholars.

Definition of Terms

Ponglang Ensemble

The Ponglang ensemble is a new traditional folk art, including folk instrumental music, folk vocal music, folk dance and traditional folk culture. Folk instrumental music: Khaen, Phin, Ponglang, Wot, Saw Isan, Phin Bass, Pi Putai, Klawng Yao, Klawng Tum, Chap Yai, Chap Lek, Qing, Kawlaw, Hai. Folk Vocal Music: male singer song and female singer song. Folk dance: Main dancers and General dancers. Folk traditional culture: The Ponglang ensemble from different regions show the local characteristic culture on the stage. It mainly includes folk customs, folk festivals and folk stories.

Ponglang Ensemble Competition

The research object of this dissertation is the Ponglang ensemble competition named after royal family members, namely King Rama X Cup, Queen Sirikit The Queen Mother Cup and Princess Maha Chakri Sirindhorn Cup.

Northeast Thailand

Isan, a Pali-Sanskrit word meaning “Northeast,” indicates the region and people of Northeast Thailand. (Priwan Nanongkham, 2011:1) Isan consists of 20 provinces in the northeastern region of Thailand. Isan is Thailand's largest region, located on the Khorat Plateau, bordered by the Mekong River (along the border with Laos) to the north and east, by Cambodia to the southeast and the Sankamphaeng Range south of Nakhon Ratchasima. To the west it is separated from northern and central Thailand by the Phetchabun Mountains.

Preparation process

The preparation process of the Ponglang Ensemble will be recorded in 4 aspects:

Competition rules: Introduce the entry requirements, competition theme, scoring rules and performance content of the three types of competitions.

Select participants: The content includes Ensemble leaders, Lyricists, composers, singers, instrumental players, dancers, Logistic staff and their duties.

Design plan: The content includes the design inspiration source, historical background, performance steps, song introduction, singing introduction, musical instrument information, clothing information, prop information, total time of each part.

Rehearsal process: The content includes rehearsal time, rehearsal location and rehearsal method.

Judging criteria

I will first introduce the scoring standards and scoring rules in the Ponglang Ensemble Competition document, such as King Rama X Cup, Queen Sirikit the Queen Mother Cup and Princess Maha Chakri Sirindhorn Cup. Then, through interviews and observations, to understand the scoring standards and scoring methods and comments used by the judges.

Benefits of participating

Benefits of students participating in the competition: For College Students and Secondary school students

Benefits of teachers participating in the competition: For the persons in charge of the ensemble and professional teachers.

Benefits of school participating in the competition: For University and Secondary school.

Benefits of folk artists participating in the competition: For the musical instrument maker, the folk craftsman, the Molam artist.

Benefits of Sponsors participating in the competition: For the shopping Center

Secondary school

The concept, regulation and classification of Secondary schools, as well as the ages covered, vary between, and sometimes within, countries. Secondary school students in this dissertation refer to students over 13 years old and under 19 years old.

Conceptual Framework

This dissertation uses Ponglang Ensemble Music Competition as the research object. There are three Objectives, namely 1) To document the preparation process of the Ponglang ensemble; 2) To analyze the judging criteria of the Ponglang ensemble competition; 3) To analyze the benefits of participating in the Ponglang ensemble competition. The data is mainly obtained through four research methods of Interviews, Observations, Documents and Open-Ended Questionnaire. These data are explained by using Music Aesthetic theory, Conflict theory and Social Exchange theory.

In this chapter, I put forward three issues that have received much attention in the current Ponglang ensemble competition, namely Question 1: According to the requirements of the Ponglang ensemble competition, how does the Ponglang ensemble design a performance plan and what rehearsal methods can be used to win awards? Question 2: After the results of the Ponglang Ensemble Competition are announced, sometimes the audience and ensemble members feel that the judges of the competition are unfair. How to choose the judges and formulate fair judgment standards are problems encountered in the current Ponglang Ensemble competition. Question 3:

The cost of the Ponglang Ensemble participating in the competition is higher than the prize money, so why does the Ponglang Ensemble participate in the competition? Can participants get other benefits?

Chapter 2, I will review Thai and English language publications concerning Ponglang ensemble and a number of related topics, including the definition of Ponglang, Ponglang ensemble and Ponglang ensemble history. Ponglang ensemble composition, Ponglang dance choreography, Ponglang ensemble competition and other competition information.

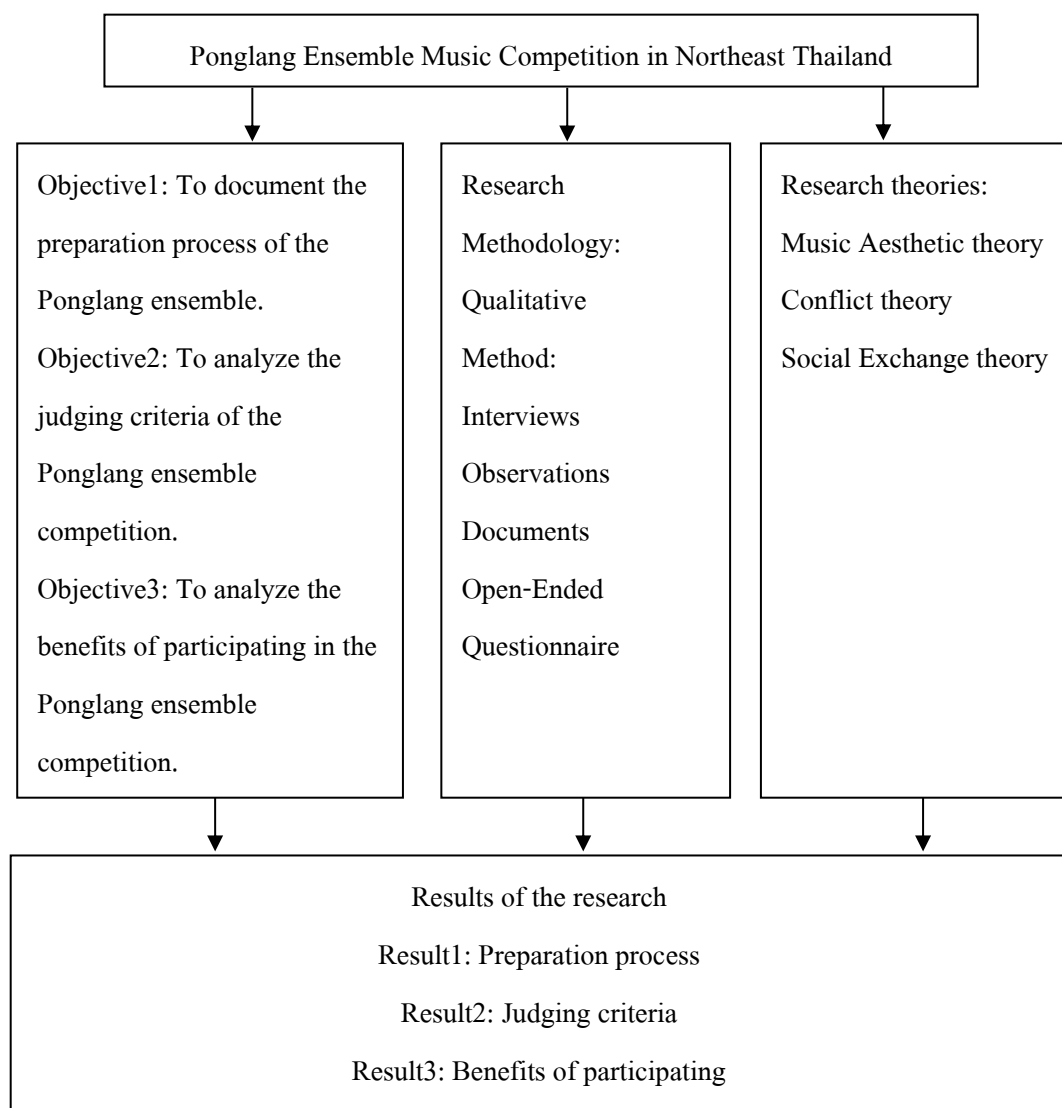
In Chapter 3, I will introduce the methodology used in the dissertation. There are four main research methods, namely Interviews, Observations, Documents and Open-Ended Questionnaire. There are three main theories used, namely Music Aesthetic theory, Conflict theory, Social Exchange theory.

Chapter 4, I will use the writing method of music ethnography to record my fieldwork in 2019 in Nakhon Ratchasima province, kalasin province, Loei Province, Khon Kaen province, Mahasarakham province and Ubon Ratchathani province. Then illustrates the preparation process for 7 award-winning Ponglang ensembles, revealing their teaching/leaning systems, basic requirements for selecting contestants and design plan worth learning. This chapter also illustrates the author's recognition and expression of the emotional and musical aesthetic experience of Ponglang ensemble performance.

In Chapter 5, I will introduce the judging standards in the Ponglang ensemble competition file and the judges' own judging standards. Then, use the conflict theory to analyze the conflict and reconciliation between the judges, the audience and the ensemble members in the Ponglang ensemble competition.

In Chapter 6, I will show the interest feedback of the participants of the Ponglang Ensemble Competition. These participants are divided according to different ages, professions, occupations, and identities. The purpose is to clearly understand the personal interests of the participants, not the common interests of a group of people.

The final chapter provides a summary overview of Ponglang ensemble competition and the main themes of this dissertation with new directions in relation to the conceptual framework presented above.



Chapter II

Review of Literature

This chapter reviews Thai and English language publications concerning Ponglang ensemble and a number of related topics, including the definition of Ponglang, Ponglang instrument, Ponglang ensemble and Ponglang ensemble history, Ponglang dance choreography, Ponglang ensemble competition and other competition information. Research studies, in the form of doctoral dissertations and reports in professional journals, have served as the focus of this inquiry. I have attempted to convey the key points of relevance to the present study, this was done with the aim of establishing what is currently known and what yet remains to be ascertained regarding this topic.

Thai Language Studies

Ponglang and Ponglang ensemble research has a significant history in Thailand, where scholars have produced studies that address various aspects of Ponglang ensemble. Taking Ponglang ensemble as the research object, there are eight main dissertations, namely Northeastern Dance Art Mahasarakham: Srinakharinwirot, Challawal Wongprasert, 1989; Ponglang Ensemble of Kalasin Province, Songdet Saengnin, 1993; Ponglang dance of the people of Kalasin Province. Srinakharinwirot Mahasarakham University, Kherumas Boontham, 1994; The process of continuing Pong Lang music in Kalasin Province. Buarong Palasak, 1999; Folk Intelligence in Ponglang Performance of Roi-et Dramatic Arts College, Wittaya Suttijan, 2000; A study of Ponglang melodic Line of Kalasin Province, Khomkrich Karin, 2001; Pong Lang Ensemble: Creation and Development of Indigenous Performing Art Standards, Vinyoo Piewrat, 2015; Esarn Choreography for Ponglang Bands, Kala Musika, Wichuta Wuthathit, 2015.

Songdet Saengnin (1993) Ponglang Ensemble of Kalasin Province. This is a master's thesis by Songdet Saengnin, it contains documentation on the Ponglang style. Songdet provides information about the origin and development of this type of ensemble, which started as a village activity in the 1960s and became academic music in the 1980s.

Wittaya Suttijan (2000) Folk Intelligence in Ponglang Performance of Roi-et Dramatic Arts College. This master's thesis focuses on an Isan neotraditional genre. He emphasizes the role of the ensemble in an academic setting rather than its origin and development. Wittaya discusses the role of pioneer Ponglang teachers, basically folk musicians with no academic degrees in music who were invited to teach in the natsin, modern Thai conservatory schools in the Isan region. He examines from several points of view the roles and abilities and the "intelligence" of the teachers who initially founded the schools' Ponglang ensembles in order to present the process of invention of modern neotraditional Isan musical culture before it was projected to the rest of Thailand. Because the dissertation was published earlier, the development of Ponglang has not reached the mature stage, so it does not talk about the Ponglang ensemble competition, the rehearsal process and the evaluation criteria of the competition.

Khomkrich Karin (2001) Ponglang music in Kalasin Province. The ethnomusicological paradigm was used in this research to study Ponglang, a musical instrument in the Kalasin province. The objectives of this study were to study the musical context of Ponglang, its physical voice system, and its melodic movement. His research concluded that Ponglang has been developed from "Gro-lo" or "Kho-lo" which as an instrument used to give signals to local people and for chasing away birds in the paddy fields. At first this instrument had six bars then nine and later 12-17 bars.

Vinyoo Piewrat (2015) Pong Lang Ensemble: Creation and Development of Indigenous Performing Art Standards. This research is a qualitative research study with the aim to (1) Study the history and origin of Pong-Lang ensemble (2) Study the current status and obstacles in standards in Pong-Lang ensemble (3) To synthesize in the creation and development of Pong-Lang ensemble standards. Research tools include preliminary survey forms, structured interviews, in-depth interviews, observation forms, work groups and seminars. The research area was purposively chosen in Northeast Thailand which included Kalasin province, Khon Kaen province, MahaSarakham province and Roi-Et province. Today, the ensembles participating in the Ponglang competition are not only from Kalasin province, Khon Kaen province, MahaSarakham province and Roi-Et province. This dissertation will expand the scope of the research area, and on the basis of the original, added Loei Province and Ubon Ratchathani Province.

Kala Musika, Wichuta Wuthathit (2015) *Esarn Choreography for Ponglang Bands*. The objectives of this qualitative research were to study the background and current status of ponglang band performances and to develop a concept of Esarn choreography for ponglang bands. Results revealed that the development of ponglang band performances fell into three periods. The research showed that the concept of Esarn choreography for ponglang bands was a form of life cycle and the scope of the choreographic process was determined by Esarn social and cultural contexts.

English Language Studies

Only a small number of English-language studies have addressed Ponglang ensemble and music competition, there are four main dissertations namely *Modern Isan music as image: A positive identity for the people of northeast Thailand*, Priwan Nanongkham, 2011; *Music Competition, Cooperation and Community: An Ethnography of a Japanese school Ensemble*. David G. Hebert. 2005; *From Prachan to Prakuad: The Process of Officializing Traditional Music Competition in Contemporary Bangkok*. University of Washington. Pornprapit Phoasavadi. 2005 and *Prachan: Music, Competition, and Conceptual Fighting in Thai Culture*, Great Lekakul. 2017. *Modern Isan music as image: A positive identity for the people of northeast Thailand*, Priwan Nanongkham, 2011. The author is in Chapter VI. *Influence of modernization on traditional music*, which details the source, history, and introduction of the Ponglang ensemble. No mention was made of rehearsals for Ponglang ensembles and Ponglang competitions. Priwan's doctoral dissertation does not focus on the Ponglang ensemble, so the Ponglang ensemble is only a general introduction.

David G. Hebert (2005) *Music Competition, Cooperation and Community: An Ethnography of a Japanese school Ensemble* Processes and meanings associated with the experience of instrumental music learning were examined among a group of young Japanese adolescents, members of an award-winning Secondary school ensemble. The conduct of ensemble rehearsals is described, including an emphasis on instructional techniques and leaning strategies in use within the ensemble's rehearsals. The study also describes both the repertoire performed and the national system of competitions within which the school ensemble is situated.

Pornprapit Phoasavadi (2005) *From Prachan to Prakuad: The Process of Officializing Traditional Music Competition in Contemporary Bangkok*. University of Washington. This dissertation aims to study the development of official competitions for traditional music in Thailand. The earlier form of music competition, which was informal, has been now gradually formalized by adding a panel of judges, grading score system, and ceremonial engagements. The initial purpose of earlier competitions was to display virtuosity of musical abilities such as improvisations, compositions, and creativity whereas the official competition serves institutions to promote and preserve national heritage. Multiple and contradictory perspectives of professional musicians will be addressed revealing a patronage system that is gradually changing the traditional music of the country.

Great Lekakul (2017) *Prachan: Music, Competition, and Conceptual Fighting in Thai Culture*. This thesis is an examination of the traditional Thai music competition ‘prachan’, mainly the prachan piiphaat seephaa which is the major arena of competition in traditional Thai music. The research focuses on the concept and process of prachan piiphaat seephaa with its changes and development in modern society and its reflection of Thai music and culture. The thesis reveals the function and characteristics of prachan, which are predicated in the concept of musical interaction and response with the role of ‘conceptual fighting’ cooperating with symbolic cultural meaning as ‘musical conflict’. The conceptual fighting approach clarifies the way in which the musicians respond to and overcome each other through their musical ideas in competition. This competition involves a range of musical and extra musical network. Four interactive approaches - interactive collaboration, conceptualisation, audience, and environments - reveal in depth the prachan framework. The process of prachan rehearsals and music lessons with the involvement of mythology reveals the musicians’ perceptions of the prachan concept and process and the musicians’ way of life. Exploring prachan in modern Thai society shows the changes in and development of contemporary prachan. It illustrates how the musicians’ relationships have been transformed in terms of music schools and institutions; how the present musical format of prachan piiphaat seephaa has contracted from the standard one; the changes and trends in prachan through the concept, form, hua phleeng and haang phleeng pieces, as well as the high-speed performance and the application of the klong khaek drums in competitions. The changes in music technology and media have had an enormous effect on both the prachan process and musicians’ and

audiences' perceptions of prachan. Reflecting upon prachan in Thai music and culture shows that prachan and conceptual fighting are part of the cultural construction representing a culture of 'spontaneous response and fighting' as conflict in Thai music and society and in people's everyday lives. Prachan plays a significant part in the development process and creativity of Thai music and society through four paradigms. The concept of the contraction of time and space describes the relationships between prachan and culture in modern Thai society.

By analyzing the results of local Thai scholars on the Ponglang ensemble, the author believes that the research on the Ponglang ensemble mainly focuses on history and origin, and the research on the Ponglang ensemble competition is lacking. Especially when college students participate in the Royal Cup competition, few scholars pay attention to the preparation process of the Ponglang ensemble, the evaluation criteria of the judges and the benefits obtained. In addition, the Ponglang ensemble has developed to elementary schools, secondary schools and universities in northeastern Thailand, and is not limited to Kalasin province, Khon Kaen province, MahaSarakham province and Roi-Et province. The author will further expand the scope of research and add Loei Province and Ubon Ratchathani Province to understand the development status and deficiencies of Ponglang ensemble in other regions. To supplement the field data of the current Ponglang ensemble competition.

Four competition dissertations written in English provide the author with research methods. The author will specifically discuss the rehearsal methods and design concepts used by different Ponglang ensembles, and explore the conflicts and reconciliations that occurred during the competition, as well as the relevant benefits obtained through participating in the competition.

Reviews of Ponglang Ensemble

From the above Thai and English dissertations, the author extracts the current definition of Ponglang, Ponglang instrument, Ponglang ensemble, Ponglang history, and Ponglang dance choreography. The author of this dissertation will conduct new research based on previous research results of Ponglang ensemble, in terms of the preparation process of Ponglang ensemble, evaluation criteria and benefits obtained.

Definition of Ponglang

According to archeological findings in the Isan area, bronze products have been found in the tombs 3,000 years ago. After the Isan people mastered the technique of smelting bronze, they made bronze bells, bronze gongs, and bronze pongs. The pong, a large slit drum, made from a hollow hardwood log or bronze with a slit in both sides, suspended vertically from its top by a wooden frame and struck with a large mallet, most commonly found at Thai Buddhist temples where it was used as a signaling device in a manner similar to large bells, gongs, and drums. People use elephants, horses, cattle, and buffalo to carry things for trade. Nobles or wealthy people can use elephants to carry goods. Horses are not commonly used. A buffalo is an animal that loves water. In the dry Isan region, only cattle are the most suitable for handling cargo. Therefore, the merchant put Wua Tang on the back of the cow (Wua Tang is a container placed on the back of the cow, one on each side. It is mainly used to hold goods). When a cow walks, it makes a sound to remind the cows and people walking behind not to get lost. As the cows passed by the village, the sound made by pong appealed to the children in the village. They liked the sound and tried to tap and try to create melody. The device on Wua Tang is called Ponglang, and it is called Pang hang in northern Thailand. Over time, Ponglang also has a symbolic meaning, as long as naihoi is mentioned, people can think of Ponglang. Ponglang can be made of bronze or alloy, and the sound of tapping Ponglang will be very pleasant. Ponglang has been deeply rooted in the hearts of the people, affecting the life customs of the entire Isan region, but in recent years, the pace of people's lives has accelerated, and Ponglang has gradually lost its original function and gradually faded out of people's vision. The author wrote this book to pass on the right Ponglang knowledge. He found that some people did not really understand and study Ponglang, and passed on the wrong knowledge, leaving students confused. He wants people to understand the facts and understand Ponglang culture. (Rueangsuwan, 1987)

The term pong lang, which actually denotes a large metal bell mounted in a wooden frame and strapped to the back of a lead cow, derives from "Pong Lang," the title of a famous piece of programmatic music played on both the khaen and khaw law-a piece that imitates the rhythm of the pong lang bell as the cow sways from side to side. By the early 1970s, the khaw law, already known exclusively as ponglang, was becoming known outside Kalasin and appeared in dance-accompaniment ensembles. Terry E. Miller and Jarernchai Chonpairot (1981)

It is assumed by most Thai scholars who have written their master's theses on Isan music and about this instrument that the instrument is derived from elements of three earlier sound producing devices: the pong, a large slit drum, made from a hollow hardwood log with a slit in both sides, suspended vertically from its top by a wooden frame and struck with a large wooden mallet, most commonly found at Thai Buddhist temples where it was used as a signaling device in a manner similar to large bells, gongs, and drums; the mak khik, a smaller version of the pong with a pair of exterior wooden or bone clappers hanging down from the top of either side, which is hung around the necks of cows and water buffaloes where they produce sounds as the animals walk; and, finally, the khawlaw, a slit drum made from a length of bamboo of wide diameter and traditionally used by village headmen to send various signals to villagers. (Nanongkham Priwan, 2011)

Plueang Chairatsami, 1932-2007, a native of Kalasin Province and acknowledged the “inventor” of the modern ponglang, stated that Ponglang is composed of two words, Pong, a large slit drum. Lang, something will happen.

His statement was refuted by Jarubut Rueangsuwan, Terry E. Miller, and Jarernchai Chonpairot, on the grounds that Plugang Chairatsami's views are only personal speculations, not the results of field investigations. Ponglang is a term and cannot be explained separately. Secondly, the name of Isan folk instrument is related to its sound.

Ponglang instrument

The modern Ponglang is a pentatonically tuned, vertically strung xylophone, usually of thirteen hardwood logs or “keys” called luk Ponglang. The keys, graduated in length from high to low tone, are strung together in a row with heavy cord⁵⁰⁰ through holes drilled at the acoustical nodes near the ends of each key. The instrument maker ties a single knot in the cord between each key to hold them in position. The instrument is suspended obliquely on a wooden or metal stand called ka Ponglang or “Ponglang leg” from a vertical post to the horizontal base. The keys are usually suspended with the larger, deeper toned keys on top, although this can be reversed depending on the player or ensemble. Unlike ranat, a Thai classical xylophone or Western xylophone bars, which are flat, the keys of the Ponglang are round, but with a flat playing area cut into them, and have a rough hew appearance similar to logs. The thirteen logs or keys from low to

high consist of E G A C D e g a c d e' g' (a'). The musician uses a pair of heavy, unpadded beaters of dense hardwood to strike the keys. This gives the instrument its characteristic loud and penetrating sound. There are a few distinctive beater designs, each slightly different in one of several regional Ponglang styles. (Nanongkham Priwan, 2011)

Ponglang has been developed from "Gro-lo" or "Kho-lo" which as an instrument used to give signals to local people and for chasing away birds in the paddy fields. At first this instrument had six bars then nine and later 12-17 bars. Ponglang consists of three components: the body, the stand, and the stricks. The production of Ponglang can be divided into two stages: the preparation stage (preparing accessories), and the assembling stage, which consists of the setting of the body, the cutting of Ponglang into bar, the sound tuning, the marking of holes and stringing of rope, and the, testing of sound. (Khomkrich Karin, 2001)

In the early 1970's a musical instrument known as the bong-lang from Galasin (Kalasin) province in the northeast region of Thailand was discovered by scholars in Bangkok. The bong-lang is a vertical xylophone, i.e., a succession of struck hardwood logs each with its own pitch. Some Thai scholars asserted that the bong-lang was the long-sought ancestor of the horizontal xylophone (ranat) found in central Thai classical ensembles. Because Galasin province was isolated due to poor roads until about 1970 and is a culturally conservative area, the theory seemed plausible.

The kaw-law and ranat, being fundamentally different types of xylophones, do not appear to be directly related except that as a type the kaw-law is doubtless older. Since the kaw-law is not known to be a widely distributed instrument among the Lao of northeast Thailand or Laos, its antiquity is uncertain. That it is related to the Vietnamese hill-tribe instruments seems certain, but tracing that relationship is not possible at the present time. It should also be pointed out that the locale of the kawlaw is at the edge of the distribution of the vertical xylophone, not at the center, further evidence that it is a latecomer. The immediate predecessor of the ranat would seem to be the Burmese pattala according to available evidence. (Terry E. Miller and Jarernchai Chonpairot, 1981)

Definition of Ponglang ensembles

Most of the ensembles included one or more khaen, phin, Ponglang, and wot accompanied by congas, a drum set, or klawng yao with the other aforementioned melodic instruments optional. Because among most ensembles the Ponglang served as the center of attention and leading instrument, by the 1980s, people commonly referred to wong dontri phuen-mueang as wong Ponglang. (Nanongkham Priwan, 2011)

Traditional Ponglang ensemble, which consists of at least one Phin (a Thai styled lute), the Ponglang (avertical xylophone), a Wot (a round, multi-tube mouth organ, which is rotated at the mouth to change notes), one or more Khean(s) (along, multi-pipe mouth organ with a center fingering gourd), and one or more Glongs (a pair of tall drums). (Bussakorn Binson, 2007)

History of Ponglang emsemble

The research results indicate that the origin of Pong-Lang Ensemble is extensive and developed through the generations. The earliest indication of the Pong- Lang instrument was an early form of alert device for rural communities and eventually developed into a musical instrument and incorporated into indigenous culture and played together as an ensemble with other folk instrument such as the Khene, Pin and Wot. (Vinyoo Piewrat, 2015)

The earliest wong dontri phuen-mueang started with the instrumentation of the phin-khaen groups which included one or more each of khaen, phin, and traditional percussion, although usually supplemented with additional melodic and percussive instruments for a total of up to ten musicians. The additional melodic instruments, some of which had been previously played only as solo instruments, included the wot or circular panpipe, the hai, a set of earthenware jars with flexible ensembles over the open top, and sometimes a saw Isan, a two string-bowed lute. Additional percussion instruments might include congas, ching or a smale cymbal, and a drum kit. By the late 1970s, a fairly standardized instrumentation for the wong dontri phuen-mueang developed. The most notable wong dontri phuen-mueang, which served as the models for all later ensembles, were the Wong Ponglang Kalasin from Kalasin Province and the Wong Wot Siangthawng from Roi-et Province, both founded in 1968. The former was the first well known instrumental ensemble to integrate the Ponglang, while the latter was the first to utilize wot. ((Nanongkham Priwan, 2011)

Results revealed that the development of ponglang band performances fell into three periods. The first period was before 1968 when only basic instruments, such as phin, khaen, saw, drums, and other percussion instruments, were used for local entertainment, and there was no accompanying dance. The second period was from 1968 to 1975 when folk musicians formed ponglang bands and an accompanying dance style emerged. The performances were publicized on radio and television and bands became well-known. The third period was from 1976 to 1997 when ponglang bands from educational institutions in Esarn performed and Esarn dance started to be taught in higher education. It was found that ponglang bands made up of local people lost their popularity but those from educational institutions retained theirs through new performances and band competitions. (Wichuta Wuthathit, 2015)

Ponglang dance choreography

The research showed that the concept of Esarn choreography for ponglang bands was a form of life cycle and the scope of the choreographic process was determined by Esarn social and cultural contexts. The choreography was divided into three stages, pre-production, production, and post-production. Each stage consisted of principles and practices. The aim of the performance and the design of the dance were set in the pre-production stage and three processes were involved, researching information to induce inspiration, setting the theme of the performance, and deciding the style of the performance. The dance design was determined by internal and external conditions. The production stage presented the dance according to the design, and the main elements were structuring the performance, designing the draft, developing the elements of the performance, rehearsals, and public performance. Again, the dance development was determined by internal and external conditions. The post-production stage consisted of internal and external evaluation by criteria, elaboration, and decisions to re-stage the dance. (Wichuta Wuthathit, 2015)

Reviews of Preparation process

There are no related dissertation on the preparation process of the Ponglang ensemble, but there are two dissertation worth referring to on the preparation process of the Molam competition.

There are two steps to prepare for the impromptu Molam competition: The first step is to keep the singer in good physical condition and not get sick. The second step is to obtain information, including the content of the game, the venue, stage, time and the opponent's resume. (RriSriWilai Bongsittiporn, 2014)

Molam wanan was a monk for 4 years, and became a Molam after he became a secular man. He is good at singing Buddhist stories and Molamcipandon. When he was 20 years old, in a competition, female Molam singer pan and wanan sang duet. Pan satirized Wanan during the singing and asked questions about Buddhism. Wanan could not answer and left the stage. Wanan felt very embarrassed and started looking for a teacher named zankuludan to learn advanced Buddhist knowledge. When his level improved, he invited Pan to play again and was rejected by Pan. (Thongkham Onmaneeson, 1998)

Reviews of Judging criteria

Regarding the judging criteria for the Ponglang ensemble competition, Vinyoo Piewrat mentioned in the dissertation:

Standards of music instruments include conservation of sound quality, shape and form of instrument is consistent with indigenous folk music instrument Standards in music performances include conservation of techniques, styles and traditional formats. Standards for musicians include patience, discipline and identity of folk musicians Standards for performance episodes include authenticity of the performance is in accordance with tradition and culture of the rural community. Standards in costumes include consistency with the cultural identity of the rural community the performances represent. (Vinyoo Piewrat, 2015)

Standards in language and lyrics include the conservation the indigenous lyrics, and consistent with the performance. Standards in stage, lighting and sound which must be appropriate with the occasion and time of performance. Standards in performance intervals is to be appropriate with each performance episode. Standards in judiciary include consistency of judgment which must be just and unbiased in Pong-Lang competitions. Standards in management include a planned processes in the management of performances training and rehearsals. (Vinyoo Piewrat, 2015)

There are four evaluation criteria for the molam singer competition. The first is that the singer's voice is good, can attract the audience, and can make the atmosphere interesting. The second is that the content and format of the lyrics must meet the requirements of the competition. The third is Lam taken, which means that whatever the singer's eyes see, he must sing it. The fourth is that the singer's dance moves require grace. (Thongkham Onmaneeson, 1998)

Reviews of Benefits

Competitions are about more than just participation and winning prizes; they can play a major role in uncovering and nurturing natural talents of the students. They give students a platform to express their creative and artistic abilities; for children and teenager, this can often have a life-changing effect.

Experience: Competitions allow students to uncover their natural talents in music. They can give a budding artists a chance to showcase their skills and experience in a diverse form of learning which they might not otherwise have access to. Competitions allow the students to test out their creative ideas in a risk-free manner. This allows for learning and growing as artists and this period can also be seen as an investment in future success.

Motivation: Competitions are important to motivate young artists and help them to develop their creative skills by exposing them to the contemporary talent in the field. By observing the work of their peers, students have the opportunity analyze and evaluate their techniques and outcomes those of other artists. For the competitors, feedback and analysis of the experienced judges is an important factor in self-evaluation and course correction, if necessary. And of course, winning a prize or acclaim is invaluable as a motivational tool for the young artists and can kick start a serious attempt to make a career in the music field.

Broader Outlook: Music competitions offer the students a chance to meet new people and make new friends. Meeting people from other areas and different geographical locations offers young people a chance to develop new ideas and broaden their outlook. Sometimes, competitions provide opportunities for students to travel to new places and observe different cultures. All of this can be life-changing for any student who aspires to be in the creative field where new ideas and new ways of thinking are deeply cherished.

Right Attitude: Taking part in music competitions helps the students to develop the right attitude towards a career as a musician. It allows them to challenge themselves and move out of their comfort zones in face of competitions. Students learn to think of competitions as more than just about winning and losing; they learn to appreciate the experience and move on to become better and stronger musicians. Constant learning and self-motivation is the key to success as a musician and these competitions help to instill these habits in students.

Music competitions are often put together by organizations with strong affiliations with the music industry. The exposure from entering the contest is valuable as your songs will finally be heard by those people in the industry. If your work is a winner then you'll be able to benefit from massive exposure through the grand prize. If your work is unsuccessful in bringing that grand prize home, there is no major loss because of the challenge and growth that every musician experiences when competing in these types of competitions. Music competitions will challenge artists in either a specific domain, area of expertise or genre. If you are an artist looking for a challenge then finding an intriguing musical contest may be right for you. Music contests often hold their appeal in the grand prize but the creation of new music is never a loss for any musician. The challenge of fulfilling the requirements of any music contest equips musicians with the skills necessary to navigate the professional music industry. Musicians will learn about the requirements for submissions, formatting and written requirements to be taken seriously within the industry. Following a music competition will give insight to any participant, especially those who wish to maximize on that knowledge and use it elsewhere. Getting discovered is always the overall end goal and that can only happen if you apply to a music contest. (<http://www.munciesymphony.org/general/the-importance-of-music-competitions/>)

Reviews of Research Site

Vinyoo Piewrat's research area was purposively chosen in Northeast Thailand which included Kalasin province, Khon Kaen province, MahaSarakham province and Roi-Et province, Includes Ponglang ensemble from 12 schools: Kalasin Dramatic Arts College, Anukoolnaree School, Anubankalasin School, Khon Kaen University, Sanambin School, Nong Ruea Wittaya School, Mahasarakham University, Rajabhat Mahasarakham University, Phadung Naree School, Roi-et Dramatic Arts College, Muang Nong Phok School, Sueksa Songkhro Thawat Buri School.

Vinyoo Piewrat's research sites are in Khon Kaen, Kalasin and Mahasarakham provinces. I have expanded the research sites to Loei, Nakhon Ratchasima and Ubon Ratchathani provinces.

Reviews of Theoretical

Music Aesthetics theory

In the 21st century, philosophers such as Nick Zangwill have extended the study of aesthetics in music as studied in the 20th century by scholars such as Jerrold Levinson and Peter Kivy. In his 2014 book on the aesthetics of music titled *Music and Aesthetic Reality: Formalism and the Limits of Description*, Zangwill introduces his realist position by stating, "By 'realism' about musical experience, I mean a view that foregrounds the aesthetic properties of music and our experience of these properties: Musical experience is an awareness of an array of sounds and out the sound structure and its aesthetic properties. This is the content of musical experience." The author will discuss the emotional experience and aesthetic values caused by the Ponglang ensemble performance. This discussion is not an abstract speculation and the discussion of general aesthetic rules, but the author's recognition and expression of the emotional and musical aesthetic experience of Ponglang ensemble performance.

Conflict theory

Lewis Alfred Coser first used the term "conflict theory". He believes that conflict has positive and negative functions, and proposes five positive functions of conflict: conflict has the function of internal integration for society and groups; conflict has a stable function for society and groups; conflict has a new function for society and groups. Formation has a promoting function; conflict has a stimulating function for the establishment of new norms and systems; conflict is an important balancing mechanism in a society. From the perspective of conflict theory to analyze music competitions, more attention is paid to the contradictory aspects and the positive function brought by conflict. Functional sociologists believe that society as a whole is a functional unity, with all parts interconnected and coordinated without irreconcilable conflicts. This theoretical perspective implies the assumption that "existence is reasonable", ignoring the factors of social change, and thus has been criticized by sociologists from other schools. Relying solely on functional theory cannot explain all social phenomena, so looking at the problem from

the perspective of conflict theory can provide a completely new perspective and analytical framework. Because no matter what kind of mechanism the music competition must have a standard of judgment, and this standard inevitably involves conflicts in values. For example, in the Ponglang ensemble music competition, there is a lot of controversy in the judging criteria.

Social Exchange theory

A generalized exchange involves indirect reciprocity between three or more individuals. (Collins, 2010). Social exchange theory studies the motivation of people to perform certain behaviors, that is, to explore the motivation of individuals or groups to participate in music competitions. Motivation is the purpose for which people perform certain actions. From a micro-level perspective, music competitions require the participation of people to perform, and are a platform for interaction between people. People participate in music competitions because of their motives, and take action in order to achieve their goals, so that the music competition can be carried out smoothly. For the organizers of music competitions, there are various motivations, the most representative of which is business motivation. For the contestants, the main motivations are bonuses and reputation.

Chapter III

Research Methodology

Research Scope

Content

Preparation process of the Ponglang ensemble.

Judging criteria of the Ponglang ensemble competition.

Benefits of participating in the Ponglang ensemble competition.

Research Site/Location

The main reasons why author choose these Ensembles are mainly considered from the following aspects:

Kalasin, Maharakham, Roi-et, and Khon Kaen are the earliest areas for the development of the Ponglang Ensemble, and are also the main areas where scholars are keen to study. In recent years, the Ponglang Ensemble in other regions has developed rapidly, but it has not attracted the attention of scholars. Therefore, the author has included Ponglang Ensembles from Loei Province and Ubon Ratchathani. Therefore, these 7 Ensembles have both the old Ponglang Ensembles and the new Ponglang Ensembles.

The 7 Ensembles achieved the top three results in the competition and have a greater influence locally.

Compared with other Ensembles, these 7 Ensembles have many innovations in performance, such as melody, musical instruments and dance, stories.

- Maharakham Province, Maharakrm University, Sin-Isan Pong Lang Ensemble.
- Khon Kaen Province, Khonkaen University, Sin-Sai Pong Lang Ensemble.
- Loei Province, Loei Rajabhat University, Kun Isan Pong Lang Ensemble.
- Nakhon Ratchasima Province, Nakhon Ratchasima Rajabhat University, Sai Nan lam ta khong Ponglang Ensemble.
- Ubon Ratchathani Province, Phibun Mangsahan School, Sin Sai Ngein Pong Lang Ensemble.



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- Loei Province, Worarat Witthaya School, Woracharawitthaya Pong Lang Ensemble.
- Kalasin Province, Kalasin Pittayasan School, Kalasin Pittayasan School Ponglang

Ensemble

Methodology

Qualitative research is a method that collects data using conversational methods. Participants are asked open-ended questions. The responses collected are essentially non-numerical. Qualitative Research gathers data about lived experiences, emotions or behaviours, and the meanings individuals attach to them.

Interviews: Regarding interviews, Fetterman wrote, “The most effective strategy is, paradoxically, no strategy. Being natural is much more convincing than any performance” (Fetterman, 1998: 483). While a list of specific interview questions was prepared for interviews, it was anticipated that deviation from these scripted questions in the practice of actual fieldwork could be made, as an inevitable feature of the ethnographic enterprise. This interview is conducted with one participant at a given point in time. One-to-one interviews need a researcher to prepare questions in advance. The researcher asks only the most important questions to the participant. During this time the researcher collects as many meaningful answers as possible from the participants to draw inferences. The author will be prepare some questions in advance. In the actual interview process, according to the situation at the time, appropriately increase or decrease the question. To ensure that the information obtained is detailed and true.

Observations are the action or process of observing Ponglang ensemble carefully or in order to gain information. Participation in observation-based research methods is effectively used in the author's research process. The author participates as much as possible in the music activities of the research object, on the one hand, to obtain information through language communication, and on the other hand, to obtain information through observation.

Documents analysis: This is a form of qualitative research in which documents are interpreted by the researcher to give meaning around an assessment topic (Bowen, 2009). The author will obtain relevant literature from libraries and databases for analysis and research, and strive to obtain accurate information.

Open-ended Questionnaire: Consistent with qualitative research traditions, the open-ended questionnaire was used merely as an additional vehicle for collection of non-numerical data, and was not subject to statistical analysis.

Informants

- Key informant

- Folk scholar: Sombat simla, Siththisak champadaeng, Lampayayoi huadontan
- Competition judge: Chawiwon Damnoen, Jarernchai Chonpairot, Kongphiphat Kongkham, Phongsaphon Upani, Siraporn LindaPornprasert, Pornsawan Phorndonkor, Wandee Pholthongsathit, Songsak PrathumSin, Phomhom sakulthai
- Senior academician: Jarernchai Chonpairot, Songsak PrathumSin

- Casual informant

- Head of 7 ensembles: Athit Khamhongs, Hiran Chakkasen, Thitikit Maphet, Nattakit Inthawan, Surachai Dechchaipitak, Suchitra Mueangkut, Amphai Kitisrivoraphan, Pornchai Khrongyuti
- Teachers: Including professional teacher of musical instruments, dance teachers, directors, lyricist, Composers. (For details, see the appendix)
- Ensemble members: Instrumentalists, singers, dancers. (For details, see the appendix)
- Staffs: Props production, live tuning. (For details, see the appendix)
- Competition organizers: Department of Culture and Tourism of Thailand, Khon Kaen University
- Sponsors: Korat Shopping Center

- General

- Audience representatives: Random interviews with live audiences at different ages. (For details, see the appendix)

Duration of Time

March 2019 to July 2020.

Research Process

Research Tools

The research tools used in this dissertation are mainly interview forms and observation forms. The author designed the corresponding interview form and observation form according to different interview objects and observation objects. (For details, see the appendix)

Data Collecting

The author will collect data by written document and field works. First, I searched the thesis website about my research goals, namely the preparation process of the Ponglang ensemble competition, the evaluation criteria and the benefits obtained. From these files, find the content related to this dissertation. Secondly, the author completed the whole observation of King Rama X Cup, Queen Sirikit the Queen Mother Cup and Princess Maha Chakri Sirindhorn Cup in March, July and October 2019 respectively. Before the competition, the author completed the observation and recording of the ensemble rehearsal. After the competition, the author conducted interviews and questionnaire surveys with ensemble leaders, students, instructors, judges, folk artists, and sponsors. In July 2020, the author completed all data collection. Interview subjects include: 9 judges, 3 folk scholar, 15 music teachers, 60 ensemble members, 8 ensemble leaders, more than 20 audience representatives, 1 competition organizers, 4 sponsors, 10 staffs and 8 parents. Dissertation data include: 60 Open-Ended Questionnaires and 10 ensemble information sheets. Digital data include: 1000 image data were filmed, 30 hours of videotape data were filmed and 5 hours of audio data were filmed.

Data Management

The author used the method of classifying and checking for their validity to manage the collected data. The author divides the collected data into three categories according to the preparation process, evaluation criteria and benefits. The preparation process information is classified and described according to the competition rules, selection of participants, design plan and rehearsal process. The judging standards are divided into two categories, namely the judging standards in the document and the judges' own judging standards. The benefits obtained are

classified according to the different identities of the contestants. The author will also verify the authenticity of the collected data.

Data Analysis

In order to ensure the validity of the data, the author adopts the method of Triangulation. Triangulation was attained via use of a combination of data sources: fieldnotes, videotaped observations, interviews, documents, and a qualitative questionnaire. For most of the research questions proposed, at least three types of data were collected.

Chapter IV

Preparation Process for the Ponglang Ensembles

The content of this chapter first introduces the detailed information of the Ponglang Ensemble Competition and the 7 award-winning Ponglang Ensembles in order to give readers a preliminary understanding. Secondly, I divided the preparation process of the Ponglang ensemble competition into three steps to describe. The first step is to select participants, the second step is to design a plan, and the third step is to rehearse. I will follow this step to describe the preparation process of 7 Ponglang ensemble in detail. Finally, I will write about the emotional experience and aesthetic value brought to me by the Ponglang ensemble.

Introduction to Ponglang Ensemble Competition

Reasons for the Ponglang Ensemble Competition

Types of Ponglang Ensemble Competition

Ponglang Ensemble Competition Document Excerpt

Introduction to 7 Ponglang ensembles

Preparation process of Ponglang Ensembles

Select participants

Design plan

Rehearsal process

The emotional experience of Ponglang ensemble performance.

The aesthetic value of Ponglang ensemble performance.

Conclusion



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Introduction to Ponglang Ensemble Competition

Reasons for the Ponglang Ensemble Competition

To suppress the threat of communism. The competition in Isan instrumental folk music, wong dontri phuen-mueang Isan, was one of the first activities organized by government officials in coordination with the Thai Army. In the beginning, the main objective of the music contest was to promote unity among Isan people, more for political purposes than for the sake of musical art. At first, the contest had no specific musical rules other than encouraging villagers to bring their ensembles to participate in any kind of Isan folk presentation. By the end of the 1970s, however, the contest began to emphasize certain aspects of musical art. As such, the organizers stressed contest rules regarding the size of the ensembles, types of repertoire, and instrumentation. (Priwan Nanongkham, 2011:439) Basically the government officials' primary motivation in pushing this activity was the desire to suppress the threat of communism. (Priwan Nanongkham, 2011:434)

Enhance the image of the Thai royal family. In the official document of the first King Rama X Cup Ponglang Ensemble Competition, it is clearly stated: In order to show the people's loyalty to the royal family and to celebrate the tenth king's ascension, this competition was held. The first part of the Ponglang Ensemble Competition is to praise the royal family members. The actors sing and dance to praise the royal family members, aiming to promote the royal family's contributions and achievements to the people.

Preserve and spread the traditional music culture of the Isan area. The official document of the Ponglang Ensemble Competition states: King Rama X Cup: The purpose of the competition is to promote recreation skills in music and folk performing arts in Northeast Folk Art and Culture. Queen Sirikit The Queen Mother Cup: In order to promote the recreational recreation wisdom of Ponglang Music to be widespread, including allowing children and youth to show their skills in musical performance and games of Ponglang Folk music and to know how to use their free time to participate in recreation activities. Princess Cup: The 11th Fon lam khaen Competition. The Lam Pha Ya cup of Princess Maha Chakri Sirindhorn Cup for the year 2019. Preserving the beautiful arts and culture and traditions of the Northeast region, especially in folk performances which are considered the identity of the northeast people. It also promotes a new

generation of young people to be proud of their cultural heritage and to promote and disseminate arts and culture to the general public, both Thai and foreigners, to get to know more.

To avoid conflict among young people. In the early Isan area, sports competitions were often held, but young people often clash. In order to avoid such things from happening, the people proposed to hold music competitions. Ponglang ensemble competitions began to appear. (Jarernchai Chonpairot)

In summary, the original Ponglang Ensemble Contest was held mainly for political purposes, therefore the Thai Army organized the Isan Folk Ensemble Contest and broadcast. By the late 1970s to early 1980s, the threat of communism had declined and mostly been forgotten. The Thai government decided to include culture as another aspect of their development plan. As briefly mentioned earlier, during the 1970s, the government began founding regional music and dance schools, Witthayalai Natasin, “Colleges of Dramatic Arts” .Wong dontri phuen-mueang Isan, “Isan local system ensemble from the academic system brought into the decade from 1980 to the last, it was best known as ponglang music and reached a major stage of development. The music became standardized and grew in popularity among school and extracurricular ensembles both inside and outside the Isan region. (Priwan Nanongkham, 2011:443) After entering the 21st century, the main participants of the Ponglang Ensemble Competition have become school students, and the purpose of the competition has also changed, mainly to preserve and spread the Isan music culture, so that the new generation of young people love their own culture, Enhance self-confidence, make life more interesting; enhance the impression of royal family members, thereby strengthening their rule, and further reasonably maintaining the power of the king. Therefore, the Ponglang ensemble competition has received strong support from the royal family and the government. To a certain extent, it has also avoided the conflicts brought about by young people participating in sports competitions, and eased some social conflicts.

Types of Ponglang Ensemble Competition

Ponglang Ensemble Competitions can be divided into three categories depending on the organizer.

First, The Kalasin Cultural Office cooperates with the Kalasin Academy of Dramatic Arts and the Kalasin Provincial Administrative Organization. The competition is divided into 3 categories which are Type 1 general public, Type 2 secondary level and Type 3 elementary level.

The second is the Ponglang Ensemble Competition held by the Department of Physical Education in the name of the royal family. Most of the contestants came from schools. There are three main Ponglang Ensemble competitions in the Royal Cup, namely the King's Cup, The Queen Sirikit Cup and the Sirindhorn's Cup. The Queen Sirikit Cup and the Sirindhorn's Cup have a long history. As of 2019, they have been held more than ten times, and the King's Cup was held for the first time in March 2019. During one year, the number of times the three competitions are held is not fixed, but at least once. The time of the competition is relatively fixed, except for special circumstances. The theme of the competition is also different. Participating Ponglang Ensembles need to rehearse according to different themes of each competition. Although the theme of each competition is different, there are usually agreed-upon parts in each competition. For example, the first part needs to celebrate the royal family, the second part is the opening ceremony, and the last part is the farewell. The remaining sections need to be formulated according to the theme of the competition. Each competition has its own unique part, such as The Queen Sirikit Cup. In addition to extolling the Sirikit's part, there are also demonstrations of various musical instruments skill.

Thailand is a "national-religious-king" trinity political system. The king is a symbol of the country. The competition named after the king and members of the royal family is one of the important symbols of national identity. Since the beginning of the 21st century, the Ponglang Ensemble competition named after the royal family and sponsored by the organizer has appeared. From the initial once a year to the current five or six times a year, the influence gradually expanded. Moreover, the competition group has expanded from the initial college students to the elementary and Secondary school students, which has driven the upsurge of learning the music culture of Northeast Thailand in the northeastern Thai area and even the central Bangkok area.

Third, the comprehensive art competition includes the Ponglang Ensemble Competition and local arts in other provinces. Most of the contestants are from schools.

The research object of this dissertation is the participation of the school Ponglang Ensemble in the Royal Cup Ponglang Ensemble competition held by the Department of Physical Education. This section mainly introduces the King Rama X Cup, the Queen Sirikit Cup and the Princess Sirindhorn Cup Competitions held in 2019.

Table 1 King Rama X Cup competition information sheet

Competition Name	King Rama X Cup
Competition Date	9 March 2019
Competition Place	At Terminal Hall, Floor 4, Terminal 21, Korat Shopping Center, Mueang District, Nakhon Ratchasima Province.
Competition Theme	Ponglang Festival in Honor of the Thailand Championship, Isan Art Performances.
Participating Ensembles	<ol style="list-style-type: none"> 1. Kun Isan Ponglang Ensemble 2. Sin-Isan Ponglang Ensemble 3. Khasilp Ponglang Ensemble 4. Sin-Sai Ponglang Ensemble 5. Ratchamongkol Ponglang Ensemble 6. PhakaLamduan Ponglang Ensemble (University group)
Judges	<ol style="list-style-type: none"> 1. Dr. Chaweewan Damnoen 2. Dr. Chareonchai Chonpairote 3. Dr. Surat Chongda 4. Tunkthongchai sungrum 5. KongPhiphat kongkam 6. Thirawat Jiangkham 7. Pongsaporn Upani

Table 1 (Continued)

Competition Results	<ol style="list-style-type: none"> 1. The first prize winner was the Sin-Isan Ensemble. 2. The second prize winner is the Sin-Sai Ensemble. 3. The third prize winner is the Kun Isan Ensemble.
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On February 13, 2019, at Terminal 21, Korat, Rajamangala University of Technology Isan, in collaboration with Terminal 21 Shopping Center, Korat, Nakhon Ratchasima Provincial Cultural Office, Nakhon Ratchasima Tourism and Sports Office, Nakhon Ratchasima Rajabhat University, Suranaree University of Technology, and Wongchavalitkul University Organized a press conference for the first Ponglang Festival in Honor of the Thailand Championship, Isan Art Performances.

The operation committee has divided the Competition into 2 rounds: Qualifying rounds (Semifinals) Performed by VCD or recorded live performances of all participants and selected 6 - 7 Ensembles and announced the selection results on 15 February 2019 by considering the skills and standards of the overall loop to enter the finals.

From then on February 19, 2019, there will be a meeting to discuss the Ensemble who passed into the finals. To explain the criteria and rules, create understanding for the Ensemble, along with drawing the order of performances in the finals for fairness. 9 March 2019, at Terminal Hall, Floor 4, Terminal 21, Korat Shopping Center, Mueang District, Nakhon Ratchasima Province, Rajamangala University of Technology Isan. For the opening ceremony of the Isan Folk Music and Performing Arts Competition No. 1, "Isan Dance Performances" has been organized. Dr. Pongsak Semson, advisor to the Minister of Culture to preside over the ceremony. Pongsak Semson said that the 1st Ponglang Chalermprakiet Festival, "Isan Dance Performances" to compete in the King Rama X Cup, this time is the preservation of Isan local arts and culture, especially in music and performing arts. Which the Ponglang Ensemble performances are considered another type of identity that is widely popular. This is to instill pride in cultural heritage and to promote and disseminate to the general public both Thai and foreigners. In addition, it responds to the policy of local innovation, art and culture integration to increase

economic value in the future. It is considered to be the most prestigious competition in the Ponglang industry in Thailand and offers participants a prize of more than 500,000 baht.

In the end, a total of 6 Ponglang Ensembles entered the finals with a prize of more than 500,000 baht. The event also received cooperation from Nakhon Ratchasima, Nakhon Ratchasima Culture Office, Nakhon Ratchasima Tourism and Sports Office, Nakhon Ratchasima Rajabhat University, Suranaree University of Technology and Wongchawalitkun University become an organizing committee.

Table 2 Queen Sirikit The Queen Mother Cup Competition information sheet

Competition Name	Queen Sirikit The Queen Mother Cup
Competition Date	21 July 2019
Competition Place	At the multipurpose physical education building, Khon Kaen University
Competition Theme	The Isan Local Folk music competition for the Ponglang Ensemble
Participating Ensembles	<ol style="list-style-type: none"> 1. Sai nan lam ta khong Ponglang Ensemble. 2. Sin Lampao Sao Phu Thai Khong Ponglang Ensemble. 3. Sin-Isan Ponglang Ensemble. 4. Sin-Sai Ponglang Ensemble. 5. Kasalong Ponglang Ensemble. 6. Num parinya saw mahalai Ponglang Ensemble. (Group under 25 years old)
Judges	<ol style="list-style-type: none"> 1. Chaweewan Damnoen 2. Songsak Prathumasin 3. Chakkaphong Phetsaen 4. Toongthongchai Tharam 5. Dr. Pornsawan Porndonkor

Table 2 (Continued)

Competition Results	<ol style="list-style-type: none"> 1. The first prize winner was the Sai nan lam ta khong Ensemble. 2. The second prize winner is the Sin Lampao Sao Phu Thai Ensemble. 3. The third prize winner is the Sin-Isan Ensemble.
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At the multipurpose physical education building Khon Kaen University, Mr. Suthep Manichoti deputy governor of Khon Kaen Province Presided over the opening ceremony of the Isan Local Recreation Fair Folk music Competition Ponglang Ensemble competing for the Sirikit Cup Royal. And Khon Kaen University Dr. Niwat Limsukniran Deputy Director-General of the Department of Physical Education said that the Department of Physical Education, Ministry of Tourism and Sports Give importance to the development and capacity building of human resources in every dimension to be ready for the body, mind, intellect, have all-round development, have public mind, with a policy to use recreation activities to promote well-being Develop skills for excellence and become an international career.

Therefore collaborated with Khon Kaen University organizing the Isan Local Recreation Fair Folk music competition for the Ponglang Ensemble for the royal cup, Between 19 - 21 July 2019, divided into 3 groups of age, consisting of 5 groups of under 13 years of age, 6 groups of under-19s of age and 6 groups of the 25-year-olds, in total of 17 Ensembles. Prizes of all 3 teams will win a 100,000 baht promotion and the royal cup. 1st runner up gets 80,000 baht. 2nd runner up gets 60, 000 baht and 2 consolation prizes, 4,000 baht each. There are also various types of talent and excellent awards. Total prize money in this Competition totaled more than 1,600,000 baht.

Table 3 Princess Maha Chakri Sirindhorn Cup Competition information sheet

Competition Name	The 11th Fon lam khaen Competition. Princess Maha Chakri Sirindhorn Cup.
Competition Date	20 November 2019
Competition Place	At the Art and Culture Center, Khon Kaen University
Competition Theme	The 11th Fon lam khaen Contest. The Lam Pha Ya cup of Princess Maha Chakri Sirindhorn for the year 2019.
Participating Ensembles	1. Sin Sai Ngein Ponglang Ensemble. 2. Worarat Witthaya Ponglang Ensemble. 3. That Phanom Ponglang Ensemble. 4. Hug Isan Ponglang Ensemble. (Secondary school group)
Judges	1. Dr. Chareonchai Chonpairote 2. KongPhiphat Kongkham 3. Siraporn LindaPornprasert 4. Dr. Pornsawan Porndonkor 5. Wandee Pholthongsathit 6. Songsak Prathumasin 7. Phomhom sakulthai 8. Hiran Chakkasen 9. Orathai Wongwandee
Competition Results	1. The first prize winner was the Sin Sai Ngein Ponglang Ensemble. 2. The second prize winner is the Worarat Witthaya Ponglang Ensemble. 3. The third prize winner is the That Phanom Ponglang Ensemble.

Khon Kaen University by the Department of Arts, Culture and Creative Economy Cultural center Faculty of Arts, and the network of arts and culture held The 11th Fon lam khaen Contest. The Lam Pha Ya cup of Princess Maha Chakri Sirindhorn for the year 2019, at the outdoor stage Cultural Center Khonkaen University.

In the festival: Dr. Chanchai Phanthongwiriyaun acting President of Khon Kaen University Presided over the opening ceremony. Along with the Khon Kaen University management team to honor to watch the contest.

Competition prizes are as follows: Winner, Ponglang Sin Sai Ngern Ponglang Ensemble, 1st runner up Worarat Witthaya Ponglang Ensemble, 2nd runner up That Phanom Ponglang Ensemble, the winner of the consolation prize is Sarakham Pittayakhom Ponglang Ensemble, Award for Best Performing Exhibition Woracharaya Witthaya Ponglang Ensemble. Best Molam Award Sin Sai Ngein Ponglang Ensemble. Outstanding Nang hai and Gab ganb Award Sarakham Pittayakhom Ponglang Ensemble. Excellent Pin player Phibun Mangsahan Ponglang Ensemble. Best Khaen performer Sin Sai Ngein Ponglang Ensemble. Best Wot performer Woracharaya Witthaya Ponglang Ensemble. Best Ponglang Performer Woracharaya Witthaya Ponglang Ensemble. Best Drum Performer That Phanom Ponglang Ensemble.

Ponglang Ensemble Competition Documents (Excerpt)

Announcement of Rajamangala University of Technology Isan

Regarding the Competition of the Ponglang Festival in honor of the 1st Thailand Championship “Asiranattagam Isan” to compete for the King's Cup (Excerpt)

In order to show the people's loyalty to the royal family and to celebrate the tenth king's ascension, this competition was held. The purpose of the competition is to promote recreation skills in music and folk performing arts in Northeast Folk Art and Culture.

By virtue of the provisions of Section 24 and Section 27 of the Rajamangala University of Technology Act of 2005, it is hereby announcing the rules of the Ponglang Festival in honor of the 1st Thailand Championship for the King's Cup as follows:

1. Competition categories are divided into 1 category which is

(1) The age group between 16-25 years old

2. Qualifications of the Contestants are as follows:

- (1) Members must be between 16-25 years old (counting from the birth of the applicant)

4. Competition rules are as follows:

- (1) Ponglang Ensemble must consist of musicians, singers and performers.
- (2) The music of the Ponglang Ensemble can be innovative without limits.
- (3) Musicians, singers and actors, for a total of no more than 40 people.
- (4) Musical instruments used in the Competition, do not use auxiliary tools or special techniques.

(5) Performances used in the Competition consists of

- 5.1 Opening ceremony of 10 points.
- 5.2 Praise the king of 30 points.
- 5.3 Contribution of King IX and Queen Sirikit amount 20 points.
- 5.4 Show the local culture of Isan (The musician can freely present ideas or contemporary music to demonstrate the skill of the Ensemble playing technique which can be newly invented. Or choose to create from the original pattern, while playing Seng Isan to have the performance of 30 points) .
- 5.5 Farewell show: The performance content needs to be connected with the jury committee and the sponsor, a total of 10 points.

In this regard, the performances used in the Competition under clause 5.1 5.2 and 5.4 may be ordered in either order depending on the presentation style and the creative process of the Ponglang Ensemble without affecting the score of the committee of experts.

- (6) Singers can sing according to their ability and advantage by using one of the traditional singing accents in accordance with the presentation story.

- (7) Registration materials submitted by the Ensemble need to include inspiration for the show, explanations, and Ensemble member information.

7. Judging criteria

The judging committee will decide from the following components:

- (1) The melody, harmony, integrity and creativity.
- (2) The singing skill, pronunciation, rhythm, singer movement.
- (3) The dance style is related and consistent with the performance.
- (4) The presentation style, story, dress, creativity and the holistic.

Total points are 100 points.

The decision of the panel of experts Considered to be final.

8. Competition prize

- (1) First prize Receive the Royal King Cup and 150,000 baht prize money.
- (2) 1st runner-up receives a shield of honor and 100,000 baht prize money.
- (3) 2nd runner-up receives a shield of honor and 50,000 baht prize money.
- (4) 4 consolation prizes, receive a shield of honor and 30,000 baht per prize.
- (5) Best Performing Asiranattagam Isan. Received an award of 10,000 baht.
- (6) Best Seng Isan Performing Award. Receive an award of 10,000 baht.
- (7) Best singers Award. Receive a reward of 10,000 baht.
- (8) Ponglang Ensemble that has been selected to the semifinal the competitionant will

receive a certificate.

“Department of Physical Education Regulations on Ponglang Ensemble Folk Music Competition, 2018”. (Excerpt)

In order to promote the recreational recreation wisdom of Ponglang Music to be widespread, including allowing children and youth to show their skills in musical performance and games of Ponglang Folk music and to know how to use their free time to participate in recreation activities. Therefore, in accordance with Dissertation 32 of the 1991 Amendment to the Administrative Regulations, the Department of Physical Education has formulated the following rules:

Dissertation 1 This regulation is called the "Department of Physical Education Regulations on Ponglang Ensemble Folk Music Competition, 2018”.

Dissertation 2 This regulation comes into force from the date of announcement.

Dissertation 3 In this regulation, "Ponglang folk music" consists of musical instruments, musicians, singers, Nang hai, and actors, the main instruments include: Ponglang, Pin, Khaen, Wot, Pin bass, Long drum, bass drums, and other instruments. Other music instruments may be used as suitable compositions, provided that it must be an Isan folk instrument only.

Dissertation 4 The Director-General of the Department of Physical Education is in charge of this regulation.

Category 1

General chapter

Dissertation 5 The types of folk music Competition of Ponglang Ensemble are as follows:

- (1) Age not over 13 years
- (2) Age not over 19 years
- (3) Age not over 25 years

Dissertation 6 The number of Contestants in each category is not more than 35 people, consisting of musicians, singers, Nang Jang Nang Armor, actors, etc. The time spent in each Ensemble Competition is not less than 30 minutes but not more than 40 minutes, including time to prepare instruments and props. When the musicians are ready, the show timing officially begins. If the performance is longer than 40 minutes, points will be deducted. If more than 1 minute, deduct one point. If the timeout is less than 1 minute, the timeout is calculated as 1 minute.

Dissertation 7 Songs and performances used in the Competition

- (1) Opening ceremony
- (2) Instrument solo
 - (2.1) Ponglang Ensemble members must be under 13 years of age
 - Wot
 - Pin
 - Khaen
 - Ponglang

- Pi Phutai

(2.2) Ponglang Ensemble members must be under 19 years of age

- Wot

- Pin

- Khaen

- Ponglang

- Saw Isan

(2.3) Ponglang Ensemble members must be under 13 years of age, the tunes used by musicians are performed in accordance with the requirements set by the Department of Physical Education.

The members of the Ponglang Ensemble are between 19 and 25 years old, and musicians are free to choose which melody to use. The purpose is to show the characteristics of each instrument. The scoring criteria will refer to the melody and personal skills selected by the musician, and will be considered as appropriate if there is a dramatic performance or dance performance during the performance. When the instrument is performing solo, other Isan instruments can be added as appropriate.

(3) The performance needs to show the local customs of Isan

(4) In chanting the Empress, the singer chooses a melody and singing method to sing according to her own advantage.

(4.1) The type of Molam, such as Lam Tangsan, Lam Tangyao, Lam Toei, Lam Den, Lam Ploen, Lam Puan, Lam Dangwai, Lam Sitandon, Lam Khon sawan, Lam Salawan, Lam Tai-Loei, etc.

(4.2) The type of Suad, such as Lae, Lam Nam, Saw Lapanya.

(4.3) Singer can choose Ponglang Ensemble local characteristic singing method, such as Klom luk, Kantruem, Ayai, Jariang, Telod, Phleng korat.

(5) Performance of folk music by Ponglang Ensemble, which has lyrics to honor Royal family and shows the way of life of Isan local people, to be prepared as follows:

(5.1) Describe the origin or inspiration of the performance, such as singing, lyrics, melody, dance moves, dressing, etc.

(5.2) Names of composer, lyrics writer, dance teacher, costume designer, rehearsal teacher and performance director.

(6) Ponglang Ensemble members must be under 13 years and 19 years of age can choose to sing Isan folk songs or folk Molams freely.

Ponglang Ensemble members must be under 25 years of age can choose to sing Isan folk songs or folk Molams freely. The melody and lyrics need to be re-edited. Do not repeat the previous performance.

Category 3

Qualifications of the Contestants

Dissertation 12 Qualifications of the Contestants are as follows:

(1) Type, age group

(A) Age category, not more than 13 years of age, which shall be counted until the 31st December of the year of application.

(B) Age category, not over 19 years of age, which shall be counted until the 31st December of the year of application.

(C) Age category, age not more than 25 years, which shall be counted until the 31st December of the year of application.

(2) In the case that any Competitionant participating in the Competition on behalf of the school, all participants within that Ensemble must be under the same school.

Announcement of Khon Kaen University (Excerpt)

Regarding the rules of the Isan Local Ponglang Ensemble Competition, the 11th Fon lam khaen Competition. The Lam Pha Ya cup of Princess Maha Chakri Sirindhorn for the year 2019.

Preserving the beautiful arts and culture and traditions of the Northeast region, especially in folk performances which are considered the identity of the northeast people. It also promotes a

new generation of young people to be proud of their cultural heritage and to promote and disseminate arts and culture to the general public, both Thai and foreigners, to get to know more. On Sunday 10 November 2019 at the Art and Culture Center, Khon Kaen University Cultural Center, therefore Khon Kaen University announced Criteria for the Isan Local Ponglang Competition.

1. The category of competition

The competition is a Isan native Ponglang Ensemble competition in the category of age not over 18 years.

2. Qualifications

2.1 Members of the Isan native Ponglang Ensemble must be not over 18 years up to the date of application deadline. Must be a person who Born in the year since 2544 onwards.

2.2 Submitting a competition in the name of the school and the member must be a person studying in that school.

2.3 If Ensemble members need to be changed, a new list needs to be submitted to the competition staff. Application deadline is Friday, November 8, 2019. If the qualifications do not meet the requirements, the committee will disqualify all types of prizes.

5. Competition Rules

5.1 Ponglang Ensemble, consisting of no more than 35 musicians and performers as follows:

5.1.1 Molam singers and musicians not more than 15 person

5.1.2. A total of not more than 20 actors

5.1.3. Molam and musical instruments consist of

1. Molam

2. Pin

3. Pin bass

4. Khaen

5. Wot

6. Ponglang

7. 4 long drums

8. Bass drum

9. Hai

10. Mak gab ganb

11. Nhang glab

12. No limit on the number and type of percussion instruments

13. All instruments used must be traditional

14. The competition allows the use of local musical instruments in that province as appropriate, such as Pi Phu Tai, Sa nai, Saw Isan in northeastern Thailand. The number of performers must not exceed the number as specified.

5.2 Songs and the performances used in the competition

5.2.1. Opening music (Different kinds of instruments require solo)

5.2.2. In praise of King Maha wachiralongkon (Lyrics need to be re-written, previous lyrics cannot be used).

5.2.3 Lam Pha Ya show (Details attached to announcement).

5.2.4 Demonstrate Isan's customs and local wisdom (through Molam music and performances to show local year-round customs, wisdom, rituals, belief. The content of poetry can be sung using lam tangsan or lam tangyao or other melody, but it must be consistent with the performance content)

5.3 In the final round, the competition takes 30 minutes. The timer will start from the beginning of the performance and stop when the performance is over. If the time is exceeded, the judges will score points by deducting 1 point for more than 1 minute.

The final round of a competition that participates in the competition will have no more than 5 minutes per Ensemble preparation and no more than 5 minutes per minute for collecting musical instruments.

5.4 Dressing, Contestants must dress appropriately with Isan folk costumes and local accessories as appropriate.

5.5 The finalists must prepare their own musical instruments for the competition. The competition committee will only prepare 12 microphones.

5.6 The competition judging criteria has a full score of 100 points, which the judging committee will consider from the following components:

5.6.1 Music 40 points by considering the accuracy of the rhythm, musical instrument playing skills, creative and the overall melodiousness as well as the connection and the relationship with the performance set.

5.6.2 Molam 20 points based on the rhythm of the music, the correct singing skills, the content of the music, styles, pronunciation, dance moves.

5.6.3 The performance has a total of 40 points, including whether the dance is consistent, whether the costume is coordinated with the performance content, the applicability of the props, all the performance needs to be related to folk culture, and the performance needs to be creative.

5.7 The decision of the competition judges shall be final.

Introduction to 7 Ponglang Ensembles

The author has interviewed 22 Ponglang Ensembles from March 2019 to April 2020, including:

1. Kun Isan Ponglang Ensemble
2. Sin-Isan Ponglang Ensemble
3. Khasilp Ponglang Ensemble
4. Sin-Sai Ponglang Ensemble
5. Ratchamongkol Ponglang Ensemble
6. PhakaLamduan Ponglang Ensemble
8. Sai Nan Lam Ta Khong Ponglang Ensemble.
9. Sin Lampao Sao Phu Thai Khong Ponglang Ensemble.
10. Sin-Isan Ponglang Ensemble.
11. Sin-Sai Ponglang Ensemble.
12. Kasalong Ponglang Ensemble.

13. Num parinya saw mahalai Ponglang Ensemble.
14. Sin Sai Ngein Ponglang Ensemble.
15. Worarat Witthaya Ponglang Ensemble.
16. That Phanom Ponglang Ensemble.
17. Hug Isan Ponglang Ensemble.
18. Saket Nakhon Ponglang Ensemble.
19. Kalasin Pittayasan School Ponglang Ensemble.
20. Phaka Lumduan Ponglang Ensemble.
21. Petnamdam Ponglang Ensemble.
22. Kaewsuwan Sin Ponglang Ensemble.

These Ensembles come from Mahasarakham, Khon Kaen, Kalasin, Roi-et, Loei, Bangkok, Ubon Ratchathani, Nakhon Ratchasima, Sisaket, Buriram, Nakhon Phanom. In the end, the author selected 7 Ponglang Ensembles as the object of this study, including:

- Sin-Isan Ponglang Ensemble
- Sin-Sai Ponglang Ensemble.
- Kun Isan Ponglang Ensemble.
- Sai Nan lam ta khong Ponglang Ensemble.
- Sin Sai Ngein Ponglang Ensemble.
- Worarat Witthaya Ponglang Ensemble.
- Kalasin Pittayasan School Ponglang Ensemble.

The main reasons why author choose these Ensembles are mainly considered from the following aspects:

1. Kalasin, Mahasarakham, Roi-et, and Khon Kaen are the earliest areas for the development of the Ponglang Ensemble, and are also the main areas where scholars are keen to study. In recent years, the Ponglang Ensemble in other regions has developed rapidly, but it has not attracted the attention of scholars. Therefore, the author has included Ponglang Ensembles from Lei Province and Ubon Ratchathani. Therefore, these 7 Ensembles have both the old Ponglang Ensembles and the new Ponglang Ensembles.

2. The 7 Ensembles achieved the top three results in the competition and have a greater influence locally.

3. Compared with other Ensembles, these 7 Ensembles have many innovations in performance, such as melody, musical instruments and dance, stories.

The author will introduce the basic information of the following 7 Ensembles.

Sin-Isan Ponglang Ensemble Information

- Name of Ensemble

Sin-Isan Ponglang Ensemble

- University or School Address

Maharakrm University Maharakham Province

- Origin of Name

Sin means Art in Thai, Isan is a place name, northeastern Thailand.

- Ensemble leader

Athit Khamhongsa

- Brief history of the Ensemble

At 2540BE, Sin-Isan Ponglang Ensemble was founded by the first students of the Music Department of the Academy of Arts. At first, the Ensemble had only a few members and the scale was small. After 2546BE, the number increased. Now (2562BE), all students of the College of Music are members of the Sin-Isan Ponglang Ensemble. The Sin-Isan Ponglang Ensemble has a history of more than 20 years.

- Awards Received

- August 2014 9th Ponglang Championship, hosted by the Ministry of Tourism and Sports.

- 9 March 2019, King Rama X Cup Ponglang Championship.

- 2 March 2018, Princess Maha Chakri Sirindhorn Cup Ponglang Championship.

- 19 June 2013, Trombone Princess Sirindhorn Cup Championship.

-17 September 2016, Champion of Princess Maha Chakri Sirindhorn Cup Folk Music Ensemble Competition.

- 24-29 July 2018, 1st place in the Queen Sirikit The Queen Mother Cup

Ponglang Drum Team

- August 2019 Third place in Sirikit Cup Ponglang.

Sin-Sai Ponglang Ensemble Information

- Name of Ensemble

Sin-Sai Ponglang Ensemble

- University or School Address

Khonkaen University Khon Kaen Province

- Origin of Name

Sin-Sai is a figure in folk literature. He has noble qualities, including filial piety, courage, determination, and honesty. This story has a history of at least 900, and is widely spread in the Mekong region. Therefore, teachers and students of the Department of Music and Folk Performance used the name "Sin-Sai" as the Ensemble's name.

- Ensemble leader

Hiran Chakkasen

- Brief history of the Ensemble

Ponglang Ensemble Sin-Sai Ensemble comes from Khon Kaen University Art College. The Ensemble was founded in 2006 and is called Ponglang Chor Kalapaphruek. In 2010, Dr. Chalernsak Pikunsri, Dean of the Academy of Fine Arts, proposed to change the Ensemble name from Ponglang Chor Kalapraphuek to Ponglang Ensemble Sin-Sai Ensemble.

- Awards Received

- 2nd place at King Rama X Cup 2019

- Fourth place in s Cup 2019

Kun Isan Ponglang Ensemble Information

- Name of Ensemble

Kun Isan Ponglang Ensemble

- University or School Address

Loei Rajabhat University, Loei Province

- Origin of Name

Because the members of the ensemble are all from the Isan area, the ensemble is named Kun Isan

- Ensemble leader

- Thitikit Maphet

- Awards Received

- 3rd place in the King Rama X Cup Ponglang competition 2019

Sai Nan lam ta khong Ponglang Ensemble Information

- Name of Ensemble

- Sai Nan lam ta khong Ponglang Ensemble

- University or School Address

- Nakhon Ratchasima Rajabhat University, Nakhon Ratchasima Province

- Origin of Name

- The name is named after the original ensemble member.

- Ensemble leader

- Assistant Professor Dr. Nattakit Inthawan

- Mr. Surachai Dechchaipitak

- Brief history of the Ensemble

The ensemble was established in 1982. In the beginning, the members of the ensemble were students of the technical college and Thai majors, not professional musicians. There are few musical instruments in the school. Therefore, the entire ensemble is not a professional ensemble, but a music society. The school recruits students from Northeast Thailand. Because the students miss their hometown, they bring their hometown music to the campus. All members of the ensemble are as close as sisters, and everyone has a common hobby.

Until the arrival of Acting Principal Associate Professor Thien Thongkaew (2014), Associate Professor Principal Wichian Foi Phikun (2014), and then Principal Nattakit In Sawan, Assistant Director of the Principal's Office of Art and Culture Suchat Phimphan, Deputy Director of the Office of Art and Culture Development of this folk band Played an important role in this. Therefore, a basic training was organized for the members of the group, and the final name of the ensemble was 27 July 2014.

- Awards Received

- 2014 Leo Ponglang-lam competition in northeastern Thailand

- 1st place in Nang Hai

First Prize of Ponglang Ensemble Competition

- 2015 Queen's Cup of the Northeast Thai Folk Music Competition

Won the Excellence Award

1st place in Nang Hai

- 2016 Ponglang Folk Music Competition Queen Sirikit The Queen Mother

Cup

Win the championship

- In 2018, the 9th Queen Sirikit The Queen Mother Cup champion, aged no more than 25 years old

Award-winning projects include: ode, Pin, Gab ganb, opening ceremony, folk music

- 2019-10th Queen Sirikit The Queen Mother Cup champion, age 25 or younger

Award-winning projects include: ode, Pin, opening ceremony- Fourth place in s Cup 2019

Sin Sai Ngein Ponglang Ensemble Information

- Name of Ensemble

Sin Sai Ngein Ponglang Ensemble

- University or School Address

Phibun Mangsahan School Ubon Ratchathani Province

- Origin of Name

In 2004, the three teachers of Phibun Mangsahan School, namely Thanachart Butmatat, Nim Nuan Sonmat and Suchi Muangkote, re-established the Sin Sai Ngein Ponglang Ensemble.

- Ensemble leader

Suchitra Mueangkit

- Brief history of the Ensemble

The Sin Sai Ngein Ponglang Ensemble comes from Phibun Mangsahan School, Ubon Ratchathani Province. It was founded by Mr. Thanachat Butmatmat of Phibun Mangsahan School in 1984. The Ensemble is named after the school. Due to the lack of members of the Ensemble and the damage of some instruments, it was eventually dissolved.

In 2004, the three teachers of Phibun Mangsahan School, namely Thanachart Butmatat, Nim Nuan Sonmat and Suchi Muangkote, re-established the Sin Sai Ngein Ponglang Ensemble. The purpose of the Ensemble was to preserve and disseminate local art and culture to meet the interests of students.

In 2015, the Ponglang Music Ensemble Committee was established to further develop the Ponglang Ensemble. The school received financial support from the administrative organization of Ubon Ratchathani Province and support from school leaders. In addition to the full set of instruments, the Ensemble also has a dance teacher Suchi Muangkote, assistant teacher Vipaporn Churat, and music teacher Khanit Phoblap.

In 2017, Lieutenant Wichit Bunmi, a folk music teacher, rehearsed the Ensemble during the holidays. The Ensemble performed for the first time on the day of the parent meeting at Phibun Mangsahan School.

In 2019, Mr. Panuwat Laopidade and students from the Music School of Mahasarakham University rehearsed for the Sin Isan Ponglang Ensemble

Therefore, the purpose of establishing the Ensemble is to protect the cultural heritage of Isan and to train young people interested in Isan culture.

Sin Sai Ngein Ponglang Ensemble hopes to preserve and develop Isan national culture.

- Awards Received

- First prize, local music competition (Ponglang), representing the Northeast region Year 2014.

- Second prize in local music competition (Ponglang) Year 2016.

- Participated in the candlelight parade of the temple and won the second place.

- Participate in local social activities Year 2017.

- Join the candlelight parade and get runner-up.

- Runner-up in local music (Ponglang) competition.
- Children's Expo Project.
- Consolation Prize of the 9th Princess Maha Chakri Sirindhorn Cup Ponglang Competition of Khon Kaen University.
- King of Kings Award at Central Market in Ubon Ratchathani Year 2018.
- First prize, "Tenth Lum Khon Competition" for Princess Sirindhorn Maha Chakri Sirindhorn, Khon Kaen University.
- Won the best Mo Lam award from workpoint.
- Winning Folk Art Culture Competition (Ponglang).
- Won the first prize of folk art and cultural performance (wot).
- Won the first prize of folk art and cultural performance (wot).
- First prize of folk art and cultural performance (phin).
- Selected to participate in a local music competition at the Secondary school level (Ponglang) 2019.
- Participated in the 11th Ponglang Competition Queen Sirikit The Queen Mother Cup, Loei province.

Worarat Witthaya Ponglang Ensemble Information

- Name of Ensemble
Worarat Witthaya Ponglang Ensemble
- University or School Address
Worarat Witthaya School Loei Province
- Origin of Name
The Ensemble's name comes from the school name.
- Ensemble leader
Amphai Kitisrivoraphan
- Brief history of the Ensemble
Worarat Witthaya School Wang Saphung District, Loei Province, is a private school established as a juristic person, established the "Ponglang Woracharawittaya Band" on 29 May

2015 by Mrs. Amphai Kitirivoraphan. License holder of Worarat Rajawittaya School was the originator with the objective to strengthen national artistic and cultural activities (Music - Northeastern Folk Dance, Pong Lang Band) for students at Worarat Rajawittaya School, to know how to make good use of free time. Do not interfere with many of the various vices in the society.

- Awards Received

- In 2019, won the second place in Queen Sirikit The Queen Mother Cup of the Ponglang Ensemble.

- In 2019, the Ponglang Ensemble in Queen Sirikit The Queen Mother Cup in the second place (Under 19 years old)

- In 2019, 1st prize in the Princess Maha Chakri Sirindhorn Cup of Khon Kaen University

- In 2019, the Ponglang Ensemble in The Queen Sirikit The Queen Mother Cup in the second place. (Under 19 years old)

Kalasin Pittayasan School Ponglang Ensemble Information

- Name of Ensemble

Kalasin Pittayasan School Ponglang Ensemble

- University or School Address

Kalasin Pittayasan School Kalasin Province - Origin of Name

- Origin of Name

The Ensemble's name comes from the school name.

- Ensemble leader

Pornchai Khrongyuti

- Brief history of the Ensemble

In 1992, folk music was an elective course in the school. The course was welcomed by students. It was valued by school leaders and began to purchase musical instruments. In the same year, the Ensemble participated in the Ponglang competition in Kalasin for the first time. Later, the Ensemble band continued to develop and its influence gradually expanded. It also performed the Ponglang Ensemble in the United States, Hungary, Portugal, Turkey, New Zealand, South Korea, Italy, and France, Belgium, Vietnam.

- Awards Received
 - First place in the Ponglang Ensemble the Queen Sirikit Cup in 2017 (under 15)
 - 1st in Ponglang Ensemble the Queen Sirikit Cup 2018 (under 19)

Preparation process of Ponglang Ensembles

In the above, I have shown the rules of the three Ponglang competitions, and I will not repeat them in this section. So, the preparation process of the Ponglang Ensemble will be recorded in 3 aspects:

Select participants: The content includes Ensemble leaders, Lyricists, composers, singers, instrumental players, dancers, Logistic staff and their duties.

Design plan: The content includes the design inspiration source, historical background, performance steps, song introduction, singing introduction, musical instrument information, clothing information, prop information, total time of each part.

Rehearsal process: The content includes rehearsal time, rehearsal location and rehearsal method.

In addition, due to the peculiarities of some Ponglang ensemble, I will obtain information through interviews and present relevant information in the form of dialogue.

Preparation process for the Ponglang Ensembles at the King's Cup

Sin-Isan Ponglang Ensemble and Sin-Sai Ponglang Ensemble won the first and second place respectively in the King's Cup competition on 9 March 2019. The author learned about the preparation process of the Ponglang Ensembles through observation and interview.

Preparation process for Sin-Isan Ponglang Ensemble

Select participants

After receiving the King Rama X Cup competition documents, Teacher Athit Khamhongsa of the band began to convene all students of the Department of Folk Music to select the grade students to participate in rehearsals and performances. In view of the fact that freshman

and sophomore students are not yet proficient in playing techniques, and senior students are internships, it is finally decided that the third-year students will be the main body, and other grades of students will assist in the joint completion of the program. There were 12 instrumentalists, 2 singers, 28 dancers, 38 logistic staff, and 80 in total.

Ensemble leader: Arthid khamhongs, head of Department of Folk Music, College of Music, Maharakham University, responsible for rehearsal and performance of Ponglang Ensemble.

Lyricist: Thirawat Jiangkham, graduated from Maharakham University College of Art, specializing in lyrics. Often collaborates with the Sin-Isan Ponglang Ensemble and writes lyrics for other Ponglang Ensembles.

Composer: Kriangdet Phonthawee, he is a junior in the college of music Maharakham University and is good at lyrics and music creation. Most of the King Rama X Cup competition music is composed by him.

Singers: Kunakorn Phanthet (male), Suwanan Siewphiaong (female). The two singers are juniors. They have been working together for three years, and their voices can be fused together. Figure 1 shows their image in the competition.



Figure 1 Two singers in the Sin-Isan Ensemble

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Instrumentalists: The instrumental performance is initially set to 12 members, and each instrument has 1 to 2 members. Each person must master more than two instruments, and they can be used as substitutes during rehearsals and performances. In addition to playing musical instruments, they also need to be capable of performing drama.



Figure 2 Musicians of the Sin-Isan Ensemble
(Retrieved from Musicians, March 9, 2019)

Dancers: The dancers are from the dance students of the College of the Arts, and freshmen and juniors voluntarily sign up. A total of 28 participants were determined to participate in the King's Cup, including 8 boys and 20 girls. When choosing actors, height, appearance, and skills are the assessment criteria. Except for a few traditional dances, the rest were collectively created based on the new lyrics.



Figure 3 Dancers of the Sin-Isan Ensemble

(Retrieved from Dancers, March 9, 2019)

Logistic staff: Logistics is mainly responsible for prop handling, transportation, and food. The members are students who are not in the junior year. Figure 4 shows the props used by the Sin-Isan ensemble in the competition.



Figure 4 Props for Sin-Isan Ensemble

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Design plan

The author obtained information by interviewing Arthid khamhongsa, Krieng Dechaphonthawi and some participating members. The design plan was completed collectively and not by one person. In the actual rehearsal process, the original design was constantly modified. The following is the author's description of the final design of the Sin-Isan Ensemble.

Section 1 Praise to the King Maha wachiralongkon

Vocal music uses Lae, (Lae is a style of melodic preaching) and Saraphan (the saraphan entertain people using religious poetry set to a simple repeated melody, without instrumental accompaniment). The lyrics are very advanced and esoteric, using a lot of Pali and Buddhist allusions. At first, it was accompanied by Khaen and gongs. Later all the instruments were accompanied. Male and female singers sing alternately.

The dancer's actions are based on lyrics, which helps the audience understand the lyrics.

Dancer costume is Isan style, female singer costume is Laos style, male singer costume is Central Thai style. It symbolizes the friendship between Lao Thai and Bless the King together. The purpose of the design is to make the audience feel refreshed, keep mysterious, and can't guess what will be performed later.

The props are 2 small Saliang Baisi (The props used in the Bai Si ceremony are mainly made of banana leaves), one is Bang Kuean for the moon, and the other is Bang Wan for the sun. The two props rotate and move on the stage with the singing, one high and one low, indicating the sunrise and sunset of the day. After that, two male dancers brought a big Saliang Baisi to the stage.

Section 2 Opening Ceremony

Dance was an important part of the opening ceremony. Six female dancers are wearing dark red Isan traditional costumes, carrying props Klawng behind them, and keeping Isan's traditional short hair, the dance movements are relatively slow. Subsequently, six male dancers entered the stage at the same time in two groups. The speed of music accompaniment increased significantly and the music style changed immediately. Male dancers held props and quickly moved around the center of the stage, while girls squatted down forbidden to move, highlighting

the boys' dance. The male dancer wore a blue Isan traditional shirt on the upper body and wrapped in Isan cloth on the lower body, exposing the thighs. The movements of male dancers are mainly derived from Muay Thai in the ancient Isan area. Girls use props to beat rhythms to match boy dance. The accompaniment staff made a "Hi-Hi" sound to enhance the atmosphere. After the male dancer has finished performing, he and the female dancer divide the sides of the stage and start the fighting dance performance. The theme is that boys pursue girls. Finally, after the climax of the music development, Nang Hai and Gab Ganb formally played, representing the official start of the show.

Section 3 Contribution of King IX

History background: The background of the story is that in 1952, King IX of Thailand established an education fund. The fund was obtained from the income of films made by himself, totaling 200,000 baht. Later, the scale was expanded to provide help to universities and help students with high grades but poor hope that these students will serve the country in the future. The King is fully aware that Thai children and adolescents are not lacking in intelligence, but lacking access to education and educational resources. Therefore, the king ordered the establishment of a multi-level education fund from primary, secondary, and higher education.

- This section is designed to celebrate King IX's contribution to higher education in the Isan region. In the past, Mahasarakham Province was known as "Tagasila Nakorn" because there were local teacher colleges, colleges of education, colleges of physical education, and Srinakharinwirot University, and the province was an education center. Today, the original college has developed into five higher education institutions including Mahasarakham University, Rajabhat Mahasarakham University, College of Physical Education, and College of Nursing.

- The Sin-Isan Ensemble attaches great importance to the design of details. In addition to accompaniment music, actors' language and costumes, the use of props strives to be authentic. For example, the book in the actor's hand is from the original printed by King IX 50 years ago, and no other new version is used instead.



Figure 5 Singer extols the contribution of King IX

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Section 4 Local Art Exhibition

History background: On 20 April 1979, a history researcher conducted a study on the history of the Buddha Kantharawichai Abhisamatham. King Bhumibol Adulyadej came to Maha Sarakham's Srinakharinwirot University and generously awarded The title "Phra Kantharawichai Aphisiditham". Since then, every year on the anniversary of April 20th, Mahasarakham University has held Kantharawichai Abhisamatham merit activities, such as worship, flower parades, bathing Buddha statues, and gold affixing. After the event, there will be Khaen competitions to add a festive atmosphere.

- The first part shows a parade on the street. The dancers are at the forefront, followed by instrumental actors. At this time, their clothes had been changed to 40 years ago. Dance and music are also very simple, because at that time it was just entertainment, and music and dance were not standardized.

- The second part is the bathing Buddha event, which is held on the far right side of the stage. Nang Hai and Gab Ganb also stopped dancing and participated in bath Buddha activities with all the actors. Put holy water on the Buddha, wash away the dust, and then worship respectfully. Figure 6 shows the ritual performance of the actors in the competition.



Figure 6 Bath Buddha Ceremony

(Photo by the researcher, March 9, 2019)

- The third part is the Khaen game. All the actors are divided into two teams, each team has a khaen player performer. This part restores the grand occasion of the original competition to the greatest extent. Some people applauded next to them, some played drums and ching (small, high-pitched cymbals) next to them, and male and female dancers cheered.

Section 5 Farewell

- Male and female singers sing Lam Toei. The lyrics are easy to understand and sincere.

- All the dancers came on stage and free dancing, give the audience a real and natural feel.

- The singer's costume color is pink, which is not conspicuous under the gorgeous stage lighting, but it is close to daily life. Compared with the gorgeous costumes of other singers, it gives the audience a sense of intimacy.

- The actor's performance reflects Isan's optimistic, cheerful and joking personality.



Figure 7 Sin-Isan Ensemble won first place

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Rehearsal process

Rehearsal time: The rehearsal time for music is about 20 days. Dance rehearsal time is two weeks. Rehearsal is concentrated in the evening, starting at 6pm and ending at 7am the next day.

Rehearsal location: Rehearsal Hall on the 4th floor of the College of Music and Dance Academy Rehearsal Room

Rehearsal method: Group rehearsal. At first, musicians and dancers rehearsed in their respective colleges. Cooperative rehearsal. When the music part is roughly determined, the dancers come to the college of music for rehearsal. During the rehearsal process, modifications were made according to the requirements of dance and instrumental players. In the end, the leader of the Ensemble will come forward to propose amendments.



Figure 8 The person in charge of the Ensemble is guiding the rehearsal
(Photo by the researcher, February 9, 2019)

- Interview information

Krieng Dechaphonthawi is the composer of the Sin-Isan Ensemble. He participated in the design process and rehearsal process throughout.

Author: What is the source of inspiration for your music creation?

Krieng Dechaphonthawi: I like to listen to different styles of music in various countries, so when creating music, I have incorporated many styles and elements of music from many countries. Including the rhythm of Western music, the melody of Chinese music, the most important is the musical elements of the Isan region.

Author: During the rehearsal process, what will you do if some players disagree?

Krieng Dechaphonthawi: If during the rehearsal, the team finds that my music is not suitable or can be better, I agree to modify it. The rehearsal process is also a creative process, which requires everyone to participate in the creation of our music in order to be more beautiful.

Author: If the competition wins, how are the prizes distributed?

Krieng Dechaphonthawi: The cost of our competition costumes and props has sometimes exceeded the bonus. If the bonus is not exceeded, the money is divided equally among everyone, and it is only a few dozen baht or one hundred baht, not much. The main purpose of

everyone participating in the competition is not to make money, but to hope that the Sin-Isan Ensemble is famous.

Preparation process for Sin-Sai Ponglang Ensemble.

- Select participants

Ensemble leader: Hiran Chakkasen, Sin-Sai Ponglang Ensemble leader. Mainly responsible for taking Ponglang Ensemble to participate in competitions and performances

Lyricist and Melody: Thirawat Jiangkham, KrissadaKorn Banlue, Thawatchai Pinitmontri

Composer: Graduates, teachers and students co-create.

Singers: 2 singers, 1 male and 1 female. Figure 9 shows the singer's duet performance in the competition



Figure 9 Two singers of Sin-Sai Ponglang Ensemble

(Photo by the researcher, March 9, 2019)

Instrumentalists: There are 14 male musicians. Figure 10 shows that 14 musicians are divided into two teams to compete.



Figure 10 Musicians of Sin-Sai Ponglang Ensembles

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Dancers: There are 14 female dancers and 8 male dancers. There are also Nanghai and Gab Ganb. Figure 11 shows a group photo of the dancers before entering the venue.



Figure 11 Dancers of Sin-Sai Ponglang Ensemble

(Photo by the researcher, March 9, 2019)



Figure 12 Nang Hai and Gab Ganb of Sin-Sai Ponglang Ensemble

(Retrieved from Gab Ganb, March 9, 2019)

Logistic staff: 20 staffs

- Design plan

Section 1 Praise to the King

The lyrics are very advanced and esoteric, using Thai language and Isan language. Melody is new. Female singers sing in Thai and Isan, male singers sing in Isan. The two singers sang alternately. All the dancers are playing at the same time, dancing to the music. There are two sets of costumes for dancers and singers. The first set is mainly golden and the second set is mainly white. Approximately 5 minutes. Figure 13 shows the actors' characteristic costumes



Figure 13 Colorful floral shirts

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

The prop has two parts. The first is the photo of King Maha wachiralongkon, placed in the center of the stage. The second is Baisi ritual props, which are placed on both sides of the photo. Figure 14 shows the props used in the part praising the king.



Figure 14 Props used of Sin-Sai Ponglang Ensemble ensemble

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Section 2 Opening Ceremony

The performance of the Sin-Sai Ensemble showed that during the celebration of the Songkran Festival, young people in Ban Non Than Village, Mueang City, Khon Kaen Province played during the Songkran Festival. The girls wore unique costumes, that is, colorful floral shirts.

Section 3 Local Art Exhibition

In the Isan area, there is a Bun Duean Hok Festival every June, and every village rehearses the parade of Bun Bang Fai Festival. During the festival, instrumental Ensemble competitions are held. The purpose is to make the people love each other and unite and help each other.

- Male singer summons villagers to participate in rehearsal of Bun Bang Fai Festival
- Female dancers first appeared, and instrumental actors followed. Pin plays the main melody, and the male singer uses Ching to beat the rhythm. The long drum Ensemble and the bass drum Ensemble competed, showing skills separately.
- Finally, the two Ensembles collaborated to end the competition.



Figure 15 Skills demonstration of the long drum Ensemble

(Photo by the researcher, March 9, 2019)

Section 4 Contribution of King IX

History background: The northeastern region of Thailand is a plateau with sandy soil, so the evaporation rate is very fast, the land is dry, cracked, and there are few natural streams. Therefore, the irrigation system in the northeastern region is not well developed and can only rely on rainwater to grow rice. Therefore, the rain from the sky is closely related to the lifestyle of people in Northeast Thailand. When people in northeast Thailand encounter dry weather, they don't understand natural science, they think there is a mysterious power to control rainwater. Therefore, people hope to communicate with the gods through rituals, try to establish a connection and find spiritual sustenance, and hope that the gods can help solve suffering. This ritual is to launch a rocket into the sky to remind the gods not to forget the rain.

In 2498, King IX flew to the Phu Phan mountain range in Sakon Nakhon, and found that the northeast region had very little rainfall and the drought was very serious. Then he ordered artificial rainfall, which eventually caused the drought in the northeast ease.

The Sin-Sai Ensemble celebrates King IX's contribution through music. The locals regard King IX as the god of heaven, because his contribution enables people in the northeast to continue living.

Section 5 Farewell

The male and female singers thanked the organizer, venue, judges and all audiences by singing Lam Duean and San La Pan.

- Rehearsal process

Rehearsal time: A week of rehearsal time is 4-5 days.

Rehearsal location: College of art, Khon kaen University

Rehearsal method: Group rehearsal. Music and dance have professional teachers to rehearse.



Figure 16 Musicians are rehearsing

(Retrieved from Competition document of Sin-Sai Ensemble, March 9, 2019)

Cooperative rehearsal. When the music part is roughly determined, dancers and musicians rehearse together. During the rehearsal process, constantly modify. In the end, the leader of the Ensemble will come forward to propose amendments.



Figure 17 Music and dance rehearsal together

(Retrieved from Competition document of Sin-Sai Ensemble, March 9, 2019)

- Interview information

Author: In what year did you start directing the Ponglang Ensemble?

Hiran Chakkasen: I have directed the Ponglang ensemble for 7 or 8 years. Two other teachers and I are in charge of rehearsal.

Author: How do singers and musicians choose?

Hiran Chakkasen: There are two ways, the first is that you need to pass the exam, you can take the test after passing the test. The other is that teachers choose students directly.

Author: Where does the cost of rehearsal come from?

Hiran Chakkasen: College will pay a part, and the other part will be prepaid by me. After winning the competition, the money I spent was deducted from the prize money. Generally speaking, the bonus is about the same as the money I paid, sometimes, the bonus will be several thousand baht more or less than the budget.

Preparation process for Kun Isan Ponglang Ensemble.

- Select participants

Ensemble leader: Thitikit Maphet

Lyricist and Melody: Natthawat Pholcha, composed a song praising the king.

Jetsada Champanil, composed the contribution song of King IX.

The farewell song is done by two people.

Composer: Collective creation

Singers: 2 singers 1 girls, 1 boy. Figure 18 shows the duet performance of two singers in the competition.



Figure 18 Two singers of Kun Isan Ponglang Ensemble

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

Instrumentalists: 10 instrumental players.

Dancers: 16 dancers. Figure 19 shows the dance performances of Nanghai and Gab Ganb in the competition.



Figure 19 Nang Hai and Gab Ganb of Kun Isan Ponglang Ensemble

(Photo by the researcher, March 9, 2019)

Logistic staff: 18 logistic staffs.



Figure 20 shows all participants of Kun Isan Ponglang Ensemble

(Photo by the researcher, March 9, 2019)

- Design plan

Section 1 Praise to the King X

The male singer introduces the performance in Isan language, accompanied by Khaen. Male singer sings Saraphan. Male and female singers sing together Ten Chae, Sanlawan and Paya. Male and female singers wear traditional Isan costumes. Female dancer wearing white Isan costume. The props are the king photo and Bai Si. The total time is 10 minutes.

Section 2 Opening Ceremony

6 male dancers wear masks and the accompaniment music is Pha Ya. 8 female dancers welcome Nang Hai and Gab Ganb. The total time is 3 minutes. Figure 21 shows the unique local mask culture.

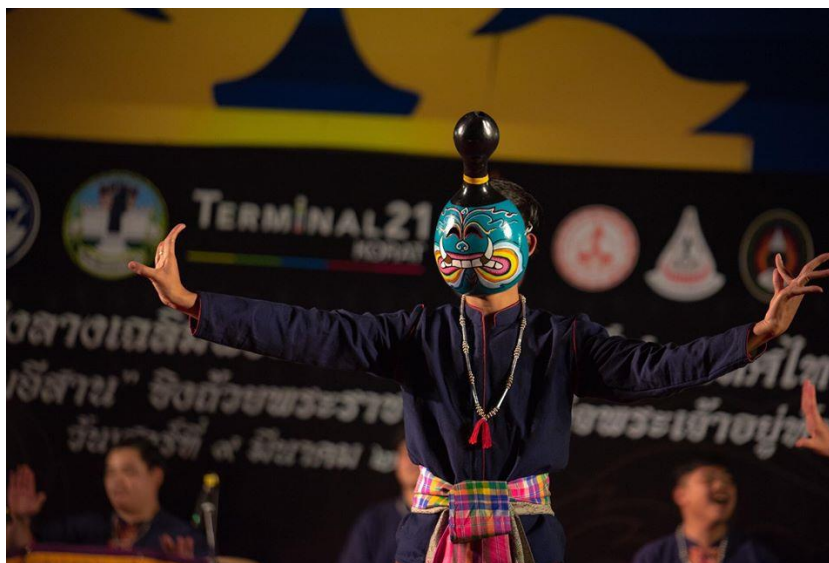


Figure 21 Dancer with local mask

(Photo by the researcher, March 9, 2019)

Section 3 King IX's contribution

The village chief spoke in Tai-Loei dialect about the contributions of King IX and Queen Sirikit. Boys perform dam repairs, and girls perform tree planting. All the actors wish the king and Queen together. The total time is 9 minutes.



Figure 22 Female dancer performing planting tree

(Photo by the researcher, March 9, 2019)

Section 4 Display of Isan local customs

Female singer sings Plaen Korat. Gandeleng Isan Southern Music Show.

Putai Isan Northern Dance Show. Rocket Festival Isan Central Ceremony display. The total time is 7 minutes.

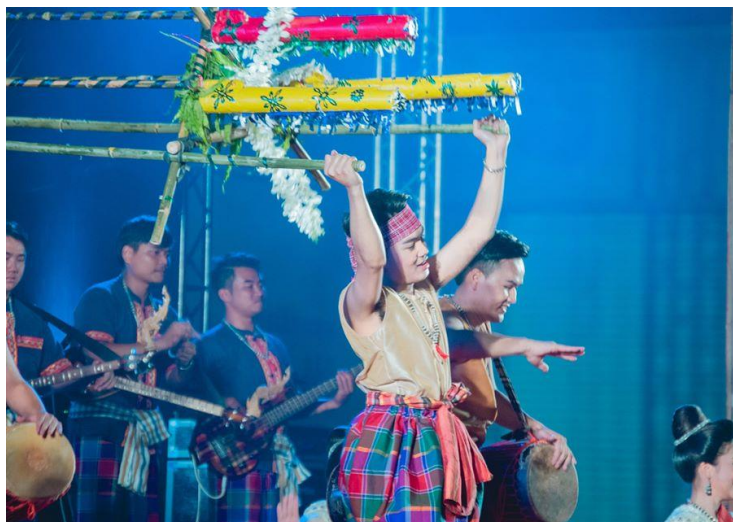


Figure 23 Rocket Festival Ceremony

(Photo by the researcher, March 9, 2019)

Section 5 Farewell

Male and female singers sing Pha Ya together. All dancers dance together. The total time is 4 minutes.

- Rehearsal process

Rehearsal time: A week of rehearsal time is 4-5 days.

Rehearsal location: College of art

Rehearsal method: Group rehearsal. Music and dance have professional teachers to rehearse. Cooperative rehearsal. When the music part is roughly determined, dancers and musicians rehearse together. During the rehearsal process, constantly modify. In the end, the leader of the Ensemble will come forward to propose amendments.

Different from other ensembles, Kun Isan Ponglang Ensemble provided the scores they played. It can be seen in particular that they did not improvise during the competition. Figure 24 shows the scores used during rehearsal.

7

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-ด-ล	-ม-ร	-ด-ล	---ช	-ม-ช	-ล-ช	-ม-ร	-ด-ร
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บรรเลง 4 รอบ							

Figure 24 Thai notation praising the contribution of King IX

(Photo by the researcher, March 11, 2019)

Preparation process for the Ponglang Ensembles at the Sirikit Cup

Preparation process for Sai Nan lam ta khong Ponglang Ensemble.

- Select participants

Ensemble leader: Dr. Nattakit Inthawan, Mr. Surachai Dechchaipitak

Lyricist and Melody: Collective creation

Singers: 2 singers. Figure 25 shows the duet performance of two singers in the competition



Figure 25 Two singers of Sai Nan lam ta khong Ponglang Ensemble

(Photo by the researcher, July 21, 2019)

Instrumentalists: 12 male instrumentalists. Figure 26 shows the musician playing Pin solo.



Figure 26 Playing Pin skill show
(Photo by the researcher, July 21, 2019)

Dancers: 28 dancers. Figure 27 shows female dancers dancing in Khmer costumes. Figure 28 shows Nang Hai and Gab Ganb of Sai Nan lam ta khong Ponglang Ensemble.



Figure 27 Dancers of Sai Nan lam ta khong Ponglang Ensemble
(Photo by the researcher, July 21, 2019)



Figure 28 Nang Hai and Gab Ganb of Sai Nan lam ta khong Ponglang Ensemble
(Photo by the Gab Ganb, July 21, 2019)

Logistic staff: 25 staffs. They are friends and classmates of ensemble members to help the actors change costumes and props.

- Design plan

Section 1 Praise to the King Maha wachiralongkon

Use the Khmer style to celebrate the King Maha wachiralongkon. Both male and female singers sing in Cambodian. Props and dancer costumes are in Khmer style. Singers costume are Isan costumes. The total time is 2 minutes.

Section 2 Opening Ceremony

Use Isan style as a whole. The singer briefly introduces the performance in Isan. 5 female dancers and 5 male dancers welcome Nang Hai and Gab Ganb. The total time is 3 minutes.

Section 3 Musical instrument playing skills show

Showcase of musical instrument playing skills, including Khaen, Pin, Wot, Saw, Ponglang. The total time is 16 minutes.

Section 4 Making pottery

Ceremony of making pottery.



Figure 29 Ceremony of making pottery

(Photo by the researcher, July 21, 2019)

- Male actress performing screening clay. Figure 30 shows the process of making pottery and the costumes of the actors.



Figure 30 Process of making pottery

(Photo by the researcher, July 21, 2019)

- Fired pottery
- Sale of pottery



Figure 31 Process of sale pottery

(Photo by the researcher, July 21, 2019)

- Singing Folk Songs
- The total time is 9 minutes.

Section 5 Farewell

Male and female singers sing Molam together. End with the dance of Nang Hai and Gab Ganb. The total time is 1 minutes.

Rehearsal process

Rehearsal time: A week of rehearsal time is 4-5 days.

Rehearsal location: College of art

Rehearsal method:

- Group rehearsal. Music and dance have professional teachers to rehearse.
- Cooperative rehearsal. When the music part is roughly determined, dancers and musicians rehearse together. During the rehearsal process, constantly modify.
- In the end, the leader of the Ensemble will come forward to propose amendments.



Figure 32 Group photo of the Sai Nan lam ta khong Ponglang Ensemble during the rehearsal (Retrieved from Competition document of Sai Nan lam ta khong Ponglang Ensemble, July 20, 2019)

Preparation process for the Ponglang Ensembles at the Sirindhorn Cup.

Preparation process for Sin Sai Ngein Ponglang Ensemble.

- Select participants

Ensemble leader: Suchitra Mueangkut, in 2009, graduated from the Art College of Mahasarakham University

Lyricist and Melody: Suchitra Mueangkut

Composer: Teacher and student collective creation.

Singers: 2 singers. Figure 33 shows two singers performing in duet



Figure 33 Two singers of Sin Sai Ngein Ponglang Ensemble

(Photo by the researcher, November 20, 2019)

Instrumentalists: 12 instrumentalists.

Dancers: 28 dancers. Figure 34 and Figure 35 show the performance of dancers in the competition



Figure 34 Nang Hai and Gab Ganb of Sin Sai Ngein Ponglang Ensemble

(Photo by the researcher, November 20, 2019)



Figure 35 Dancers of Sin Sai Ngein Ponglang Ensemble

(Photo by the researcher, November 20, 2019)

Logistic staff: 20 staffs. These staff come from teachers and classmates, they mainly help the actors to carry props and change costumes.

- Design plan

Section 1 Praise to the King Maha wachiralongkon

Two singers sing to King Maha wachiralongkon, accompanied by Khaen and drums. 14 female dancers accompanied by singers. The costumes of singers and dancers are white tops, yellow shoulder straps and dark red Sinh, and the costumes of musicians are blue shirts and Sarong with red hair bands on their heads. There are 3 parts of the props. The largest one has a white lotus. With the song slowly opening, the king's picture appears, and the remaining 2 props can be moved. Approximately 9 minutes.



Figure 36 Props used to sing the king
(Photo by the researcher, November 20, 2019)

Section 2 Opening Ceremony

Prop wall showing Isan landscape. 6 male dancers and 6 female dancers perform boys pursue girls. Nang Hai and Gab Ganb performance. The total time is 2 minutes.

Section 3 Lam Pha Ya show

All the actors perform the daily life of Mudhahan together. The two singers sing Lam Pha Ya, the accompaniment instrument is Khaen, the dancers perform the scene of the clam, the costumes of all the actors are dark blue Isan traditional clothes, and the girls have white shoulder straps. The total time is 8 minutes.



Figure 37 Male and female singers singing Lam Pha Ya
(Photo by the researcher, November 20, 2019)

Section 4 Buddhist Lent Day Parade in Ubon Ratchathani

There are three parts of props, the first is the statue of Buddha (Figure 38), the second is the Bai Si ritual props, and the third is the local ceremonial props in Ubon Ratchathani.

- Actors perform a parade on the street and donate the raised money to the temple.
- The singer sang Saralapan, accompanied by Khaen.
- The total time is 9 minutes.



Figure 38 Ceremony props
(Photo by the researcher, November 20, 2019)

Section 5 Farewell

All dancers dance at the same time. The total time is 1 minutes.

- Rehearsal process

Rehearsal time: 2 weeks.

Rehearsal location: School Rehearsal Hall and Village

Rehearsal method: The teacher led the students to the village to visit folk artist phomhom sakulthai and ritual expert Lu niljit to learn singing and ritual process.



Figure 39 Students learn to sing Lam Pha Ya from folk artists

(Retrieved from Competition document of Sin Sai Ngein Ponglang Ensemble, July 20, 2019)



Figure 40 Teachers learn ritual knowledge from folk artists

(Retrieved from Competition document of Sin Sai Ngein Ponglang Ensemble, July 20, 2019)

Preparation process for Worarat Witthaya Ponglang Ensemble.

- Select participants

Ensemble leader: Amphai kitisiworaphun, Bachelor degree graduated from Srinakharinwirot University School of Education in 2519, master degree graduated from Ramkhamhaeng University in 2534.

Lyricist and Melody: Changgarin shoisuengnuen, he composed all the songs for this performance

Composer: Teacher and student collective creation.

Singers: 2 singers. Figure 41 shows two singers performing duet in the competition.

The appearance and voice of the two singers are relatively similar.



Figure 41 Two singers of Worarat Witthaya Ponglang Ensemble

(Photo by the researcher, November 20, 2019)

Instrumentalists: 12 instrumentalists.

Dancers: 28 dancers. Dance members are not professional dancers, but high school students. Figure 42 shows the dancers' costumes and movements. Figure 43 shows Nang Hai's solo performance.



Figure 42 Dancers of Worarat Witthaya Ponglang Ensemble

(Photo by the researcher, November 20, 2019)

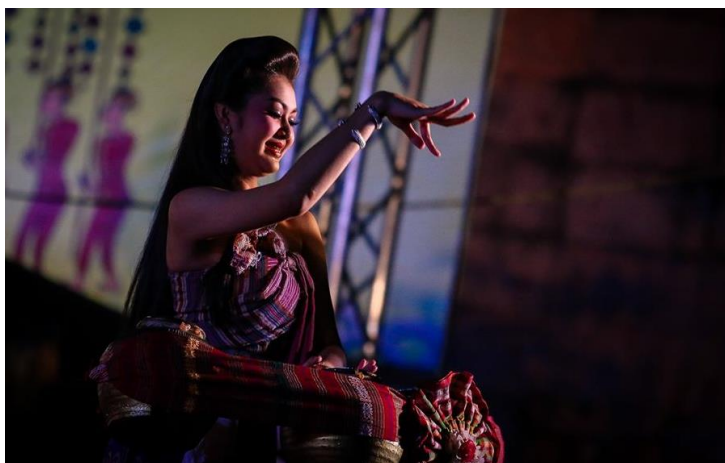


Figure 43 Nang Hai of Worarat Witthaya Ponglang Ensemble

(Photo by the researcher, November 20, 2019)

Logistic staff: 22 staffs. They are all friends and classmates of the ensemble members, mainly to help them change auxiliary and carry props.

- Design plan

Section 1 Praise to the King Maha wachiralongkon

Female singers sing the King in Thai, followed by Lam Pha Ya, Lam PuTai in Mudhahan Province, Kab Tum Luang Prabang in Laos, and finally, male and female singers sing Khab Nak sadung. Dancer costume is Isan traditional costume, singer is pink Lao costume, musician is Isan costume, and yellow belt is worn. The props are photos of King Maha wachiralongkon and fake trees. The total time is 8 minutes.

Section 2 Opening Ceremony

Male singers use Tai-Loei language to introduce the performance content. 12 female dancers greeted Nang Hai and Gab Ganb. The total time is 2 minutes.

Section 3 Local culture display

The Bun Luang ritual performance includes all Buddhist festivals within one year, and the purpose is to make merits to the relatives and ghosts who died.

- Phi Ta Khon ceremony. Figure 44 shows the props used during the ceremony. The props are hand-made by the students, the main material is bamboo, and the image of ghosts and gods is painted.



Figure 44 Masks used in competitions

(Photo by the researcher, November 20, 2019)

- Thest mahachat ceremony. Figure 45 shows the scene where students acted as monks to bless villagers during the ceremony.



Figure 45 Buddhist ritual performance
(Photo by the researcher, November 20, 2019)

Section 4 Lam Pha Ya show

The content of the performance is that the boy shows love to the girl. Male singers ask questions first, female singers answer questions. The accompaniment instrument is Khaen. On the right side of the stage there is a girl weaving performance. See Figure 46. The male actress is wearing the traditional dark blue costume of Isan, and the girl is wearing white flowers and white shawls. In total 8 minutes.



Figure 46 Actors are performing textile
(Photo by the researcher, November 20, 2019)

Section 5 Farewell

All dancers dance at the same time. The total time is 1 minutes.

- Rehearsal process

Rehearsal time: 2 months, more than three hours per day.

Rehearsal location: School Rehearsal Hall. See Figure 48.



Figure 47 Students are rehearsing Lam Pha Ya

(Retrieved from Competition document of Worarat Witthaya Ponglang Ensemble, July 20, 2019)

Rehearsal method: The teacher led the students to the village to visit folk artist phomhom sakulthai to learn singing. See Figure 48. Read the literature for information and Buddhist stories about Lam Pha Ya.



Figure 48 Students learn to sing Lam Pha Ya from folk artists

(Retrieved from Competition document of Worarat Witthaya Ponglang Ensemble, July 20, 2019)

Preparation process for the Ruamsin Phaendin siam Princess Maha Chakri Sirindhorn Cup National.

Preparation process for Kalasin Pittayasan School Ponglang Ensemble.

- Select participants

Ensemble leader: Pornchai Khrongyuti, graduated from the art school dance major, since 2535 began to guide the Ponglang Ensemble. He is the leader of the Ensemble, mainly responsible for dance rehearsals.

Lyricist and Melody: Chaiyod Panthong, compose a song chanting the king and sing tourist attractions in Kalasin. Phakphum, Create songs to worship the Phra That Yaku. Yod Yayi, compose goodbye song.

Composer: Collective creation.

Singers: 4 singers, 3 girls, 1 boy. It broke the tradition of only two singers before and added two more. The voices of the four singers have their own characteristics, which can meet the performance needs of different parts. Figure 49 shows two female singers among the four singers. Their clothing, makeup style and voice are relatively uniform.



Figure 49 Singers of Kalasin Pittayasan School Ponglang Ensemble.

(Photo by the researcher, March 4, 2020)

Instrumentalists: 10 instrumental players. There are 2 elementary school students and a female performer. See Figure 50.



Figure 50 Musicians of Kalasin Pittayasan School Ponglang Ensemble.

(Photo by the researcher, March 4, 2020)

Dancers: 16 dancers. Height, appearance and figure are about the same.



Figure 51 Dancers of Kalasin Pittayasan School Ponglang Ensemble.

(Photo by the researcher, March 4, 2020)

Logistic staff: Teachers and other students who do not participate in the competition are mainly responsible for changing costumes and props for actors.

- Design plan

Section 1 Praise to the Sirindhorn

4 singers sang San La Pan and Lam Tang Wai alternately. The lyrics are in Pali, Thai and Isan. The accompaniment instruments at the beginning were Khaen and Qin, and then Ponglang, long drums and Wot were added. Props include photos of Sirindhorn and golden flowers. Kalasin's silk is used in the costumes of singers and dancers. Approximately 8 minutes.

Section 2 Opening Ceremony

Instrumental Ensemble Playing Pha Ya. The singer briefly introduced the purpose of the performance. Broken the rule that there was only one Nang Hai before, and added 7 Nang Hai during the performance. The total time is 3 minutes.

Section 3 A singer introduces program sequence

The singer briefly introduces the content and sequence of the program. The total time is 1 minutes.

- Praising Sirindhorn.
- Opening ceremony.
- Introducing Kalasin's tourist attractions.
- Worship the Phra That Yaku.
- Farewell.

Section 4 Introducing Kalasin's tourist attractions.

2 female singers sang alternately in Thai and Isan. The lyrics are the famous tourist attractions of Kalasin. The purpose is to invite tourists to travel to Kalasin. A total of 6 dancers, three men and three women. The total time is 4 minutes.

Section 5 Worship the Phra That Yaku. See Figure 52.

1 female singer sing aloud, the lyrics content is a brief introduction to the performance content, the melody is very soothing. 12 dancers dancing. The prop is the Phra That Yaku.

- Worship service The Tao has 4 Bai Si and 2 Dung.
- All members chant and worship.

- The singer sings in Thai, the lyrics are local people who believe in Buddhism, and the stupa allows the local people to live and work in peace. A Buddhist ceremony where people walk with lighted candles in hand around a temple.

- The total time is 9 minutes.



Figure 52 Worship the Phra That Yaku
(Photo by the researcher, March 4, 2020)

Section 6 Farewell

4 singers and dancers were on the stage at the same time, sincerely saying goodbye to the audience. The total time is 3 minutes. Figure 53 is all the actors of the ensemble.



Figure 53 Ensemble group photo
(Photo by the researcher, March 4, 2020)

- Rehearsal process

Rehearsal time: If the Ensemble participates in the competition, the rehearsal time is several months. Before participating in the competition, students need to live on campus 3-4 days for overnight rehearsal. During normal rehearsals, school leaders are not allowed to rehearse all day, and students can only rehearse at noon and after class.

Rehearsal location: On-campus rehearsal hall and off-campus rehearsal

Rehearsal method: Group rehearsal. At first, the music teacher was responsible for the rehearsal of singers and musical actors. The dance teacher rehearses the dance. Cooperative rehearsal. The Ensemble leader and various professional teachers guide dancers and musicians to rehearse together during the rehearsal process. Throughout the rehearsal process, the instructor put forward the main guidance opinions, and the actors are responsible for the performance.

- Interview with the Ensemble leader

Author: Where did the funding come from during the rehearsal?

Pornchai Khrongyuti: The reason why Ponglang Ensemble can successfully participate in the competition is related to the support of the school and parents. Each game requires a fee of hundreds of thousands of baht, mainly used in clothing. Because Kalasin's silk is famous and its price is very expensive. Every time we participate in the competition, we have to redesign the costume.

Author: Could you briefly introduce the historical process of guiding the Ponglang Ensemble?

Pornchai Khrongyuti: I have been in charge of the Ponglang Ensemble since 2535. At first, the Ponglang Ensemble was only an elective course, and later I established a club. I personally like the Ponglang Ensemble very much, it is like a part of my life, I cannot lose it. Therefore, every time I participate in a competition or performance, I will rehearse wholeheartedly.

Author: Could you briefly describe the preparatory process for participating in the competition?

Pornchai Khrongyuti: Before each competition, all of our members worshipped the elephant god, because it is our teacher, we pray to him for the success of this performance, which is very important for our ensemble. See Figure 54.



Figure 54 Worship ceremony before the competition

(Photo by the researcher, March 4, 2020)

Secondly, before going on stage, we will practice repeatedly under the stage without wasting a minute, so that we can reduce the occurrence of errors. See Figure 55.



Figure 55 Practice before the competition

(Photo by the researcher, March 4, 2020)

Author: In which competition did you participate in, which one was impressive?

Pornchai Khrongyuti: We have participated in many competitions, and what we are proud of is going to the United States to perform. This process is very difficult and requires a lot of formalities, but in the end we did it. We are also very grateful for the support of Thai temples.

Author: What do you think about innovation?

Pornchai Khrongyuti: Innovation is a must. I personally like innovation. If our performance is too traditional, it is very boring.

Author: What is the style of the Ponglang Ensemble you directed?

Pornchai Khrongyuti: Because the theme of each competition is different, the style is also different, look at how we design.

Author: Are you satisfied with the result of this competition?

Pornchai Khrongyuti: Very satisfied. The performance of the students is great. We ended our performance in Kalasin at 3am yesterday, and arrived at Buriram by bus at 7am to participate in this competition. The students were all sleeping in the car and they worked very hard. But we are very happy and enjoy this process.

Summary

Basic requirements for selecting contestants.

- The person in charge of each Ponglang Ensemble uses three methods when selecting contestants. First, students voluntarily apply. Second, conduct an exam. Third, the person in charge of the Ensemble chooses directly. Each method has its advantages and disadvantages, and how to choose the method under accurate conditions is the most important. Rather than simply comparing the three methods.

- The person in charge of the Ponglang Ensemble is the key person, managing all affairs in the Ensemble. In an Ensemble, there is usually only one person in charge and multiple

professional teachers. The person in charge of cooperation guides the rehearsal of a project according to his own specialty, and other professional teachers arrange other professional teachers to guide. The final performance needs the permission of the person in charge of the Ensemble to participate in the competition.

- The lyricists have deep literary attainments and are familiar with Isan's traditional culture. They can compose innovative lyrics according to the theme of the competition, and these lyrics have high cultural and artistic value, which has a promoting effect on the development of Isan literature.

- Melody is mostly collective creation. The melody of the Ponglang Ensemble in colleges and universities is mainly created by the members of the Ensemble, and it needs to be constantly modified during the rehearsal process. The melody of the Ponglang Ensemble in the Secondary school is mainly created by the teacher, and the members of the Ensemble play according to the teacher's requirements.

- There are usually two singers in the Ponglang Ensemble, a boy and a girl. The voices of boys and girls need to be unified, which sounds more harmonious. But there are exceptions. For example, Kalasin Pittayasan School Ponglang Ensemble broke through the tradition, using four singers, three girls and one boy. The person in charge believes that the theme of each part is different. If the same voice is used to express different themes, the final effect is not ideal, and the audience will be bored by listening to a voice for a long time. Therefore, according to the different tones of the four singers, he assigned the singers to different parts to sing.

- The number of musicians in the Ponglang Ensemble is generally controlled between 12-14 people. Superb instrumental playing skills are essential for musicians. The second is the cooperative ability of musicians. Beautiful and beautiful music is not done in one go, it requires the fusion of the wisdom and creative ability of each musician. In addition, excellent musicians also need to have the ability to perform in theater. The musicians in the Sin-Isan Ensemble and Sin-sai Ensemble, in addition to providing musical accompaniment, also joined their performances during the competition.

- In the Ponglang Ensemble, the number of dancers is the largest. Generally speaking, there are more female dancers than male dancers. When choosing dancers, height, appearance, and skills are the assessment criteria.

- Logistics personnel must participate in the whole process before, during and after the game. Sufficient free time, rich experience, and extensive interpersonal relationships are a necessary condition for logistics personnel. The best choice for logistics personnel is a senior with multiple experience in competitions. Because during the competition, in addition to completing the tasks in accordance with the regulations, the logistics personnel must always pay attention to the occurrence of accidents. Such as the sudden break of props, the shortage of clothing, and the malfunction of the microphone. Extensive interpersonal relationships can enable the Ensemble to receive more sponsorship funds and help solve the cost problem.

Design plan worth learning.

Each Ponglang Ensemble competition will have a different theme. Therefore, every time a Ponglang Ensemble participates in a competition, it is necessary to read the competition documents carefully, re-create new performance content according to the requirements, and cannot copy the last performance content. It is necessary to study the design plan of other Ensemble, but the person in charge of the Ensemble needs to seriously consider whether the content can be applied to his Ensemble and whether it is consistent with the theme of the competition.

Although the theme of each competition is different, the three parts of praising the royal family, the opening ceremony and the farewell are fixed, and the remaining two parts are determined according to the theme of the competition. In Section 3, the author showed 7 Ponglang Ensemble design plans. Now, through comparison and analysis, the author summarizes the design plans worth learning for other Ensemble reference.

- Part 1 Celebrating the Royal Family

In the ode to the royal family, each Ensemble uses a lot of props. Beautiful props attracted the attention of the audience and judges, but these props also have many problems. First, it is

bulky and difficult to handle. Secondly, the colors of the props are not in harmony with the lights, dances, and costumes of the actors. Finally, these props are generally disposable and cannot be reused, and the cost is relatively high. The Sin-Isan Ponglang Ensemble uses Bai Si ritual props, which are not very large, but very exquisite, and the two dancers can easily move when they are lifted. The advantages of the props used by Sin Sai Ngein Ponglang Ensemble are very large and ingenious mechanical devices, which can attract the attention of the audience, and these props can be reused. However, a sufficient number of logistics personnel are required to move.

Advanced lyrics can't play an advantage in this part, because when the singer is singing, the audience can't clearly understand the content and meaning of the lyrics. At this time, beautiful and memorable melodies can attract the audience's attention. If dance movements are created based on the lyrics, then the dance performance will help the audience understand the lyrics. The function of instrumental music in this part is accompaniment, the main highlight is the singer's singing. If the Ensemble wants to show local characteristics, it is advantageous to choose a local dialect for singing. However, if the dialect is too difficult to understand, it will also affect the audience's attention.

The use time of this part is controlled at about 8 minutes, which is more appropriate.

- Part 2 Opening ceremony

It is necessary for the singer to give a brief introduction to the content of the following performances.

The appearance of Nang Hai and Gab Ganb symbolizes the official start of the Ponglang Ensemble performance. Therefore, the makeup, clothing, and dance performances of Nang Hai and Gab Ganb are the focus of the design. Kalasin Pittayasan School Ponglang Ensemble increased the number of Nang Hai, removed Gab Ganb, broke the tradition and gave the audience a fresh feeling.

Exciting accompaniment music can enliven the atmosphere of the audience and also demonstrate the musician's playing skills.

The usage time of this part is generally about 2 minutes.

-Part 3 Theme shows

The King Rama X Cup requires that the contribution of King IX can be displayed in this part. The Sin-Isan Ponglang Ensemble shows King IX's contribution to the field of higher education in Mahasarakham province. The Sin-Sai Ponglang Ensemble shows King IX's contribution to the agriculture of the Isan region. The Kun Isan Ponglang Ensemble shows King IX's contribution to the rivers and forests in the Isan region.

The Queen Sirikit The Queen Mother Cup requires this section to demonstrate folk instrumental playing skills. Each Ensemble displays a solo or Ensemble of Khaen, Pin, Wot, Ponglang and Saw.

The theme of The Princess Maha Chakri Sirindhorn Cup. is to showcase Lam Pha Ya culture. The Ponglang Ensemble of the two Secondary schools demonstrated the traditional Lam Pha Ya culture by learning Lam Pha Ya from folk artists.

- Part 4 Show the local traditional culture

This part shows how a new generation express their own interpretation and understanding of traditional culture in the form of stage performances.

- Part 5 Farewell

In the farewell part, all the design plans are for all actors to perform on stage together. The singers sincerely thank the audience in their own way. The dancers wave goodbye to the audience. Finally, all the actors bow and then step down. In the farewell part, there is no Ensemble design plan that breaks through tradition and is also a part that requires innovation.

Rehearsal process and Peer tutoring

The rehearsal method of each Ponglang Ensemble is roughly the same. First of all, the music part and dance part have their own professional teachers to guide the rehearsal. Secondly, the music part and the dance part are rehearsed together. In this process, they need to be constantly modified. Finally, the person in charge of the Ensemble has the right to determine the final content of the performance.

The rehearsal time of each Ponglang Ensemble is different. The rehearsal time of the Ponglang Ensemble at the university can be completed in about 2 weeks. The rehearsal time of

the Ponglang Ensemble in the Secondary school needs to be more than 1 month. Before participating in the competition, the Ensemble members need to live at school, about a week or so, during this period they need to rehearse overnight.

Most of the rehearsal venues are held in the school. If the competition stipulates a special theme and the professional teachers of the Ponglang Ensemble have insufficient knowledge of this art, they need to lead the students to find folk artists to learn related content.

Through observations and interviews, peer tutoring was identified as one of the most significant practices associated with the success of the Ponglang ensemble.

The theories of Lev Vygotsky are particularly influential in the field of peer tutoring (Vygotsky, 1978). Vygotsky found that learning proceeded most naturally through the guidance of older peers who “scaffold” the learning process for the benefit of newcomers. Peer tutoring played a fundamental role in instrumental learning within the Secondary school ensembles. Ensemble members learned instruments directly from older peers within the rehearsals. This practice method effectively improves the learning efficiency and also solves the problem of insufficient number of music teachers in Secondary schools.

During the rehearsal of the university Ponglang ensemble, younger students learned from older peers primarily through imitation and extensive repetition in prolonged conditions of intense effort. During the rehearsal of the Ponglang ensemble dance, the seniors played the role of teacher and designed some new dance moves for the other junior dance students. Take the Sin-Isan ensemble as an example. The senior dance who is about to graduate has rich experience in choreography. He stands in front of all the dancers and demonstrates new moves for other dancers. During the demonstration, he explained the new choreography so that other dancers could better understand the content of the dance movements.

However, peer tutoring can also bring some adverse effects. For example, in the process of tutoring, seniors may infringe the autonomy of lower-grade students, or force them to do tasks they do not want to do. In the rehearsal process, it is worthy of attention.

The emotional experience of ponglang ensemble performance

The Ponglang Ensemble Competition is divided into 5 parts. The performance content of each part is different. Therefore, the emotional experience it brings to the audience is different.

The first part is to praise the royal family members. The actors created a solemn and holy atmosphere, and used some ceremonial props, such as Bai sri to pray for the king. The kneeling action of all the actors made the audience deeply feel that the noble status of the royal family was inviolable.

The second part is the opening ceremony. Musicians played cheerful melody to welcome the arrival of Nang hai and Gab Ganb. The passionate dance of the two dancers set the cheerful tone for the whole performance.

The third part is the theme show. The Competition requested the praise of King IX's contribution. The actors performed the performance of King IX instructing people to plant trees, rain artificially and develop higher education in the Isan area. This part of the performance brings the audience an emotional experience of gratitude, nostalgia, and moving. The theme of the Princess Cup is to perform Lam Pha Ya, because the art of Lam Pha Ya is not widely spread and is limited to Mukdahan House. Therefore, this part makes the audience feel very novel and curious. The third part of the Queen Sirikit The Queen Mother Cup is a folk instrumental performance. This part gives musicians the opportunity to perform solo and can fully demonstrate the different skills of each instrument. Each musical instrument has its own unique tone. The sound of khaen makes people feel old and cheerful. If the playing speed is slow, the sound of wot and saw will bring people sadness. The sound of phin makes people feel modern and the sound of Ponglang. Very clear and bright, usually to express cheerful emotions. Usually, in this part, the repertoires played by folk instrumental music are very cheerful and fast, which mainly bring people happiness.

The fourth part is the display of local culture. In this part, through the performances of actors, we can feel the atmosphere of festivals all over the Isan area, such as the joy of Bun Bang Fai, Songkran and Bathing Buddha Festival, and the mystery and horror brought by the Molam

Phi Fa ceremony, fun and joyful The Phi Ta Khon ceremony, the sacred Thest mahachat ceremony, etc.

The fifth part is farewell. All the actors in this section expressed their sincere gratitude to the audience. In this atmosphere, the audience was deeply moved by their performance.

The aesthetic value of ponglang ensemble performance

The aesthetic value of Ponglang ensemble music.

Instrumental music: Khaen is the oldest and most well-known musical instrument in the Isan area. Nearly 50 years ago, the people who played khaen were of low status and many of them were disabled, so most of the tunes they played gave people the feeling of misery and compassion. In the late 1970s, colleges and universities began to offer khaen courses. The khaen gradually changed from a folk instrument to a modern standard instrument. The players also expanded from farmers or the disabled to a new generation of students. They actively seek innovation and reform, widely absorb music elements from all over the world, and innovate performance techniques. Therefore, khaen's tunes and performance skills are enriched, and Khaen's vulgar image has also changed. Pin is a plucked instrument similar to a guitar. The traditional Pin consists of three strings and often uses a fixed bass when playing. The two instruments Pin and Khaen are often played together, but they are rarely seen now. Today's Pin has undergone a large-scale reform, which not only looks more beautiful in appearance, but also changes its pronunciation. Electric Pin has become a melody instrument in Ponglang ensemble performances, and its sound is more attractive. At first, wot was just a folk toy, but it was later improved into a musical instrument, and it is also the youngest Isan folk musical instrument. Its sound is very soft, especially when used in background music. Ponglang has a history of no more than 100 years. As a wooden percussion instrument, its crisp sound makes the people of Kalasin Province love this instrument.

The above four most common Isan folk instruments are used in Ponglang ensemble performances. The timbre and melody of these four instruments are intertwined to form beautiful and charming Ponglang music. Therefore, when we consider the aesthetics of Ponglang music, we cannot separate these four instruments. They are a whole, and each instrument is indispensable. These four instruments did not appear in ensemble form before 1970.

Until 1980s, the officials of the National Ministry of Education then introduced the local music of Isan (Wong dontri phuen-mueang Isan), into the academic system through the establishment of the first two Thai music and dance schools in Isan. Ponglang music no longer belongs to the “folk” the real Isan farmers and their families. Instead, it has become a music of intellectuals: “civilized” educated, and professional people who represent academia. (Priwan Nanongkham, 2011:449) Ponglang music serves as an “objectified” and commercialized artifact of Isan culture in that what is heard in the natsin is not “traditional” in the strict sense. (Priwan Nanongkham, 2011:450)

The diverse music environment of universities and schools has further developed the Ponglang ensemble. In addition to retaining Isan’s traditional tunes and styles, Ponglang music most importantly absorbs other musical elements, including traditional Thai music, popular music, northern music, ethnic minority music in the Isan region, Chinese music, Indian music and American music. The characteristics of Ponglang ensemble music have changed from short, simple and happy sounding, to complex, diversification and more entertaining. A lot of Pali and advanced vocabulary are also added to the lyrics, which is more literary. From my field research result, Ponglang ensemble music often uses nostalgic music styles to depict the daily life and traditional festivals of the Isan people, and portray the image of the Isan people as a simple and happy farmer who is struggling for life. The characteristics of academia Ponglang ensemble music match well with modern musical tastes. That also makes it easier for modern people to accept them.

The aesthetic value of Ponglang dance

In the culture of the Mekong region, there is no completely fixed and standard dance. Most of the dance moves are natural body movements. Dances in each region are different. Although people have always wanted to define folk dance, make it standardized, and systematize it like the dance art of central Thailand. The end result is a failure. Isan's dance moves are relatively free and not completely fixed. Dancers have the right to create dance moves and name them to bring a novel feeling to the audience. Later, after a summary, it was found that Molam's dance summed up a total of 32 movements. (Kruenchit SriBoonnak 2009: 56) The tradition of ponglang dance, not actually referred to as “ponglang dance” in the Isan or Thai languages, instead called fawn phuen-mueang Isan, fawn phuen-mueang or folk dance, or kan-sadaeng phuen-mueang Isan, or “Isan folk performance,” began in the late 1950s with the first wong dontri phuen-mueang which accompanied folk dancers who performed both old traditional dances from a variety of sources and included klawng yao procession dance or Rocket Festival dance as well as newly choreographed dances based on aspects of village life such as cultivating rice or collecting wild foods. Thus, because of the new contexts in which these dances are performed, those accompanied by ponglang ensembles can properly be considered neotraditional rather than traditional. (Priwan Nanongkham, 2011: 385)

Dancers can design new movements according to the theme of the competition without being restricted by traditional movements. Therefore, during the rehearsal process, every dancer has the right to make innovative moves without being pressured by tradition. In the end, the new action presented on the stage will make the audience feel novel and will also be recognized by the audience. For example, in the King's Cup, the dancers of the SIn-Isan Ponglang ensemble broke through the traditional dance that only pays attention to hand movements and ignores foot movements. They designed a series of foot movements, combined with traditional hand movements, and finally integrated into a full body performance. Coupled with frequent squatting and standing movements, the dance performance is more layered and three-dimensional. The close integration of dance moves and lyrics makes the lyrics more accessible and easier for the audience to understand the obscure and difficult Pali. In addition to traditional Isan costumes, the

dancers also put on Lao traditional costumes when performing Isan's traditional customs, expressing the origins of Northeast Thailand and Lao culture. The leader of Kalasin Pittayasan School Ponglang Ensemble, Pornchai Khrongyuti, is keen on innovative dance moves. He believes that if we dance on the same stage every time, the audience will feel bored or bored. In the second part of the Ponglang competition, he boldly absorbed some of the movements of Western dance. The dancers expressed a kind of hot sexy rather than implicit grace. In the competition, it also won applause from the audience.

The free design concept of Ponglang dance gives contemporary dancers more creative space. Ponglang dance can express the theme more clearly and enhance entertainment.

The aesthetic value of clothing

The costumes of ensemble members play an important role in the performance of the Ponglang ensemble. Special clothing for performances is an indispensable part of performing arts. Performance clothing is a means to shape the image. It uses its decoration and symbolic meaning to directly and vividly indicate the gender, age, identity, status, circumstances, temperament and personality of the character. The main focus of this part is the costumes of Molam singers and dancers.

Molam costumes, ornaments, dances, poems and the continuous development of the folk art have coexisted with Isan society since past to present (Chonpairot, 1976). When the content of Ponglang ensemble performance is traditional Molam, Male lead singers wore Mauhom and sarong and the female leads wore sarongs and short sleeve shirts. Traditional Molam costumes followed customary traditions and the fashion of Isan society which was simple, unambiguously and reflected everyday life of the local community (Yodmalee, 2000). Traditional Molam costumes reflected the integrity of Isan artists that was graceful and resembled the lifestyle, livelihood, belief and traditions of historic Isan society. (Pornsiri Sriorapim, 2013: 679) Contemporary Molam outfits are adapted from Likay/Like artists, The Protagonist who is usually the lead male singer wears a loin cloth over long shorts. The entire costume is embroidered with fake jewelry and glass beads and wears an ornamental headpiece or crown. Leading ladies usually

wore long formal dress (Miller, 1985) Contemporary Molam costumes have been modified to a great extent and resemble those of Looktung or Thai country music artists which have received higher popularity than the solitary performance of traditional Molam artists. (Pornsiri Sriorapim, 2013: 679)

In the Ponglang ensemble competition, dancers often need 3-7 sets of costumes. Frequent clothing changes are on the one hand to shape the character, and on the other hand to attract judges and audiences in order to finally get good results. Except for Nang hai and Gab Ganb's more explicit costumes, the costumes of other dancers are generally traditional styles, and the colors are generally yellow, blue and red. The one who is outstanding in dance costumes is from Kalasin Pittayasan School Ponglang Ensemble. Because Kalasin province is rich in a unique silk, the silk skirts worn by dancers are very noble and elegant. The theme of the dancer's performance is Putai's daily life and festival celebrations, which is also conducive to the construction of Putai's national identity.

The source of dance costumes is mainly lease and self-made. Dancers will choose dance costumes according to the theme of the performance. Bright costumes are often favored by them to look radiant on the stage with lights. From the actual situation, renting clothing is a convenient and fast way, and the cost is not high. Ponglang ensembles in some universities will choose to make their own dance costumes, thanks to strong team support and financial support. The customized costumes are more in line with the theme of the performance and avoid the same visual experience.

In summary, the aesthetic value of clothing is mainly embodied in shaping the image of characters, spreading national culture and enhancing entertainment.

Conclusion

In this chapter, I used music ethnography to record the preparation process of seven award-winning Ponglang ensembles, and found that they used peer tutoring during rehearsal. Peer tutoring played a fundamental role in the learning and rehearse process, as ensemble member interactions negotiated an ethos of cooperation and competition. Finally, I expressed my

emotional experience of watching the Ponglang ensemble competition, thinking that Isan people admire, respect and appreciate the royal family, the life of Isan farmers was hard but still happy, love and keep the local traditional culture and customs of Isan. The aesthetic value of Ponglang ensemble is mainly embodied through Ponglang ensemble music, Ponglang dance and Ponglang ensemble clothing. The characteristics of Ponglang ensemble music have changed from short, simple and happy sounding, to complex, diversification and more entertaining. The free design concept of Ponglang dance gives contemporary dancers more creative space. Ponglang dance can express the theme more clearly and enhance entertainment. The aesthetic value of Ponglang ensemble clothing is mainly embodied in shaping the image of characters, spreading national culture and enhancing entertainment.

Chapter V

Judging Criteria of the Ponglang Ensemble Competitions

After the Ponglang ensemble performance is over, the host will announce the final result of the competition to the audience and ensemble members. From my observations and interviews, the results of the competition often cause controversy and even conflict. So, how did the competition result come about? What exactly are the scoring standards of the judges? How are the conflicts caused by the results of the game finally resolved?

This chapter will first introduce the scoring standards in the Ponglang ensemble competition document, and then introduce the judges' own scoring standards, scoring methods and comments. Through the analysis of the above data, find out the main problems existing in the current competition standards and the judging methods of the judges. Finally, I will propose improvement measures aimed at making the Ponglang ensemble competition fairer. At the same time, I also explained the conflict and reconciliation caused by the Ponglang ensemble competition.

Scoring criteria in the Competition Document

Scoring criteria for the King Rama X Cup

Scoring criteria for the Queen Sirikit the Queen Mother Cup

Scoring criteria for the Princess Maha Chakri Sirindhorn Cup

Scoring method in the Competition

Introduction of the judges

The judging method for Ponglang Ensemble winners

Selection method for best singer, instrumental solo and dancers

Comments of the judges

Comments for the King Rama X Cup

Comments for the Queen Sirikit the Queen Mother Cup

Comments for the Princess Maha Chakri Sirindhorn Cup



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Summary of problems in performance

Judging Criteria improvement measures

Analysis of the advantages and disadvantages of scoring methods

Improvement measures of the Jury Committee

Formulate judging criteria and rating scales for solo

Conflict and Reconcile in Ponglang ensemble competition

Conflict and reconcile between judges, audience and ensemble members

Conflicts and reconciliations between the Ponglang ensembles.

Conclusion

Scoring criteria in the Competition Document

Scoring criteria for The King Rama X Cup

Opening ceremony of 10 points.

Praise the king of 30 points.

Contribution of King IX and Queen IX amount 20 points.

Show the local culture of Isan (The musician can freely present ideas or contemporary music to demonstrate the skill of the Ensemble playing technique which can be newly invented. Or choose to create from the original pattern, while playing Seng Isan to have the performance of 30 points).

Farewell show: The performance content needs to be connected with the jury committee and the sponsor, a total of 10 points.

The Competition must take no more than 35 minutes in each Ensemble Competition. The time to set up the equipment and place the performance equipment is 5 minutes. The timer starts at the end of the invitation of the host. If the time limit is exceeded, the points will be deducted 1 point per minute, starting from the 36th minute. The fraction of seconds shall be rounded down.

Scoring criteria for The Queen Sirikit The Queen Mother Cup

Melody, accuracy, guideline, instrumental strategies, harmonization and continuation in the playing, a total 50 points.

Rhythm of the song, singing style, singing technique, singing the language used, singing action, a total of 20 points.

Dance moves, rhythm, unity, beauty of costumes and creativity in performance, a total 30 points.

Scoring criteria for The Princess Maha Chakri Sirindhorn Cup

The competition judging criteria has a full score of 100 points, which the judging committee will consider from the following components:

Music 40 points by considering the accuracy of the rhythm, musical instrument playing skills, creative and the overall melodiousness as well as the connection and the relationship with the performance set.

Molam 20 points based on the rhythm of the music, the correct singing skills, the content of the music, styles, pronunciation, dance moves.

The performance has a total of 40 points, including whether the dance is consistent, whether the costume is coordinated with the performance content, the applicability of the props, all the performance needs to be related to folk culture, and the performance needs to be creative.

Scoring method in the Competition

Introduction of the judges

The number of judges in the Ponglang Ensemble Competition is generally 7 or 9 in the singular. The judges are generally composed of artists who are proficient in Isan folk music culture. There are 9 judges involved in this dissertation. The following is their resume:

1. Chawiwan Damnoen

Chawiwan Damnoen is a Molam national artist. She was born in 1945 in the Ratchatani Province. In 1993, she became one of Thailand's national artists. In terms of family life, married to Kominin Phanthan, a local doctor with two sons and daughters, worked at Maha Sarakham

University, Mueang District, Maha Sarakham Province Special lecturer, at Roi-et College of Dramatic Arts Roi-et, special professor at the Faculty of Fine Arts Khonkaen University, is a qualified person at the Bureau of Culture Khonkaen University. Chaweewan is also honored as the judge of the major competitions of the Khon Kaen University as well. In 2018, Chaweewan conducted the Nakee movie 2 as the Grandmother.

2. Jarernchai Chonpairot

Education:

1990. Ph.D. in Musicology-Ethnomusicology (Kent State University).

1976. M.A. in Asian Studies (University of Michigan).

1965. B.Ed. in Prasanmitr College of Education, Bangkok, Thailand.

Working:

2018-Present. Specialist. College of Music, Mahasarakham University, Thailand.

2016-2017. Specialist Rajabhat Mahasarakham University, Thailand.

2007-2015. Specialist. College of Music, Mahasarakham University.

Qualifications and journals committee:

Journal of Faculty of Fine Arts, Khon Kaen University

Journal of the Faculty of Humanities and Social Sciences MSU

Journal of Fine Arts Chulalongkorn University

Journal of Music and Performance Khonkaen University

3. Kongphiphat Kongkham

Date of birth 5 December 1981, Landscape at House No.202, Village No. 7, Khamkaew Sub-district, Khamkaew Sub-District, So Phisai District, Nong Khai Province (currently Bueng Kan Province). Present 39 years old Father is name is Wirat Kongkham.Mother's name is Mrs. Panngam Kongkam,Graduated Master degree Master of Political Science Ramkhamhaeng University.Career as a civil servant, Mahamakut Buddhist University Northeast campus Current address 108/153 Village No. 14, Mueang Sub-district, Mueang District, Khon Kaen Province.

Kongphiphat Kongkhum is a person who has a passion for music and performing arts. He has enjoyed learning about music and performance in the Isan area since he was a child. After receiving higher education, he gained a lot of knowledge and experience about performing arts.

When he enters the government department, he can use the knowledge and experience you have learned to protect traditional music.

4. Phongsaphon Upani

Born on 25 November 1991, House No. 109/1, Ban Nong Chot, Buakhao Subdistrict Kuchinara District Kalasin 46110. His father's name is Thong Muan Upani. Mother's name is Mrs. Phensri Upani.

Honors and Awards:

Winner of the 1st Pong Lang Competition, Queen Sirikit Cup The Queen, Year 2010.

In 2011, the first place in the national khaen competition.

Accompanied by national artists.

Champion singing song, lullaby, general public level, winning 1st place nationally at Mahidol University, 2012.

Participate in a rhythm program featuring artists, musicians all over the country.

Being a representative of Thailand to participate in the dissemination of arts and culture Japan at the Kagoshima Asian Youth Arts Festival.

Art and culture dissemination in Vietnam Hue City, Da Nang City.

Make albums (Ken Huat, Toey), compose music.

Make music for the movie (Indy, Indonesian, Indy).

Present as a teacher (Special) teaching at the Department of Music Folk music Faculty of Arts Khon Kaen University, and arranging music Molam folk music at the recording studio YES YOU KAN STUDIO.

5. Siraporn LindaPornprasert

Beginning at Roi-et College of Dramatic Arts at the first level, Year 1 until graduating from the Advanced Level of the Performing Arts Diploma, Year 2, bachelor degree in Thai Dramatic Arts from Rajamangala Institute of Technology. Master's degree from Mahasarakrm University.

While studying at the College of Dramatic Arts, Roi-et studied folk dance dance with Chaweewan. Performed as a trainer while a student participated in the creation of many of Roi-et's performing arts, such as Seng farming Choeng Mung, Tao Tao Tab Kapong, Khit Fa, Isan

Thai silk Dance for the fifth month. Design, display, dissemination of art, culture both domestically and internationally, currently serving at the Roi-et College of Dramatic Arts.

6. Pornsawan Phorndonkor

She is from Kalasin and has knowledge of Isan folk performing arts. She studied and sang with her father and was able to write poetry. She is an Isan folk performance teacher at Bunditpatanasilpa College. She has taught for many years and passed on the performing arts to generations of students. Currently, she graduated with a Ph.D. in Fine Arts from Mahasarakham University and is a judge of the folk Ponglang Competition.

7. Wandee Pholthongsathit

Isan Heritage Artist Khonkaen University. She was born on Sunday, 24 December 1950, Address is Ban Don That, Nong Tum Subdistrict, Mueang District, Khon Kaen Province. She has always liked to perform Moram folk performances since she was a child. And participated in the Molam band "Unity Rung Nakorn" to find income to reduce the burden on the family. She loves Isan folk art and her voice has a unique charm.

Wandee Pholthongsathit is the performer of Molam's performance continuously from the past to the present. In the year 1957, there was an opportunity to record the Molam performance on radio. In the year 1965, Mrs. Wandee Pholthongsathit became known in the northeast. When receiving the role of Molam heroine in the traditional Mor-moam show, "Golden Goby" after that in the year 1967. She has accumulated a lot of experience in the Molam performance, but also has patience, perseverance, knowledge, ability and charisma. Mrs. Wandee Pholthongsathit was invited to be a special professor of folk performing arts. Since 2009, she has served in the School of Music and Performing Arts, College of Art and Applied Arts, Khon Kaen University.

8. Songsak PrathumSin

In 2019, he was awarded the title of National artist Performing Arts (Isan folk music). He has been interested in folk music since he was a child and can play a variety of instruments. He improved the toy wot to make it an indispensable major instrument in the Ensemble Ponglang competition. He also improved other instruments, such as phin. He laid the foundations of the Ponglang Ensemble and promoted the development of the Ponglang Ensemble, making it widely known and accepted by all walks of life.

9. Phomhom sakulthai

Isan Heritage Artist, Khonkaen University.

Hometown: Ban Na Sano, Na Sameng Subdistrict, Don Tan District, Mukdahan Province, was born on 1 February 1958.

Education Background: Mrs. Phomhom Sakulthai, graduated from the 4th grade of Ban Na San School, Na Sameng Subdistrict, Don Tan District, Mukdahan Province. In addition to taking the acting skills, Lam Phaya yoi, Don Tan is the main occupation in the free time from performing Molam. Also being an agricultural profession.

The judging method for Ponglang Ensemble Winners

After the performance of all participating Ensembles, all the judges will have a discussion. The purpose is to select the champion, runner-up, runner-up and consolation prize of this competition. The discussion will last about 30 minutes, and the final result will be announced by the host.

The judging methods of the judges are as follows:

Based on their subjective judgment, the judges ranked the participating Ensembles in the order of champion, runner-up, and runner-up. The corresponding Ensembles scored 1 point, 2 points, and 3 points respectively. Then the staff will add the score of each Ensemble, and the Ensemble with the lowest score will be the candidate champion. In the end, all the judges discussed the results again. If all the judges think the result is more appropriate, the result will be published. If the judges have an objection, they need to discuss again until a satisfactory result is produced.

Selection method for best Isan instrument players and dancers

In the King Rama X Cup and the Princess Maha Chakri Sirindhorn Cup competitions, all Isan folk instruments are mixed, and the judges cannot clearly distinguish the performance level of each instrument. Therefore, the selection method of the judges is to allocate places according to the overall music level of the Ensemble.

In the Queen Sirikit The Queen Mother Cup competition, the third part is the solo performance of each Isan folk instrument. The judges can clearly understand the level of the player. Therefore, the best instrumental player can be judged with maximum fairness.

For the Ensemble that did not win the championship, runner-up and runner-up, the judges will give encouragement. After discussion, they will also assign the best instrumental player or best dancer (Nang Hai and Gab Ganb) award to the Ensemble.

Comments of the judges

Comments for King Rama X Cup



Figure 56 Group photo of the judges of the King Rama X Cup

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

After the performance of the King Rama X Cup Ponglang ensemble, three judges commented on its performance.

Chawiwon Damnoen's comment is: Thank you very much to the mall staffs, ensemble members, spectators and other people who supported the competition. Unlike other competitions, this competition is the first King's Cup Ponglang ensemble competition, which is very important to us. I am 75 years old this year and I can see your development every year, which is very different every year. Every ensemble has great singing, performance, dance, and music strength.

Today, I only comment on Molam. Molam can be divided into many types, you can sing different types of Molam, I think you are very powerful! It has also done a great job in innovation, which is better than our older generation of Molam. I am older than you, but I appreciate you. This competition is fierce and it is difficult for our 7 judges to judge which ensemble is the most powerful. My feeling is that the more I watch the show, the more happy I am, and sometimes I forget that I am a judge. What I want to say to you is that we have to respect our profession, respect art, respect people who provide us with competition opportunities and be kind to us. We must cherish our own art, and we must not contaminate our profession and let others despise us. We want to let them see our good side, whether it is in singing, music, dance and performance. We want to make others remember that the art of Ponglang ensemble will never disappear.

Jarernchai Chonpairot's comment is: I will comment on the overall performance. The entire performance is composed of many parts, each part should highlight the key points and features, not all parts are the key points. It is important to let the audience understand what you want to express. At the end of each part, we have to explain clearly. Sometimes, we don't know if this part is over. Performance can reflect your performance experience and performance plan, therefore, performance plan and rehearsal can not be ignored. The Ponglang ensemble is the representative of Isan's art and culture, therefore, we have to choose outstanding aspects to display on stage. Some ensembles think it is good to add pornography to the performance, but I think it is not appropriate. Without these pornographic performances, you can also get the first place. I think these performances are more suitable for the Rocket Festival. Don't use this to show on the stage of the competition. Some ensembles have just been established, and some ensembles have a history of many years. I appreciate each ensemble. I hope my comments are useful to you.

Surat Chongma's comment is: The current Ponglang ensemble is developing very fast and is very different from the previous one. Musical instruments also include Western instruments such as bass and drums, and many tunes are used in singing. I'm mainly responsible for performance, and I don't mention music. I think the level of each ensemble is similar, the difference is the design and coherence of the performance. Each ensemble needs to highlight the characteristics so that the audience can understand at a glance. However, there are many ensemble characteristics that do not know where. Some ensemble performances are many, and the order is not very clear. Dance movements should be composed in accordance with the meaning of the

lyrics. Clothing can show the cultural characteristics of each place. Choosing the right clothing to match the content of the performance will also add points to our performance. It should also be noted that during the performance, we need to change many sets of clothing. When the dancers change their costumes, because the time is in a hurry, the costumes are not arranged properly, which will affect the appearance. We will solve this problem during the rehearsal. In terms of props, we need to think about whether we really need so many props? Are the props and the content of the show very relevant? This is a problem I raised as early as ten years ago, and it is still not resolved. See Figure 57.



Figure 57 Large props used on stage

(Retrieved from facebook official website, terminal21 korat.in.th, March 9, 2019)

In terms of dance moves, I don't think there can be erotic moves. We use other actions to express our happiness and joy. Finally, we must remember that this is the first King Rama X Cup game in history, and we want to preserve the traditional culture. Although some ensemble did not win the prize, but we have performed very well.

Comments for the Queen Sirikit The Queen Mother Cup



Figure 58 Group photo of the judges and ensemble members of the Sirikit Cup
(Retrieved from facebook official website, <https://www.kku.ac.th/>, July 21, 2019)

After the performance of the Ponglang ensemble, one judge commented on its performance.

Chawiwat Damnoen's comment is: Today everyone's performance is very good, because everyone's level is very high. I think everyone can lead the development of Isan culture in the future. Everyone is a role model for young people, and I really appreciate you. In this competition, don't think that some ensemble is my apprentice, I will pay special attention to them. Our judges are very fair in judging, because in the minds of the judges, they will not think who is the apprentice, but only focus on the ability of the ensemble. I can be the chairman of the jury today, but I am old and respect me. I will be fair and just, and will not use my status to limit the ideas of other judges. I hope you will be judges in the future, and you will come according to your profession. I just commented on Molam today.

In addition to the voice and ability of the singer, we must pay attention to the details, such as the pronunciation of the lyrics. I suggest that when choosing a singer, the person in charge of the ensemble should first look at the voice of the singer regardless of the appearance of the singer. The host of the ensemble should have a nice voice, which attracts the audience and judges, and makes people want to continue listening. For example, when singing Lam paya, I suggest that

when the two singers are talking, the words used should be matched with the lyrics of paya. If I were a singer, I would pay close attention to the musicians accompanying me. Every detail in the performance is very important to us. You will be the spreaders of Isan art in the future, and everyone needs to give applause to yourself.

Comments for the Princess Maha Chakri Sirindhorn Cup



Figure 59 Group photo of the judges and ensemble members of the Sirindhorn Cup
(Retrieved from facebook official website, <https://www.kku.ac.th/>, November 20, 2019)

After the performance of the Princess Maha Chakri Sirindhorn Cup Ponglang ensemble, three judges commented on its performance.

Songsak PrathumSin's comment is: Dear chairman and audience, the theme of this Ponglang ensemble competition is special. The theme is Lam Paya. There are not many people who can sing in this kind of singing, and the spread is not wide. The main thing is in dondan, Mudhahan, and artist Phomhom sakulthai has kept Lampa art. So this year's competition is more beneficial to Lam Paya's retention and development. Today, I think the children performed Lam Paya better. Musically, I think all ensemble music levels are similar. Only four ensembles entered the finals today, so it's easier for the judges to score. The factors that affect winning or losing

today are the integrity, detail, and musical skill of the performance. Overall, I feel satisfied with the performance of each ensemble. The judges carefully discussed the results and finally chose which ensemble was more suitable for winning the championship. At the same time, we also give some encouragement to other ensemble, thank you!

Pornsawan Phorndonkor's comment is: Dear chairman, leaders, and ensemble instructors, this year's competition has a total of four ensemble entered the finals, there are many details in the competition that we need to pay attention to. First, the overall performance plan should be clear for each part, so that the audience can see clearly. Second, the judges paid attention to details such as props, clothing, hairstyles, and makeup. There are many props, but some props are of little practical use. Figure 60 shows that the Ponglang ensemble used too many props during the performance, such as Tong, small flags of various colors and sacrificial props, which were placed in disorder on the stage to affect the appearance. Figure 61 shows the problems that occurred during the placement of the props.



Figure 60 Too many props on stage

(Photo by the researcher, November 20, 2019)



Figure 61 There is a problem with the placement of props

(Photo by the researcher, November 20, 2019)

Finally, the performance level of each ensemble is not much different. Hope you can contribute to Isan Art in the future.

Phomhom sakulthai's comment is: Dear Chairman, I am very happy to be able to hold a Lam Paya themed competition at Khon Kaen University. Loei Province, Mahasarakham Province, Ubon Ratchathani Province, and Nakhon Phanom Province are not in the range of Lam Paya's singing, but everyone will sing too. I am very happy that young people can spread and retain the lampaya art. My point of view is that some singers have not yet sung Lam Paya very well because they have just started to learn. I hope everyone can retain lampaya art, I will say so much, thank you.

Summary of problems in performance

Table 4 Summary of problems in performance

Category	Problems in performance
Design plan	<ul style="list-style-type: none"> -The content of the performance has no focus. -The content of the performance has no features. -The content of the performance should not include pornography. -The start and end of the performance need to be clear.
Music	<ul style="list-style-type: none"> -When singers sing Molam, they should pay attention to how to handle the details, such as the accuracy of the pronunciation of the lyrics. -The criteria for choosing a singer, sound quality has priority over appearance. -Singers should pay attention to the vocal content and the words used in the conversation. -The singer needs to remember the lyrics. -Musicians should pay attention to the exchange of music with partners in the ensemble and understand how to cooperate and collaborate with each other. When soloing, consider the difficulty and length of the song. If the difficulty of the song is too great, the musician cannot play it perfectly. If the song is too long, the audience will be bored. -There needs to be a tacit understanding between singers and musicians.
Dance	<ul style="list-style-type: none"> -The dance moves must match the lyrics. -The dance costume must match the content of the performance. -The change of dance costumes is too slow. -Eye contact is required between dancers.
Prop	<ul style="list-style-type: none"> -Too many items and expensive -Props and performance content are not related -The props are too large and difficult to carry

Table 4 (Continued)

Category	Problems in performance
Clothing	<ul style="list-style-type: none"> -Too many changes of clothing. -The clothing is not traditional. -The clothing style does not match the performance.
Audio equipment	<ul style="list-style-type: none"> -The audio equipment cannot transmit sound clearly. -The tuner made mistakes in control, which caused the sound to be too loud or too small. -The radio equipment is malfunctioning.

Judging Criteria improvement measures

Analysis of the advantages and disadvantages of scoring methods

In the Ponglang Ensemble competition, the judges used comprehensive criteria approaches to choose winners. Comprehensive criteria approaches to assessment are based on a judge's overall impression. With a comprehensive criteria judges usually employ personally selected criteria to score, or rank a performance in relation to others.

The comprehensive criteria approaches used by the judges are applicable to the Ponglang Ensemble competition and are conducive to maintaining the fairness of the competition for the following reasons:

Ponglang Ensemble includes folk music, folk dance and folk customs, and is a comprehensive art form. The global scoring method is beneficial to the balance between vocal art, instrumental art, dance art, and folk performing arts.

Characteristics of the judges strongly influence the outcome of any assessment, and include personality, experience and musical ability, familiarity with the performer, and familiarity with the repertoire. If a judge are very familiar with an Ensemble, in the process of scoring on a 100-point scale, she will particularly increase the score of the Ensemble, and deliberately lower the score of other Ensemble, resulting in an unfair final result. The judges used 1 point, 2 points, and 3 points to score each participating Ensemble instead of using a 100-point scale. It can make the score of the Ensemble not much different, to a certain extent, it can limit the abuse of power by the judges, so as to maintain the fairness of the competition.

In the King Rama X Cup and the Princess Maha Chakri Sirindhorn Cup Ponglang Ensemble competition, the judges also used Comprehensive criteria approaches to select the best instrumental players. The best instrumental players refer to the players of Khaen, Pin, Wot, Ponglang, Saw. Since all instruments are mixed and there is no clear display of solo skills, it is impossible to accurately determine who is the best instrumental player. The judges made an initial judgment based on the overall music level of the Ensemble, and then based on the ranking results of the Ponglang Ensemble, allocated a reasonable number of best instrument players. This method provides comfort and encouragement to the Ensemble that has not received the award, and makes the Ensemble continue to participate in the next competition with confidence.

Therefore, instead of using the scoring method in the document, the judge uses the Comprehensive criteria approaches to rank the participating Ponglang Ensemble and select the best instrumental player. The Comprehensive criteria approaches is conducive to fairness and justice in the competition.

However, comprehensive criteria approaches do not apply to Queen Sirikit The Queen Mother Cup Because in Queen Sirikit The Queen Mother Cup, each different instrument has a solo performance. The judges and the audience can clearly observe the performance level of instrumental players. Therefore, if the judges continue to use the Comprehensive criteria approaches, it will be unfair to choose the best instrumental player, best singer and best dancer.

Analyze the problems of the competition judges

The number of judges in the competition is always odd, usually 7 or 9. The more judges there are, it seems that the fairness of the game is better. However, in the field process, this is not the case.

The judges of the Ponglang Ensemble Competition are usually composed of national artists and other music and dance experts. Sometimes, the competition organizing committee will entrust national artists to find other judges. Therefore, the relationship between other judges and national artists is more delicate and complicated. Through interviews with Ponglang ensemble, I learned that there may be a teacher-student relationship between them. During the scoring process, the other jury respected and echoed the opinions of national artists. The decision of the

national artist will be the final result of the competition. It can be seen that the number of judges does not guarantee the fairness of the competition.

Before the competition, some Ponglang ensembles will look for the judges of the competition for coaching, and then pay the corresponding tuition. When scoring, the judges will also give high marks to Ponglang ensembles that have been coached, and deliberately lower the scores of other Ponglang ensembles.

Improvement measures of the Jury Committee

The basic requirements of the jury committee

The single most important is the judge, for as Fiske aptly reminds us: An evaluation of a performer does not mean anything until we know how reliable the judge was who evaluated that performance. (Fiske, 1994: 76) A judge by definition aims to designate total points or values to each of the entries and select the winner based on the total points earned. Therefore, the selection of qualified judges should meet the following requirements:

Impartiality and integrity

The judge meaning is all about impartiality and integrity. Judges will: Ensure any advice that we provide is objective, independent, apolitical and impartial; Ensure our decision making is ethical; Engage with the community in a manner that is consultative, respectful and fair, and meet our obligations to report suspected wrongdoing, including conduct not consistent with this Code. A conflict of interest involves a conflict between our duty, as judge, to serve the competition and our personal interests. As judge we are committed to demonstrating our impartiality and integrity in fulfilling our responsibilities.

Professional Training

Judges need to pass professional training in order to be competent in the review of the Ponglang ensemble competition. Jarernchai Chonpairot's suggestion is that we need to train a group of professional personnel to be judges of the Ponglang ensemble competition. Take khaen's judges as an example, they have to learn Khaen's history, skills, melody, tuning, etc. After passing the exam, they will be issued a professional jury certificate. The judges invited for future Ponglang competitions must have a certificate.

Williams (1999) believe that finding a balance between subjectivity and objectivity in assessment is critical. Boyle (1992) maintains that while subjectivity remains an important element of performance assessment, accuracy of assessments can be considerably improved by adopting procedures that increase the level of objectivity in the assessment process. Objectivity can be enhanced by "establishing clear criteria against which the performance will be evaluated (and using) some type of rating scale to indicate the extent to which each performer meets the evaluative criteria" (258).

Previously, during the assessment process, the judges emphasized individual subjectivity and ignored objectivity. Therefore, when selecting the best instrumental players, best singers and best dancers, there is a lack of objective and fair evaluation.

I suggest emphasis needs to be placed in judges training on nurturing complementary aspects of subjectivity and objectivity assessment to help deliver reliable and valid evaluations of contestants achievement that provide specific and comprehensive feedback to contestants.

Expression ability

The judge's ability to express is crucial. After the results of the competition are announced, the judges should carefully and objectively express invaluable comments and constructive feedback to the participating Ponglang ensemble. In order to facilitate the future improvement of the ensemble.

Factors affecting the evaluation of the jury committee

In the judging process, the following four factors will affect the judges' judgment:

It is best to separate the judges from the rest of the audience, so they can't be distracted or influenced. For example, the venue of the competition is at Khon Kaen University, so the Ponglang ensemble of Khon Kaen University will get applause from the audience, which is not fair to other ensemble. (See Figure 62)An ensemble may have many friends or family in the audience cheering for them.It should not confuse your judging when people are cheering for a particular ensemble. Sometimes, it's just their friends cheering them on and nothing more. As a judge, you must not decide based on the cheering crowd alone. If an ensemble has such charisma but fails to sing in tune or musical instrument playing skills, then that ensemble should not be winning competitions. Competitions are for the best and the talented, not the charismatic alone.

The atmosphere and applause of the audience will affect the judges' objective judgment. At any point, the judges should not interact with the participants or the audience until the contest is over.



Figure 62 At the competition site, many fans cheered and shouted for their favorite ensemble
(Photo by the researcher, July 21, 2019)

The judges should also not talk among themselves about their scores – each should assign their scores independently. After all, participants have presented, all evaluation sheets must be turned in immediately. This doesn't just keep the competition moving, this also ensures that the judges are scoring independently.

To encourage adjudicators to familiarise themselves with new repertoire prior to the competition. The theme of each Ponglang ensemble competition is changing, and the rules of the competition also require innovative works for the participating ensemble. Assessing performances of unfamiliar works is difficult, and, hence, subject to bias effects. For example, judges may be more severe for the first few performances of an unfamiliar work, with the consequence that musicians who perform early on are disadvantaged (Flores & Ginsburgh, 1996).

The personality, mood and attitude of the judges is of utmost importance. Depending on the time of day and/or other personal and social distraction, a judge's mood might change markedly. The performance time of each Ponglang ensemble is about 40 minutes, and the

duration of each competition lasts a total of 6-9 hours. Fatigue may also cause significant fluctuations to assessments during the course of a long day of adjudicating a competition.

The quality of on-site audio equipment will also affect the judges' judgment. The quality of on-site audio equipment will also affect the judges' judgment. Jarernchai pointed out: on my part, as a judge, sometimes I could not hear the sound of each instrument well enough, it was hard to give the right judgement for who were the best of each instrument. This due to the bad sound system. Sometimes it was difficult to give a score for each set of the show, because many shows kept going without a clear cut separation.

Formulate judging criteria and rating scales for solo

The selection of evaluative criteria and evaluative instruments strongly shape the evaluation process. There are two primary aims in the development of standardised criteria and instruments: to improve the validity of assessments and to improve the reliability of assessments (Lehman, 1968; Whybrew, 1971). Harold Abeles asserts that rating scales improve evaluation because adjudicators must use a common set of evaluative dimensions rather than develop their own subjective criticisms (1973: 246).

Judging criteria and Rating scales for Vocal (See Appendix)

Judging criteria and rating scales for Instrumental (See Appendix)

Judging criteria and rating scales for Nang Hai and Gab Ganb (See Appendix)

Conflict and reconcile in Ponglang ensemble competition

Half an hour after the performance of the Ponglang Ensemble Competition, the final result will be announced. The final result of the jury is the result of this competition, so it is authoritative and will not be changed again. The result of the competition is the root cause of the conflict. The conflict and reconciliation in the Pang Lang Ensemble Competition mainly exist between the judges, the audience and the ensemble members.

Conflict and reconcile between judges, audience and ensemble members

Generally, an audience at a Ponglang ensemble competition, for instance in a university, will comprise different people of varied ages and sexes, such as musicians, music masters, students, fan clubs and the general public. The majority of the audience are young people, with fewer middle-aged and elderly people. Young audiences pay more attention to whether there are familiar friends in the Ponglang ensemble rather than the music performance. If they find that they have friends or idols on the stage, they will spare no effort to support them, by means of cheering in support, clapping, shouting, even if their friends' performances are not satisfactory. If young audiences find that they have no friends on the stage or conflict with the objects they support, their reactions are more peaceful. Among the middle-aged and elderly audience, one part is the parents of Ponglang ensemble members, and the other part is tourists who are walking or being attracted by the sound. They are concerned about the entertaining nature of the Ponglang ensemble. If it is more entertaining, the audience will dance to the music.

In fact, the audience of the Ponglang Ensemble Competition is one with the members of the Ponglang Ensemble. Therefore, the conflicting parties of the Ponglang ensemble competition are the members of the Ponglang ensemble and the judges. The conflict between them is mainly reflected in the value aspect. For example, can some pornographic actions appear in Khaen's performance? What is the point of using a lot of props? The difference in the innovative concept of Ponglang ensemble performance. Value conflicts are caused by perceived or actual incompatible belief systems. The value conflict research and its results indicated that having different values does not mean we cannot reconcile our differences.

The reason for the reconciliation is mainly related to the character of the Isan people and the traditional Thai educational philosophy. The personality characteristics of people in northeastern Thailand are mainly self-satisfied, optimistic, happy, respectful of the elderly and obey authority. (Suwinyaraksat, 2010) All Ponglang ensemble members are students, and the judges are national artists, performing artists and university professors. In the Thai education system, teachers have a higher status than students, and students must respect teachers. Challenging the authority of teachers means being impolite and lacking education, which is wrong. Therefore, after the results of the competition were announced, although the students expressed dissatisfaction with the judges' decision, they still respected the judges' decision.

Conflicts and reconciliations between the Ponglang ensembles.

Conflicts mainly exist in the preparation process and the competition process. During my fieldwork, there have been many direct conflicts between members of the Ponglang ensemble. For example, a certain ensemble is rehearsing in the evening, and members of another ensemble come to spy, and then video and record. In the end, the identity of the snoop was revealed and satirized. During the competition, the conflict performance of the Ponglang Ensemble was consistent with what James Kippen described. He describes the tricks that tabla players apply to disturb the instrumentalist. For instance, they may bribe a sound technician to distort the sound of the musician's singing or instrument by reducing the volume to a level at which the audience cannot hear the sound of the instrument, or alternatively increase it to a certain level that distorts his sounds. Another trick is using applause from the audience to destroy the confidence of the other musician. (James Kippen, 2005: 61)

The settlement of the conflict occurred after the competition. After the competition, there will usually be celebrations. Two conflicting Ponglang ensembles will also use this opportunity to resolve the conflict. For example, when the first-placed ensemble members form a circle, the second-placed Ponglang ensemble member stands in the middle, and the first-placed ensemble bows and applauds to them, saying that although we won the first place, But this is the decision of the judges. Our own decision is that your performance is more perfect, and it deserves our respect.

Conclusion

At the beginning of this chapter, I introduced the scoring standards of three different types of Ponglang ensemble competition documents and the judges' own scoring standards. It turns out that the judges used comprehensive criteria approach to choose winners, it are unfair to select solo winners. Then formulate judging criteria and rating scales for solo, and improve the system for rewarding and punishing contestants. In the last part of this chapter, I analyzed the conflicts and reconciliations in the Ponglang ensemble competition, and believed that the conflicts between the judges and the ensemble members were mainly value conflicts. This conflict lasts for a short period of time. It is influenced by the character of Isan and the traditional Thai education system. Eventually, the ensemble members and the judges agree on the values.

The conflicts between different Ponglang ensembles are mainly manifested in the preparation process and during the competition. After the competition, the conflict between the two sides was relieved by celebrating. In the next chapter, I will use Social Exchange theory to analyze the benefits of participating in the Ponglang ensemble competition.

Chapter VI

Benefits of participating in the Ponglang Ensemble Competitions

In order for the Ponglang Ensemble to stand out in the competition, they spend a lot of money on props and costumes. However, the final bonus cannot offset the cost. For the entire Ponglang Ensemble, honor is the biggest benefit the competition brings them. So, what benefits can the participants personally get?

This chapter is divided into 5 parts according to the age, major, occupation and status of the contestants, namely students, teachers, schools, folk artists, sponsors, and information on the benefits obtained through the use of interviews and questionnaires. Finally, through the perspective of social exchange theory, to show the specific benefits of Ponglang ensemble competition to individuals.

Benefits of students participating in the competition

For College Students

For Secondary school students

Benefits of teachers participating in the competition

For the persons in charge of the ensemble

For professional teachers

Benefits of school participating in the competition

For University

For Secondary school

Benefits of folk artists participating in the competition

For the musical instrument maker

For the folk craftsman

For the Molam artists

Benefits of Sponsors participating in the competition

For the shopping Center

For student parents

Social exchange theory perspective

Conclusion

Benefits of students participating in the competition

Students participating in the Ponglang ensemble competition can be divided into two categories. The first category is college students of the Conservatory of Music. The other category is the students of music clubs in Secondary schools. Therefore, the benefits of different groups participating in the competition are also different. The following content will show the benefits they obtained through participating in the competition.

For College Students

(The age of college students mentioned in the dissertation is between 19 and 25 years old)

Kriangdet Phonthawee is a lyrics writer, composer and logistics staff for the Sin-Isan Ponglang ensemble. For him, the Ponglang competition is a platform for displaying talent. His lyrics is very touching and beautiful, and he is often invited to compose lyrics by other Ponglang ensemble. When he created the melody for the Ponglang ensemble, he incorporated the styles of many countries. The final melody is very beautiful and unforgettable. I also asked him to translate Chinese folk songs into Isan-style lyrics and play Chinese melodies with folk instruments from Northeast Thailand. (See Figure 63)

He once participated in the production of props used in the Ponglang competition, he told the author: We are designing and making props with students from other colleges. I also learned a lot of non-musical knowledge from them and gave me a lot of inspiration.



Figure 63 The author performed a newly adapted Chinese folk song with Kriangdet Phonthawee
(Retrieved from Kriangdet Phonthawee, April 9, 2019)

Kunakorn Phanthet (male) and Suwanan Siewphiaong (female) are the two singers of the Sin-Isan ensemble. They have been working together for three years. Suwanan Siewphiaong feels that participating in the Ponglang competition has given her a lot of performance experience on large stages. Faced with many judges and audience, she is no longer as nervous as before. Kunakorn Phanthet believes that after participating in the Ponglang competition, he has many fans and will be helpful for his future work.

Sakda suwannachairob is a student at the Mahasarakham University School of Music. He has participated in Ponglang ensemble competitions many times, and his role is Khaen performer and logistics staff. In August 2019, the author went to Udon Thani with him to attend the funeral of his friend grandma. A total of more than 20 people went together, 13 of them were instrumental players of the Sin-Isan Ponglang ensemble, and the others were female dancers of the Sin-Isan Ponglang ensemble. In the car, sakda suwannachairob told the author: "Participating in the Ponglang competition has given me more performance experience, and I can also learn things that I can't learn in class. In addition, I enjoy rehearsing and performing with friends. Because our feelings are more profound, we gradually learned how to unite as we rehearse together. "

Sarawut Prommok, who was a Bass player in the Sin-Isan Ponglang ensemble and also led the team this time. He told me: "Today we went to Udon Thani mainly to attend the funeral of our friend's grandma. He is also a member of our Sin-Isan Ponglang ensemble. We usually have classes and rehearsals together. He is currently internship in the United States and cannot come back, so our members of the Sin-Isan Ponglang ensemble all went to help him. "



Figure 64 Sarawut Prommok is being interviewed

(Photo by the researcher, August 20, 2019)

The female dancers are also members of the Sin-Isan Ponglang ensemble and once performed together during the Kingdom Cup competition. They said: "We often rehearse the program together overnight, and then participate in the King's Cup together, and we have built a strong friendship. Today, we rented a bus and rented dance clothes to help him, not to make money. "(See Figure 65)



Figure 65 All members are on their way to Udon Thani
(Photo by the researcher, August 20, 2019)

Our destination was a small village in Udon Thani Province. It took four hours to drive when we arrived. When we arrived, it was exactly around 2 pm and the weather was very hot. After all the members got off the bus, they immediately put on makeup and prepared for the performance. The performance lasted a total of 1 hour. After the performance, we immediately returned to the Conservatory of Music. On the way back, the sky was raining, the bus was relatively small, the seats were not enough, and some dancers lay directly in the car to rest. Water often leaks from the roof and windows, which wets their clothes. When I asked them if it was worth attending a friend's grandmother's funeral, they said: He is our friend, this is what we should do.

Krairoek Sapphaso graduated from the Mahasarakhan University School of Music in 2016. He was also a member of the Sin-Isan Ponglang Ensemble and participated in many Ponglang competitions. He believes that during his student years, participating in the Ponglang competition mainly benefits him by understanding the training process of the Ponglang ensemble, establishing friendship with members, mastering more playing skills, and accumulating playing experience.

Since graduation, he has directed the Ponglang ensemble of three schools, namely Waeng Phitthayakhom School, Phang Khon Witthayakhom School, Waeng Pittayakom School. He

believes that the benefits brought to him by participating in the Ponglang competition before have been very helpful to his work.



Figure 66 Krairoek Sapphaso and Ponglang ensemble he once directed
(Retrieved from Krairoek Sapphaso, April 22, 2017)

Thanachot Kanhala studied at the Faculty of fine and applied art at Khon Kaen University and was a dancer of the Sin-Sai Ponglang Ensemble. He believes that participating in the Ponglang competition can improve his performance skills, let the audience understand his performance, and also learn a lot about clothing knowledge.



Figure 67 Thanachot Kanhala performs Gab Ganb in Ponglang competition
(Photo by the researcher, July 2, 2019)

For Secondary school students

The age of Secondary school students mentioned in the dissertation is between 13 and 19 years old. After enjoying the performance of Tam nan mai Ponglang ensemble directed by Vinyoo Piewrat, we talked to all the members. When talking about the benefits they obtained by participating in the Ponglang competition, they mainly have the following views:

- The members of our ensemble are from the first grade to the third grade. I joined the ensemble and made me have many friends. We usually practice together and I feel happy in life.

- My dream is to be admitted to the Mahasarakham University School of Music, because there is the best music school in Northeast Thailand. Many of my seniors are studying there, and I envy them very much. In the Ponglang competition, if I win the prize, then I can realize my dream.

- After I participated in the Ponglang ensemble, I learned the skills of playing Khaen. Every time there is a competition, seniors or artists will teach me the skills of improvisation, which has made me a lot of progress.



Figure 68 The author is interviewing members of the Ponglang ensemble

(Photo by the researcher, August 9, 2019)

The author interviewed the high school student musicians of Sin Sai Ngein Ponglang Ensemble. They think that the benefits of participating in the Ponglang ensemble competition are:

- Learned a new singing method. The two singers have never studied Lam paya before, because the theme of this competition is about Lam paya, so they have the opportunity to learn this singing method by folk artists.

- Exercised creative thinking. All members participated in the design of the performance plan, and everyone put forward their own ideas during the rehearsal process.

- Make life interesting. Everyone will have a lot of fun rehearsing and performing together. If we encounter troubles, we will soon forget.

- Let everyone learn to unite together. Although we come from different classes and have different ages, we are all members of the Ponglang Ensemble, so we are now a big family, and everyone is our brother and sister.



Figure 69 Sin Sai Ngein Ponglang Ensemble's musician is being interviewed

(Photo by the researcher, November 20, 2019)

Benefits of teachers participating in the competition

For the persons in charge of the ensemble

Athit Khamhongsa is the head of the Sin-Isan Ponglang ensemble. He has been directing the rehearsal and performance of the Ponglang ensemble since 2010. It has been 10 years since then. When we talked about the personal benefits of the Ponglang competition, he said: "The Ponglang ensemble competition gave me a lot of new ideas to design the content of the performance and innovate and develop traditional music. Rehearse with students, so that the theories learned in the class can be combined with practice, and I have made new breakthroughs in my teaching methods. "

Pornchai Khrongyuti is the head of Kalasin Pittayasan School Ponglang Ensemble. When we talked about the benefits brought to him by the Ponglang competition, he believed that the Ponglang ensemble performance was his life and could no longer be separated from it. When he rehearsed with the students, he felt very happy. Being able to participate in competitions with students also satisfied his desire to retain and innovate traditional art.



Figure 70 Pornchai Khrongyuti is answering the author's questionnaire
(Photo by the researcher, March 4, 2020)

Vinyoo Piewrat is from Chonnabot District in Khon Kaen. He formed an ensemble called Tam nan mai Ponglang ensemble in a local Secondary school. Under his guidance, this ensemble often won prizes when participating in Ponglang competitions. Therefore, Vinyoo Piewrat is very famous in the field of Ponglang ensemble performances. Figure 71 is the Ponglang ensemble he directed.



Figure 71 Members of Tam nan mai Ponglang ensemble are rehearsing
(Photo by the researcher, August 9, 2019)

When we interviewed him, he said: I did not lead students to participate in the Ponglang competition to make money. Usually we need to conduct two weeks of concentrated rehearsal before participating in the Ponglang competition. Because the school does not have much money, we need to pay for the competition. During the class from Monday to Friday, the government will provide students with free lunch, but there is no lunch on weekends. The students rehearse on the weekend, and I will bring the ingredients from home to the students for lunch and dinner, mainly eating glutinous rice, rice, vegetable salad. Sometimes, some students bring their own dishes. When the villagers knew that the students were rehearsing, they also brought us some food. I'm at school almost all the time every week and have been guiding the rehearsal of the Ponglang ensemble. I never thought about getting honor and reward in the past. I think this is what I should do.

Hiran Chakkasen, Sin-Sai Ponglang Ensemble leader. The purpose of leading his students to participate in the Ponglang competition is not to make money, because the prize money is almost the same as the cost of the ensemble. There are three main benefits brought to him by the Ponglang competition. First, he learned about the development of the Ponglang ensemble. Secondly, in the course of the game, he got the experience of other ensemble. Third, he learned how to face losing and winning in the game.

Tinnakorn Attapaiboon is now working at Nakhon Phanom University and previously directed the Sangen Ponglang Ensemble at Ubon Ratchathani University. He believes that participating in the Ponglang competition can give him more inspiration to design performances and improve his performance and singing skill.



Figure 72 Tinnakorn Attapaiboon is being interviewed
(Photo by the researcher, August 2, 2019)

For professional teachers

The dance teacher of the Ponglang Ensemble at Mahasarakham Secondary school believes that participating in the Ponglang Ensemble competition with students can appreciate the strengths of other ensemble and make my own professional ability continue to improve. In addition to teaching students dance, I also taught them how to make up and how to choose dance clothes. In the process of teaching them, I also accumulated my teaching experience.



Figure 73 The dance teacher is putting makeup on the students' legs
(Photo by the researcher, November 20, 2019)

The make-up teacher is not an in-service teacher at the school, and is generally served by a dance teacher or a senior or an external teacher. The author interviewed a dance teacher of a Secondary school Ponglang ensemble. He said that the biggest benefit for me to participate in the Ponglang competition is to improve my makeup skills. I used to only put on makeup for a few people, but now the entire ensemble member needs me to put on makeup. After participating in many Ponglang competitions, I gradually learned how to put makeup on 40 actors in a short time. There is also a difference in the roles of actors, and the style of makeup used is also different. Instrumental actors can lighten their makeup. Singers need to make up carefully according to what they sing. The makeup of a dancer must also be different from that of a singer.



Figure 74 Makeup teacher is putting makeup to a dancer
(Photo by the researcher, November 20, 2019)

Rak Bancha Pimprachan is a Wot teacher at the School of Music at Mahasarakham University. He often leads the long drum band to perform and compete. In the Ponglang ensemble competition, he served as a logistics staff to provide food and carry props for the members of the Sin-Isan ensemble. He said: I participated in the Ponglang ensemble competition, and I gained a lot of experience, which will also be used in my later work. I am also very happy with the students.



Figure 75 RakBancha Pimprachan is being interviewed
(Photo by the researcher, August 20, 2019)

Benefits of school participating in the competition

For University

The Sin-Isan ensemble at Mahasarakham University has won awards in numerous competitions, and the ensemble has become a promotional card for the university. Mahasarakham University of Science won a good reputation in the Ponglang competition and also attracted a large number of young students.

At the competition, the audience told the author: "I hope my children can go to Mahasarakham University to learn Ponglang music. In this way, the whole family feels very respectful.

For Secondary school

Amphai kitisiworaphun is Worarat Wittthaya Ponglang Ensemble and the principal of the Secondary school. She believes that participating in the Ponglang ensemble competition, first, allows students to learn a skill and increase performance experience. In the future, after graduation, students can find work in the field of music. Second, students can have a richer after-school life. As long as students can learn useful knowledge, it is the greatest benefit to the school.

Benefits of artists participating in the competition

For the musical instrument maker

The Ponglang ensemble competition is becoming more and more popular and hot, which has attracted the attention of college and high school leaders. They began to establish projects to support the Ponglang ensemble of this school. Folk instrumental music producers have also received more and more orders. Many older folk instrumental music producers have begun to re-enter the old industry. While gaining a high income, their social status has gradually improved, and excellent producers have also been awarded the title of Isan folk national artist. High-income work has also attracted young people to join, and the craft of musical instrument production has been retained and developed.

Mr.Sommai, a Khaen producer from Roi-et, once said: I used to receive some scattered orders. There are musicians, ordinary players, and musical instrument models. The income is not very stable. Many schools now need a lot of musical instruments, and my income has increased accordingly. Many viewers who watched the Ponglang ensemble also came to me to make musical instruments. Some music scholars and music school students will also come to interview me, I feel very face-saving.

The following two pictures are with the experts and doctoral students of the Mahasarakham University School of Music to interview Khaen production expert Sommai.



Figure 76 Mr. Sommai is making Khaen reed
(Photo by the researcher, August 20, 2019)

Songsak Prathumsin is a folk instrumental music expert from Lei Yi Province. He won the title of Isan Folk Music National Artist in 2019. He made outstanding contributions to the development of Ponglang ensemble and the improvement of instrumental music. He was the first famous Wot player. In 1971, Songsak altered the wot, previously used just as a toy, into a serious instrument. In addition, he also improved the musical instruments Pin, Electric Bass Phin and Hai.

In 2019, when I went to interview him with the professor, I found that he also improved the musical instrument Ponglang. He said: The commonly used Ponglang and its stand are very large, and it is not convenient to carry when performing. I wanted to find a way to reduce the size of Ponglang without changing the original sound, and the bracket could be assembled freely.

The instruments he produces are of high quality and can meet the needs of performances. Therefore, the instruments he produces are very popular, and many ensembles customize high-

quality instruments to him. Chinese musicologists also bought him various types of Khaen and Wot.

The prevalence of the Ponglang competition brought him rich income, and at the same time, the fame in the Isan folk music industry has also grown, becoming a respected folk artist.

For the folk craftsman

In the hours before the Princess Maha Chakri Sirindhorn Cup competition, the author interviewed several craftsmen from Ubon Ratchathani who were making ritual props. Craftsmen believe that holding Ponglang competitions has earned them more economic income. They come from the same village and usually make a living by farming. If there is a festival event, they will organize some members to make ritual props together. However, the number of festivals is limited, and the income is not much. In recent years, the number of Ponglang competitions has increased, and they are often invited to make ritual props, which also brings them new sources of income. For example, if they participate in the Princess Maha Chakri Sirindhorn Cup competition this time, everyone can get thousands of baht. In addition, they also felt respected. The younger generation can learn from them the local traditional culture with an open mind. They are also happy to impart these skills to students, hoping that the excellent traditional culture can be retained.



Figure 77 The craftsman is explaining the composition of the ceremony props for the author and the students.

(Photo by the researcher, November 20, 2019)

For the Molam artists

Holding a Ponglang competition for Molam artists, on the one hand, can help Molam artists promote the disappearing art forms, on the other hand, it also brings many young students to Molam artists, and promotes the new development of traditional art.

Lampayayoi huadontan is the original folk show of Dontan people that was invented by a group of local people and developed to be their local culture. (Mattana Junlakasat, 2005, Abstract) The range of Lampayayoi's singing is only popular in Mudahan Province and throughout Isan Regions are not common. PhomHom SakulThai is a Lampayayoi artist, she makes this art preserved. If Lampayayoi wants to continue to develop, it is not enough to rely on the promotion and publicity of artists.

In the 2019 the Princess Maha Chakri Sirindhorn Cup competition, the participating Ponglang ensemble will perform on the theme of Lampayayoi. Four Ponglang ensembles from Ubon Ratchathani, Mahasarakham, Loei and Sekong Nakhon will all go to PhomHom SakulThai Learn to sing Lampayayoi. The Ponglang competition attracts young people to learn Lampayayoi, and they will also become promoters of Lampayayoi art, helping PhomHom SakulThai to spread

Lampayayoi. On the day of the competition, thousands of spectators enjoyed Lampayayoi performed by high school students, and the audience also began to understand this art form.



Figure 78 Students are studying for Phomhom Sakulthai

(Retrieved from Competition document of Sin-Sai Ngein Ensemble, November 20, 2019)

Benefits of Sponsors participating in the competition

For the shopping Center

The first King Rama X Cup Ponglang competition in 2019 was held in Terminal Hall, Floor 4, Terminal 21, Korat Shopping Center, Mueang District, NakhonRatchasima Province. Korat Shopping Center also provided prize money for the winning ensemble.

The biggest benefit that the Ponglang competition brings to Korat Shopping Center is the economic benefit. On the day of the competition, a total of more than 400 people gathered 6 members of the Ponglang ensemble on the 4th floor of the Korat Shopping Center. Together with the onlookers and fans, there were more than 1,000 people. During the competition, Korat Shopping Center also invited a famous Thai folk singer and the famous Ponglang ensemble to perform, which attracted a large audience. In addition to watching the game, these ensemble members and spectators spend their free time in shopping malls, such as dinner parties, buying gifts for their favorite musicians, and so on.

In addition to obtaining financial benefits, during the Ponglang competition, the mall used multimedia to broadcast live, with nearly 5,000 viewers, and once again promoted Korat Shopping Center.

For student parents

The sponsor of Vinyoo Piewrat's Tam nan mai Ponglang ensemble is from the student's parent. On the eve of the ensemble members participating in the competition, although the parents of the students did not have strong financial support, they all provided food to support the rehearsal. Perhaps for students, the spiritual support from parents is what they want most.

As sponsors, parents get spiritual satisfaction. Parents have said:

I was very happy to see the child performing on the gorgeous stage.

I wanted to learn dance when I was a kid, but there was no money and no chance. Now, my child has helped me fulfill my wish.

Social exchange theory perspective

A generalized exchange involves indirect reciprocity between three or more individuals. (Collins, R. 2010: 5) Social exchange theory studies the motivation of people to perform certain behaviors, that is, to explore the motivation of individuals or groups to participate in music competitions. Motivation is the purpose for which people perform certain actions. From a micro-level perspective, music competitions require the participation of people to perform, and are a platform for interaction between people. People participate in music competitions because of their motives, and take action in order to achieve their goals, so that the music competition can be carried out smoothly. For the organizers of music competitions, there are various motivations, the most representative of which is business motivation. For the contestants, the main motivations are bonuses and reputation. The Ponglang competition brings benefits to different types of participants. I will summarize the benefits of different participants in the form of a sheet.

Benefits of participating in the Ponglang Ensemble Competitions Information Sheet

Table 5 Benefits of participating in the Ponglang Ensemble Competitions Information Sheet

Role	Category	Benefit
Students	College Students	<ul style="list-style-type: none"> - Rich resume - Increase performance experience - Gain more knowledge - Enhance personal fame - Deepen friendship - Obtain economic benefits - Enhance the ability to unite and cooperate - Happy emotions
	Secondary school students	<ul style="list-style-type: none"> - Expand the circle of communication - Enrich after school life - Increase playing skills - Added performance experience - Dreams come true - Exercised creative thinking - Learned to unite and cooperate
Teachers	The persons in charge of the ensemble	<ul style="list-style-type: none"> - Exercised creative thinking - Increased fame - Improved teaching methods - Gain experience in organizational rehearsals

Table 5 (Continued)

Role	Category	Benefit
Teachers	Professional teachers	<ul style="list-style-type: none"> - Improvement of professional ability - Increased fame - Improved teaching methods - Increased opportunities for promotion
Schools	University	<ul style="list-style-type: none"> - Expanded its reputation - Attracted outstanding students
	Secondary school	<ul style="list-style-type: none"> - Established Ace Major - Expanded its reputation - Attracted outstanding students
Folk artists	Musical instrument maker	<ul style="list-style-type: none"> - Increased economic income - Improve musical instrument manufacturing technology - Elevated social status - Increased fame
	Folk craftsman	<ul style="list-style-type: none"> - Increased economic income - Increased fame - Attracted young people to study
	Molam artists	<ul style="list-style-type: none"> - Increased fame - Spread folk art - Increased economic income

Table 5 (Continued)

Role	Category	Benefit
Sponsors	Shopping Center	- Increased consumers - Expanded fame
	Student parents	- Meets spiritual needs - Fulfilled the wish

Interviews play an important role in most forms of qualitative inquiry, as they may enable a skilled researcher to obtain a deep sense of the research subjects' perceptions (Fontana & Frey, 1994). Effective interviews require empathy, trust, and cooperation on the part of both parties. Interviews are a significant source of data for this study.

The author divided the interview subjects into 5 categories, namely students, teachers, school leaders, folk artists and sponsors. Then classify in detail according to the interviewee's age, major, and occupation. The questions of the interview mainly revolve around the benefits gained by participating in the Ponglang competition. Most of the interviews are conducted face-to-face, and some interviews are conducted by phone and email.

The main content of the benefit information table comes from the interview content of the author and the interviewer. It should be noted that when the interviewees are teachers and folk artists, the final interview records are obtained through analysis and reasoning by the author. The reason is that when interviewees answered the benefits gained in the Ponglang competition, they ignored some content, such as the opportunity to get promoted, enhance their reputation, and obtain financial benefits. Perhaps it is because the interviewer himself believes that the above benefits are insignificant, or it is the more implicit expression of the Thais that they did not directly express. However, according to the actual situation, they did get more or less the above benefits.

Conclusion

In this chapter, I showed the interest feedback from the participants of the Ponglang Ensemble Competition. These participants are divided according to different ages, professions, occupations, and identities. The purpose is to clearly understand the personal interests of the participants, not the common interests of a group of people. This study found that the benefits gained by participating in the competition are related to the motivation and identity of each participant. The main motivation for the personnel of the education system and folk artists to participate in the competition is honor, and the greatest benefit is also related to honor. For funders and funders, their motives are mainly commercial motives. Therefore, they will receive corresponding economic benefits after the competition.

Chapter VII

Conclusions

This study examined specific questions within three broad categories of interest. Each of these questions will now be reviewed and reconsidered in terms of the extent to which insights have been provided through discussion of data collected in this study.

In Chapter IV, I explained the reasons for the Ponglang competition. The original Ponglang Ensemble Contest was held mainly for political purposes. By the late 1970s to early 1980s, the threat of communism had declined and mostly been forgotten. The Thai government decided to include culture as another aspect of their development plan. During the 1970s, the government began founding regional music and dance schools, Witthayalai Natasin, “Colleges of Dramatic Arts” .Wong dontri phuen-mueang Isan, “Isan local system ensemble from the academic system brought into the decade from 1980 to the last, it was best known as ponglang music and reached a major stage of development. The music became standardized and grew in popularity among school and extracurricular ensembles both inside and outside the Isan region. (Priwan Nanongkham, 2011:443) After entering the 21st century, the main participants of the Ponglang Ensemble Competition have become school students, and the purpose of the competition has also changed, mainly to preserve and spread the Isan music culture, so that the new generation of young people love their own culture, Enhance self-confidence, make life more interesting; enhance the impression of royal family members, thereby strengthening their rule, and further reasonably maintaining the power of the king. Therefore, the Ponglang ensemble competition has received strong support from the royal family and the government. To a certain extent, it has also avoided the conflicts brought about by young people participating in sports competitions, and eased some social conflicts.

Then, I used music ethnography to record the preparation process of seven award-winning Ponglang ensembles, and found that they used peer tutoring during rehearsal. Peer tutoring played a fundamental role in the learning and rehearse process, as ensemble member



2311824539

MSU_1Thesis 61012060004 thesis / recv: 17012564 04:58:18 / seq: 24

interactions negotiated an ethos of cooperation and competition. Finally, I expressed my emotional experience of watching the Ponglang ensemble competition, thinking that Isan people admire, respect and appreciate the royal family, the life of Isan farmers was hard but still happy, love and keep the local traditional culture and customs of Isan. The aesthetic value of Ponglang ensemble is mainly embodied through Ponglang ensemble music, Ponglang dance and Ponglang ensemble clothing. The characteristics of Ponglang ensemble music have changed from short, simple and happy sounding, to complex, diversification and more entertaining. The free design concept of Ponglang dance gives contemporary dancers more creative space. Ponglang dance can express the theme more clearly and enhance entertainment. The aesthetic value of Ponglang ensemble clothing is mainly embodied in shaping the image of characters, spreading national culture and enhancing entertainment.

At the beginning of chapter V, I introduced the scoring standards of three different types of Ponglang ensemble competition documents and the judges' own scoring standards. It turns out that the judges used comprehensive criteria approach to choose winners, it are unfair to select solo winners. Then formulate judging criteria and rating scales for solo, and improve the system for rewarding and punishing contestants. In the last part of this chapter, I analyzed the conflicts and reconciliations in the Ponglang ensemble competition, and believed that the conflicts between the judges and the ensemble members were mainly value conflicts. This conflict lasts for a short period of time. It is influenced by the character of Isan and the traditional Thai education system. Eventually, the ensemble members and the judges agree on the values. The conflicts between different Ponglang ensembles are mainly manifested in the preparation process and during the competition. After the competition, the conflict between the two sides was relieved by celebrating.

In chapter VI, I showed the interest feedback from the participants of the Ponglang Ensemble Competition. These participants are divided according to different ages, professions, occupations, and identities. The purpose is to clearly understand the personal interests of the participants, not the common interests of a group of people. This study found that the benefits gained by participating in the competition are related to the motivation and identity of each

participant. The main motivation for the personnel of the education system and folk artists to participate in the competition is honor, and the greatest benefit is also related to honor. For funders, their motives are mainly commercial motives. Therefore, they will receive corresponding economic benefits after the competition.

Discussion

In Chapter II of this dissertation, I reviewed the related research on Ponglang ensemble by Thai scholars and American scholars. From this, I found three vacancies worthy of study. First, although Thai scholars have done research on this, the research scope mainly focuses on the old Ponglang ensemble in the central part of Isan. Less attention has been paid to the newly developed Ponglang ensemble in other areas of Isan. Therefore, the research conclusions in Chapter 4 supplement the vacant part of the current Ponglang ensemble research. Second, the scoring standards of the Ponglang Ensemble Competition, which involves the scoring methods and scoring standards of the competition judges. Thai scholars are also concerned about this issue, but they have not recorded it in written materials. Therefore, I analyzed the truth of my observations and the opinions of Thai scholars in order to maintain the fairness of the Ponglang competition. Third, the benefits of Ponglang competition. If you don't watch the game, the conclusions you draw are often one-sided or incorrect. When ordinary viewers see the high prize money of the Ponglang competition, they think that the main reason for attracting so many Ponglang ensembles to actively participate in the competition is the prize money. But the actual result, the rehearsal cost of the Ponglang ensemble far exceeded the bonus. Professor Jareanchai Chonpairot once asked: The cost of the Ponglang ensemble competition is higher than the prize money, why are they still willing to participate? Judging from the results of my survey, getting bonuses is not the purpose of their participation in the competition. Students and teachers are more willing to have a bright future, such as entering school, getting promoted, gaining fame and more skills. Funders get financial benefits from the Ponglang ensemble competition. According to the characteristics of Isan people, it is very difficult to clearly understand the benefits they get. Secondary school students just started to participate in ensemble competitions because friends

also participated or teachers and parents encouraged them to participate. After the competition was over, they realized that participating in the Ponglang competition allowed them to gain skills and get admitted to university. Judging from the information obtained only from the interview, the benefits that teachers and leaders get are not enough to support their rehearsal hard. Their actual benefits need to be understood more deeply.

Limitations

Regarding the fairness of the Ponglang competition, in Chapter V, I described in detail the scoring methods and scoring standards of the judges, and proposed methods to maintain the fairness of the competition. It should be pointed out that in the next 5 to 10 years, the problem of fairness in the game will still exist. In addition to loopholes in the competition system, the subjectivity of the judges directly affects the fairness of the competition. At the moment, the influence of the judges is still considerable, and the members of the Ponglang ensemble cannot compete with it. In a short period of time, it is impossible to change the concept of Isan people who absolutely respect the elderly and teachers, even if they make mistakes.

Suggestions

1. It is recommended that the Ponglang ensemble that has not won the award refer to the content of Chapter IV of this dissertation in order to select suitable ensemble members, design a better plan, and rehearse more efficiently.
2. It is recommended that the judges of the Pongang Ensemble conduct strict appointment and training, and use a reasonable scoring scale in the scoring process.
3. It is recommended to increase the prize money of the Ponglang Ensemble Competition, encourage and support more Ponglang Ensembles.

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Appendix



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MSU iThesis 61012060004 thesis / recv: 17012564 04:58:18 / seq: 24

Appendix I: Name sheet

Professional teacher name sheet

Sabai Phusakkas	Mai Phusakkas	Roodchana Chaisathit	Supakchari Saenpandorn
Kanokrat srilakon	Weerapong Srilakon	Wipas Mongpetch	Tachchakorn Promkamboot
Noppawan Asapha	Passakorn Guythong	Tharatchaya Kinnaree	Piyaporn Buaart
Dusit Rattachai	Petcharat Jiangpattanagid	Pennapa Singnakrong	Wuttipong Phopakdee

Ensemble member name sheet

Kriangdet Phonthawee	Kunakorn Phanthet	Suwanan Siewphiaong	Sakda Suwannachairob
Sarawut Prommok	Krairoek Saphaso	Thanachot Kanhala	Jutharat Laemthaisong
Yuwarat Danwongdon	Phanida Pakdeelao	Cholthicha Mokchai	Naruemon Medthaisong
Siriluk Saenbut	vikanda thongdee	Sattabongkot Yodphet	Phonpan Cheekwang
Khanittha Chuchomchuen	Jiraporn Khamkaew	Kittiya Leamchanthuek	Chonthicha Landa

Thiyapon Kansing	Naritsa Bunchom	Kachaporn Jui anghong	Ratchanikon Khansalee
Ketsuda Biadnok	Nipa laolapa	Ketmanee Mahaprom	Natcha chaonuea
Orawan chumpadaeng	Arriya Srisukho	Duangruethai Chaihan	Nuttarinda Promchinnawong
Benyapa kaenjumba	Arissara Phuchana	Kotchaphan Nathomthong	Piyapat Ruaysantia
Sirintra Suebmuengsai	Supakorn Samatkul	Wiriyaporn Ruchichai	Penwipa Rimthaisong
Jongrak Phummisri	Sasiwimon Kongdee	Thanuwan Phanthong	Kanda promnuch
Ramida Phalaphon	Rattikan Kanjanasri	Wilaiporn Phinsuwan	Jutarat Chanthon
Wantanee yachomphoo	Wanichaya Norekeaw	Areeya Chaiyachort Phatcharin	Phongphat Thidathip Chuedee
Pichaiyoot Chandadan	Teerapat supinit	Wut nattawut	Nakabordin phonsa
Narongchai janpanya	Wittaya piladee	Panupong hantae	Nuttakon borrihan

Staffs name sheet

Sirithep udkamdee	Tanapong pansanit	Kittiphong wongcharoen	Surachet soommart
Panadda singhirn	Preeda chaychew	Wutthiphong chuphan	Thitiphong saengbunnang
Wittaya kheawkudloh	Artit kongsombut	Somruedee praseerake	Prakasit worarit

Audience representatives name sheet

Jirasak Malison	Vajee Srijaran	Ar-raye Worrawong	Chiraporn Thanomphan
Issarapong Khianpanya	Supalak Mokharat	Sureewan Chobrabiab	Suwannee Nontanum
Thawatchai Buahom	Danunuch Siripiriyakul	Jantana Phuthasen	Salisa Khejohnsart
Supajchara Tabudda	Jaturathep Kamvisas	Somboon thongkham	Panalee sanngam
Jaruwat nuanghpo	Wuttichai montrihan	Natthaphong inthawong	Natdanai yodsiri

Appendix II: Questionnaire
Participating Ponglang Ensemble Information Sheet

แบบฟอร์มข้อมูลวงดนตรี

Name of Ensemble ชื่อวงดนตรี		University or School Address ชื่อและที่อยู่สถานศึกษา	
Origin of Name ที่มาของชื่อวง		Ensemble Creation Time ก่อตั้งมากี่ปีแล้ว	
Brief history of the Ensemble ประวัติโดยย่อของวง			
Performance experience ประสบการณ์การ แข่งขัน			
Awards Received รางวัลที่เคยได้รับ			
Music Style of Ensemble สไตล์ของวง			
Ensemble Features คุณสมบัติเด่นของวง			
Competition name ชื่อรายการการ ประกวด			

Rehearsal location สถานที่ฝึกซ้อม		Rehearsal time เวลาในการฝึกซ้อม	
Rehearsal duration ระยะเวลาในการฝึกซ้อม		Cost calculation ต้นทุน	
Rehearsal method วิธีการดำเนินการฝึกซ้อม			



2311824539

Lyricist and composer information sheet

ข้อมูลส่วนตัวของผู้ประพันธ์เพลงและผู้ประพันธ์ทำนอง

	Name ชื่อ-สกุล	Gender เพศ	Occupation อาชีพ	Mobile number or Facebook account เบอร์โทร- เฟซบุ๊ก	Cooperation process ขั้นตอนใน การทำงาน ร่วมกัน	Source of inspiration แรงบันดาลใจ	Notes หมายเหตุ
Lyricist ผู้ประพันธ์ เพลง							
Composer1 ผู้ประพันธ์ ทำนอง							
Composer2 ผู้ประพันธ์ ทำนอง							



2311824539

Instrumental Player Information Sheet

ข้อมูลส่วนตัวของนักดนตรี

	Name ชื่อ-สกุล	Gender เพศ	Age อายุ	Years of study ชั้นปี	Years of performance experience ประสบการณ์การแข่งขัน	Mobile number or FB เบอร์โทร-เฟสบุ๊ก	Notes หมายเหตุ
	Khaen แคน						
	Pin พิณ						
	Ponglang โปงลาง						
	Wot โหวด						
	So ซอ						
	Drums กลอง						
	Bass Guitar เบส						
	Percussion เครื่องดนตรีประเภทตี						
	Others อื่นๆ						

Vocal Singer Information Sheet

ข้อมูลส่วนตัวนักร้อง

	Name ชื่อ-สกุล	Gender เพศ	Age อายุ	Years of study ชั้นปี	Years of performance experience ประสบการณ์ การแข่งขัน	Mobile number or FB เบอร์โทร- เฟสบุ๊ค	Note หมายเหตุ
Singer 1 นักร้องคน ที่ 1							
Singer2 นักร้องคน ที่ 2							



2311824539

MSU_1Thesis 6101206004 thesis / recv: 17012564 04:58:18 / seq: 24

Dancer Information Sheet

ข้อมูลส่วนตัวของนางรำ

	Name ชื่อ	Gender เพศ	Age อายุ	Years of study ชั้นปี	Years of performance experience ประสบการณ์ การแข่งขัน	Mobile number or FB เบอร์โทร- เฟสบุ๊ค	Note หมายเหตุ
Principal dancer 1 นางไห							
Principal dancer2 จ๊ะก๊ก							
Dancer1							
Dancer2							
Dancer3							
Dancer4							
Dancer5							
Dancer6							
Dancer7							
Dancer8							
Dancer9							
Dancer10							
Dancer11							
Dancer12							
Dancer13							
Dancer14							
Dancer15							

Ensemble Leader Information Sheet

ข้อมูลส่วนตัวของหัวหน้าวงดนตรี

Name ชื่อ-สกุล	Gender เพศ	Job title ตำแหน่งงาน	Schools Attended วุฒิการศึกษา	Major Course สาขา	Facebook account เฟสบุ๊ก	Telephone number เบอร์โทร
Rehearsal Time เวลาในการฝึกซ้อม	Rehearsal Location สถานที่ฝึกซ้อม	Performance Characteristics ลักษณะการทำงาน	Source of Information on Music Competition ข่าวการประกวดได้ อย่างไร	Years of leadership experience ประสบการณ์การเป็น หัวหน้าวง	Sponsors สปอนเซอร์ ผู้สนับสนุน	Amount ต้นทุน
Rehearsal process กระบวนการฝึกซ้อม						
Sources of inspiration ที่มาของแรงบันดาลใจ						
Awards received by						

Ensemble	
รางวัลที่เคยได้รับ	

Stage Prop Information Sheet

ข้อมูลเกี่ยวกับฉากที่ใช้ในการแสดง

Prop maker				
ผู้ทำฉาก				
Prop name				
ชื่อฉาก				
Design concept				
แนวคิดการออกแบบ				
Function				
ประโยชน์ของฉาก				
Cost ต้นทุนการทำฉาก				

Costume Information Sheet

ข้อมูลเสื้อผ้าและเครื่องแต่งกาย

Costume Designer ที่มาของ เสื้อผ้า						
Type of costumes ประเภท เสื้อผ้า						
Design concept แนวคิดการ ออกแบบ						
Function ความหมาย ของเครื่อง แต่งกาย						
Cost ต้นทุน						

Support Staff Information Sheet

ข้อมูลผู้สนับสนุน

Name ชื่อ สกุล				
Sponsored Project สนับสนุนในด้าน				
Amount of sponsorship เงินสนับสนุน				



2311824539

MSU_Thesis 61012060004 thesis / recv: 17012564 04:58:18 / seq: 24

Appendix III: Ponglang Ensemble Competition Documents

Announcement of Rajamangala University of Technology Isan

Regarding the Competition of the Ponglang Festival in honor of the 1st Thailand Championship

“Asiranattagam Isan” to compete for the King's Cup

In order to show the people's loyalty to the royal family and to celebrate the tenth king's ascension, this competition was held. The purpose of the competition is to promote recreation skills in music and folk performing arts in Northeast Folk Art and Culture.

By virtue of the provisions of Section 24 and Section 27 of the Rajamangala University of Technology Act of 2005, it is hereby announcing the rules of the Ponglang Festival in honor of the 1st Thailand Championship for the King's Cup as follows:

1. Competition categories are divided into 1 category which is

(1) The age group between 16-25 years old

2. Qualifications of the Contestants are as follows:

(1) Members must be between 16-25 years old (counting from the birth of the applicant)

3. Material of application

For the Ponglang Ensemble wishing to apply to participate in the Competition must submit an application in accordance with the form specified by Rajamangala University of Technology Isan with the following documents:

(1) List of Contestants

(2) Straight face photo without hat not wearing 1 inch black glasses (taken not over 3 months) of every member within the Ensemble.

(3) A copy of the national ID card of every Competitions (With copy certified)

(4) DVD discs and flat drives recorded live audio and video as specified in this announcement, with clear images and sound, can be edited for completion and must be shown 2 sets.

(5) Supplementary documents showing the concepts, presentations, methods, and sequences of the creation of the performance, along with the lyrics in the performance 7 sets

(6) If the Ensemble comes from a school, the signature of the person in charge of the school is required. If it does not belong to the school, the signature of the Ensemble leader is required.

In this regard, every Ponglang Ensemble that enters the Competition must prepare 2 sets of application documents and supporting documents, educational institutions, seal educational institutions, in case of not being an educational institution, the Ensemble conductor shall sign and certify by submitting the application according to this announcement. When participating in the competition, the Ensemble needs to submit a set of registration materials when registering live.

4. Competition rules are as follows:

- (1) Ponglang Ensemble must consist of musicians, singers and performers.
- (2) The music of the Ponglang Ensemble can be innovative without limits.
- (3) Musicians, singers and actors, for a total of no more than 40 people.
- (4) Musical instruments used in the Competition, do not use auxiliary tools or special techniques.
- (5) Performances used in the Competition consists of
 5. 1 Opening ceremony of 10 points.
 5. 2 Praise the king of 30 points.
 5. 3 Contribution of King IX and Queen Sirikit amount 20 points.
 5. 4 Show the local culture of Isan (The musician can freely present ideas or contemporary music to demonstrate the skill of the Ensemble playing technique which can be newly invented. Or choose to create from the original pattern, while playing Seng Isan to have the performance of 30 points).
 - 5.5 Farewell show: The performance content needs to be connected with the jury committee and the sponsor, a total of 10 points.

In this regard, the performances used in the Competition under clause 5.1 5.2 and 5.4 may be ordered in either order depending on the presentation style and the creative process of the Ponglang Ensemble without affecting the score of the committee of experts.

(6) Singers can sing according to their ability and advantage by using one of the traditional singing accents in accordance with the presentation story.

(7) Registration materials submitted by the Ensemble need to include inspiration for the show, explanations, and Ensemble member information.

5. Performance time

The Competition must take no more than 35 minutes in each Ensemble Competition. The time to set up the equipment and place the performance equipment is 5 minutes. The timer starts at the end of the invitation of the host. If the time limit is exceeded, the points will be deducted 1 point per minute, starting from the 36th minute. The fraction of seconds shall be rounded down.

6. Competition judges are invited by the Rajamangala University of Technology Isan.

7. Judging criteria

The judging committee will decide from the following components:

- (1) The melody, harmony, integrity and creativity.
- (2) The singing skill, pronunciation, rhythm, singer movement.
- (3) The dance style is related and consistent with the performance.
- (4) The presentation style, story, dress, creativity and the holistic.

Total points are 100 points.

The decision of the panel of experts Considered to be final.

8. Competition prize

- (1) First prize Receive the Royal King Cup and 150,000 baht prize money.
- (2) 1st runner-up receives a shield of honor and 100,000 baht prize money.
- (3) 2nd runner-up receives a shield of honor and 50,000 baht prize money.
- (4) 4 consolation prizes, receive a shield of honor and 30,000 baht per prize.

(5) Best Performing Asiranattagam Isan. Received an award of 10,000 baht.

(6) Best Seng Isan Performing Award. Receive an award of 10,000 baht.

(7) Best singers Award. Receive a reward of 10,000 baht.

(8) Ponglang Ensemble that has been selected to the semifinal the competitionant will receive a certificate.

9. Process of the Competition committee.

(1) After submitting the application form with material to the university, it is not possible to edit the information or change the application details except in the event that the Competitionant is sick or has injury to the point of the body is not in a condition ready to participate in the Competition, with the written opinion of the physician. The change will be complete. The Board of Directors considered and allowed only university reserves the right to recover the Competitioned documents.

(2) Ponglang Ensemble participating in the Competition must be responsible for the copyright of the song used in the Competition.

(3) The Competitionant must dress in Isan folk costume.

(4) The Competition committee has prepared 4 audio equipment, 13 microphones, 2 singing microphones

(5) Ponglang Ensemble selected to enter the finals will receive a travel support fee of 5,000 baht per Ensemble.

(6) In the final round, the competition committee will again decide the order of the Ensemble by lot.

(7) If any Ponglang Ensemble participating in the Competition acts in violation of or violates the terms of this announcement causing the other entrants to have the right to protest, submit a written protest signed by the Ensemble director. To the organizing committee within 30 minutes after the completion of the performances of the last Ensemble participating (By submitting a protest form at the Competition committee).

(8) After the competition, the judges will comment on the Ensemble.

(9) In the final round, Ponglang Ensemble that has been selected to enter the finals can change not more than 10 musicians, singers and performers by attaching the substitution request form and entry form. Documents can be submitted 7 days before the competition.

(10) Rajamangala University of Technology Isan and Terminal 21 Korat reserve the right to play The Ponglang Festival in honor of the 1st Thailand Championship, " Asiranattagam Isan " to compete in King Rama X Cup, if there is a force majeure or other necessity for government benefits, without the right to claim any damages.

(11) The organizing committee will record still images and motion pictures during the final Competition, which is considered the rights of Rajamangala University of Technology Isan.

10. The schedule of the Competition for the Ponglang Festival in honor of the 1st Thailand Championship " Asiranattagam Isan " to compete for King Rama X Cup is as follows:

(1) The Qualifying Committee will consider and select the Ponglang Ensemble to enter the final competition. Total of 7 Ensembles by selecting DVD or flat drive on 14-15 February 2019, and announcing the result On Friday 25 February 2019 on [www. RMUTIL. AC. TH](http://www.RMUTIL.AC.TH) and [WWW. TERMINALCO. TH / KORAT](http://WWW.TERMINALCO.TH/KORAT)

(2) The final round was held on Saturday 9 March 2019 at 1pm at the Terminal. Hall, Floor 4, Terminal 21 Shopping Center, Korat, Mueang District, Nakhon Ratchasima Province.

11. Registration time

Applications are accepted from now until Monday, 11 February 2019

(1) Applications can be downloaded at [WWW. RMUTLAC. TH](http://WWW.RMUTLAC.TH) and [WWW. TERMINAL. CO. TH / KORAT](http://WWW.TERMINAL.CO.TH/KORAT).

(2) Submit the application with documents. As stipulated in this announcement, can be made in 2 ways as follows:

2.1 Submit in person at the Cultural Center or Student Development Division, Rajamangala University of Technology Isan, Suranarai Road, Mueang District, Nakhon

Ratchasima Province, telephone 044233000 ext. 2300,2340 and 2341 in 08.30-16.30 hrs. Or contact the coordinator directly. Mr. Ittipon Masen Tel 0992641462

2.2 Post by mail with the date stamped as the key to send to the Cultural Center, Division of Student Development, Rajamangala University of Technology Isan 344 Sura Road Narai Subdistrict, Nai Mueang District, Mueang District, Nakhon Ratchasima Province 30000 by the upper right corner bracket "Ponglang Ensemble Competition"

In addition, Ponglang Ensemble that won or won first place Must cooperate in requesting to participate in activities at the university Or Nakhon Ratchasima province request.

Announced on the 26th day of December 2020

(Assistant Professor Viroj Limkaisang)

President of Rajamangala University of Technology Isan

“Department of Physical Education Regulations on Ponglang Ensemble Folk Music Competition, 2018”.

In order to promote the recreational recreation wisdom of Ponglang Music to be widespread, including allowing children and youth to show their skills in musical performance and games of Ponglang Folk music and to know how to use their free time to participate in recreation activities. Therefore, in accordance with Dissertation 32 of the 1991 Amendment to the Administrative Regulations, the Department of Physical Education has formulated the following rules:

Dissertation 1 This regulation is called the "Department of Physical Education Regulations on Ponglang Ensemble Folk Music Competition, 2018”.

Dissertation 2 This regulation comes into force from the date of announcement.

Dissertation 3 In this regulation, "Ponglang folk music" consists of musical instruments, musicians, singers, Nang hai, and actors, the main instruments include: Ponglang, Pin, Khaen , Wot , Pin bass, Long drum, bass drums, and other instruments. Other music instruments may be used as suitable compositions, provided that it must be an Isan folk instrument only.

Dissertation 4 The Director-General of the Department of Physical Education is in charge of this regulation.

Category 1

General chapter

Dissertation 5 The types of folk music Competition of Ponglang Ensemble are as follows:

- (1) Age not over 13 years
- (2) Age not over 19 years
- (3) Age not over 25 years

Dissertation 6 The number of Contestants in each category is not more than 35 people, consisting of musicians, singers, Nang Jang Nang Armor, actors, etc. The time spent in each Ensemble Competition is not less than 30 minutes but not more than 40 minutes, including time to prepare instruments and props. When the musicians are ready, the show timing officially begins. If the performance is longer than 40 minutes, points will be deducted. If more than 1 minute, deduct one point. If the timeout is less than 1 minute, the timeout is calculated as 1 minute.

Dissertation 7 Songs and performances used in the Competition

- (1) Opening ceremony
- (2) Instrument solo
 - (2.1) Ponglang Ensemble members must be under 13 years of age
 - Wot
 - Pin
 - Khaen
 - Ponglang
 - Pi Phutai
 - (2.2) Ponglang Ensemble members must be under 19 years of age
 - Wot
 - Pin



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- Khaen
- Ponglang
- Saw Isan

(2.3) Ponglang Ensemble members must be under 13 years of age, the tunes used by musicians are performed in accordance with the requirements set by the Department of Physical Education.

The members of the Ponglang Ensemble are between 19 and 25 years old, and musicians are free to choose which melody to use. The purpose is to show the characteristics of each instrument. The scoring criteria will refer to the melody and personal skills selected by the musician, and will be considered as appropriate if there is a dramatic performance or dance performance during the performance. When the instrument is performing solo, other Isan instruments can be added as appropriate.

(3) The performance needs to show the local customs of Isan

(4) In chanting the Empress, the singer chooses a melody and singing method to sing according to her own advantage.

(4.1) The type of Molam, such as Lam Tangsan, Lam Tangyao, Lam Toei, Lam Den, Lam Ploen, Lam Puan, Lam Dangwai, Lam Sitandon, Lam Khon sawan, Lam Salawan, Lam Tai-Loei, etc.

(4.2) The type of Suad, such as Lae, Lam Nam, Saw Lapanya.

(4.3) Singer can choose Ponglang Ensemble local characteristic singing method, such as Klom luk, Kantruem, Ayai, Jariang, Telod, Phleng korat.

(5) Performance of folk music by Ponglang Ensemble, which has lyrics to honor Royal family and shows the way of life of Isan local people, to be prepared as follows:

(5.1) Describe the origin or inspiration of the performance, such as singing, lyrics, melody, dance moves, dressing, etc.

(5.2) Names of composer, lyrics writer, dance teacher, costume designer, rehearsal teacher and performance director.

(6) Ponglang Ensemble members must be under 13 years and 19 years of age can choose to sing Isan folk songs or folk Molams freely.

Ponglang Ensemble members must be under 25 years of age can choose to sing Isan folk songs or folk Molams freely. The melody and lyrics need to be re-edited. Do not repeat the previous performance.

Category 2

Committees

Dissertation 8 In the Ponglang Ensemble folk music Competition, there are 3 committees as follows

- (1) Competition Control Committee
- (2) The Competition Organizing Committee
- (3) Competition Judging Committee

These three committees are appointed by the Director-General of the Department of Physical Education and perform their duties as assigned until the conducting of the Competition in that year is completed.

Dissertation 9 The Competition Control Committee has the following duties:

- (1) Recommend and give advice to The Competition Organizing Committee.
- (2) According to the regulations of the Department of Physical Education, cooperate with The Competition Organizing Committee to complete the work tasks.

Dissertation 10 The Competition Organizing Committee is responsible for arranging the Ponglang Ensemble folk music competition to achieve its objectives, including the following operations:

- (1) Report the progress of the Ponglang folk music Competition to the Competition Control Committee.
- (2) To specify guidelines and procedures for organizing the Ponglang Ensemble folk music Competition in accordance with the regulations of this regulation.

(3) Supervise the Competition to be in accordance with the guidelines and procedures.

(4) Appointing a sub-committee to perform the duties as assigned.

Dissertation 11 The Competition Judging Committee shall appoint musicians or folk experts from various organizations, the number of which shall not exceed 15, and their duties are:

(4.1) Set the scoring standards and make a fair judgment. The decision of the committee is final.

(4.2) Explain the process of the competition, make suggestions and provide the audience with knowledge.

Category 3

Qualifications of the Contestants

Dissertation 12 Qualifications of the Contestants are as follows:

(1) Type, age group

(A) Age category, not more than 13 years of age, which shall be counted until the 31st December of the year of application.

(B) Age category, not over 19 years of age, which shall be counted until the 31st December of the year of application.

(C) Age category, age not more than 25 years, which shall be counted until the 31st December of the year of application.

(2) In the case that any Competitionant participating in the Competition on behalf of the school, all participants within that Ensemble must be under the same school.

Category 4

Proof of application

Dissertation 13 Ponglang Ensemble that apply to participate in the Competition must submit an application in accordance with the form specified by the Department of Physical Education together with the following documents:

(1) In the case of being affiliated with the same educational institution, the whole Ensemble must have a certificate for every Competitionant from the educational institution.

(2) List of Contestants by specifying name-surname including 1-inch photo, straight face, not wearing a hat, wearing sunglasses, not exceeding 3 months

(3) A copy of a national ID card or a document issued by a government official showing a clear description and picture and a certified copy

(4) DVD discs recording live images and sounds in accordance with the notification of the Department of Physical Education, with clear images and sound, and must be newly recorded audio and visual performances in the amount of 2 discs.

(5) 6 sets of documents explaining the honoring of performances and performances of northeastern local life.

(6) Power of attorney

In this regard, Ponglang Ensemble that will participate in the Competition must prepare 2 sets of application forms and supporting documents, including the school seal and the director's signature of the school director. If the Ponglang Ensemble does not belong to the school, the person in charge of the Ensemble needs to sign it. When participating in the finals, submit the application materials to the Department of Physical Education and the competition staff.

Dissertation 14 Contestants have the right to apply for only one type of Competition.

Category 5

Judging criteria

Dissertation 15 The judging criteria will be graded as follows:

(1) Melody, accuracy, guideline, instrumental strategies, harmonization and continuation in the playing, a total 50 points.

(2) Rhythm of the song, singing style, singing technique, singing the language used, singing action, a total of 20 points.

(3) Dance moves, rhythm, unity, beauty of costumes and creativity in performance, a total 30 points

Category 6

Competition prize

Dissertation 16 Awards in all three categories are as follows:

- (1) The champion will receive trophies and prizes
- (2) Runner-up will receive trophies and prizes
- (3) Third place will receive trophies and prizes
- (4) 2 consolation awards, receiving trophies and prizes
- (5) The best awards of each major
 - (5. 1) Ponglang music
 - (5. 2) Khaen music
 - (5. 3) Pin music
 - (5. 4) Wot music
 - (5. 5) Long drum music
 - (5. 6) Gab ganb
 - (5. 7) Nhang hai
 - (5. 8) Singer
 - (5. 9) Isan life custom performance
 - (5.10) Performance in honor of the Royal family

(5.11) Opening ceremony

(5.12) Isan folk song or folk Molam

(5.13) Best Isan melodies player in Pi Phu Thai only for the age not over 13 years

(5.14) Best Isan melodies player in Saw Isan of age not over 19 and 25

(6) Ponglang Ensemble that has entered the finals, the Contestants will receive the certificate.

Category 7

Regulations

Dissertation 17 After submitting the application form together with the material to the Department of Physical Education, the application details may not be changed, except in the event that the participant has suffered illness or injury so that the body is not in a condition to participate.

The changes under the first paragraph will be complete only when the Department of Physical Education considers permission, and the Department of Physical Education reserves the right to return the supporting documents to enter the Competition.

Dissertation 18 The Ponglang Ensemble that enters the Competition must be responsible for the copyright of the songs used in the Competition.

Dissertation 19 Contestants must dress traditional Isan costumes and ornaments.

Dissertation 20 The Competition Committee has prepared amplifiers and microphones.

In the event that the musical instruments of the Ponglang Ensemble, the Contestants must place musical instruments at the specified points.

Dissertation 21 The Ponglang Ensemble entering the finals will be supported by travel expenses.

Dissertation 22 If Ponglang Ensemble participating in the Competition in violation of or violates the requirements in this regulation causing the other entrants to have the right to protest, submit a written protest with the signatures of the person. The signatures of the conductor must be

submitted to the Competition Committee within 30 minutes. After the Competition is complete for the final Ponglang Ensemble of each type of Competition, the Competition committee will examine the protest, if it is found that the protest is worthwhile, summarize the details to the Competition committee and the judging panel. The judges will reconsider the results. The Competition committee found that there was a violation of the Competition regulations as stipulated. The decision is considered void only for Ponglang Ensemble that violated and to send the prize together with the supporting funds received as the money back to the Department of Physical Education.

Dissertation 23 The Department of Physical Education reserves the right to postpone the Ponglang Ensemble Competition if there is a force majeure event or other necessity for the benefit of the government, in which the Competitionant has no right to claim any damages at all.

If the postponement of the Competition causes the Ponglang Ensemble members to be disqualified, Ponglang Ensemble can continue to compete.

Dissertation 24 After the application deadline, if the application material of any Ponglang Ensemble is incomplete, it is considered an intention to waive the right to enter the Competition.

Ponglang Ensemble that has won first place and runner-up must cooperate in participation in the event that the Department of Physical Education requests.

Announced on January 14, 2018

(Mr. Panya Harnyamuang)

Announcement of Khon Kaen University

Regarding the rules of the Isan Local Ponglang Ensemble Competition, The 11th Fon lam khaen Competition. The Lam Pha Ya cup of Princess Maha Chakri Sirindhorn for the year 2019.

Preserving the beautiful arts and culture and traditions of the Northeast region, especially in folk performances which are considered the identity of the northeast people.

It also promotes a new generation of young people to be proud of their cultural heritage and to promote and disseminate arts and culture to the general public, both Thai and foreigners, to

get to know more. On Sunday 10 November 2019 at the Art and Culture Center, Khon Kaen University Cultural Center, therefore Khon Kaen University announced Criteria for the Isan Local Ponglang Competition.

1. The category of competition

The competition is a Isan native Ponglang Ensemble competition in the category of age not over 18 years.

2. Qualifications

2.1 Members of the Isan native Ponglang Ensemble must be not over 18 years up to the date of application deadline. Must be a person who Born in the year since 2544 onwards.

2.2 Submitting a competition in the name of the school and the member must be a person studying in that school.

2.3 If Ensemble members need to be changed, a new list needs to be submitted to the competition staff. Application deadline is Friday, November 8, 2019. If the qualifications do not meet the requirements, the committee will disqualify all types of prizes.

3. Application material

3.1 Application

3.2 A copy of ID card

3.3 History of Ponglang Ensemble 9 sets

3.4 The performance registration materials include

3.4.1 The brief details of the performance of the show 9 sets.

3.4.2 Brief information of each costume in the performance of 9 sets.

3.4.3 Submit a recording file of live performance MP4 or MOV and recorded the melody of the original song used in rehearsals to the mail cackku2516@gmail.com.

3.5 1-inch photo of the members within the Ensemble (Color images taken within 6 months).

4. Schedule of competition

4.1 Qualifying Round: The judges will consider the log files sent by email, which will select 5 groups of finalists for the final.

4.2 Final Competition on Sunday, November 10, 2019 from 17.30 p.m. At the Art and Culture Center, KhonKaen University Cultural Center. The Ponglang Ensemble will be reported before 2 pm and the meeting will be held afterwards. Draw at 3 pm to determine the order of appearance.

5. Competition Rules

5.1 Ponglang Ensemble, consisting of no more than 35 musicians and performers as follows:

5.1.1. Molam singers and musicians not more than 15 person

5.1.2. A total of not more than 20 actors

5.1.3. Molam and musical instruments consist of

1. Molam
2. Pin
3. Pin bass
4. Khaen
5. Wot
6. Ponglang
7. 4 long drums
8. Bass drum
9. Hai
10. Mak gab ganb
11. Nhang glab
12. No limit on the number and type of percussion instruments
13. All instruments used must be traditional
14. The competition allows the use of local musical instruments in that province as appropriate, such as Pi Phu Tai, Sa nai, Saw Isan in

northeastern Thailand. The number of performers must not exceed the number as specified.

5.2 Songs and the performances used in the competition

5.2.1. Opening music (Different kinds of instruments require solo)

5.2.2. In praise of King Maha wachiralongkon (Lyrics need to be re-written, previous lyrics cannot be used).

5.2.3 Lam Pha Ya show (Details attached to announcement).

5.2.4 Demonstrate Isan's customs and local wisdom (through Molam music and performances to show local year-round customs, wisdom, rituals, belief. The content of poetry can be sung using lam tangsan or lam tangyao or other melody, but it must be consistent with the performance content)

5.3 In the final round, the competition takes 30 minutes. The timer will start from the beginning of the performance and stop when the performance is over. If the time is exceeded, the judges will score points by deducting 1 point for more than 1 minute.

The final round of a competition that participates in the competition will have no more than 5 minutes per Ensemble preparation and no more than 5 minutes per minute for collecting musical instruments.

5.4 Dressing, Contestants must dress appropriately with Isan folk costumes and local accessories as appropriate.

5.5 The finalists must prepare their own musical instruments for the competition. The competition committee will only prepare 12 microphones.

5.6 The competition judging criteria has a full score of 100 points, which the judging committee will consider from the following components:

5.6.1 Music 40 points by considering the accuracy of the rhythm, musical instrument playing skills, creative and the overall melodiousness as well as the connection and the relationship with the performance set.

5.6.2 Molam 20 points based on the rhythm of the music, the correct singing skills, the content of the music, styles, pronunciation, dance moves.

5.6.3 The performance has a total of 40 points, including whether the dance is consistent, whether the costume is coordinated with the performance content, the applicability of the props, all the performance needs to be related to folk culture, and the performance needs to be creative.

5.7 The decision of the competition judges shall be final.

6. Competition prize

6.1 1st prize - Princess Maha Chakri Sirindhorn Trophy - Grant of 100,000 baht.

6.2 2nd runner-up prize 1 award - KhonKaen University Chancellor's Trophy - Supporting fund of 60, 000 baht.

6.3. Second runner-up prize 1 awards - 1 trophy - Vice President for Arts, Culture and Science the Ministry of Public Relations - Financial support 45, 000 baht.

6.4 Consolation prize 2 awards - Supporting funds 30, 000 baht (Honor shield).

6.5 Best Lam Salawan Festival Awards - Supporting Funds 20, 000 baht (Honor shield).

6.6 Excellent Molam prizes - Supporting Funds 10, 000 baht (Honor shield).

6.7 The best Nang Hai and Gab ganb - Supporting Funds 10,000 baht (Honor shield)

6.8 Award for musical instruments consisting of

6.8.1 Award for Best Pin - Supporting Funds 10,000 Baht Award (Honor Shield).

6.8.2 Award for Best Khaen - Supporting Funds 10,000 Baht Award (Honor Shield).

6.8.3 Award for Best Wot - Supporting Funds 10,000 Baht Award (Honor Shield).

6.8.4 Award for Best Ponglang - Supporting Funds 10,000 Baht Award (Honor Shield).

6.8.5 Award for Best Long drum - Supporting Funds 10,000 Baht Award (Honor Shield).

7. Application to enter the competition

7.1. Can be submitted to the Khon Kaen University Cultural Center with material of application from now until Friday 6 September 2019 on official days and times between 09.00-16.00 hrs. Download the application at <http://cac.Kku.Ac.Th> and <http://www.Kku.Ac.Th>

7.2. The selection process for the participating institutions will be acknowledged by Friday 13 September 2019. The selection results can be checked at <http://cac.Kku.Ac.Th>. and <http://www.kku.ac.th>

7.3 Contact details of the competition at the Cultural Center of Khon Kaen University, telephone / fax 043-202663 or 043-203379

7.4. After the application deadline is over, if insufficient application materials are submitted, the Ensemble will not be able to participate in the competition.

Registration Committee

Mr. Worasak Worayot

Academic Culture Tel. 0863465133

Miss Boonyuen Plengwaja

General Administrative officer Tel. 0896225507

Miss Surangkana Chaimachai

Academic Studies Tel. 0622415116

Mr. Natthawut Charuwong

Audiovisual education scholars

Tel.0849600261

Therefore announced all over

Announced on 15 July 2019

(Associate Professor Niyom Wongpongkham)

Dean of Faculty of Fine Arts. Acting Vice President
for Arts, Culture and Community Relations Acting as
the President of Khon Kaen University

Appendix IV: Score sheet

Judging criteria and Rating scales for Vocal

VOCAL SOLO

Judge's Number _____

Singer's Name _____

Place one of these numbers in each box below, then total carefully.

5 — Outstanding in nearly every detail. 4 — Minor defects.

3 — Lacking finesse and/or interpretation. 2 — Basic weaknesses.

1 — Unsatisfactory.

Areas of evaluation	Judging criteria and Possible point	Comments
1. Appearance and Stage Department	A. Approach(1-5) Consider: confident, yet with grace and humility	
	B. Posture(1-5) Consider: upright look, not slumped	
	C. Eye contact(1-5) Consider: scanned the audience, not stared	
	D. Clothing(1-5) Consider: color coordinated, neat, sharp, beautiful	
2. Interpretation	A. Mood(1-5) Consider: prayerful, enthusiastic, peaceful	

	<p>B. Intensity(1-5)</p> <p>Consider: not too weak or too strong, enough power, etc.</p>	
	<p>C. Style(1-5)</p> <p>Consider: presentation matched the printed intention</p>	
	<p>D. Tempo(1-5)</p> <p>Consider: flowing, not too fast or too slow</p>	
	<p>E. Climax(1-5)</p> <p>Consider: handled well</p>	
	<p>F. Dynamics(1-5)</p> <p>Consider: volumes changed correctly</p>	
3. Musicianship	<p>A. Memory(1-5)</p>	
	<p>B. Projection(1-5)</p> <p>Consider: each part of the music could be heard</p>	
	<p>C. Proper diction(1-5)</p> <p>Consider: correctly pronounced, articulated, enunciated</p>	
	<p>D. Tone quality(1-5)</p> <p>Consider: full, rich sound</p>	
	<p>E. Correct rhythm(1-5)</p>	

	Consider: performed like the printed page	
	F. Proper breathing(1-5) Consider: breathed at the right places, the right way	
	G. Intonation(1-5) Consider: correct pitch for solos or blends for groups	
	H. Balance of voices and/or accompaniment(1-5) Consider: accompaniment added to the beauty, not overrode	
4. Appropriateness of Selection	A. Message/ministry(1-5) Consider: it ministered to the listener	
	B. Degree of difficulty(1-5)	
Final Score		

Judging criteria and rating scales for Instrumental

INSTRUMENTAL SOLO

Judge's Number _____

Player's Name _____

Place one of these numbers in each box below, then total carefully.

5 — Outstanding in nearly every detail. 4 — Minor defects.

3 — Lacking finesse and/or interpretation. 2 — Basic weaknesses.

1 — Unsatisfactory.

Areas of evaluation	Judging criteria and Possible point	Comments
1. Appearance and Stage Department	A. Approach(1-5)	
	B. Posture(1-5)	
	C. Eye contact(1-5)	
	D. Clothing(1-5)	
2. Difficulty	A. Easy(1-10)	
	B. Moderate(11-20)	
	C. Hard(21-30)	
3. Musical features	A. Melody(1-5)	
	B. Phrasing(1-5)	
	C. Tone(1-5)	
	D. Tempo(1-5)	
	E. Fingering and hand positions(1-5)	
	F. Accuracy(1-5)	
	G. Memory(1-5)	
	H. Dynamics and performance indications(1-5)	
	I. Smoothness of execution(1-5)	
	J. Conveys the spirit of the music(1-5)	
Final Score		

Judging criteria and rating scales for Nang Hai and Gab Ganb

Dancers (Nang Hai and Gab Ganb)

Judge's Number _____

Dancer's Name _____

Areas of evaluation	Judging criteria and Possible point	Comments
1. Stage Department	A. Clothing(1-5)	
	B. Outward (1-5)	
2. Difficulty	A. Easy(1-10)	
	B. Moderate(11-20)	
	C. Hard(21-30)	
3. Choreography	A. Primary (1-10)	
	B. Intermediate (11-20)	
	C. Advanced (21-30)	
4. Creativity	A. Primary (1-10)	
	B. Intermediate (11-20)	
	C. Advanced (21-30)	
Final Score		

Appendix V: Figure



Figure 79 Sakda suwannachairob is being interviewed

(Photo by the researcher, August 9, 2019)



Figure 80 Group photo of members of Sin-Isan Ponglang ensemble at the funeral

(Photo by the researcher, August 20, 2019)



Figure 81 Athit Khamhongsa is being interviewed
(Photo by the researcher, August 15, 2019)



Figure 82 The author is interviewing folk artists
(Photo by the researcher, November 20, 2019)



Figure 83 Author is interviewing the person in charge of the Ensemble
(Photo by the researcher, November 20, 2019)



Figure 84 Author is interviewing the person in charge of the Ensemble
(Photo by the researcher, April 8, 2020)



Figure 85 Vinyoo Piewrat and the Tam nan mai Ponglang ensemble
(Photo by the researcher, August 9, 2019)

Appendix VI: GLOSSARY

- Bai sri (บายศรี) or *bai sri su khwan* (บายศรีสู่ขวัญ), ritual to call back possessed human spirit
- Bun Bang Fai (บุญบั้งไฟ), Rocket Festival
- Chap (ฉาบ), flat cymbals
- Chap lek (ฉาบเล็ก), small flat cymbals
- Chap yai (ฉาบใหญ่), large cymbals
- Ching (ฉิ่ง), small high-pitched cymbals
- Dontri phuen-ban (ดนตรีพื้นบ้าน), "local or folk music"
- Dontri phuen-mueang Isan (ดนตรีพื้นเมืองอีสาน), "Isan folk/local music"
- Hai (ไห), bulbous shaped earthenware jar
- Khaen (แคน), bamboo, free reed mouth organ
- Khaen wong (แคนวง), ensemble of many khaen
- Klawng yao (กลองยาว), "long drum"
- Klawng tum (กลองตุ้ม), round, low pitched drum, alternate term for klawng teng (กลองเต็ง)
- Krap (กรับ), wooden craper
- Kula (กุลลา), ethnic minority member from Isan, Northern Thailand
- Lae (แหล่), "hightened speech" in Isan traditional vocal genres
- Lam (ลำ), verb meaning "to sing"
- Lam khawnsawan (หมอลำคอนสวรรค์), vocal style, Swannaket, Laos
- Lam Phutai (ลำผู้ไท), vocal genre of Phutai ethnic group, Northeast Thailand
- Lam Salawan (หมอลำสาละวัน), vocal genre from Salawan, Laos
- Lam thang san (ลำทางสั้น), main section in lamklawn, metrical sound in pentatonic major scale
- Lam thang yao (ลำทางยาว), section in lamklawn, non-metrical in pentatonic minor scale
- Lam that (ลำตัด), Central Thai folk vocal genre
- Lam toei (ลำเต้ย), lam style first appeared early in twentieth century. Toei suggests "courtship" or "flirting," especially while dancing or "courtship singing"
- Luk thung Molam (ลูกทุ่งหมอลำ), "Isan folk-pop music"

- Mahori khamen (มโหรีเขมร), Khmer mahori ensemble
- Molam (หมอลำ), vocalist in Isan traditional vocal music
- Molam khawnsawan (หมอลำคอนสวรรค์), Lao traditional vocal music from Sawannaket, Laos
- Molam mu (หมอลำหมู่) "theatrical singing," mu (หมู่) means "group" or "troupe"
- Molam phaya yoi (หมอลำพญาหย่อย), repartee style, Mukdahan Province
- Molam phi fa (หมอลำผีฟ้า), Molam performed to heal sicknesses
- Molam phloen (หมอลำเพลิน), theatrical genre of Molam similar in performance to Molam mu
- Molam phuen (หมอลำพุ้น), narrative tradition usually performed by solo male vocalist to khaen accompaniment
- Molam sing (หมอลำซิ่ง), a commercialized musical style combined Molam with popular song
- Nang hai (นางไห) "jar woman," reference to hai "player" in ponglang ensemble
- Phi Fa (ผีฟ้า), Isan grand spirit believed to have power to control rain
- Phi pao (ผีป่า), spirit that likes to eat raw food
- Phin (พิน), Isan three-stringed plucked lute
- Phin bet (พินเบต), "bass phin," Isan electric bass
- Phutai (ผู้ไท), ethnic group in Isan
- Pi (ปี่), small, slender bamboo free reed pipe
- Pi Phutai (ปี่ผู้ไท), Phutai bamboo free reed instrument
- Pinai (ปี่ใน), quadruple reed oboe
- Ponglang (โปงลาง), neotraditional Isan vertical log xylophone
- Sakon Nakhon (แอ่งสกลนคร), "Sakon Nahon Valley," Isan
- Saw (ซอ), a two stringed bowed lute
- Saw Isan (ซออีสาน, two-stringed bowed lute to used for Isan traditional music
- Saw u (ซอฮู้), two-stringed bowed lute in Thai classical instrument that has coconut shell as its resonator
- Songsak Prathumsin (ทรงศักดิ์ ประทุมสินธุ์), b. 1955, phin, wot, and ponglang maker and teacher, Roi-et Province

Su khwan (สู่วิญญ์), Hindu-derived ritual performed to restore or enhance a person's spiritual, physical, or mental health

Wong (วง), (musical) "ensemble"

Wong Khaen (วงแค้น), "Wong Khaen Band," early Isan student neotraditional ensemble at Mahasarakham Teachers College

Wong klawng yao (วงกลองยาว), "longdrum ensemble"

Wong phin-khaen (วงพินแค้น), "phin-khaen ensemble"

Wong ponglang (วงโปงลาง), "ponglang ensemble"

Wot (โหวด), round panpipe



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BIOGRAPHY

NAME	Du Hao
DATE OF BIRTH	27/12/1994
PLACE OF BIRTH	Shanxi Province,China
ADDRESS	Unit 401, Building 1, Shui'an Huating District, Heshun County, Jinzhong City, Shanxi Province
POSITION	Student
EDUCATION	2012-2016 Bachelor Guizhou minzu University 2016-2018 Master's Degree Guangxi University for Nationalities 2018- 2020 Doctor Degree College of Music Mahasarakham University
Research output	《泰东北高校传统音乐教育田野调查及 反思——以马哈沙拉坎大学音乐学院为个 案》 《Performance Practices of Music Works between Chinese and Thai students》