



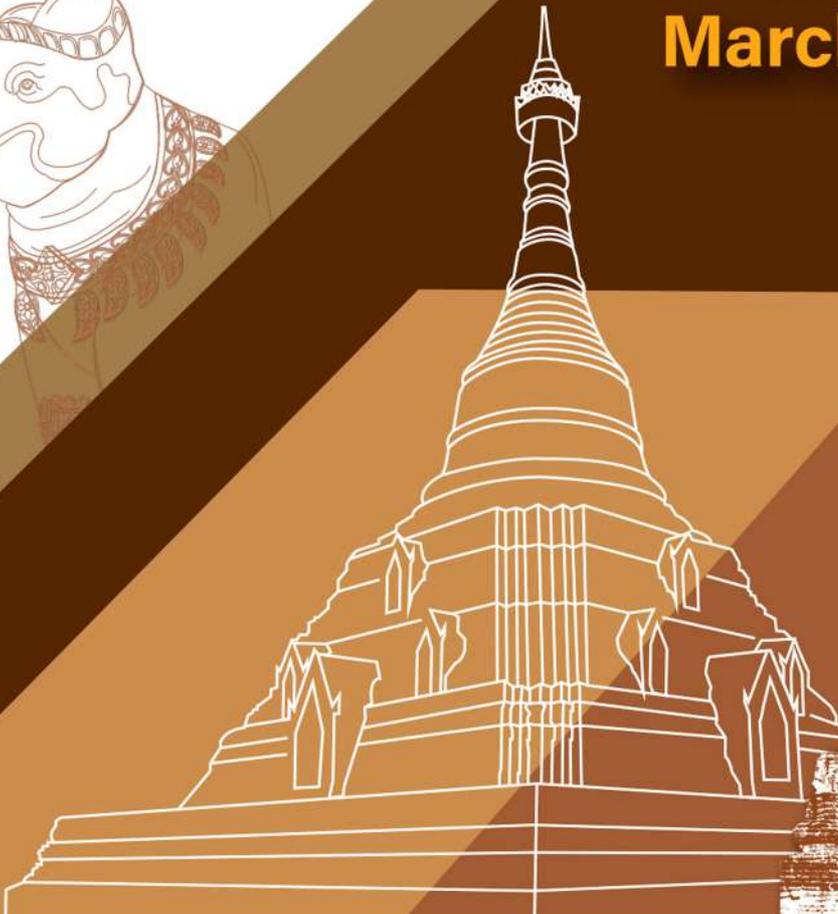
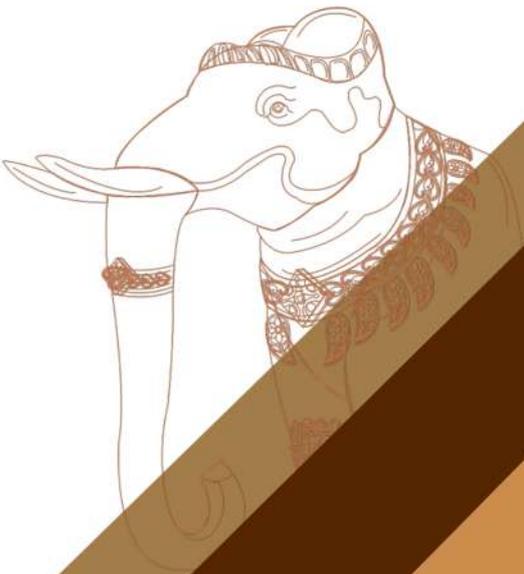
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Nakhon Trai Trung Folk Performance Culture

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Introduction

The purpose of this article is to study information about local wisdom in culture, folk performances of Nakhon Tri Trung, Kamphaeng Phet province has a hidden ancient city that is the city Tritung. The archaeological site has a thousand years of history and the story of the origin of the Ayutthaya Kingdom. The importance and specialness of Nakorntri Truet is not all that much. Nakhon Tri Trung also has folk performances that have been passed on for hundreds of years, such as Rabum kor kai, Ram klong chang, Ram wong puen baan and other types of folk performances which is outstanding and beautiful. It is preserved and inherited to the children of the descendants by the folk artists , Poh Plang and Mae Plang. The purpose of this article is to study 1. Folk culture (native) and local knowledge. 2. Meanings of folk performances 3. Types of folk performances 4. Value of folk performances 5. Components of folk performances 6. Conservation of folk performances and 7. Folk performances in Trai Trung Subdistrict, Mueang Kamphaeng Phet District Kamphaeng Phet Province.

Folk culture (native) and local knowledge

Folk culture or indigenous culture means the culture of the general public. Which people or villagers define or create as a tool to solve problems and meet the needs of the local society, which is a sub-society in Thai society. There are sub-cultures divided into groups according to the location characteristics such as Lanna culture Northeast culture Southeast culture Upper Central Culture Central culture Upper southern culture And the lower southern culture. Folk cultures cannot clearly identify the source. Because the folk culture is a spontaneous culture caused by organization rules for living in the local area for happiness and order in the local society. In which Boonyaratanaphun T. (referred to in Jirachai, 2001, online) describes three ways to convey local culture:

1) The style of the pulpit focuses mainly on verbal communication. And can be perceived by audiovisual, such as folk songs, languages, idioms, proverbs, puzzles, riddles, tales, etc.

2) The style emphasizes the expression of gestures, appearance, and other senses Aside from the audiovisual, such as painting, sculpture, architecture, fine arts, etc.

3) Mixed style means to convey to both the oral style and non-oral style, such as folk dance, drama, folk sport, folk sport, folk tradition etc.

When culture is important and beneficial to people in society. Therefore, there should be a revival and promotion of folk culture with various methods, including

1) Educational institutions should play an important role in inheriting folk culture by reproducing. By creating a relationship between the elderly and the young ones. The elders told the history of the community to the intellectuals. Intellectuals question and transfer it back to the community. It's an inheritance across generations. There is a revised curriculum and teaching. By incorporating folk culture into teaching content or activities.

2) Support from social organizations. That is, the culture of the community to exist. Strengthening communities may be grouped into community organizations such as cooperatives, etc. As well as various departments To support Activities related to folk culture.

3) Adjust the folk culture and foreign culture to be consistent. It is an integration of progress of other cultures with Thai folk culture. Find out what kind of technology is suitable for the community and in the form that the villagers can accept and control.

4) Researching the history of folk culture. In order to understand and be able to explain the relationships or cultural changes that occur and continue to be used to develop the country.

The meaning of folk performances.

Folk performance is an expression of the artistic and cultural heritage of each locality that has been passed down from ancient times to the present. The format of the performance will depend on geography, environment, occupation and economic necessity. Including the character of the local people. Therefore causing the local performances to have different styles. But it has the same purpose: for fun, entertainment and recreation (Porntipa Bunraksa, 2016, online)

Folk performances are a precious cultural heritage. Thai ancestors have accumulated, created and inherited as a national identity. For the children and the younger generation to learn and love the value of Thai art in this field. Resulting in pride in being Thai and ready to help inherit and maintain it as a national treasure. Folk performance is the show to create fun , enjoyment and entertainment in various forms. Which will look different according to the geography, society, culture of each locality. Therefore, the assortment of Thai traditional performances in general, divided by regions as follows

1) Folk performances of the north. From the terrain that is rich in forests. There are many resources, cold weather. The population has a cool, gentle, beautiful character. Including the manner of speech and accent. Therefore it have the influence on music and performances with slow and soft melodies. The performance of the north is called Fonn, such as Foon leb. Foon tein, Fon Ngiew, Fonn saimai etc.

2) Folk performances of the central region. By nature, the landscape is suitable for the career in farming, gardening and is a center of art and culture. The show came out in the form of traditions customs and occupation such as dancing with sickle, harvesting songs, boat songs, choy songs, E-saew songs, Lametthat, long drum, tom-tom etc.

3) Folk performances of Isan. The general area of the northeast region is a plateau. With water sources from the Mekong River. Classified by conditions of living, different languages and traditions. People believe in black magic, worshipping spirits and sacred things. The show therefore relates to everyday life and reflects the career and well-being. The show in the northeast is called Seang. The show is quite fast, energetic and fun like seang kratip kaw, seang pong lang, seang kra yang, seang sawing, seang dueng krok dueng sark etc. There is Fone. It is a dance that is similar to the north, such as Phu Thai dance (Phuthai) etc.

4) Folk performances of the South. Generally, the southern region borders the sea and Malaysia. The population therefore lives in some similar traditions and customs. The people have characteristics, love their friends, love their habitat and arts and culture. Therefore there are efforts to help conserve until today. The performances of the southern regions have dance styles similar to body movements rather than dancing. Which will come out in a way that stimulates the mood to be lively and fun such as Nora, shadow play, Rong-neng, Taree-geepus, etc.

It can be said that the folk performances in each region will have characteristics similar to the cause of the performance. Which can be divided as follows:

1) Show to worship or worship the gods. It is a show to show respect to sacred objects or to sacrifice the spirits that have passed away.

2) Performing for fun in various festivals. It is a dance for the festival of the people in the villages on various occasions or for flirtation between men and women.

3) Show for prosperity. It is a dance to show congratulations on various occasions or use on the occasion of welcoming guests.

4) Show to reflect the local identity in relation to the occupation and cultural traditions to build a reputation.

The author concludes that Folk performances are an art and precious cultural heritage. That Thai ancestors have accumulated, created and inherited until a long time, unique to each locality. As well as being a performance for fun and entertainment in various forms such as dancing, folk drama, drama and Lamtat.

Type of folk performance

1) Performing in sing and improvisation. It is used of rapid, witty language. Even if some parts will use the script already recited but may bring new words to improvise. It is a performance that emphasizes only the singing of words, melodies and accents, as well as dialects. Including the central region such as lum-tat, plang choi, plang e-saw, plang puang malai, plang rua, plang yoi, plang cha chaw hong, plang kew khaw, plang song fang, plang chack kradan, plang song kam lam puan, and plang pan fang etc. Northern region such as Sor u saw etc. Northeast such as kong rum, karn su kwan, karn pud paya etc. And southern regions such as telling songs, etc.

2) Performance in the story. The performance in the story, including the performance of singing singers that expand into stories. Until theatrical performance which has performances such as dancing, acting and arranging characters like drama and have some background music. Performance may use stories from fairy tales, one of the novels or literature. Central region such as karn lae ork tua, sepa rum, suad karuhas, li-kae, lakorn chartri etc. Northern region such as Noi jai ya performance etc. Northeast region such as mor rum klon, mor rum moo etc. Southern region such as Nora, li-ke pah etc.

3) Performing in a parade. It meant to show the joyfulness of traveling from one place to another. Organized as a procession in which the singing, dancing and dancing procession together Is a show that exists in every region. Central region such as rum kong yaw, tra wong, kra tua tang sua etc. Northern region such as kabuan forn, klong sa bud chat etc. Northeast region such as suang kabuan bung fai, kabuan prasart pueng, kabuan ha tean kaw pansa etc. South region such as ha hmub, karn song ta yai etc.

The value of folk performances

Thai folk performances are a symbol of civilization and prosperity of the people in the nation. Which can classify the value of folk performances in various aspects as follows:

1) Entertainment value. Prosperity is an important aim of all types of performances. Because the folk performance is fun, both from the style of the actors The exquisite fineness of the costume , the beautiful beauty of the scene.

2) Art and cultural values. Folk performances are the center of a wide variety of aesthetic arts, such as music, dance, literature, decorative arts, and the beautiful local traditions.

3) Ethical values. Most of the content of the show reflects the moral, Buddhist values, doing good, good and bad. Enhance morality and ethics.

4) Value of ideas. Performances and many types of folk games Is a demonstration of creative ability. Create imagination, depict morale and useful ideas.

5) Educational value. Folk performances of different regions causing benefits for the study both in history way of life, living, society, customs, traditions, culture and people's beliefs In each locality.

Folk performance elements

Classical dance means singing, dancing, making music. Therefore, the elements of the dance and folk performances include singing, music and dancing. This is because Thai classical dance must rely on the lyrics of the performance. Therefore, before becoming a Thai dancer, it must be compounded with the following key elements (Mathematics6, 2017 Online)

1) Dance or dance style. Dancing or dancing style, posture dance is a gesture of dancing beautiful dance. In which human beings invented these dances correctly according to the pattern. Including the roles and characteristics of the characters, show type and clear communication.

2) Rhythm. It is a subset of music that runs periodically and consistently. Thai dance practice requires rhythm as the basis for practice. Because rhythm is something that occurs naturally and exists in every human being. If the student has rhythmic listening skills then can dance beautifully. But if the student does not understand the rhythm, it will cause the dancer to be out of rhythm or called "blind timing" causing the dance to be unattractive and incorrect.

3) Lyrics and music Lyrics and melodies, each dance and dance must conform to the lyrics and melodies. This is to tell the meaning of the dance, also convey the emotion in the performance according to the story. As well as able to convey meaning to the audience to understand the same. For example, the expression of love. Smiley face Eyes look at the characters that dance together, etc.

4) The dress code. Dressing in the dance performance can indicate the rank and title of the actor. Especially the pantomime show, Khone, the dress will be like the body

color of the character. For example, when showing as Hanuman must dress in white. With embroidery in the pattern of Thaksinwat Wearing a white head of a fur monkey and an open mouth.

5) Make-up. Makeup is one element that makes the actors look beautiful and conceal the imperfections of the actors' faces. In addition, it is also possible to use make-up methods for ages. It can tell the characteristics of the character, such as make up a young man to an old man, make up the actor as a clown etc.

6) Instrumental musical instruments. Performing a dramatic dance is necessary to use the instrumental music in the performance. Therefore, the actors must dance according to the lyrics and melodies. At the same time music is an important element in helping to complement the performance. It helps to communicate more clearly. It also helps to create a more realistic atmosphere in the performance.

7) Theatrical equipment. Some Thai dance performances must include theatrical equipment such as fan dance, dove dance, candle dance, umbrella dance, etc. Each type of equipment used in the performance must be complete, beautiful and fit to the show. If it is a device that must be used in a performance such as an umbrella, the performer must have skill in using the equipment fluently, placed at the correct level and beautiful.

Conservation of folk performances

To preserve the Thai folk performance continuously, it requires cooperation from all Thai people. There are many methods as follows:

1) Gathering information about various folk performances both from local people and documents that have been recorded. To study and research to understand the essence, identity, and benefits of the performance. Which will help the new generation to accept and apply to modern life.

2) Promoting to see the value of Thai folk performances. Especially the local performances, make local people aware of the unique characteristics of folk performances.

3) Campaign to cultivate a sense of responsibility in preserving folk performances for all Thai people. In order to realize the importance of folk performances as a matter that everyone must share responsibility. Including the private sector must jointly promote and support. Coordinate the service of academic knowledge and funds for organizing folk performance activities for the community.

4) Establishing a center for publicizing cultural works. Such as websites, for people to access easily, conveniently, and quickly and can be adjusted to suit the lifestyle easily. However, the media should play a role in promoting and supporting folk performances even more.

Folk performance in Trai Trung Subdistrict, Mueang Kamphaeng Phet District, Kamphaeng Phet Province

There are many folk artists in Kamphaeng Phet province, many of which are sub-districts, all of which are skilled in the performing arts of each group. Various folk artists have been many performances presented from the stage of the village culture courtyard to the throne. All artists are honorable and human dignity of folk artists that can not be described (Santi Apirat, 2014, online). Famous artists in Kamphaeng Phet are as follows.

1) Village No. 3, Khlong Khlong Tai. With over 30 artists who have been active on cultural events for many generations that can carry on a unique and beautiful performance culture. Mother Wanpen Bunyasit is the group's president. Everyone cooperates well in every performance. Everyone is in good standing. The money received is just the encouragement that is supported by all sectors in the work with willingly. Village No. 3, Pak Khlong Tai, has 4 interesting and praised folk performances, namely Mae Si Dance. Inheriting culture since the Ayutthaya period as a royal capital. It is beautiful and great, concealing the greatest wisdom. Garland dance is a beautiful cultural performance. Taken seriously from real life in the past. Elephant Dance Is a folk performance that demonstrates the woodworking profession of the people of Nakhon Chum. It can be adapted into a contemporary performance. Dance Tone is the most newly born folk performance. Modified from folk dance. Prosperous during the Field Marshal. P. Pibulsongkram was Prime Minister. The lyrics describe the lifestyle of the villagers deeply.

2) Village No. 4, Khlong Klang Pak. It is an ancient village, paired with Village No. 3 at the mouth of Khlong Khlong Tai. There are two types of folk performances, which are dancing and wild silicate. Which is best preserved under the leadership of Mae Suwan Sungsuwan, chairman of the Folk Artists Group 4. The performance consists of a modified dance performance which is performed between men and women. Flirtation by using local culture and traditions to sing beautifully and interact with each other. Be impressed with the overwhelming knowledge. Forest silicate is a folk performance during the prosperous era. The young people bring together silks to interact with each other by playing in the forest. In the middle of the field, on the back of a buffalo, therefore known as wild silicate. It is very melodious and stabbing emotions.

3) Wang Phra That Folk Artist Trai Trueng Subdistrict, Mueang District, Kamphaeng Phet Province. It is an old community that has not been moved in and out for hundreds of years, resulting in a large number of ancient performances that are famous. The leader of the show is Mae Sanoer Sitti and Ajarn Suksri Sitti who have unified the artists in a stable manner. There are many types of performances, including the Kor Kai Dance, which shows the genius of the language from Kor Kai to Hor Nok Huk. It is the teaching of the Thai language. The smartest way that have ever been encountered. The content of the song is fun, pleasing, sweet, and beautiful. Elephant dance is a gentle and beautiful lullaby. It is different from the elephant dance in Nakhon Chum city. Folk dance, the content of the song clearly tells the history of the country in each period.

4) Khao Thong Folk Artist Trai Trueng Subdistrict, Mueang District, Kamphaeng Phet Province. Gold Hill Tribe Come from Khao Thong Subdistrict Phayu Khiri District Nakhon Sawan Province but still preserve the culture of the show under the leadership of Mrs. Nam Phak Khlai and Mr. Shod Phak Khlai, husband and wife

who are determined to carry on the culture. The show has many sets of performances, such as Rum Thong Khao Tong, with many beautiful songs. Rum shee bot is the show that the dancer moves according to the content. It is considered to be the top of the dance show ever. Dance sickle has lyrics and different styles, beautiful, pleasant to listen to, beautiful dance moves, suitable for inheriting culture.

5) Folk artists of the Royal Palace Khlong Khlung District Kamphaeng Phet Province. Under the leadership of Kamnan Fung Pansud, Wang Khaem Subdistrict. The best performance is the performance of playing laughter songs. Considered to be modified, added lyrics Was beautiful, beautiful, and the most valuable.

In this article, will present only the folk performances in Trai Trueng Subdistrict, Mueang District, Kamphaeng Phet Province, which are the folk artists of Wang Phrathat. Since it is an area that has long history of folk performances and there are many ancient shows.

Folk performance of Phra That Palace

Folk performances of the phra that palace that are well known and famous are 1) Kor Kai Dance 2) Elephant Dance and 3) Folk Dance as follows:

1) Ban Wang Phra That Kor Kai Dance. It is an ancient community that has been inhabited for centuries. Makes it possible to cultivate a variety of cultures and to enrich and revive the culture of folk performances to the way of life of the people of the Phra That Palace to have the utmost happiness. Kor Kai Dance is a big performance that has been passed on for hundreds of years. The person that should be mentioned is the mother Sanoer Sitthi. And proud to Achan Suksir Suksitti, the mother's daughter, proposed to share the cultural spirit of the mother at all. Kor Kai Dance certainly does not lose from Ban Wang Phrathat for sure.

Kor Kai Dance, originally had lyrics featuring flirtation between men and women and improvisation. When teaching in the school, there is probably someone write the lyric of Kor Kai dance for students to study. Kor Kai Dance shows the social and cultural conditions of Ban Wang Phrathat clearly. There is a script that pay respect to teachers that are typical of folk performances that before playing Kor Kai Dance must pay homage first to the teacher. Then bringing all 44 Thai letters together beautifully Interact with each other. The whole character Is the Thai wisdom and Ban Wang Phra That Wisdom.

The male singer: Mae Kor Kai is too beautiful. She sang. Why not go back, Mae Kak Kae, hide the sheath.

The woman singer: Father A. Kai was too beautiful to see that he was not persuaded. Don't make a face uncomfortable. Boy, far away.

The male singer: Mae Ang Aue U, like water in the estuary. If you want to take it, then take Don't be shy.

The woman singer: Achan Ang, boasted of an elder like to make a plea. You are not a weak person. Yes, the person is not shy.

Every episode will have a necklace saying Er, evaporate. Swan Swan, float to float. The ending has an ending and a farewell. Which is melodious and challenges the audience a lot.

Kor Kai dance has many cultural values and the most valuable of which are:

1) Literary values. Expressing words. Experience both the vowels and the rhyme with a dazzling tactic. Represents the impurity and wit of the actors in the chorus. Use metaphors, direct, and clear words.

2) Social values. Reflecting the environment, well-being, concepts and beliefs, food, geography ,communication, idea of choosing a partner for love as well as transferring new culture into the lyrics.

3) Mental values to the people of Phra That Palace. They had the opportunity to have fun, meet and chat among young people without breaking the tradition and morals. Because it is a festival, such as Songkran Festival, in which there is only one year for young people to have a chance to meet. It is appropriate to praise the father and the mother of the song and inherit the performance to the children. When there is an opportunity, it is wise to encourage folk artists to express themselves in various traditions. Even if it's not modern or not popular, it should give Kamphaeng Phet folk performances to be with Kamphaeng Phet forever.

How to Play the Kor Kai Dance Music. (Kamphaeng Phet Provincial Cultural Council, 2001 Online)

1) The players consist of equal numbers of male and female parties, divided into father songs, mother songs and choruses.

2) Thai traditional dress is to wear both men and women, Man wears a round neck shirt with a loincloth around the waist. Woman wears a cylinder sleeve shirt or lace clothes without sashes.

3) How to play. It begins with the verses, alternating between men and women. Chorong received with a necklace saying "lingering floating, swan floating, floating" until owl. Therefore ending with an epilogue. During the singing, use the rhythm of clapping and directing as in the song Choy. And while singing father song and mother song will use the choreography dance moves to accompany throughout the singing.

4) Chance to play. It will play at various local festivals including New Year and Songkran Day.

Teacher Respect.

Before playing Kor Kai Dance it should have to pay respect to teacher first. Because there must be a trainer before we play.

(Chorus) Ur ra heay roi ma, hong ai roi ma roi pai.

(Chorus) Ask for the highest provost, the Lord Buddha. Both of them lead the way brightly. Including the dance teacher that he famous before. I beg you to pay respect to all grace. I will sing and dance. Don't interrupt. May all grace please help.

Introduction.

Kor Kai dance is an antiques to help polish it to become (Chorus). Nowadays Kor Kai dance doesn't have the same thing as before, because it's just a poem just like Plang Choi. Because it is an old thing, so I began to flourish and prosper and help to preserve.

Lyrics.

(Chorus) Ur ra heay roi ma, hong ai roi ma roi pai.

(Male) Mother Kor Kai is too beautiful. She cried. Why not return? Karaket mother hide and smell fragrant far away (Chorus).

(Female) Father Kor Kai is too beautiful to see and not seduce. Do not make a vindictive face. Go ahead, young man far away.

(Male) Mother B. Khai Ngam Funny, younger, do not make trouble. Find a partner to support when you are ill.

(Female) Father B. Khai Ngam, it will not charm when you see the white legs , then you'll be a fever.

(Male) Shy Mother kuad. I need you. If i had been in law. Then I do not mind trading.

(Female) Father kuad. Bottle blushed. If you love me, propose. I will keep embracing.

(Male) Mother C. Buffalo should ride. To take you to be the owner. It doesn't hug and hold. The furry father.

(Female) Father C. Buffalo should ride. Will ride a buffalo down the canal.

(Male) Mae Kor Rakhang is strict. Or will not support. Nipple likes a Kong button. Or who do you love.

(Female) Por Kor Rakhang is strict. Seen not supporting. Don't speak fluently.

(Male) Mae Ngong, a beautiful snake, wasted labor, followed by reconciling. Do not be distracted frown. Then the shadow of the moon.

(Female) Father. Snake, beautiful. Do not follow to reconcile. I doesn't accept men easily.

(Male) Mae Jor Jarn, who sustains merit together.

(Female) Beautiful Father Jor Jan. Don't come to love me. Do not talk and negotiate.

(Male) Mae F. Chalongngamchom. I want to be close to Mae Chanchai.

(Female) Father F. My cymbal is a notorious syrup. Once tasted just one spoon Forgot Mother Chor Chanchai.

(Male) Mae Cho Chang Chay Chom. I hope to win.

(Female) Father Chor Chang Chey Chom not to secretly watch. Don't come to love and hate.

(Male) Mother Soi So, walking poop. If I had you, I would hide in the tree arch.

(Female) Father Soi So walking poop. Do not come to urg or else I'll hit the left foot.

(Male) Mother J. Krachai Caress. May I taste you. I won't hurt you.

(Female) Father J. Krachai Tree. You will never get caress.

(Men) Mae Yor Ying walking. You should have lover before get old.

(Female) Por. Yor Ying walking. You are like this how can I like you.

(Male) Mother K. Chada den dong. I will not leave you lonely.

(Female) Father K. Chada den dong. You used to have a beautiful girlfriend. I'm not pretty, you'll leave me.

(Male) Mae T. Patak I want to be your boyfriend.

(Female) Por T. Patak If you're not a fan, will you die?

Etc.

2) Elephant dance. It is a folk game of Wang Phra That villagers. How to dance: for the male to bring the cloth around the neck of the woman to dance in pairs. At the end of the song, the woman would take that cloth to hang around the other man, alternating continuously. When the male hook was about to sing "Strap on, thick, father strap" If it was a woman, she would sing "Strap on, thick with mother". The lyrics show the culture of attaching wild elephants to practice in the olden days. The lyrics have two parts: sing an intro by using lyrics of lullaby to add rhythm and similarly. To sing during introductions in order to dance, find a partner. When going up "Strap on, thick ...", players will hook the pair out to dance (Chatchai Intharaprapan and Yuchita Gunhuming, 2018 online).

3) Folk Dance, Ban Wang Phrathat Folk Dance, Trai Trueng Sub-district, Mueang Kamphaeng Phet District, Kamphaeng Phet Province. Is a Thai folk dance that has evolved from Thai folk music. There is no fixed or definite dance moves. The villagers will create dance moves among themselves as local wisdom. Dance music began to revive during the Chom Phon Por Pibulsongkram Be prime minister During the year 1942-1957. Proceeded to create nationalism in the Thai nation By bringing folk dance, traditional knowledge, and adding lyrics to Thai people with more nationalistic qualities. The lyrics will tell the Thai person and stir up the patriotism. To understand the Thai nation and be loyal to the Thai nation. Teaching Thai women to love themselves. Teaching Thai men to have morals and a good culture for themselves. (Kamphaeng Phet Provincial Culture Council, 2001 online)

Folk dance music of the villagers of Wang Phrathat Nakhon Tri Trung District With the following (Santi Apha Rath, 2014 online).

The song "Respect the Flag" is a song that arouse people of the nation and speak of Mr Khuang Aphaiwong to hold the position of Prime Minister instead of Field Marshal P. Pibulsongkram.

Ananda Mahidol Song. In the year 1946, King Ananda Mahidol Sudden death With only 20 years of age, Song Anandamahidol was composed to mourn King Rama VIII with beautiful and simple songs to express love and mourning to King Anandamahidol.

Sawassdee Song. It is a song that invites young men to sing and dance to allow young people to have a chance to meet. Love for each other is a sacrificial love and morality. Not premature Entered the alley through the door Let adults recognize the love of young people.

Mae Ping dance song. It is a dance song composed by the Kamphaeng Phet people using the Ping River as an important scene in showing love to one another. Giving the mood and feeling beautiful and being Thai.

Tum Thum Tum song. It is a song composed by the villagers of Wang Phrathat Kamphaeng Phet, showing the relationship of the Ping River between Kamphaeng Phet Province and Nakhon Sawan Province. There is a water trade. It has a good relationship with each other on the Ping River.

Regret music. It is a song that teaches women not to indulge in love. The lyrics say that love is fire and don't get close. It is a song that teaches women to love and conserve themselves.

Born to be a woman song. It teaches woman to be a single-minded woman and to be modest .If they were not careful, tears would wipe their knees.

The Goodbye song. It is the last song for singing. Show love for each other. Talking about the fate that caused both to leave.

Summary

The cultural study of Nakhon Trai Trung Folk Performing Art consists of

1. Folk Culture (Folk) and Local Knowledge. It is founded that There are 3 types of ways of conveying local culture: 1.1 types of porch 1.2 Amorn Classics 1.3 Mixed Type.
2. Meanings of folk performances. It is founded that Folk performances are a valuable artistic and cultural heritage that Thai ancestors have created and inherited for a long time. Unique to each locality. As well as performances to induce fun and entertainment in various forms such as Fon Rum , Drama, Li-ke and Lumtut.
3. Types of folk performances. It is founded that Folk performances can be categorized into 3 types, namely 3.1 singing and improvising. 3.2 Story performance. 3.3 Parade performance.
4. The value of folk performances. It is founded that it has entertainment value Art, culture, ethics and educational value.
5. Elements of folk performances. It is founded that divided into 6 components, including 5.1 Dance 5.2 Rhythm 5.3 Lyrics and Melodies 5.4 Dressing 5.5 Makeup 5.6 Music Performing Instruments And 5.7 performance equipment.
6. Conservation of folk performances. It is founded that Conservation of folk performances can be done as follows: 6.1 Collection of various folk performances both from local people and documents that have been recorded. 6.2 Promote appreciation of Thai folk performances 6.3 Campaign to instill a sense of responsibility in preserving folk performances for all Thai people. 6.4 Establishing a center for publicizing cultural works.
7. Folk performances in Trai Trueng Subdistrict, found that it is divided into 4 artist groups, namely 7.1 Moo 3 Pak Khlong Tai 7.2, Village 4 Pak Khlong Klang 7.3, Wang Prathat Folk Artist and 7.4 Khao Thong Folk Artist.

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