

République Démocratique Populaire Lao  
Paix Indépendance Démocratie Unité Prospérité

Ministère de l'Information, de la culture et du tourisme  
Reçu CLT/LHE

Le 29 MARS 2023

N° 0170

No 167 / MICT  
Vientiane, le 24/02/2023

**Décret**  
**sur le patrimoine culturel immatériel**

- Vu la Constitution de la République Démocratique Populaire Lao No 63/AN du 8 Décembre 2015 ;
- Selon le consensus obtenu à la suite de la réunion de concertation pour proposer la danse «fonelamvonglao» et le « Basi-soukouane » comme patrimoine culturel immatériel de l'humanité le 27 janvier 2023 et le rapport du département des professions artistiques et de la culture n° 112/pac, en date du 6 février 2023;
- Vu la proposition du département des professions artistiques et de la culture du MICT n° 172/pac du 16 février 2023 visant à redéfinir et à répertorier les différentes catégories d'éléments du patrimoine culturel immatériel ;

Le ministre de l'Information, de la culture et du tourisme décide d'adopter les dispositions ci-après :

Article 1: La liste des différentes catégories d'éléments considérés comme relevant du patrimoine culturel immatériel national du Laos est la suivante :

**I. Arts du spectacle**

**1. Danses**

- 1.1 Fonelamvonglao identitaire, rythme et mouvement Seunsouane (bienvenu ou invite à danser) ;
- 1.2 Fonelamvonglao rythme et mouvement Siphandone (ou quatre milles iles dans province Champasack, sud du Laos)
- 1.3 Fonelamvonglao rythme et mouvement Tangway (province Savannakhet, centre du Laos)
- 1.4 Fonelamvonglao rythme et mouvement Louangprabang (province Louangprabang, nord du Laos)
- 1.5 Fonelamvonglao rythme et mouvement Salavane (province Salavane, sud du Laos)
- 1.6 Fonelamvonglao rythme et mouvement Slapfanpa (Vientiane, Capital du Laos)
- 1.7 Fonelamvonglao rythme et mouvement Khonesavanh (province Savanakheth, centre du Laos)
- 1.8 Fonelamvonglao rythme et mouvement Mahaxay (province Khammouane, centre du Laos)
- 1.9 Danse Lamphouthai (minorités Phouthai)
- 1.10 Danse Mahaxay (province Khammouane, centre du Laos)
- 1.11 Danse Sonekung (Vientiane, Capital du Laos)
- 1.12 Danse Meuy ( Bolykhamxay province, south of Laos)
- 1.13 Danse renverser des mains (Vientiane, capital du Laos)
- 1.14 Danse KhabLokhoung ( province Sayaboury, nord du Laos)
- 1.15 Danse Khableu (minorités Thai leu) province Oudomxay, nord du Laos)
- 1.16 Danse CheuamAy (minorités Khamou ou Lao Theung)
- 1.17 Danse Thaidam (provice Houaphanh, nord du Laos)
- 1.18 Danse Khabsamneua (provice Houaphanh, nord du Laos)
- 1.19 Danse Khabthaidèng (provice Houaphanh, nord du Laos)
- 1.20 Danse PhaoKo (A Kha ) (provice Phongsaly, nord du Laos)
- 1.21 Danse Mouialaylao (boxe traditionnelle lao)

- 4.6 Sound of Snay
- 4.7 Douangchampa (texte)
- 4.8 Lao Douang deune
- 4.9 La musique du tambour identique minorités Phouane
- 4.10 La musique du tambour (inclus la musique bouddhique)
- 4.11 La musique et spectacle Plateu

## **5. Lyrics**

- 5.1 Hymne national lao
- 5.2 Lao Douang deune (texte)
- 5.3 Dok Bouathong (fleur lotus)
- 5.4 Koulab Paksé(Rose du province Paksé)
- 5.5 Lao Douangdeune
- 5.6 Douangchampa

## **II. Artstraditionnels (Silapa sthapattayakam et Patimakam)**

- 1. Arts du Lanexang : temple de Thatlouang Vientiane: Trait du lotus de forme rectangulaire;
- 2. Art lao lanexang:temple de Phrakeo

## **III. Beaux-arts (Silapa-vichittakam)**

- 1. **Beaux-arts traditionnels époque Lanxang (retraits du livre Louad Lay Lao)**
- 2. **Beaux-arts traditionnels de Louang Prabang**
  - 2.1 Trait du fleur de kadanh nga
  - 2.2 Trait Kalakab
- 3. **Dessintraditionnel de Vientiane**
  - 3.1 Trait du fleur de Dokkadok, trait du fleur Baithed, trait du fleur Phak kout
- 4. **Trait du monnaie lao“KIP”**
  - 4.1 Symbol de la Nation
  - 4.2 Trait du fleur Kajangtaoy
  - 4.3 Trait kheua dokkadanh nga
  - 4.4 Trait trois Dokkadok (3 fleurs Kadoks)

## **IV. Sculpture**

- 1. **Motif de Fondation de Ongteu Bouddha (Phrachao Ongteu, temple Ongteu)**
  - 1.1 Trait Hoyjablak
  - 1.2 Trait DokKadok Tin Pha Sang Kha
- 2. **Motif de Fondation d’Emeraude Bouddha (Phrakeo Morakod)**
  - 2.1 Trait Hoyjablak
  - 2.2 Trait des écailles du serpent
- 3. **Motif de Fondation Phra Xiengkhouang (HorPhakeo)**
  - 3.1 Naga a sept tête et Dok kadanh nga
  - 3.2 Art lao Lanexang
- 4. **Décoration de tissue d’or du temple Xiengthong Louangprabang province**
  - 4.1 Motif de Figure du Thep Phranok (Angel Phanok)

- 3.17 Nagas grimpants sur une liane (Nak tai kheua ou Nak tai ou Kha bouane tay kheua) :
- 3.18 Naga éperdu (Nak Sadoung, Nak kho ko chai) :
- 3.19 Nagas 8 points cardinaux (Nak kio siphandone, Nak paid thid) :
- 3.20 Petits nagas (Nak noy) :
- 3.21 Naga anguille (Nak eua) :
- 3.22 Naga levant la queue (Nak gno hang) :
- 3.23 Naga méandre (Nak khouat, Nak khot khong) :
- 3.24 Naga criant (Nak hong) :
- 3.25 Naga à crête (Nak hone, Lay houa nak) :
- 3.26 Naga de la Nam Sam (Nak nam sam):
- 3.27 Dragon (Louang ou grand serpent ou Ngeuak) :
- 3.28 Naga dormant (Nak non khang) ou (Nak Kho louang) :

#### **4. Motifs floraux**

- 4.1 Motif de fleurs de cocotier, Dok kab, Dok Koud....etc
- 4.2 Motif de lianes
- 4.3 Motif de fleurs Dok chan
- 4.4 Motif de fleurs Dok khit
- 4.5 Motif Soy Sa
- 4.6 Motif de liane des fleurs
- 4.7 Motif des fleurs et des feuilles
- 4.8 Motif des fleurs Dok Ka Dang Nga
- 4.9 Motif des fleurs Chik et homme
- 4.10 Motif de rayure en soulevant des bouquets de fleurs

#### **5. Motifs animaux**

- 5.1 Rideau d'oiseau Hat sa di ling
- 5.2 Motif de paon
- 5.3 Motif Siho(lion) criant, oiseaux avec ses enfants au dessus du dos, Sihonoi en derriere et de different d'oiseau
- 5.4 Motif de chauve-souris à petite tête et Dok koud
- 5.5 Motif de grenouilles
- 5.6 Motif de têtes d'oiseaux
- 5.7 Motif de cygnes et de lions
- 5.8 Motif de cygnes et de fleurs
- 5.9 Motif de fausses roses
- 5.10 Motif de petits oiseaux
- 5.11 Motif d'oiseaux à deux têtes
- 5.12 Motif d'éléphants
- 5.13 Motif de hérons
- 5.14 Motif de lions
- 5.15 Motifs chantants mina
- 5.16 Motif des éléphants et sa couverture
- 5.17 Motif de chauves-souris avec des mains des hommes

#### **6. Autres motifs**

- 6.1 Motif de lampes traditionnelles, liane des lampes, avec des fleurs
- 6.2 Motif des stupas
- 6.3 Motif des lampes traditionnelles avec le motif des serrures

- Offrandes
- 3.5.2 Cérémonie de souhait pour les animaux
  - 3.5.2.1 Cérémonie Baci-Soukhouane (rappel d'esprit) envers les grands Animaux: bœuf, buffle, éléphants et chevaux
- 3.5.3 Cérémonie Baci-Soukhouane (rappel d'esprit) envers les précieux objets, Outillages
  - 3.5.3.1 Cérémonie Baci-Soukhouane (rappel d'esprit) envers la valeur du Riz
  - 3.5.3.2 Cérémonie Baci-Soukhouane du tambour
  - 3.5.3.3 Cérémonie Baci-Soukhouane (rappel d'esprit) envers charrette à Buffle
  - 3.5.3.4 Cérémonie de souhait pour outillages professionnels
- 3.6 Cérémonie de remerciement (demande de pardon) pour les bienfaiteurs
- 3.7 Cérémonie traditionnelle de funérailles
- 3.8 Cérémonie traditionnelle de semer semences de riz
- 3.9 Cérémonie de labour
- 3.10 Cérémonie traditionnelle de procession Kan Ion (Festival de Vessantara Jataka)
- 3.11 Tradition de récolte du riz
- 3.12 Fête cérémonieuse de vénération des ancêtres Grand père Yeu et Grande mère Yeu (Fête traditionnelle de Nouvel An Lao)
- 3.13 Festival de radeaux illuminés (Fête des lumières)
- 3.14 Procession de châteaux en cire
- 3.15 Tradition de funérailles

## VIII. Rites

### 1. Rite coutumière de funérailles

- 1.1 Rituel de toilette mortuaire
- 1.2 Rituel de procession mortuaire
- 1.3 Rituel de l'inhumation
- 1.4 Cérémonie de collecte des cendres et reliques
- 1.5 Cérémonie d'ordination mortuaire

## IX. Costumes traditionnels des lao ethnies

### 1. Costumes pour homme et femme de différentes lao ethnies dans le pays

- 1.1 Costume traditionnel des hommes
  - 1.1.1 Chemise en soie de mûrier du lao pour homme
  - 1.1.2 Sarong portant les motifs au bas
  - 1.1.3 Pagne pour homme
- 1.2 Costume traditionnel des femmes
  - 1.2.1 Chemise en soie de mûrier du lao
  - 1.2.2 la taille – l'ourlet portant les motifs au bas de la jupe lao
  - 1.2.3 Natter les cheveux en chignon – échappe jetée obliquement en poitrine
- 1.3 Costumes spécifiques pour chaque ethnie

## X. Fables et légendes

### 1. Fables concernant le bouddhisme

- 1.1 Phavet sandone
- 1.2 Thao Khatthanam
- 1.3 Phachao 50 xat

- 4.19 Hongkham
- 4.20 Nok Inxi et Nok Khao meo
- 4.21 Le tigre et le fermier
- 4.22 Le singe et le crocodile
- 4.23 Hong Ham Tao

## **5. Fables humoristiques**

- 5.1 Le mari ignorant et la femme maline
- 5.2 Choisir une femme
- 5.3 Le copain malin et le copain intelligent
- 5.4 L'homme riche avare
- 5.5 Pheun kadak To kado
- 5.6 L'empereur avare
- 5.7 Thi Phra Thi Jua

## **XI. Divers aliments**

### **1. Grains et farine**

- 1.1 Riz gluant ( Khao Niao, Khao Kam, Khao hang, Khao mao)
- 1.2 Poulet grillé et Khao lam

### **2. Viande hachée (« lab » en lao)**

- 2.1 Lab divers
- 2.2 Lab Samneua
- 2.3 Lab Thao
- 2.4 Lab xongkheuang Luang Prabang
- 2.5 Lab Nok aine

### **3. Viande réduite en petits morceaux (« koy » en lao)**

- 3.1 Différent type de koy
- 3.2 Koy mou (fait avec de la viande de porc)

### **4. Catégorie "Orh"**

- 4.1 Orh khay (sesame)
- 4.2 Orh Load
- 4.3 Orh Lam
- 4.4 Différents types de Orh

### **5. Légumes en conserve (« som phak » en lao)**

- 5.1 SomPhak Kat
- 5.2 Som Phak Sian
- 5.3 Som phak Nguak
- 5.4 Som Phak Koum
- 5.5 Différent types de Som Phak

### **6. Sauces de piment (« jeo » en lao)**

- 6.1 Jeo bong Luangprabang
- 6.2 Jeo od

inscrire sur la liste officielle et d'élaborer un projet de loi sur l'entretien, la sauvegarde et la promotion de ces éléments, que le gouvernement soumettra à l'Assemblée nationale pour approbation.

**Article 3 :** Le ministère de l'Information, de la culture et du tourisme devra coopérer notamment avec toutes les institutions concernées qui doivent être identifiées et associées en conséquence.

**Article 4 :** Ce décret annule et remplace le décret numéro 600/MICT du 29 Septembre 2022. Ce présent décret prend effet à la date de sa signature,

**Le Ministre  
de l'Information, de la culture et du tourisme  
<Signée>**

Mme. Souansavanh VINHGNAKET



ສາທາລະນະລັດ ປະຊາທິປະໄຕ ປະຊາຊົນລາວ  
ສັນຕິພາບ ເອກະລາດ ປະຊາທິປະໄຕ ເອກະພາບ ວັດທະນະຖາວອນ

ກະຊວງຖະແຫຼງຂ່າວ, ວັດທະນະທຳ ແລະ ທ່ອງທ່ຽວ

ເລກທີ 167 /ຖວທ  
ນະຄອນຫຼວງວຽງຈັນ, ວັນທີ 24 ກຸມພາ 2023

**ຂໍ້ຕົກລົງ**

**ວ່າດ້ວຍມໍຣະດົກວັດທະນະທຳທີ່ບໍ່ເປັນວັດຖຸ**


- ອີງຕາມ ລັດຖະທຳມະນູນ ແຫ່ງ ສາທາລະນະລັດ ປະຊາທິປະໄຕ ປະຊາຊົນລາວ (ສະບັບປັບປຸງ ປີ 2015), ໝວດທີ II ລະບອບເສດຖະກິດ ແລະ ສັງຄົມ, ມາດຕາ 23 ສະບັບເລກທີ 63/ສພຊ, ລົງວັນທີ 8 ທັນວາ 2015;
- ອີງຕາມ ຄວາມເປັນເອກະພາບໃນກອງປະຊຸມປຶກສາຫາລືສະເໜີພ້ອນລຳວົງລາວ ແລະ ບາສີສຸ່ຂວັນ ເປັນມໍຣະດົກວັດທະນະທຳນາມມະທຳ ຂອງມວນມະນຸດ ຄັ້ງວັນທີ 27 ມັງກອນ 2023 ແລະ ບົດລາຍງານຂອງກົມສື່ສະຖາປະນາ ວັດທະນະທຳ ສະບັບເລກທີ 112/ສວທ, ລົງວັນທີ 06 ກຸມພາ 2023;
- ອີງຕາມ ໜັງສືສະເໜີ ຂອງກົມສື່ສະຖາປະນາ ວັດທະນະທຳ ສະບັບເລກທີ 172/ສວທ, ລົງວັນທີ 16 ກຸມພາ 2023.

**ລັດຖະມົນຕີ ຕົກລົງ:**

ມາດຕາ 1 ປັບປຸງການກຳນົດ ແລະ ປະກາດລາຍຊື່ແຕ່ລະປະເພດຂອງມໍຣະດົກວັດທະນະທຳເປັນມໍຣະດົກວັດທະນະທຳທີ່ບໍ່ເປັນວັດຖຸລະດັບຊາດຊຶ່ງມີດັ່ງນີ້:


**I. ປະເພດສິລະປະການສະແດງ**

**1. ພ້ອນ**

- 1.1 ພ້ອນລຳວົງລາວມາດຕະຖານຈັງຫວະເຊີນຊວນຫຼືລຳວົງເຊີນຊວນເປັນຈັງຫວະພ້ອນແບບແຜ່ຫລາຍໃນສັງຄົມ
- 1.2 ພ້ອນລຳວົງລາວຈັງຫວະສີພັນດອນ
- 1.3 ພ້ອນລຳວົງລາວຈັງຫວະຕັ້ງຫວາຍ
- 1.4 ພ້ອນລຳວົງລາວຈັງຫວະຂັບທຸ່ມຫຼວງພຣະບາງ
- 1.5 ພ້ອນລຳວົງລາວຈັງຫວະສາລະວັນເປັນທ່ານພ້ອນທີ່ນິຍົມກັນແຜ່ຫລາຍໃນສັງຄົມ ແລະ ມີເອກະລັກສະເພາະ
- 1.6 ພ້ອນລຳວົງລາວຈັງຫວະສະຫຼັບພັນປາ
- 1.7 ພ້ອນລຳວົງລາວຈັງຫວະຄອນສະຫວັນ
- 1.8 ພ້ອນລຳວົງລາວຈັງຫວະມະຫາໄຊ
- 1.9 ພ້ອນລຳຜູ້ໄທ
- 1.10 ພ້ອນມະຫາໄຊ
- 1.11 ພ້ອນສ້ອນກຸ້ງ
- 1.12 ພ້ອນເມີຍ
- 1.13 ພ້ອນຂ້ວມມີ 

- 1.14 ຟ້ອນຂັບເລາະຮຸ່ງ
- 1.15 ຟ້ອນຂັບລີ້
- 1.16 ຟ້ອນເຈີມອ້າຍ
- 1.17 ຟ້ອນໄທດໍາ
- 1.18 ຟ້ອນຂັບຊໍາເໜືອ
- 1.19 ຟ້ອນຂັບໄທແດງ
- 1.20 ຟ້ອນເຜົາກໍ (ອາຄໍາ)
- 1.21 ຟ້ອນມວຍລາຍລາວ
- 1.22 ຟ້ອນໂຍນໝາກຄອນ-ເປົ່າແຄນ
- 1.23 ຟ້ອນລາຍງ້າວບ້ານປາກກະຍຸງ (ຟ້ອນດາບ-ຟ້ອນງ້າວ)
- 1.24 ຟ້ອນນາງແກ້ວແຂວງຫຼວງພະບາງ
- 1.25 ຟ້ອນກອງຫາງ
- 1.26 ຟ້ອນເຊິ່ງຊ່ວງເຮືອ
- 1.27 ຟ້ອນເຊິ່ງບັ້ງໄຟ
- 1.28 ຟ້ອນດວງຈໍາປາ
- 1.29 ຟ້ອນລາວແຟນ (ລາວແຟນ)
- 1.30 ຟ້ອນເຕັ້ນແຊ (ໄທດໍາ)
- 1.31 ຟ້ອນປະຍຸກ (ບັດສະລິບ)

## 2. ລໍາ

- 2.1 ລໍາຕັ້ງຫວາຍຟ້ອນ
- 2.2 ລໍາຄອນສະຫວັນ
- 2.3 ລໍາພູໄທ
- 2.4 ລໍາບ້ານຊອກ
- 2.5 ລໍາສີ່ພັນດອນ
- 2.6 ລໍາໂສມ
- 2.7 ລໍາສາລະວັນຟ້ອນ
- 2.8 ລໍາຕັດ
- 2.9 ລໍາເຕີ້ຍ
- 2.10 ລໍາເຕີ້ຍຫົວດອນຕານ
- 2.11 ລໍາເຕີ້ຍພະມ້າ
- 2.12 ລໍາເພີນ
- 2.13 ລໍາມະຫາໄຊ 




- 2.14 ລຳເດີນ
- 2.15 ລຳທາງສິ້ນ
- 2.16 ລຳທາງຍາວ
- 2.17 ລຳລ່ອງ
- 2.18 ລຳເລື້ອງ
- 2.19 ລຳຊິ່ງ

### 3. ຂັບ

- 3.1 ຂັບຊຽງຂວາງ
- 3.2 ຂັບສຳເໜືອ
- 3.3 ຂັບໄທແດງ
- 3.4 ຂັບທຸ່ມຫຼວງພະບາງ
- 3.5 ຂັບສະຫຼາງສາມສ້າວ
- 3.6 ອ່ານໜັງສື
- 3.7 ຂັບງຸ່ມ
- 3.8 ຂັບເຈີມອາຍ
- 3.9 ຂັບມິ້ງ
- 3.10 ຂັບເມີ້ຍ
- 3.11 ຂັບໄທດຳ
- 3.12 ຂັບເດີມ
- 3.13 ຂັບຈ້ອຍຍວນ
- 3.14 ຂັບລີ້

### 4. ດົນຕີ

- 4.1 ສຽງແຄນເຊື້ອຊາດລາວ
- 4.2 ລາວກະແຊ
- 4.3 ລຽບຫາດ
- 4.4 ສ່ຽງທຽນ (ລາວສ່ຽງທຽນ)
- 4.5 ທໍລະນີກັນແສງ
- 4.6 ສຽງສະໄນ
- 4.7 ເພງດວງຈຳປາ (ເນື້ອຮ້ອງ)
- 4.8 ລາວດວງເຕືອນ
- 4.9 ສຽງກອງຄູ່ (ສຽງກອງພວນ ເອກະລັກສະເພາະ) 

4.10 ສຽງກອງ (ລວມທັງກອງວັນພຣະ)

4.11 ສຽງດົນຕີ+ການສະແດງປະທັບ

## 5. ເພງເນື້ອຮ້ອງ

5.1 ເພງຊາດລາວ

5.2 ເພງດວງເດືອນ (ເນື້ອຮ້ອງ)

5.3 ເພງດອກບົວທອງ

5.4 ເພງກຸຫຼາບປາກເຊ

5.5 ເພງລາວດວງເດືອນ

5.6 ເພງດວງຈຳປາ (ເນື້ອຮ້ອງ)


## II. ສິລະປະສະຖາປັດຕະຍະກຳແລະປະຕິມະກຳ

1. ພຣະທາດຫຼວງວຽງຈັນ, ສິລະປະລາວລ້ານຊ້າງ, ລາຍດອກບົວຊິງສີ່ຫຼ່ຽມ
2. ຫໍພຣະແກ້ວ, ສິລະປະລາວລ້ານຊ້າງ

## III. ສິລະປະວິຈິດຕະກຳ

1. ສິລະປະວິຈິດຕະກຳລວດລາຍລາວເດີມ ລາວລ້ານຊ້າງ (ປຶ້ມຮູບແບບລະອຽດ)
2. ລາຍລາວບູຮານຫຼວງພຣະບາງ
  - 2.1 ລາຍດອກກະດັນງາ
  - 2.2 ລາຍກາລະກັບ
3. ລາຍລາວບູຮານວຽງຈັນ
  - 3.1 ລາຍດອກກະດິກ, ລາຍດອກໃບເທດ, ລາຍດອກຜັກກຸດ
4. ລາຍເງິນກີບລາວ
  - 4.1 ກາໝາຍຊາດ
  - 4.2 ລາຍດອກກະຈັງຕາອ້ອຍ
  - 4.3 ລາຍເຄືອດອກກະດັນງາ
  - 4.4 ລາຍດອກກະດິກ 3 ໂຕ

## IV. ສິລະປະປັ້ນຫຼໍ່

1. ແຖ່ນພຣະເຈົ້າອີງຕີ້
  - 1.1 ລາຍຫ້ອຍຈັບຫຼັກ
  - 1.2 ລາຍດອກກະດິກຕີນຜ້າສັງຄາ 

2. ແຖ່ນພຣະແກ້ວມໍລະກົດ

- 2.1 ລາຍທ້ອຍຈັບຫຼັກ, ລາຍດອກກະດັນງາ ແລະ ລາຍດອກກັນດົກ
- 2.2 ກະຈັງຕາອ້ອຍ, ລາຍເທບພະນົມ, ລາຍດູກງູ ແລະ ລາຍສັດ (ລາຊສີ)

3. ແຖ່ນພຣະຊຽງຂວາງ (ຫໍພະແກ້ວ)

- 3.1 ນາກ ເຈັດ (7) ສຽນ
- 3.2 ສີລະປະລາວລ້ານຊ້າງ

4. ວຽກຕິດຄໍາປົວຢູ່ວັດຊຽງທອງ

- 4.1 ຮູບເທບພຣະນົມ
- 4.2 ຮູບເທວະດາ
- 4.3 ລາຍເຄືອດອກກະດັນງາ
- 4.4 ລາຍພຣະພຸດທະຮູບ (ພະບິດ)

5. ຕິດຄໍາປົວວັດສີສະເກດ

- 5.1 ລາຍດອກກາລະກັບ ບານປະຕູ ແລະ ປ່ອງຍ້ຽມ
- 5.2 ລາຍດອກກະດັງງາ

6. ຈິດຕະກຳ

- 6.1 ຝາພະໜັງວັດສີສະເກດ
- 6.2 ຝາພະໜັງ ພາກ ພຣະເວດສັນດອນ

7. ວັດອົງຕີ້

- 7.1 ສີລະປະລາວລ້ານຊ້າງ

V. ສີລະປະໂລຫະ

- 1. ໄຫ (ບ້ານຊ່າງໄຫ) ແລະ ສີລະປະລາວລ້ານຊ້າງ

VI. ສີລະປະຫັດຖະກຳ

1. ຊໍ່ຫົວພະຍານາກ (ລວງ ຫຼື ເງືອກຫຼົງໃຫຍ່)

- 1.1 ຊໍ່ຫົວນາກ: ສິ້ນຈົກ ລາຍເອື້ອ
- 1.2 ຫົວພະຍານາກດອກຜັກກູດ: ສິ້ນຈົກ ລາຍເອື້ອ
- 1.3 ວິທີຜະລິດດິນຂໍ

2. ຫົວພະຍານາກ

- 2.1 ຜ້າຫົ່ມ-ຜ້າປົກຫົວ-ສິ້ນ-ແພບ່ຽງ-ຜ້າຄໍມຸ້ງ-ສິ້ນຕີນໃຫຍ່-ຜ້າປົກໂລງ : ຜ້າຂີດແດງ-ຂີດດຳແລະອື່ນໆ 

2.2 ດອກຫົວພະຍານາກ: ຜ້າຂີດຕໍາ

### 3. ລາຍນາກ

3.1 ລາຍນາກຕ້ອນຕ່າວ: (ນາກຮ້ອງ), (ນາກຕ່າວຫົວ)

3.2 ລາຍນາກກົບແໝດ: (ນາກຄົບ)

3.3 ລາຍນາກຊູ: (ນາກຊູຫາງ), (ນາກນອນໂຮງ)

3.4 ລາຍນາກເຊິງ: (ນາກສອງຫົວ)

3.5 ລາຍນາກສອງຫົວ-ນາກສອງຫົວນອນໂຮງ: (ນາກສອງຫົວຊິງເຄື່ອງ, ນາກບິນ, ເຮືອຫິງ)

3.6 ລາຍນາກຫາງຂອດ: (ນາກຫາງຂອດ)

3.7 ລາຍນາກໄຂ່: (ນາກມານ) (ເງືອກມານ)

3.8 ລາຍນາກກ້ຽວ :

3.9 ລາຍນາກຝັນຫາງ: (ນາກຟັນຫາງ)

3.10 ລາຍນາກຕັ້ງ :

3.11 ລາຍກ່ອງນາກ : (ໂຄມຫົວນາກ), (ກອງນາກ), (ຄ້ອງນາກ)

3.12 ລາຍນາກຫົວປ້ອມ: (ນາກຫົວແຫງ່ມ)

3.13 ລາຍນາກຫົວຂອດ: (ນາກຫົວໄຂ່ວ)

3.14 ລາຍນາກຫາງຂໍ: (ເງືອກຫາງຂໍ)

3.15 ລາຍນາກແລ້ງ: (ລາຍເງືອກແລ້ງ)

3.16 ລາຍນາກມືລິງ: (ນາກນ້ອຍ)

3.17 ລາຍນາກໄຕ່ເຄືອ: (ຂະບວນສ້ອຍໄຕ່ເຄືອ)

3.18 ລາຍນາກສະດັງ: (ລາຍຂໍກະແຈ)

3.19 ລາຍນາກກຽ້ວສີພັນດອນ: (ລາຍນາກແປດທິດ)

3.20 ລາຍນາກນ້ອຍ:

3.21 ລາຍນາກເອື້ອ :

3.22 ລາຍນາກຍໍຫາງ :

3.23 ລາຍນາກຂວດ : (ນາກຄິດໂຄ້ງ)

3.24 ລາຍນາກຮ້ອງ :


3.25 ລາຍນາກຫອນ : (ລາຍຫົວນາກ)

3.26 ລາຍນາກນ້ຳຊຳ :

3.27 ລາຍລວງ :

3.28 ລາຍນາກນອນຄ້າງ : (ນາກຂໍຫຼວງ)

### 4. ລາຍດອກໄມ້


4.1 ລາຍສ້ອຍພ້າວ, ລາຍດອກກາບ, ລາຍດອກໄມ້, ລາຍດອກກຸດ, ລາຍດອກດາວ: ຜ້າຂີ້ນ - ເຊິງ 

- 4.2 ລາຍກາງ: ຜ້າແພບ່ຽງ-ນາກເຊິງ
- 4.3 ລາຍດອກຈັນ : ສິ້ນຈິກມັດໝີ່
- 4.4 ລາຍດອກຄິດ, ລາຍຈິກໄໝເງິນ-ໄໝຄໍາ : ສິ້ນໄໝກ້ອມແລະຂັ້ນໄໝລາບ
- 4.5 ລາຍສ້ອຍສາໄໝເງິນ-ໄໝຄໍາ: ສິ້ນມັດໝີ່
- 4.6 ລາຍເຄືອດອກໄມ້,ລາຍໃບໄມ້: ຜ້າແສ່ວ
- 4.7 ລາຍເຄືອ, ລາຍເຄືອດອກກະດັນງາ: ສິ້ນຕີນແສ່ວປັກດັ້ງ -ສິ້ນໂລມ
- 4.8 ລາຍຈິກດອກໄມ້ສະຫຼັບຄິນ: ຕີນສິ້ນ
- 4.9 ລາຍດອກຈິກຂັ້ນກັບມີລາຍຄິນ: ສິ້ນໄໝ
- 4.10 ລາຍຈິກຍົກດອກ: ຜ້າບ່ຽງ

5. ລາຍສັດອື່ນໆ

- 5.1 ລາຍນົກຫັດສະດີລິງ: ຕີນສິ້ນ
- 5.2 ລາຍນົກຫາງ: ຜ້າບ່ຽງ
- 5.3 ລາຍສີໂຫຮ້ອງ, ລາຍນົກເຈ່ຍລູກຢູ່ເທິງຫຼັງ, ລາຍສີໂຫນ້ອຍແທ່ຫຼັງ, ລາຍນົກຊະນິດຕ່າງໆ: ຜ້າດໍາ
- 5.4 ລາຍນົກຫັດສະດີລິງເຮືອນົກດອກກຸດ: ແພຄາດຫົວ
- 5.5 ລາຍກົບ: ສິ້ນໄໝ
- 5.6 ລາຍຮູບຫົວນົກ:ສິ້ນມຸກໝີ່
- 5.7 ລາຍຫົງລາດຊະສີ : ຜ້າບ່ຽງ
- 5.8 ລາຍຫົງດອກເຈ້ຍ: ສິ້ນຈິກ
- 5.9 ລາຍຢຽບເກາະຝຸງນົກແອ່ນ:ສິ້ນຈິກ
- 5.10 ລາຍນົກ : ຜ້າຂັ້ນ - ເຊິງ
- 5.11 ລາຍນົກສອງຫົວ : ຜ້າຂັ້ນ - ເຊິງ
- 5.12 ລາຍຊ້າງ : ຜ້າຂັ້ນ - ເຊິງ
- 5.13 ລາຍນົກຄຸ້ມສອງໂຕ, ລາຍສີໂຫນ້ອຍ, ລາຍສິງຊິງເຄື່ອງ
- 5.14 ລາຍນົກນ້ອຍ: ຜ້າບ່ຽງ
- 5.15 ລາຍຊ້າງມີໂຮງ: ຜ້າຂັ້ນ - ເຊິງແດງ
- 5.16 ລາຍສີໂຫຕໍ່ຫາງມີຄິນ:ຜ້າບ່ຽງ
- 5.17 ລາຍເຈຍມະນຸດຫົວນ້ອຍ: ຜ້າກັ້ງ

6. ລາຍອື່ນໆ

- 6.1 ລາຍໂຄມ,ລາຍໂຄມດອກຈິກ,ລາຍຈິກໂຄມດອກກຸດ, ລາຍໂຄມຊ້ອຍ: ຕີນສິ້ນ-ສິ້ນມັດໝີ່ -ເຊິງແດງດໍາ
- 6.2 ລາຍໂຄມຮູບທາດດອກໝາກຈັບ: ສິ້ນມັດໝີ່ 

- 6.3 ລາຍໂຄມຂໍ້ຂັ້ນໂຄມ 3 : ໜີ້ວາດ
- 6.4 ລາຍຂັ້ນແດງ: ສິນຕິນດໍາ
- 6.5 ລາຍຂໍ້ເຜື້ອ, ລາຍນໍ້າໄຫຼ: ສິນມັດໝີ່-ຜ້າບ່ຽງ
- 6.6 ລາຍໝີ່, ລາຍຂໍ້ໜີ້ປ້ອງ : ສິນໝີ່ຂໍ້ (ປ້ອງ)
- 6.7 ລາຍຂໍ້ກະແຈ : ສິນຕິນຜ້າຂັ້ນ

VII. ຮີດຄອງປະເພນີ ແລະ ພິທີກຳຕ່າງໆ

1. ງານບຸນຕ່າງໆຮີດຄອງລາວ (ຮີດ12)

- 1.1 ບຸນເຂົ້າກຳ
- 1.2 ບຸນຄຸນລານ (ບຸນກອງເຂົ້າ)
- 1.3 ບຸນເຂົ້າຈີ່ ແລະ ບຸນມາຄະບູຊາ
- 1.4 ບຸນພະເຫວດ ຫຼື ບຸນມະຫາຊາດ
- 1.5 ບຸນປີໃໝ່ລາວ (ບຸນສິງນ້ຳຂໍພອນ ປຸ່ເຍີ-ຫຍ່າເຍີ)
- 1.6 ບຸນວິສາຄະບູຊາ ແລະ ບຸນບັ້ງໄຟ
- 1.7 ບຸນສຳຮະ
- 1.8 ບຸນເຂົ້າພັນສາ
- 1.9 ບຸນຫໍ່ເຂົ້າປະດັບດິນ
- 1.10 ບຸນຫໍ່ເຂົ້າສະຫຼາກ
- 1.11 ບຸນອອກພັນສາ (ບຸນຊ່ວງເຮືອ)
- 1.12 ບຸນກັນຖິນ ແລະ ບຸນພະທາດຫຼວງ (ບຸນເດືອນສິບສອງເພັງ)

2. ຮີດຄອງປະເພນີຊົນເຜົ່າ

- 2.1 ບຸນເກືອຫເຜົ່າກຶມມຸ
- 2.2 ບຸນກິນຈຽງ ແລະ ເຜົ່າມົ້ງ
- 2.3 ບຸນໄທແດງແກ່ງຫ້ອງ ແລະ ເຜົ່າໄທແດງ
- 2.4 ບຸນປີໃໝ່ເຜົ່າໄທແດງ
- 2.5 ບຸນປີໃໝ່ເຜົ່າເມັ້ຍ (ບໍລິຄຳໄຊ)

3. ປະເພນີ

- 3.1 ປະເພນີການໃສ່ບາດ
- 3.2 ປະເພນີການບວດ
- 3.3 ປະເພນີການຂໍສາວ-ການແຕ່ງດອງ
- 3.4 ປະເພນີການນຸ່ງຖື
- 3.5 ປະເພນີບາສີ-ສູ່ຂວັນ

3.5.1 ບາສີສູ່ຂວັນຄົນ


3.5.1.1 ສູ່ຂວັນທຳມະດາ

3.5.1.2 ສູ່ຂວັນນ້ອຍ

- 3.5.1.3 ສູ່ຂວັນແຕ່ງດອງ
- 3.5.1.4 ສູ່ຂວັນແມ່ອອກກຳ
- 3.5.1.5 ສູ່ຂວັນເດັກນ້ອຍ
- 3.5.1.6 ສູ່ຂວັນຄົນປ່ວຍ
- 3.5.1.7 ສູ່ຂວັນນາກ
- 3.5.1.8 ສູ່ຂວັນຂຶ້ນເຮືອນໃໝ່
- 3.5.1.9 ສູ່ຂວັນຫຼວງ
- 3.5.1.10 ສູ່ຂວັນພະສິງ
- 3.5.1.11 ສູ່ຂວັນປີໃໝ່
- 3.5.1.12 ສູ່ຂວັນບ້ານ
- 3.5.1.13 ສູ່ຂວັນພາຂວັນ
- 3.5.2 ສູ່ຂວັນສັດ:
  - 3.5.2.1 ສູ່ຂວັນງົວ,ຄວາຍ, ຊ້າງ ແລະ ມ້າ
- 3.5.3 ສູ່ຂວັນວັດຖຸ,ສິ່ງຂອງ
  - 3.5.3.1 ສູ່ຂວັນເຂົ້າ
  - 3.5.3.2 ສູ່ຂວັນກອງ
  - 3.5.3.3 ສູ່ຂວັນກວຽນ
  - 3.5.3.4 ສູ່ຂວັນເຄື່ອງມືໃນການທຳມາຫາກິນ
- 3.6 ປະເພນີສົມມາຜູ້ມີພະຄຸນ
- 3.7 ປະເພນີການສົ່ງສະການ
- 3.8 ປະເພນີການວານນາ
- 3.9 ປະເພນີແຮການາຂ້ວນ
- 3.10 ປະເພນີແຫ່ກັນຫຼອນ (ບຸນພະເຫວດ)
- 3.11 ປະເພນີກ່ຽວເຂົ້າ
- 3.12 ປະເພນີໄຫວ້ປູ່ເຍີຍ່າເຍີ (ປະເພນີບຸນປີໃໝ່ລາວ)
- 3.13 ປະເພນີໄຫຼເຮືອໄຟ
- 3.14 ປະເພນີແຫ່ຜາສາດເຜິ້ງ
- 3.15 ປະເພນີຊາປະນາກິດສິບ

## VIII. ພິທີກຳ

### 1. ພິທີກຳຊາປະນະກິດສິບ

- 1.1 ພິທີກຳອາບນ້ຳສິບ
- 1.2 ພິທີກຳແຫ່ສິບ
- 1.3 ພິພິທີກຳເຜົາສິບ
- 1.4 ພິທີກຳເກັບດູກ 

1.5 ພິທີກຳບວດໜ້າສືບ

**IX. ປະເພນີການນຸ່ງຖືຊົນເຜົ່າ**

**1. ແບບນຸ່ງຖືເພດຊາຍ ແລະເພດຍິງຫຼາຍຊົນເຜົ່າໃນທົ່ວປະເທດ**

**1.1 ແບບນຸ່ງເພດຊາຍ**

1.1.1 ເສື້ອໄຫມມ້ອນລາວ

1.1.2 ຜ້າສະໂຫລ້ງໄໝ ມີ ຕີນ

1.1.3 ຜ້າຂາວມ້າ

**1.2 ແບບນຸ່ງຖືເພດຍິງ**

1.2.1 ເສື້ອໄຫມມ້ອນລາວ

1.2.2 ສິ້ນແບບມີຫົວ-ມີຕີນ

1.2.3 ເກົ້າຜົມ-ບ່ຽງແພ

**1.3 ເຄື່ອງນຸ່ງຖືເປັນເອກະລັກສະເພາະຂອງແຕ່ລະຊົນເຜົ່າ**

**X. ປະເພດນິທານ**

**1. ນິທານກ່ຽວກັບສາສະໜາພຸດ**

1.1 ເລື່ອງພະເຫວດສັນດອນ

1.2 ເລື່ອງທ້າວຂັດທະນາມ

1.3 ເລື່ອງພະເຈົ້າ 50 ຊາດ

1.4 ເລື່ອງພະເຈົ້າ 500 ຊາດ

1.5 ເລື່ອງພະໂຄດົມ

1.6 ເລື່ອງພະຍາໂບກກາລະພັດ

**2. ນິທານຄຳສອນ**

2.1 ເລື່ອງນາງຕັນໄຕ

2.2 ເລື່ອງສ່ຽວສະຫວາດ

2.3 ເລື່ອງປຸ່ສອນຫຼານ

2.4 ເລື່ອງອິນທິຍານສອນລູກ

2.5 ເລື່ອງມໍລະດົກຄວາມຮູ້

2.6 ເລື່ອງມະໂຫສິດບັນດິດ

2.7 ຄຳໂອວາດເຈົ້າຟ້າງຸ່ມ

**3. ກະວະນິຍາຍ (ພື້ນ)**

3.1 ພື້ນກາລະເກດ


3.2 ພື້ນທ້າວສຸລິວົງ

3.3 ພື້ນທ້າວສີທິນມະໂນລາ 



- 3.4 ພື້ນສັງສິນໄຊ
- 3.5 ພື້ນນາງແຕງອ່ອນ
- 3.6 ພື້ນຈຳປາສີ່ດິນ
- 3.7 ພື້ນທ້າວຮຸ່ງ
- 3.8 ພື້ນຂຸນລຸນາງອ້ວ
- 3.9 ພື້ນຂຸນທົງຂຸນເທືອງ
- 3.10 ພື້ນຈັນທະຄາດ
- 3.11 ພື້ນຂັດທະນາມ
- 3.12 ພື້ນນາງສິບສອງ
- 3.13 ພື້ນກຳກາດຳ
- 3.14 ພື້ນນາງຜົມຫອມ
- 3.15 ພື້ນຜາສັກ - ຜາສາຍ
- 3.16 ພື້ນຜາແດງນາງໄອ່

#### 4. ນິທານສັດ

- 4.1 ເລື່ອງນົກເຄົ້າຕາເຫຼືອງ
- 4.2 ເລື່ອງໝາກັບແມວ
- 4.3 ເລື່ອງແມວຈຳສິນ
- 4.4 ເລື່ອງແມວກັບໝູ
- 4.5 ເລື່ອງໝາແລະເຈົ້າເຮືອນ
- 4.6 ເລື່ອງກາແລະມາຈອກ
- 4.7 ເລື່ອງກະຕ່າຍກັບຫອຍ
- 4.8 ເລື່ອງມົດຂ້າຊ້າງ
- 4.9 ເລື່ອງພະຍາຄັນຄາກ
- 4.10 ເລື່ອງເສືອແລະແມວ
- 4.11 ເລື່ອງຜົວເມຍນົກຈອກ
- 4.12 ເລື່ອງເສືອເຖົ້າຈຳສິນ
- 4.13 ເລື່ອງກາກິນບຶ້ງ
- 4.14 ເລື່ອງຄູດແລະເຕົ້າ
- 4.15 ເລື່ອງນົກມີຫູໝູມີປີກ
- 4.16 ເລື່ອງໄກ່ແລະເຫງັນ
- 4.17 ເລື່ອງນາຍພານກັບລົງແມ່
- 4.18 ເລື່ອງກາແລະນົກຍຸງ 

- 4.19 ເລື່ອງຫຼົງຄໍາ
- 4.20 ເລື່ອງນົກອິນຊີແລະນົກເຄົ້າແມວ
- 4.21 ເລື່ອງເສືອແລະຊາວນາ
- 4.22 ເລື່ອງລົງກັບແຂ້
- 4.23 ເລື່ອງຫຼົງຫາມເຕົ້າ

**5. ນິທານຕາຫຼົກ**

- 5.1 ເລື່ອງຜົວຈ້າເມຍຫຼົກ
- 5.2 ເລື່ອງເລືອກເມຍ
- 5.3 ເລື່ອງສ່ຽວຫຼົກ-ສ່ຽວແຫຼມ
- 5.4 ເລື່ອງເສດຖີຂີ້ຖີ່
- 5.5 ເລື່ອງພົ້ນກະດັກ-ໂຕແຫ່ງກະດັ
- 5.6 ເລື່ອງຍາພໍ່ຂີ້ຖີ່ (ເຈົ້າຫົວ)
- 5.7 ເລື່ອງທິພະ-ທິຈົວ

**XI. ປະເພດອາຫານ**

**1. ປະເພດອາຫານ - ແບ້ງ**

- 1.1 ເຂົ້າໜຽວ, ເຂົ້າກໍາ, ເຂົ້າຮາງ ແລະ ເຂົ້າໝ້າ
- 1.2 ປີ້ງໄກ່ ແລະ ເຂົ້າຫຼາມ


**2. ປະເພດລາບ**

- 2.1 ລາບຊະນິດຕ່າງໆ
- 2.2 ລາບຊໍາເໜືອ
- 2.3 ລາບເທົາ
- 2.4 ລາບສອງເຄື່ອງຫຼວງພະບາງ
- 2.5 ລາບນົກແອ່ນ

**3. ປະເພດກ້ອຍ**

- 3.1 ກ້ອຍຊະນິດຕ່າງໆ
- 3.2 ກ້ອຍໝູ

**4. ປະເພດເອາະ**

- 4.1 ເອາະໄຄ
- 4.2 ເອາະໂຫຼດ
- 4.3 ເອາະຫຼາມ 

#### 4.4 ເອາະທຸກຊະນິດ

### 5. ປະເພດສີ່ມຜັກ

- 5.1 ສີ່ມຜັກກາດ
- 5.2 ສີ່ມຜັກສ້ຽນ
- 5.3 ສີ່ມຜັກຢວກ
- 5.4 ສີ່ມຜັກກຸ່ມ
- 5.5 ສີ່ມຜັກຊະນິດຕ່າງໆ


### 6. ປະເພດແຈ່ວ

- 6.1 ແຈ່ວບອງຫຼວງພະບາງ
- 6.2 ແຈ່ວໂອດ
- 6.3 ແຈ່ວປາແດກເຄື່ອງ
- 6.4 ແຈ່ວປາບ້າ
- 6.5 ແຕ່ວປາກະເຕົາ
- 6.6 ແຈ່ວໜໍ່ໄມ້ສີ່ມ
- 6.7 ແຈ່ວສູບ
- 6.8 ແຈ່ວນໍ້າຜັກ
- 6.9 ແຈ່ວນໍ້າປູ
- 6.10 ແຈ່ວບອງຊຽງຂວາງ

### 7. ປະເພດເຂົ້າໝົມ

- 7.1 ເຂົ້າຕົ້ມ
- 7.2 ເຂົ້າໝົມດອກຊີ້ ຫລວງພະບາງ
- 7.3 ເຂົ້າປາດ
- 7.4 ເຂົ້າໝົມແໜບ
- 7.5 ເຂົ້າປຽກປູນ
- 7.6 ໝາກຂາມກວນ
- 7.7 ກວນໝາກໄມ້ທຸກຊະນິດ
- 7.8 ໝາກມ່ວງແຜ່ນ

### 8. ປະເພດສີ່ມຊີ້ນ

- 8.1 ສີ່ມປາໂດ
- 8.2 ສີ່ມປາໄຂ່
- 8.3 ສີ່ມແສ້ 

8.4 ສົມຊື່ນຊະນິດຕ່າງໆ

9. ປະເພດເຫຼົ້າ

9.1 ເຫຼົ້າຂາວ

9.2 ເຫຼົ້າຂຽວ

9.3 ເຫຼົ້າໂທ

9.4 ເຫຼົ້າເຂົ້າກໍ່າ

9.5 ເຫຼົ້າໄທ

10. ປະເພດອື່ນໆ

10.1 ປາແດກ

10.2 ໝົກໄຄ

10.3 ໄສ້ອິ້ວ

10.4 ຊຸບຜັກຊະນິດຕ່າງໆ

10.5 ປິ່ນຊະນິດຕ່າງໆ

10.6 ໄຄແຜ່ນຫຼວງພະບາງ

10.7 ເຂົ້າປຸ້ນເຂົ້າຊອຍ

10.8 ຕໍ່າໝາກຫຸ່ງ

10.9 ອິ້ວດອກແຄ

10.10 ອິ້ວໜໍ່ໄມ້

10.11 ແກງຊະນິດຕ່າງໆ

10.12 ເຂົ້າແຫຼ່ງພິນ

ມາດຕາ 2 ມອບໃຫ້ກົມສິລະປະ-ວັດທະນະທຳ, ກົມມໍລະດົກ, ກົມວັນນະຄະນະດີ ແລະ ພົມຈຳໜ່າຍ, ກົມແຜນການ ການ ແລະ ການຮ່ວມມືສາກົນ, ຫ້ອງການກະຊວງ ສົມທົບກັບພາກສ່ວນທີ່ກ່ຽວຂ້ອງເພື່ອຄົ້ນຄວ້າ ດຳເນີນ ການສຳຫຼວດ, ກຳນົດ, ຂຶ້ນທະບຽນເປັນທາງການ ແລະ ສ້າງນິຕິກຳຄຸ້ມຄອງ, ອະນຸລັກ, ປົກປັກຮັກສາ, ສົ່ງເສີມ ແລະ ອື່ນໆ ທີ່ຈຳເປັນແລ້ວນຳສະເໜີລັດຖະບານ ແລະ ສະພາແຫ່ງຊາດ ເພື່ອຮັບຮອງປະກາດໃຊ້.

ມາດຕາ 3 ບັນດາອົງການຈັດຕັ້ງທີ່ກ່ຽວຂ້ອງ, ຫ້ອງຖິ່ນຂັ້ນຕ່າງໆ ຈົ່ງຮັບຮູ້ ແລະ ພ້ອມກັນຈັດປະຕິບັດຕາມພາລບົດບາດ ຂອງຕົນ.

ມາດຕາ 4 ຂໍ້ຕົກລົງສະບັບນີ້ ແມ່ນປ່ຽນແທນຂໍ້ຕົກລົງ ສະບັບເລກທີ 600/ຖວທ, ລົງວັນທີ 29 ກັນຍາ 2022 ແລະ ມີ ຜົນສັກສິດ ນັບແຕ່ວັນລົງລາຍເຊັນເປັນຕົ້ນໄປ.





### 1.1 Seunsouane JPG 1: Fonelamvonglao-Seunsouan movement

#### WOMAN : Hands

Fourth hand movement for the woman, count 4 of tempo:

- “mue khua chip gnay tang vong phiang eo”; (put the right hand upwards in the position arm curved downwards, hand turned upwards at waist level, with first finger and thumb held together).
- “mue say bea tang vong naa phiang kong khang”; (put the left hand to the position arm curved downwards in a forward direction, with palm of hand facing outwards turned upwards at chin level).

#### MAN : Hands

Fourth hand movement for the man, count 4 of tempo:

- “mue khua bea tang vong phiang kang lang nying”; (put the right hand in the position arm downwards to the side, with palm of the hand turned upwards so that it is behind the back of the woman,
- “mue say bea naa leo khuean pai dan khang”; (put the left hand forward to the position arm straight forward, with the palm of the hand flat and facing upwards - as if to invite someone).

#### WOMAN : Head

First head movement for the woman, count 1 of tempo:

- “hua ngiang pai buang khua”; (the woman tilts the head to the right).

#### MAN : Head

First head movement for the man, count 1 of tempo:

- “hua ngiang pai buang say”; (the man tilts the head to the left).



### 1.1 Seunsouane JPG 2: Fonelamvonglao-Seunsouan movement

#### WOMAN : Hands

Sixth hand movement for the woman, count 6 of tempo:

- “mue khua bea tang vong phiang eo”; (move the right hand to the position arm curved downwards close to the waist, with the palm of the hand turned upwards facing outwards).
- “mue say chip gnay tang vong phiang eo”; (move the left hand down and rotate to the position arm curved downwards close to the waist, hand turned upwards with first finger and thumb held together).

#### MAN : Hands

Sixth hand movement for the man, count 6 of tempo:

- “mue khua chip gnay tang vong phiang eo”; (rotate the right hand to the position arm curved downwards close to the waist, hand and turned upwards with first finger and thumb held together).
- “mue say bea tang vong phiang eo”; (the left hand maintains the position arm curved downwards, hand turned upwards at waist level).

#### WOMAN + MAN : Feet

Sixth step, count 6 of tempo:

- tinh khua phiang tinh say, tinh say phiang tinh khua, nyiam tinh yu kab ti”; (the woman and the man both stand with their feet together, and raising each foot alternately as stepping on the same spot).
- “hua sue pin to khao ha kan”; (put the head in position head straight, turn body to face the man).

**WOMAN : Feet**

*Fourth step, count 4 of tempo:*

- “tinh khua kao pay dan naa hab nam nak”;  
(the right foot carries the weight of the body and is positioned forward, turned to the right).
- “tinh say yu dan lang peut son nong kheun”;  
(put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground).

**MAN : Feet**

*Fourth step, count 4 of tempo:*

- “tinh khua yu dan lang peut son nong kheun”;  
(put the right foot is slightly behind the left leg, posing just the front part of the foot on the floor with the heel off the ground).
- “tinh say kao pay dan naa hab nam nak nying-say nyang hieng kan pai”; (the left foot carries the weight of the body and is positioned forward, turned to the left, walk in the row).



**1.2 Siphandone JPG 1: Fonelamvonglao-Siphandone movement**

**WOMAN : Hands**

*First hand movement for the woman, count 1 of tempo:*

- “mue khua bea gnay top sok loum phiang eo”; (put the right hand in the position upper arm in downward direction, elbow bent at 90°, lower arm straight forwards, hand turned downward, with palm facing outwards).
- “mue say chip khuam top naa phiang eo”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level, hand turned downwards with first finger and thumb held together).

**MAN : Hands**

*First hand movement for the man, count 1 of tempo:*

- “mue khua chip khuam top naa phiang eo”; (put the right hand in the position upper arm in downward direction, elbow bent at 90°, lower arm straight forwards, hand turned downward, hand turned downwards with first finger and thumb held together).
- “mue say bea gnay top sok loum phiang eo”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level, hand turned downwards with palm facing outwards - as if to invite someone).

**WOMAN : Head**

*First head movement for the woman, count 1 of tempo:*

- “hua ngieng pai buang khua”; (the woman tilts the head to the right).



**1.2 Siphandone JPG 2: Fonelamvonglao-Siphandone movement**

**WOMAN : Hands**

*Third hand movement for the woman, count 3 of tempo:*

- “mue khua chip gnay tang vong naa phiang kong khang”; (put the right hand in the position arm curved downwards in a forward direction, hand turned upwards with first finger and thumb held together and pointing in the direction of the chin).
- “mue say bea tang vong naa phiang kong khang”; (put the left hand in the position arm curved downwards in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the chin).

**MAN : Hands**

*Third hand movement for the man, count 3 of tempo:*

- “mue khua bea tang vong naa phiang kong khang”; (put the right hand in the position arm curved downwards in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the chin).
- “mue say chip gnay tang vong naa phiang kong khang”; (put the left hand forward in the position arm curved downwards in a forward direction, hand and turned upwards with first finger and thumb held together and pointing in the direction of the chin).

**WOMAN : Head**

*Third head movement for the woman, count 3 of tempo:*

- “hua sue pin to khao ha kan”; (put the head in position head straight, turn body to face the man).

**MAN : Head**

*Third head movement for the man, count 3 of tempo:*

**MAN : Head**

*First head movement for the man, count 1 of tempo:*

- "hua ngieng pai buang say"; (the man tilts the head to the left).

**WOMAN : Feet**

*First step, count 1 of tempo:*

- "tinh khua kao pay dan naa hab nam nak"; (the right foot carries the weight of the body and is positioned forward, turned to the right).

- "tinh say yu dan lang peut seun nong keun, pin to sue dan naa"; (put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground and treat the front straight).

**MAN : Feet**

*First step, count 1 of tempo:*

- "tinh khua yu dan lang peut son nong kheun, pin to sue dan naa"; (put the right foot is slightly behind the left leg, posing just the front part of the foot on the floor with the heel off the ground and treat the front straight).

- "tinh say kao pay dan naa hab nam nak"; (the left foot carries the weight of the body and is positioned forward, turned to the left, ).

*tempo:*

- "hua sue pin to khao ha kan"; (put the head in position head straight, turn body to face the woman).

**WOMAN + MAN : Feet**

*Third step, count 3 of tempo:*

- "tinh khua phiang tinh say, tinh say phiang tinh khua, nyiam tinh yu kab ti pin to khao ha kan"; (the woman and the man both stand with their feet together, and raising each foot alternately as stepping on the same spot).





**1.3 Tangwaiy JPG 1: Fonelamvonglao-Tangwaiy\_movement**

**WOMAN : Hands**

*Second hand movement for the woman, count 2 of tempo:*

- “mue khua sit pay mue kheun tang pen vong khang phiang eo”; (both hands are in the same position, parallel, and move together in as swinging motion).
- “mue say sit pay mue kheun tang pen vong naa loun phiang eo”; (position starting on the right side of the body, the extended arms swing in a low circle to the left side of the body, with the hands starting in an erected position pointing upwards, then turning towards the ground during the swing and returning to an erected position pointing upwards when arriving at the left side of the body).

**MAN : Hands**

*Second hand movement for the man, count 2 of tempo:*

- “mue khua sit pay mue kheun tang pen vong naa loun phiang eo”; (position starting on the right side of the body, the extended arms swing in a low circle to the left side of the body, with the hands starting in an erected position pointing upwards, then turning towards the ground during the swing and returning to an erected position pointing upwards when arriving at the left side of the body).
- “mue say sit pay mue kheun tang pen vong khang phiang eo”; (both hands are in the same position, parallel, and move together in as swinging motion).

**WOMAN : Head**

*Second head movement for the woman, count 2 of tempo:*

- “hua ngieng pai bueang khua”; (the woman

**1.3 Tangwaiy JPG 2: Fonelamvonglao-Tangwaiy\_movement**

**WOMAN : Hands**

*Third hand movement for the woman, count 3 of tempo:*

- “mue khua bea khuam top sok dan naa phiang eo hak khor mue long”; (put the right hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level in front of the body, wrist turned downwards with palm facing the body and fingers bent outwards).
- “mue say bea khuam top sok dan naa phiang eo dan khang hak khor mue long”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level at the left side of the body, wrist turned downwards with palm facing the body and fingers bent outwards).

**MAN : Hands**

*Third hand movement for the man, count 3 of tempo:*

- “mue kua bea khuam top sok dan naa piang eo dan khang hak khor mue long”; (put the right hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level at the right side of the body, wrist turned downwards with palm facing the body and fingers bent outwards).
- “mue say bea khuam top sok dan naa phiang eo dan khang hak khor mue long”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level in front of the body, wrist turned downwards with palm facing the body and fingers bent outwards).

**WOMAN : Head**

*Third head movement for the woman, count 3*

tilts the head to the right).

**MAN : Head**

*Second head movement for the man, count 2 of tempo:*

- "hua ngieng pai bueang say"; (the man tilts the head to the left).

**WOMAN : Feet**

*Second step, count 2 of tempo:*

- "tinh khua nyang kao pai dan naa"; (the woman puts the right leg in to frontward).

- "tinh say hup nam nak nyang yang yee sai pay tinh nyang yang yee pin to sue"; (the left foot is slightly behind the weight is on the right leg, the left foot is slightly in front of the right foot, posing just the front part of the foot on the floor the heel slightly off the ground).

**MAN : Feet**

*Second step, count 2 of tempo:*

- "tinh khua hup nam nak nyang yang yee sai pay tinh nyang yang yee pin to sue"; (the right foot is slightly behind the weight is on the left leg, the left foot is slightly in front of the right foot, posing just the front part of the foot on the floor the heel slightly off the ground).

- "tinh say nyang kao pai dan naa"; (the man put the left leg in to frontward).

*of tempo:*

- "heua ngieng pai bueang khua neam beang naa kan"; (put the head in position head turned half to the right to look at the man).

**MAN : Head**

*Third head movement for the man, count 3 of tempo:*

- "heua ngieng pai bueang say neam beang naa kan"; (put the head in position head turned half to the left to look at the woman).

**WOMAN : Feet**

*Third step, count 3 of tempo:*

- "tinh khua yeun hap nam nak"; (the weight is on the right leg).

- "tinh say vang naa luam tinh khua, peut soon nong keun noy ngeun pin naa neam beung kan leo sit saphok tam jang wa khong lam"; (the left leg and hip is in a high position the weight is on the right leg, the left leg is bent at the knee with the point of the foot touching the floor and the heel off the ground and the left hip raised).

**MAN : Feet**

*Third step, count 3 of tempo:*

- "tinh khua vang naa luam tinh say peut soon nong kheun noy ngeun pin naa neam beung kan leo sit saphok tam jang wa khong lam"; (the right leg and hip is in a high position the weight is on the left leg, the right leg is bent at the knee with the point of the foot touching the floor and the heel off the ground and the right hip raised).

- "tinh say yeun hap nam nak"; (the weight is on the left leg).



**1.4 Khabthoumlouangprabang JPG 1:  
Fonelamvonglao-  
Khabthoumlouangprabang  
movement**

**WOMAN : Hands**

*Fourth hand movement for the woman, count 4 of tempo:*

- “mue khua bea tang vong khang pay mue phieng hang khiw”; (put the right arm and hand in the position arm curved downwards in a forward direction, with palm of hand turned upwards at eyes blow).
- “mue say chip gnay yiet sue song pay dan lang hay sut hak kor mue khao”; (put the left hand in the position arm extending backwards from the shoulder, in a straight position, putting the hand reversed backwards with the first finger and thumb held together).

**MAN : Hands**

*Fourth hand movement for the man, count 4 of tempo:*

- “mue khua chip gnay yiet sue song pay dan lang hay sut hak kor mue khao”; (put the right hand in the position arm extending backwards from the shoulder, in a straight position, putting the hand reversed backwards with the first finger and thumb held together).
- “mue say bea tang vong khang pay mue phieng hang khiw”; (put the left arm and hand in the position arm curved downwards in a forward direction, with palm of hand turned upwards at eyes blow).

**WOMAN : Head**

*Fourth head movement for the woman, count 4 tempo:*

- “heua ngieng pai bueang khua”; (the

**1.4 Khabthoumlouangprabang JPG 2:  
Fonelamvonglao- Khabthoumlouangprabang  
movement**

**WOMAN and MAN: Hands**

*Second hand movement for the woman, count 2 of tempo:*

- “mue khua bea tang vong khang pay mue phiang hang khiw”; (put the right hand in the position arm placed high extending forward out from the eyes blow in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and turn right face to side up).
- “mue say bea gnay top sok khang phiang eo pay mue sak long” (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm straight forwards, hand turned downward, with palm facing outwards).

**WOMAN and MAN : Head**

*Second head movement for the woman, count 2 tempo:*

- “hua ngieng pai bueang say, ying kiew pin pay dan naa, say kiew pin pay dan lang”; (woman look forward and man look backward, the man tilts the head to the left and eyes look at each other).

**WOMAN and MAN : Feet**

*Second step, count 2 of tempo:*

- “tinh khoa yu dan lang peut son nong kheun”; (put the right foot is slightly behind the left leg, posing just the front part of the foot on the floor with the heel off the ground).
- “tinh say kao pay dan naa”; (put the left leg in to frontward)
- “yang kiew pien beang kan say-khua”; (walk around left side- right side).
- “yor yued tam chang wa”; (upward and downward to the rhythm).

woman tilts the head to the right and looks away from the man).

**MAN : Head**

*Fourth head movement for the man, count 4 of tempo:*

- "heua ngieng pai bueang say"; (the man tilts the head to the left and looks away from the woman).

**WOMAN : Feet**

*Fourth step, count 4 of tempo:*

- "tinh khua toc pay dan lang peut son nong kheun"; (put the right foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground.  
- "tinh say kao pay dan naa hab nam nak"; (the left foot carries the weight of the body and is positioned forward, turned to the left).

**MAN : Feet**

*Fourth step, count 4 of tempo:*

- "tinh khua koa pay dan naa hab nam nak"; (the right foot carries the weight of the body and is positioned forward, turned to the left).  
- "tinh say toc pay dan lang peut son nong kheun"; (put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground).



**1.5 Salavane JPG 1:**  
**Fonelamvonglao- Salavane**  
**Movement**

**WOMAN and MAN : Hands**

*Second hand movement for the woman, count 2 of tempo:*

- “mue ying-mue say thang song bueng bea tang vong khang pay mue phieng ba lai kong kan kham kan pin naa khao ha kan”; (woman and man hands are in the same position parallel, and move together in as swinging motion, opposite words and look at each other).

**WOMAN : Head**

*Second head movement for the woman, count 2 of tempo:*

- “hua ngieng pai bueang khua”; (the woman tilts the head to the right look at each other).

**MAN : Head**

*Second head movement for the man, count 2 of tempo:*

- “hua ngieng pai bueang say”; (the man tilts the head to the left look at each other).

**WOMAN : Feet**

*Second step, count 2 of tempo:*

- “tinh khua vang dan naa luem tinh say yok son nong keun-long yor yeud tam chang wa”; (the woman puts the right foot forward posing just the front part of the foot on the floor with the heel slightly off the ground).

- “tinh say yeun hub nam nak”; (the left foot is slightly behind, also with the heel slightly off the ground).

**MAN : Feet**

*Second step, count 2 of tempo:*

**1.5 Salavane JPG 2:**  
**Fonelamvonglao- Salavane**  
**movement**

**WOMAN : Hands**

*First hand movement for the woman, count 1 of tempo:*

- “mue khua chip ngay tang vong khang phieng ba lai”; (put the right hand in the position arm held high curved).

- “mue say bea tang vong khang phieng ba lai”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level at the left side of the body, wrist turned downwards with palm facing the body and fingers bent outwards).

**MAN : Hands**

*First hand movement for the man, count 1 of tempo:*

- “mue khua bea tang vong khang phieng ba lai”; (put the right hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level at the right side of the body, wrist turned downwards with palm facing the body and fingers bent outwards).

- “mue say chip ngay tang vong khang phieng ba lai”; (put the left hand in the position upper arm in downward direction, elbow bent at 90°, lower arm horizontal at waist level in front of the body, wrist turned downwards with palm facing the body and fingers bent outwards).

**WOMAN : Head**

*First head movement for the woman, count 1 of tempo:*

- “heua ngieng pai bueang khua”; (put the head in position head turned half to the right to

- "tinh kua yuen hub nam nak"; (the right foot carries the weight of the body).  
- "tinh say vang dan naa pay tinh salieng khang noy nguang yok son nong keun-long yor yeud tam chang wa"; (the left foot is slightly behind the left foot, posing just the front part of the foot on the floor the heel slightly off the ground).

look at the man).

**MAN : Head**

*First head movement for the man, count 1 of tempo:*

- "heua ngieng pai bueang say"; (put the head in position head turned half to the left to look at the woman).

**WOMAN : Feet**

*First step, count 1 of tempo:*

- "tinh khua vang dan naa luem tinh say leo yor long, tinh thang song hub nam nak, yor yued tam chang wa khoi nang long pin to khao ha kan"; (put right foot into frontward slightly left foot and downward, right and left foot carries the weight of the body, upward and downward to the rhythm and slowly downward).

**MAN : Feet**

*First step, count 1 of tempo:*

- "tinh say vang naa leum tinh khoa lao yor long, tinh thang song hub nam nak, yor yued tam chang wa khoi nang long pin to khao ha kan"; (put right foot into frontward slightly left foot and downward, right and left foot carries the weight of the body, upward and downward to the rhythm, slowly downward and look at each other).





**1.6 Slapfanpa JPG 1:  
Fonelamvonglao- Slapfanpa  
movement**

**WOMAN : Hands**

*Second hand movement for the woman, count 2 of tempo:*

- “mue khua chip gnay tang vong naa phiang eo”; (put the right hand in the position arm curved downwards, hand turned upwards at the centre of the waist, with first finger and thumb held together).
- “mue say bea ngay tang vong naa pay mue phiang hang khiw”; (put the left hand in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the left eye).

**MAN : Hands**

*Second hand movement for the man, count 2 of tempo:*

- “mue khua bea ngai tang vong naa pay mue phieng hang khiw”; (put the right hand in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the right eye).
- “mue say chip gnay tang vong naa phieng oe”; (put the left hand in the position arm curved downwards, hand turned upwards at the left side of the waist, with first finger and thumb held together).

**WOMAN : Head**

*Second head movement for the woman, count 2 of tempo:*

- “hua ngieng pai bueang khua”; (the woman

**1.6 Slapfanpa JPG 2:  
Fonelamvonglao- Slapfanpa  
Movement**

**WOMAN : Hands**

*Third hand movement for the woman, count 3 of tempo:*

- “mue khua bea ngay tang vong naa phing hang khiw”; (put the right hand in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the right eye).
- “mue say chip gnay tang vong naa phiang eo”; (put the left hand in the position arm curved downwards, hand turned upwards at the centre of the waist, with first finger and thumb held together).

**MAN : Hands**

*Third hand movement for the man, count 3 of tempo:*

- “mue khua chip gnay tang vong naa saliang ma khang noy neung phiang eo”; (put the right hand in the position arm curved downwards, hand turned upwards at the right side of the waist, with first finger and thumb held together).
- “mue say bea ngay tang vong naa phiang hang khiw”; (put the left hand in the position (arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the left eye).

**WOMAN : Head**

*Third head movement for the woman, count 3 of tempo:*

tilts the head to the right and looks towards the man).

**MAN : Head**

*Second head movement for the man, count 2 of tempo:*

- "hua ngieng pai bueang say"; (the man tilts the head to the left and looks towards the woman).

**WOMAN : Feet**

*Second step, count 2 of tempo:*

- "tinh khua yeun hap nam nak yor long noy neung"; (the right leg carries the weight of the body and slowly downward).

- tinh say did kheun dan lang song hua khao hay sut"; (for the right leg, extend the top part of the leg backwards and bend the knee to raise the lower leg and foot high behind the body. with a slight bend in the knee, and the foot planted fully on the floor).

**MAN : Feet**

*Second step, count 2 of tempo:*

- "tinh khua did kheun dan lang song hua khao hay sut"; for the right leg, extend the top part of the leg backwards and bend the knee to raise the lower leg and foot high behind the body).

- "tinh say yeun hap nam nak yor long noy neung"; (the left leg carries the weight of the body and a little bit downward).

- "hua ngieng pai bueang say"; (the woman tilts the head to the left and looks to the side).

**MAN : Head**

*Third head movement for the man, count 3 of tempo:*

- "heua ngieng pai bueang khua"; (the man tilts the head to the right and looks to the side).

**WOMAN : Feet**

*Third step, count 3 of tempo:*

- "tinh khua did keun dan lang song heua khao hay sut"; (the right leg carries the weight of the body, with a slight bend in the knee, and the foot planted fully on the floor).

- "tinh say yeun hap nam nak yor long noy ngeung"; (for the left leg, extend the top part of the leg backwards and bend the knee to raise the lower leg and foot high behind the body).

**MAN : Feet**

*Third step, count 3 of tempo:*

- "tinh khua yeun hap nam nak yor long noy neun"; (for the right leg, extend the top part of the leg backwards and bend the knee to raise the lower leg and foot high behind the body).

- "tinh say did keun dan lang song heua khao hay sut"; (the left leg carries the weight of the body, with a slight bend in the knee, and the foot planted fully on the floor).





**1.7 Khonesavanh JPG 1:  
Fonelamvonglao- Khonesavanh  
Movement**

**WOMAN : Hands**

*Fourth hand movement for the woman, count 4 of tempo:*

- “mue khua bea tang vong naa phiang kong khang”; (put the right arm and hand in the position arm curved downwards in a forward direction, with palm of hand turned upwards at chin level).
- “mue say chip gnay yiet sue hak kor mue song pay dan lang hay sut”; (put the left hand in the position (arm extending backwards from the shoulder, in a straight position, putting the hand reversed backwards with the first finger and thumb held together).

**MAN : Hands**

*Fourth hand movement for the man, count 4 of tempo:*

- “mue khua chip gnay yiet sue hak khor mue song pai dan lang hay sut” (put the right arm and hand position in the arm extending backwards from the shoulder, in a straight position, putting the hand reversed backwards with the first finger and thumb held together).
- “mue say bea tang vong naa phiang kong khang”; (put the left arm and hand in the position (arm curved downwards in a forward direction, with palm of hand turned upwards at chin level).

**WOMAN : Head**

*Fourth head movement for the woman, count 4 of tempo:*

- “hua ngieng pai bueang say”; (the woman tilts the head to the left and looks away from the man).



**1.7 Khonesavanh JPG 2:  
Fonelamvonglao- Khonesavanh  
movement**

**WOMAN : Hands**

*Eighth hand movement for the woman, count 8 of tempo:*

- “mue khua bea tang vong naa phiang kong kang”; (put the right hand in the position arm held high curved downwards in a forward direction, with palm of hand facing outwards turned upwards at chin level).
- “mue say bea tang vong khang phiang hang kiuw”; (put the left hand in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the left eye).

**MAN : Hands**

*Eighth hand movement for the man, count 8 of tempo:*

- “mue khua bea tang vong khang phiang hang kiuw”; (put the right hand in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the right eye).
- “mue say bea tang vong naa phiang kong khang”; (put the left hand in the position arm held high curved downwards in a forward direction, with palm of hand facing outwards turned upwards at chin level).

**WOMAN : Head**

*Eighth head movement for the woman, count 8 of tempo:*

- “heua ngieng pai bueang kua”; (the woman

**MAN : Head**

*Fourth head movement for the man, count 4 of tempo:*

- "hua ngieng pai bueang khua"; (the man tilts the head to the right and looks away from the woman).

**WOMAN : Feet**

*Fourth step, count 4 of tempo:*

- "tinh khua yeun hap nam nak yor long noy ngeung"; (the right leg carries the weight of the body, with a slight bend in the knee and the foot planted fully on the floor).

- "tinh say nyok pay dan naa son nong piang naa kheng hak khor tinh kheun"; (the left leg is raised up from the hip with the knee bent so the foot is held off the ground with the ankle turned upwards).

**MAN : Feet**

*Fourth step, count 4 of tempo:*

- "tinh khua nyok pay dan naa son nong piang naa kheng hak khor tinh kheun"; (the right leg is raised up from the hip with the knee bent so the foot is held off the ground with the ankle turned upwards).

- "tinh say yeun hap nam nak yor long noy neung"; (the left leg carries the weight of the body, with a slight bend in the knee, and the foot planted fully on the floor).

tilts the head to the right and looks forward, not at the man).

**MAN : Head**

*Eighth head movement for the man, count 8 :*

- "heua ngieng pai bueang say"; (the man tilts the head to the left and looks forward, not at the woman).

**WOMAN : Feet**

*Eighth step, count 8 of tempo:*

- "tinh khua nyok pay dan naa son nong piang naa kheng hak khor tinh kheun"; (the right leg is raised up from the hip, with the knee bent, so the foot is held off the ground with the ankle turned upwards).

- "tinh say yeun hap nam nak yor long noy neung"; (the left leg carries the weight of the body, with a slight bend in the knee, and the foot planted fully on the floor).

**MAN : Feet**

*Eighth step, count 8 of tempo:*

- "tinh khua yeun hap nam nak yor long noy neung"; (the right leg carries the weight of the body, with a slight bend in the knee, and the foot planted fully on the floor).

- "tinh say nyok pay dan naa son nong piang naa kheng hak khor tinh kheun"; (the left leg is raised up from the hip, with the knee bent, so the foot is held off the ground with the ankle turned upwards).



**1.8 Mahaxay JPG 1:  
Fonelamvonglao- Mahaxay  
Movement**

**WOMAN and MAN: Hands**

*Second hand movement for the woman, count 2 of tempo:*

- “mue thang song bea tang vong khang pay mue phieng ba lai”; (for both the right and left arms in the position arms held high on each side of the body and curved downwards, with palms of hands facing outwards turned upwards at shoulder level).

**WOMAN : Head**

*Second head movement for the woman, count 2 of tempo:*

- “hua ngieng pay beung khua” The woman tilts the head to the right and looks forward.

**MAN : Head**

*Second head movement for the man, count 2 of tempo:*

- “hua ngieng pay beung say” The man tilts the head to the left and looks forward.

**WOMAN : Feet**

*Second step, count 2 of tempo:*

- “tinh khua kao pay dan naa hab nam nak”; (the right foot carries the weight of the body and is positioned forward turned to the right.  
- “tinh say yu dan lang peut son nong kheun, yor yued tam chang wa”; (put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground, upward and downward to the rhythm).

**MAN : Feet**

*Second step, count 2 of tempo:*

- “tinh khua yu dan lang peut son nong kheun”;

**1.8 Mahaxay JPG 2:  
Fonelamvonglao- Mahaxay**

**WOMAN : Hands**

*Second hand movement, next cycle, for the woman, count 2 of tempo:*

- “mue khua bae tang vong naa pay mue phiang kong khang”; (put the right arm in the position arm curved downwards in a forward direction, with palm of hand facing outwards turned upwards at chin level).

- “mue say bea tang vong khang pay mue phieng hang khiw”; (put the left arm in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the left eye).

**MAN : Hands**

*Second hand movement, next cycle, for the man, count 2 of tempo:*

- “mue khua bae tang vong khang pay mue phieng hang kiuw”; (put the right arm in the position arm placed high extending forward out from the shoulder in a curved form in a forward direction, with the palm of the hand turned upwards facing outwards and pointing in the direction of the brow of the right eye).

- “mue say bae tang vong naa pay mue phiang kong khang”; (put the left arm in the position arm curved downwards in a forward direction, with palm of hand facing outwards turned upwards at chin level).

**WOMAN : Head**

*Second head movement, next cycle, for the woman, count 2 of tempo:*

- “heua ngieng pai bueang khua”; (the woman tilts the head to the right and looks forward).

(put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground).

- "tinh say kao pay dan naa hab nam nak yor yued tam chang wa"; (the left foot carries the weight of the body and is positioned forward, turned to the right, upward and downward to the rhythm).

**MAN : Head**

*Second head movement, next cycle, for the man, count 2 of tempo:*

- "heua ngieng pai bueang say"; (the man tilts the head to the left and looks forward).

**WOMAN : Feet**

*Second step, next cycle, count 2 of tempo:*

- "tinh khua kao pay dan naa hab nam nak"; (the right foot carries the weight of the body and is positioned forward, turned to the right).

- "tinh say yu dan lang peut son nong kheun, yor yued tam chang wa"; (put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground and upward and downward to the rhythm).

**MAN : Feet**

*Second step, next cycle, count 2 of tempo:*

- "tinh khua yu dan lang peut son nong kheun"; (put the left foot is slightly behind the right leg, posing just the front part of the foot on the floor with the heel off the ground).

- "tinh say kao pay dan naa hab nam nak yor yued tam chang wa"; (the right foot carries the weight of the body and is positioned forward, turned to the right and upward and downward to the rhythm).



**1.1 ຟ້ອນລຳວົງລາວ-ທ່າເຊີນຊວນ**

- ທ່າທີ 4 ມີຍິງ: ນັບ 4 ມີຂວາຈົບຫງາຍຕັ້ງວົງພຽງແອວ, ມີຊ້າຍແບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 4 ມີຊາຍ: ນັບ 4 ມີຂວາແບຕັ້ງວົງພຽງກາງຫຼັງຍິງ, ມີຊ້າຍແບໜ້າແລ້ວເຄື່ອນໄປດ້ານຂ້າງ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 4 ຂອງຕີນ: ນັບ 4 ຍິງຕີນຂວາກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ, ຕີນຊ້າຍຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ. ຊາຍຕີນຂວາຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ ຍິງ-ຊາຍຍ່າງຮຽງກັນໄປ.



**1.1 ຟ້ອນລຳວົງລາວ-ທ່າເຊີນຊວນ**

- ທ່າທີ 6 ມີຍິງ: ນັບ 6 ມີຂວາແບຕັ້ງວົງພຽງແອວ, ມີຊ້າຍຈົບຫງາຍຕັ້ງວົງພຽງແອວ.
- ທ່າທີ 6 ມີຊາຍ: ນັບ 6 ມີຂວາຈົບຫງາຍຕັ້ງວົງພຽງແອວ - ມີຊ້າຍແບຕັ້ງວົງພຽງແອວ.
- ຈັງຫວະທີ 6 ຂອງຕີນ: ນັບ 6 ຍິງຕີນຂວາພຽງຕີນຊ້າຍ - ຊາຍຕີນຊ້າຍພຽງຕີນຂວາ ຍິງ-ຊາຍຍ່າຕີນ ພ້ອມທັງຄ່ອຍຖອຍອອກ, ຫົວຊີ້ປິ່ນໂຕເຂົ້າຫາກັນ.



**1.2 ພ້ອນລຳວົງລາວ-ທ່າລຳສີພັນດອນ**

- ທ່າທີ 1 ມືຍິງ: ນັບ 1 ມືຂວາແບບຫງາຍທົບສອກລຸ່ມພຽງແອວ-ມືຊ້າຍຈົບຂວ້າທົບໜ້າພຽງແອວ, ຫົວຫງ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 1 ມືຊາຍ: ນັບ 1 ມືຂວາຈົບຂວ້າທົບໜ້າພຽງແອວ, ມືຊ້າຍແບບຫງາຍທົບສອກລຸ່ມພຽງແອວ, ຫົວຫງ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 1 ຂອງຕີນ: ນັບ 1 ຍິງຕີນຂວາກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ, ຕີນຊ້າຍຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນປິ່ນໂຕຊື່ດ້ານໜ້າ. ຊາຍຕີນຂວາຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນປິ່ນໂຕຊື່ດ້ານໜ້າ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ.



**1.2 ພ້ອນລຳວົງລາວ-ທ່າລຳສີພັນດອນ**

- ທ່າທີ 1 ມືຍິງ: ນັບ 1 ມືຂວາຈົບຫງາຍຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ມືຊ້າຍແບບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ຫົວຊື່ປິ່ນໂຕເຂົ້າຫາກັນ.
- ທ່າທີ 1 ມືຊາຍ: ນັບ 1 ມືຂວາແບບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ມືຊ້າຍຈົບຫງາຍຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ຫົວຊື່ປິ່ນໂຕເຂົ້າຫາກັນ.
- ຈັງຫວະທີ 1 ຂອງຕີນ: ນັບ 1 ຍິງຕີນຂວາພຽງຕີນຊ້າຍ, ຊາຍຕີນຊ້າຍພຽງຕີນຂວາ ຍ່າຕີນຢູ່ກັບທີ່ ປິ່ນໂຕເຂົ້າຫາກັນ.





**1.3 ຟ້ອນລ່າວົງລາວ-ທ່າລ່າຕັ້ງຫວາຍ**

- ທ່າທີ 2 ມືຍິງ: ນັບ 2 ມືຂວາຊິດປາຍມືຂຶ້ນຕັ້ງເປັນວົງຂ້າງພຽງແອວ-ມືຊ້າຍຊິດປາຍມືຂຶ້ນຕັ້ງເປັນວົງໜ້າລຸ່ມພຽງແອວ, ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 2 ມືຊາຍ: ນັບ 2 ມືຂວາຊິດປາຍມືຂຶ້ນຕັ້ງເປັນວົງໜ້າລຸ່ມພຽງແອວ, ມືຊ້າຍຊິດປາຍມືຂຶ້ນຕັ້ງເປັນວົງຂ້າງພຽງແອວ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງຕີນຂວາຍ່າງກ້າວໄປດ້ານໜ້າ, ຕີນຊ້າຍຮັບນ້ຳໜັກຍ່າງຢັ່ງຢື້ ໃຊ້ປາຍຕີນຍ່າງຢັ່ງຢື້ປິ່ນໂຕຊື່ດ້ານໜ້າ, ຊາຍຕີນຊ້າຍຍ່າງກ້າວໄປດ້ານໜ້າ, ຕີນຂວາຮັບນ້ຳໜັກຍ່າງຢັ່ງຢື້ ໃຊ້ປາຍຕີນຍ່າງຢັ່ງຢື້ປິ່ນໂຕຊື່ດ້ານໜ້າ.

**1.3 ຟ້ອນລ່າວົງລາວ-ທ່າລ່າຕັ້ງຫວາຍ**

- ທ່າທີ 1 ມືຍິງ: ນັບ 1 ມືຂວາແບຂວ້າທົບສອກດ້ານໜ້າພຽງແອວ ຫັກຂໍ່ມືລົງ, ມືຊ້າຍແບຂວ້າທົບສອກດ້ານໜ້າພຽງແອວດ້ານຂ້າງ ຫັກຂໍ່ມືລົງ, ຫົວຫ່ຽງໄປເບື້ອງຂວາແນມເບິ່ງໜ້າກັນ.
- ທ່າທີ 1 ມືຊາຍ: ນັບ 1 ມືຂວາແບຂວ້າທົບສອກດ້ານໜ້າພຽງແອວດ້ານຂ້າງ ຫັກຂໍ່ມືລົງ, ມືຊ້າຍແບຂວ້າທົບສອກດ້ານໜ້າພຽງແອວດ້ານຂ້າງ ຫັກຂໍ່ມືລົງ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ ແນມເບິ່ງໜ້າກັນ.
- ຈັງຫວະທີ 1 ຂອງຕີນ: ນັບ 1 ຍິງຕີນຂວາຢືນຮັບນ້ຳໜັກ, ຕີນຊ້າຍວາງໜ້າເລື່ອມຕີນຂວາເປີດສິ້ນນ່ອງຂຶ້ນໜ້ອຍໜຶ່ງ ປິ່ນໜ້າແນມເບິ່ງກັນແລ້ວຊິດກະໂພກ (ກິ້ນ) ຕາມຈັງຫວະຂອງລ່າ. ຊາຍຕີນຂວາວາງໜ້າເລື່ອມຕີນຊ້າຍເປີດສິ້ນນ່ອງຂຶ້ນໜ້ອຍໜຶ່ງປິ່ນໜ້າແນມເບິ່ງກັນແລ້ວຊິດກະໂພກ (ກິ້ນ) ຕາມຈັງຫວະຂອງລ່າ. ຕີນຊ້າຍຢືນຮັບນ້ຳໜັກ.



**1.4 ຟ້ອນລຳວົງລາວ-ທ່າຂັບທຸ້ມຫຼວງພະບາງ**

- ທ່າທີ 4 ມີຍິງ: ນັບ 4 ມີຂວາແບຕັ້ງວົງຂ້າງປາຍມືພຽງ ຫາງຄົ້ວ-ມີຊ້າຍຈົບຫາງາຍຢຽດຊື່ສິ່ງໄປດ້ານຫຼັງໃຫ້ສຸດ ຫັກຂໍ່ມີເຂົ້າ, ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 4 ມີຊາຍ: ນັບ 4 ມີຂວາຈົບຫາງາຍຢຽດຊື່ສິ່ງໄປ ດ້ານຫຼັງໃຫ້ສຸດຫັກຂໍ່ມີເຂົ້າ,ມີຊ້າຍແບຕັ້ງວົງຂ້າງປາຍມື ພຽງຫາງຄົ້ວ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 4 ຂອງຕີນ: ນັບ 4 ຍິງຕີນຂວາຕາະໄປ ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າ ຮັບນ້ຳໜັກ, ຊາຍຕີນຂວາກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ, ຕີນຊ້າຍຕາະໄປດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ.

**1.4 ຟ້ອນລຳວົງລາວ-ທ່າຂັບທຸ້ມຫຼວງພະບາງ**

- ທ່າທີ 2 ມີຍິງ-ຊາຍ: ນັບ 2 ມີຂວາແບຕັ້ງວົງຂ້າງປາຍມື ພຽງຫາງຄົ້ວ, ມີຊ້າຍແບຫາງາຍທົບສອກຂ້າງພຽງແອວ ປາຍມືສັກລົງ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ, ຍິງກ້ຽວປິ່ນໄປ ດ້ານໜ້າ, ຊາຍກ້ຽວປິ່ນໄປດ້ານຫຼັງ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງ-ຊາຍ, ຕີນຂວາຢູ່ ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າ ຍ່າງກ້ຽວປ່ຽນເບື້ອງກັນ ຊ້າຍ-ຂວາ ຍໍ້ຍືດຕາມຈັງຫວະ.





**1.5 ພ້ອມລຳວົງລາວ-ທ່າລຳສາລະວັນ**

- ທ່າທີ 2 ມີຍິງ-ມີຊາຍ: ນັບ 2 ມີຍິງ-ມີຊາຍທັງສອງ ເບື້ອງແບຕັ້ງວົງຂ້າງປາຍມືພຽງບ່າໄຫຼ່, ກົງກັນຂ້າມກັນ ປິ່ນໜ້າເຂົ້າຫາກັນ, ຍິງຫົວຫ່ຽງໄປເບື້ອງຂວາ, ຊາຍ ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງຕີນຂວາວາງດ້ານໜ້າ ເລື່ອມຕີນຊ້າຍຍົກສິ້ນນ່ອງຂຶ້ນລົງຍໍ້ຍືດຕາມຈັງຫວະ, ຕີນຊ້າຍຍືນຮັບນ້ຳໜັກ. ຊາຍຕີນຂວາຍືນຮັບນ້ຳໜັກ, ຕີນຊ້າຍວາງດ້ານໜ້າປາຍຕີນສະຫຼຽງຂ້າງໜ້ອຍໜຶ່ງ ຍົກສິ້ນນ່ອງຂຶ້ນລົງຍໍ້ຍືດຕາມຈັງຫວະ.



**1.5 ພ້ອມລຳວົງລາວ-ທ່າລຳສາລະວັນ**

- ທ່າທີ 1 ມີຍິງ: ນັບ 1 ມີຂວາຈົບຫງາຍຕັ້ງວົງຂ້າງພຽງບ່າ ໄຫຼ່, ມີຊ້າຍແບຕັ້ງວົງຂ້າງພຽງບ່າໄຫຼ່, ຫົວຫ່ຽງໄປ ເບື້ອງຂວາ.
- ທ່າທີ 1 ມີຊາຍ: ນັບ 1 ມີຂວາແບຕັ້ງວົງຂ້າງພຽງບ່າໄຫຼ່, ມີຊ້າຍຈົບຫງາຍຕັ້ງວົງຂ້າງພຽງບ່າໄຫຼ່, ຫົວຫ່ຽງໄປເບື້ອງ ຊ້າຍ.
- ຈັງຫວະທີ 1 ຂອງຕີນ: ນັບ 1 ຍິງຕີນຂວາວາງດ້ານໜ້າ ເລື່ອມຕີນຊ້າຍແລ້ວຍໍ້ລົງ, ຕີນທັງສອງຮັບນ້ຳໜັກ ຍໍ້ຍືດຕາມຈັງຫວະ ຄ່ອຍນັ່ງລົງ ປິ່ນໂຕເຂົ້າກັນ. ຊາຍ ຕີນຊ້າຍວາງດ້ານໜ້າເລື່ອມຕີນຂວາແລ້ວຍໍ້ລົງ ຕີນທັງ ສອງຮັບນ້ຳໜັກ ຍໍ້ຍືດຕາມຈັງຫວະ ຄ່ອຍນັ່ງລົງ ປິ່ນໂຕ ເຂົ້າຫາກັນ.



**1.6 ພ້ອນລຳວົງລາວ-ທ່າສະລັບຟັນປາ**

- ທ່າທີ 2 ມີຍິງ: ນັບ 2 ມີຂວາຈີບຫງາຍຕັ້ງວົງໜ້າພຽງແອວ, ມີຊ້າຍແບຫງາຍຕັ້ງວົງໜ້າປາຍມືພຽງຫາງຄົ້ວ ຫົວຫງ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 2 ມີຊາຍ: ນັບ 2 ມີຂວາແບຫງາຍຕັ້ງວົງໜ້າປາຍມືພຽງຫາງຄົ້ວ, ມີຊ້າຍຈີບຫງາຍຕັ້ງວົງໜ້າພຽງແອວ, ຫົວຫງ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງຕີນຂວາຍືນຮັບນ້ຳໜັກຍ້ລົງໜ້ອຍໜຶ່ງ, ຕີນຊ້າຍດີດຂຶ້ນດ້ານຫຼັງສິ່ງຫົວເຂົ້າໃຫ້ສຸດ, ຊາຍຕີນຂວາດີດຂຶ້ນດ້ານຫຼັງສິ່ງຫົວເຂົ້າໃຫ້ສຸດ, ຕີນຊ້າຍຍືນຮັບນ້ຳໜັກຍ້ລົງໜ້ອຍໜຶ່ງ.

**1.6 ພ້ອນລຳວົງລາວ-ທ່າສະລັບຟັນປາ**

- ທ່າທີ 3 ມີຍິງ: ນັບ 3 ມີຂວາແບຫງາຍຕັ້ງວົງໜ້າພຽງຫາງຄົ້ວ, ມີຊ້າຍຈີບຫງາຍຕັ້ງວົງໜ້າພຽງແອວ, ຫົວຫງ່ຽງໄປເບື້ອງຊ້າຍ.
- ທ່າທີ 3 ມີຊາຍ: ນັບ 3 ມີຂວາຈີບຫງາຍຕັ້ງວົງໜ້າສະຫຼຽງມາຂ້າງໜ້ອຍໜຶ່ງພຽງແອວ, ມີຊ້າຍແບຫງາຍຕັ້ງວົງໜ້າພຽງຫາງຄົ້ວ ຫງ່ຽງຫົວໄປເບື້ອງຂວາ.
- ຈັງຫວະທີ 3 ຂອງຕີນ: ນັບ 3 ຍິງຕີນຂວາດີດຂຶ້ນດ້ານຫຼັງສິ່ງຫົວເຂົ້າໃຫ້ສຸດ, ຕີນຊ້າຍຍືນຮັບນ້ຳໜັກຍ້ລົງໜ້ອຍໜຶ່ງ, ຊາຍຕີນຂວາຍືນຮັບນ້ຳໜັກຍ້ລົງໜ້ອຍໜຶ່ງ, ຕີນຊ້າຍດີດຂຶ້ນດ້ານຫຼັງສິ່ງຫົວເຂົ້າໃຫ້ສຸດ.



**1.7 ຟ້ອນລຳວົງລາວ-ທ່າລຳຄອນສະຫວັນ**

- ທ່າທີ 4 ມືຍິງ: ນັບ 4 ມືຂວາແບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ມືຊ້າຍຈົບຫງາຍຢຽດຊື່ຫັກຂໍ່ມືສິ່ງໄປດ້ານຫຼັງໃຫ້ສຸດ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ທ່າທີ 4 ມືຊາຍ : ນັບ 4 ມືຂວາຈົບຫງາຍຢຽດຊື່ຫັກຂໍ່ມືສິ່ງໄປດ້ານຫຼັງໃຫ້ສຸດ, ມືຊ້າຍແບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ຈັງຫວະທີ 4 ຂອງຕີນ: ນັບ 4 ຍິງຕີນຂວາຍືນຮັບນ້ຳໜັກຍໍລົງໜ້ອຍໜຶ່ງ, ຕີນຊ້າຍຍົກໄປດ້ານໜ້າສິ້ນນ່ອງພຽງໜ້າແຄ່ງຫັກຂໍ່ຕີນຂຶ້ນ, ຊາຍຕີນຂວາຍົກໄປດ້ານໜ້າສິ້ນນ່ອງພຽງໜ້າແຄ່ງຫັກຂໍ່ຕີນຂຶ້ນ, ຕີນຊ້າຍຍືນຮັບນ້ຳໜັກຍໍລົງໜ້ອຍໜຶ່ງ.



**1.7 ຟ້ອນລຳວົງລາວ-ທ່າລຳຄອນສະຫວັນ**

- ທ່າທີ 8 ມືຍິງ: ນັບ 8 ມືຂວາແບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ມືຊ້າຍແບຕັ້ງວົງຂ້າງພຽງຫາງຄົວ, ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 8 ມືຊາຍ: ນັບ 8 ມືຂວາແບຕັ້ງວົງຂ້າງພຽງຫາງຄົວ, ມືຊ້າຍແບຕັ້ງວົງໜ້າພຽງກ້ອງຄາງ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 8 ຂອງຕີນ: ນັບ 8 ຍິງຕີນຂວາຍົກໄປດ້ານໜ້າສິ້ນນ່ອງພຽງໜ້າແຄ່ງຫັກຂໍ່ຕີນຂຶ້ນ, ຕີນຊ້າຍຍືນຮັບນ້ຳໜັກຍໍລົງໜ້ອຍໜຶ່ງ. ຊາຍຕີນຂວາຍືນຮັບນ້ຳໜັກຍໍລົງໜ້ອຍໜຶ່ງ, ຕີນຊ້າຍຍົກໄປດ້ານໜ້າສິ້ນນ່ອງພຽງໜ້າແຄ່ງຫັກຂໍ່ຕີນຂຶ້ນ.



**1.8 ຟ້ອນລຳວົງລາວ-ທ່າລຳມະຫາໄຊ**

- ທ່າທີ 2 ມີຍິງ-ມີຊາຍ: ນັບ 2 ມີທັງສອງແບຕັ້ງວົງຂ້າງປາຍມືພຽງບ່າໄຫຼ່, ຍິງຫົວຫ່ຽງໄປເບື້ອງຂວາ, ຊາຍຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງຕີນຂວາກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ, ຕີນຊ້າຍຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ ຍ້ືຍຶດຕາມຈັງຫວະ. ຊາຍຕີນຂວາຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ ຍ້ືຍຶດຕາມຈັງຫວະ.

**1.8 ຟ້ອນລຳວົງລາວ-ທ່າລຳມະຫາໄຊ**

- ທ່າທີ 2 ມີຍິງ: ນັບ 2 ມີຂວາແບຕັ້ງວົງໜ້າປາຍມືພຽງກ້ອງຄາງ, ມີຊ້າຍແບຕັ້ງວົງຂ້າງປາຍມືພຽງທາງຄ້ວ ຫົວຫ່ຽງໄປເບື້ອງຂວາ.
- ທ່າທີ 2 ມີຊາຍ: ນັບ 2 ມີຂວາແບຕັ້ງວົງຂ້າງປາຍມືພຽງທາງຄ້ວ, ມີຊ້າຍແບຕັ້ງວົງໜ້າປາຍມືພຽງກ້ອງຄາງ, ຫົວຫ່ຽງໄປເບື້ອງຊ້າຍ.
- ຈັງຫວະທີ 2 ຂອງຕີນ: ນັບ 2 ຍິງຕີນຂວາກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ, ຕີນຊ້າຍຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ ຍ້ືຍຶດຕາມຈັງຫວະ. ຊາຍຕີນຂວາຢູ່ດ້ານຫຼັງເປີດສິ້ນນ່ອງຂຶ້ນ, ຕີນຊ້າຍກ້າວໄປດ້ານໜ້າຮັບນ້ຳໜັກ ຍ້ືຍຶດຕາມຈັງຫວະ.