

## Creation of Isaan Local Melodies from the Rituals and Beliefs of the Heet Sip Song Tradition

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### Abstract

*The objective of the research on Isaan local melodies from rituals and beliefs in Heet Sip Song was to study rituals and beliefs in Heet Sip Song to create melodies. This research is qualitative research. The researcher has collected information from studies, related documents, and research, and interviewed experts in the Heet Sip Song tradition on the three following topics: 1) rituals 2) beliefs 3) melodies from rituals and beliefs. The data from each monthly Heet Sip Song tradition was classified and used to create melodies. The topics for the melody compositions were as follows: 1) Composing the melody by using the semiotic theory to extract the melodies from the rituals and beliefs in the Heet Sip Song tradition and using them as inspiration to create melodies for the song. The melodies consist of the following, 1) Boon Khao Kam melody (samadhi), 2) Boon Khun Lan melody (Su Khwan Khao), 3) Boon Khao Jee melody (offering Khao Jee to monks), 4) Boon Duan See melody (Hae Phawet), 5) Boon Duan Ha melody (Hod Sangha), 6) Boon Duan Hok melody (offering fire rockets), 7) Boon Duan Jed (Boon Berk Baan) 8) Boon Duan Pad (offering Buddhist Lent candles), 9) Boon Duan Kao Khao Pradub Din (rice wrappings), 10) Boon Duan Sip Khao Sak (waiting for the rice), 11) Boon Duan Sip Eid (mettajit), and 12) Boon Duan Sip Song (Kathina parade). The research objective was to study the melodies of Isaan folk music from rituals and beliefs in Heet Sip Song. The research tools included a preliminary survey, non-participant observation, structured and non-structured interviews, and focus group discussion. The research area covered four provinces in the Northeastern region, consisting of Khon Kaen Province, Roi Et Province, Kalasin Province, and Ubon Ratchathani Province. The data were collected from the field studied from three key informants, three casual informants, and five general informants. The data were verified by the analysis based on the research objectives and presented using descriptive analysis. Data collection covered a period of 1 year and 6 months. The research results found that: Rituals are related to beliefs since the actions within the rituals are based on the beliefs, no matter what type of beliefs they are. There are two types of rituals in Thai society: common rituals, which have similar patterns of action throughout the country, and local rituals, which have patterns of actions that are unique to a particular locality. However, the elements of both types of rituals are the same, including the actions that were based on the belief, that the master of the ceremonies or rituals is used as a method or means created by humans according to their beliefs of ghosts, spirits, deities, including religious beliefs. Rituals performed by making an offering of something powerful inspire and ensure that humans will achieve their beliefs and faith more concretely. Create an atmosphere of calm and a sense of sacredness during rituals relate to individuals and groups. Humans and animals live in society, possessing compassion and kindness towards one another. Therefore, rituals are meaningful and play an important role in society and the daily life of humans. After being continuously practiced, it became a "tradition".*

**Keywords:** Rituals, Beliefs, Heet Sip Song, Creation of Melodies

### INTRODUCTION

Rituals are related to beliefs since rituals require beliefs to be used as a foundation for the actions that take place, no matter what type of beliefs they are. There are two types of rituals in Thai society, including common rituals, which have similar patterns and actions throughout the whole country, and local rituals, which are unique to each locality. However, the elements of both types of rituals remain the same, which consist of the belief, which is the base of the action, the master of the rituals, the methods of carrying out the rituals, and the participants (Thammawattra, 1987).

Khunpakdee (1987) studied the beliefs of Thai people in the past and concluded that beliefs refer to the status that the individuals place their confidence in, agree with, and prepare to follow and pass on to others to instill

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the confidence in others to agree and follow without consideration of whether they can be logically proven or not. The research went on to say that beliefs were caused by ignorance that led to fear. Heet Sip Song is a regulation, norm, and tradition that was passed on over a long period of time. Therefore, the Isaan people placed immense importance and strictness in following the tradition.

Chonphairote (1983) stated that folk song refers to the songs of each locality and are well-known in that specific area due to the fact that local songs use local dialect and fun rhythm to convey the meanings, feelings, ideologies, livelihood, and wisdom of the local people. The melody of each Isaan folk music consists of complicated and different performances, including the composition, the melody, the tones, playing styles, and experiences. These factors were considered when creating a new style of Isaan local music based on the uniqueness of each locality. The melody for each song consisted of different lengths, depending on each composer.

Sokatiyanurak (1999) referred to the melody as a variation of high and low notes put together. Apart from the high and low pitch, the length of each note might also be different. Melodies require rhythm and cannot be separated from each other. The pitches and the rhythm are displayed in music scores. The melody might be extended from two to three measures up to ten measures. A good melody must provide meaning and the ending, consist of a balance of high and low notes, and the unique to impress listeners.

Woramitmaitree (2020) compiled documents related to the composition of melodies and concluded that melodies are sounds that are continuously produced with variations of lengths and pitches. Most songs require melodies and it is through these melodies that people know, become familiar and remember the songs.

This research focused on the concept of the rituals and beliefs of the Heet Sip Song tradition of the Isaan people and used the findings to create a melody related to the tradition, consisting of 12 different melodies, each with its own uniqueness. Eventually, all the melodies were arranged together in a song in a local Isaan style. Through music composition theories, the researcher used the melodies to provide explanations of the rituals and the beliefs within each essential monthly Heet Sip Song tradition to highlight the unique way of life, the rituals, and the beliefs that should be inherited and passed down to the later generations to maintain the knowledge of this beautiful tradition.

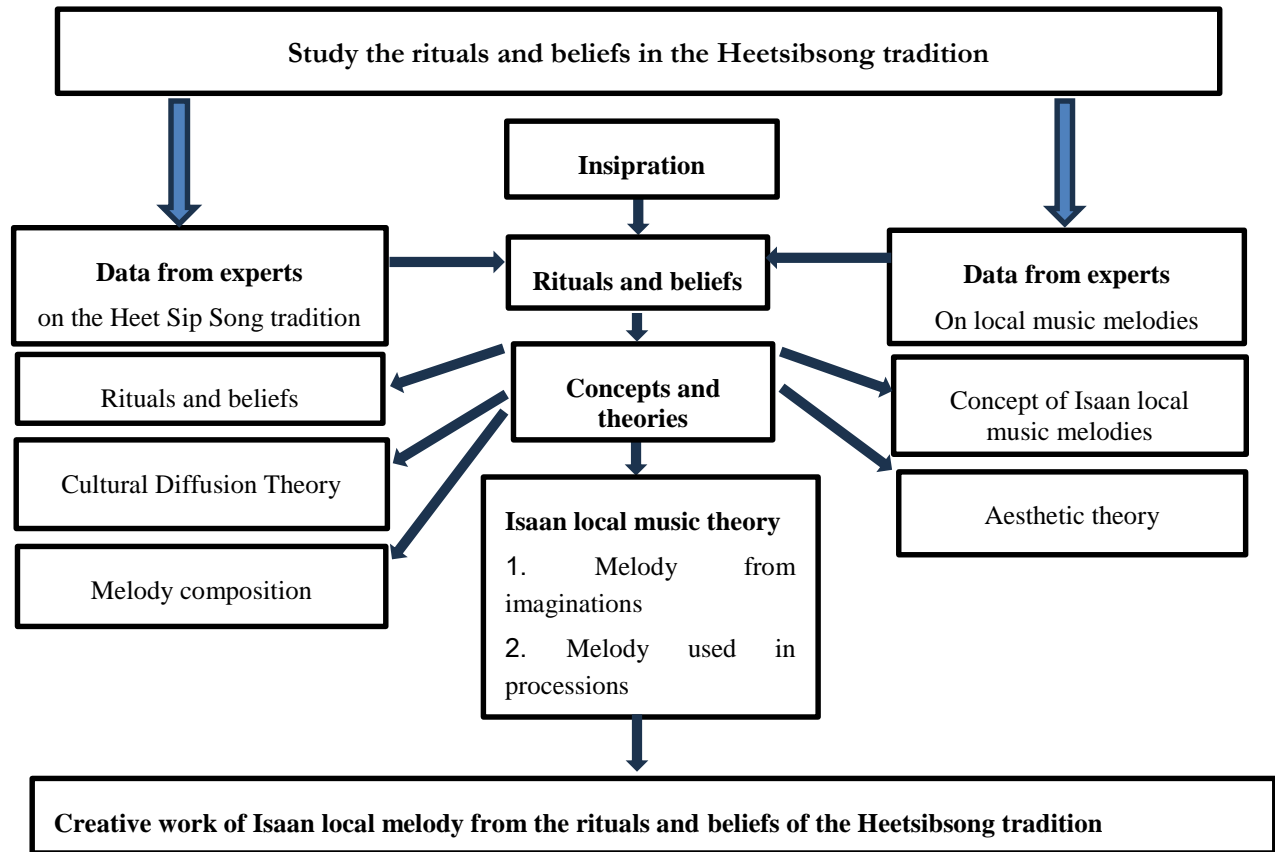
Based on the above reason, the researcher's concept was to create Isaan local music melodies from the rituals and beliefs in the Heet Sip Song tradition of the Isaan people, with a unique melody pertaining to each month. The researcher was inspired to provide stories related to the rituals and beliefs through the creation of melodies. The research findings will be beneficial to those interested in the topic to use them as a medium for learning about the Isaan Heet Sip Song traditions and beliefs. The melodies will help create a sense of inheritance and preservation of the Heet Sip Song tradition in the future.

### **Research objectives**

To create an Isaan local melody from the rituals and beliefs in the Heet Sip Song tradition

### **Research Conceptual Framework**

The researcher laid out a conceptual framework for the creation of Isaan local music melodies from the rituals and beliefs of the Heet Sip Song tradition based on the research steps and methodology, which include collecting data from relevant documents such as thesis, academic articles, and related research, data from the interviews with the experts on related fields. The result was used to create a concept and inspiration for the creation of the Isaan local music melodies based on the rituals and beliefs of the Heet Sip Song traditions.



## METHODOLOGY

The creation of an Isaan local melody from the rituals and beliefs of the Heet Sip Song tradition is qualitative research. The researcher had determined the following steps and methodology.

1. Compile the data from related documents and research
2. Collect field data through interviews with the experts from different fields

Three Key informants, consisting of the following academics and local experts: Asst. Prof. Dr. Charoenchai chonphairote, Asst. Prof. Dr. Sittisak Champadaeng, and Mr. Songsak Pathumsilp (National Artists on Isaan local music).

Three Casual informants, consisting of experts on music and singing with over ten years of experience, consisting of Mr. Phongsathorn Uppani (Mor Kaen on Kaenkiew), Ms. Wimonrat Suwamat (Mor Kaen Um), and Mr. Boonsuan Sompan (Mor Kaen Suan Aew Sing)

The research tools consisted of survey forms and structured and non-structured interview forms to collect the data during the interviews regarding the rituals and beliefs in the Heet Sip Song tradition.

**Data collection** consisted of 1. Collecting documents from government agencies, educational institutions, books, theses, and the internet, and 2. Collecting field data in areas in Isaan.

**Data analysis** consisting of 1. Interviews to verify additional data regarding the rituals and beliefs in the Heet Sip Song tradition and 2. Extract all the data to create a complete data

**Creation of the melodies** consisting of using the analyzed data to compose 12 Isaan local melodies from the rituals and beliefs of the Heet Sip Song tradition.

**Research conclusion** consisting of presenting the data in the form of a report using descriptive analysis.

## **RESULT AND FINDINGS**

To create Isaan local melodies from the rituals and beliefs of the Heet Sip Song tradition, the researcher compiled the data from books, textbooks, academic articles, concepts and theories, related research, and field data acquired through the interviews with the experts. The acquired data was arranged based on the research objectives and scope using Semiotic Theory. The melodies created from the rituals and beliefs of the Heet Sip Song were in the style of the Isaan local melodies to convey the following meanings:

The researcher compiled the data on the rituals and beliefs in the Heet Sip Song traditions of the Isaan people each month to create a concept for creating unique Isaan local melodies. The following findings were used as inspiration to create the melodies.

### **First month, Boon Khao Kum**

**Rituals and beliefs of Khao Kum:** the purification process of monks who violate the regulations, the cleansing of sins, and meditations.

**Uniqueness** involves meditation and peace.

**Inspirations from the tradition** consist of peace, meditation, and monks' prayers during the purification process, resulting in a joyful mind.

### **Second month, Boon Khun Lan**

**Rituals and beliefs:** The offering of rice is a form of making merits popular among the Isaan farmers at a designated space at the center of the village called "Lan Khao". The rice would be threshed and piled up. The process is referred to as "Khun Lan". A ceremony is done to bless the rice called "Boon Khun Lan". The ritual is held in the second month of every year.

**Uniqueness** involves the auspiciousness of the rice yield

**Inspirations from the tradition** consist of the auspiciousness of the rice ceremony, the joyfulness in the cold season from threshing the rice, and the sound of kites flying in the wind.

### **Third month, Boon Khao Ji**

**Rituals and beliefs:** Making merits by offering grilled sticky rice to monks to gain merits

**Inspirations from the tradition** consist of the Boon Khao Ji ceremony in the morning, followed by giving alms to monks using grilled sticky rice while meeting up with families and friends.

### **Fourth month, Boon Duan See, Boon Phawet**

**Rituals and beliefs:** Make merits and listen to 13 sermons. Anyone who can finish listening to all 13 sermons in one day is believed to be reincarnated in the time of Maitreya after Lord Buddha

**Uniqueness** involves listening to the Mahachat sermons and the Phawet procession

**Inspirations from the tradition** consist of the atmosphere of the majestic processions, listening to the Mahachat sermon, and fun activities

### **Fifth month, Boon Songkran**

**Rituals and beliefs:** Thai New Year. Pouring water on elders' hands, pouring water on Buddha images, asking for blessings from elders for prosperities

**Uniqueness** involves pouring water, asking for blessings, having fun, and meeting with families and friends

**Inspirations from the tradition** consist of the atmosphere of the New Year ceremony and meeting with families and friends, leading to fun activities and water-throwing amongst younger people

### **Sixth month, Boon Boong Fai**

**Rituals and beliefs:** Paying respect to Phaya Thaen and asking for rain

**Uniqueness** involves fun activities of lighting rockets and rocket processions

**Inspiration from the tradition** consists of the fun atmosphere of the rocket procession and rocket competition to ask for rain

### **Seventh Month, Boon Chum Ha**

**Rituals and beliefs:** The cleansing of bad things from the village, held at the center of the village. It is believed that after the ceremony and giving alms, peace will come to the village.

**Uniqueness** involves the cleansing of bad things from oneself and the village

**Inspiration from the tradition** consists of the atmosphere of the ceremony to drive bad spirits, giving off the energy of fear, solitude, and peacefulness. It is believed that the ceremony will bring about peace to the village.

### **Eighth month, Boon Khao Punsā**

**Rituals and beliefs:** Monks will stay in the temple for three months. Buddhist lent candles will be offered to monks and novices.

**Uniqueness** involves the offering of the Buddhist Lent candles, bathing robes, and alms-giving.

**Inspiration from the tradition** consists of the atmosphere of alms-giving, Buddhist Lent Candles processions, and layperson start keeping precepts.

### **Ninth month, Boon Khao Pradub Din**

**Rituals and beliefs:** The Khao Pradub Din ritual is held on the day that the gate of hell is opened. Merits are made for families and relatives who had passed away, and to the wandering spirits.

**Uniqueness** involves the remembrance of the deceased and sadness.

**Inspiration from the tradition** consists of the atmosphere of the early morning and merits-making as a form of remembrance of parents and relatives who had passed away.

### **Tenth month, Boon Khao Sak**

**Rituals and beliefs:** Making merits to the deceased similar to Boon Khao Pradub Din but done in the morning after giving alms to the monks. It is believed that this is the day ghosts and wandering spirits are allowed to come and receive merits from relatives.

**Uniqueness** involves longing and offering of merits to the deceased.

**Inspiration from the tradition** consists of the atmosphere of remembrance of the deceased, sadness, and longing for the parents and relatives who had passed away and are waiting to receive the merits.

### **Eleventh month, Boon Ok Punsā**

**Rituals and beliefs:** After being in the temple for three months during the Buddhist Lent period, the Buddhist Lent came to an end. This is the time when people are allowed to give advice to other people without them being offended.

**Uniqueness** involves the Tak Bat Thewo ceremony, candle processions, and releasing of birds and fish

**Inspiration from the tradition** consists of the atmosphere of Tak Bat Thewo, Prasart Pheung processions, fireworks of different colors, and a joyful and fun feeling.

**Twelvth month, Boon Katin**

**Rituals and beliefs:** Boon Katin is a grand ceremony. The Katin procession needs to carefully follow the tradition and regulations for the merits to be given. The main objective was for the monks who had stayed inside the temple to receive new robes.

**Uniqueness** involves the Boon Katin and Maha Katin ceremony

**Inspiration from the tradition** consists of the atmosphere of merit makings during the cold season after the end of Buddhist Lent through the candle processions around the temple of the main hall. The ceremony ends with fun and faith in Buddhism. The four Katin flags symbolize greed, anger, lust, and mindfulness

**The creation of Isaan local melodies from rituals and beliefs in the Heet Sip Song tradition.**

The creation of the Isaan local melodies from rituals and beliefs of the Heet Sip Song traditions maintains the local Isaan melody style, telling a brief story regarding the rituals and beliefs of the Heet Sip Song traditions as well as the emotions from each of the 12 melodies, mimicking natural sounds, conversations, chants, fire rocket dance, and fireworks. The melodies reflect the atmosphere of peace, fear, nostalgia, sadness, longing, and fun. The atmosphere consists of the morning, evening, grand processions, and celebrations. The researcher analyzed the melodies from the traditions in each month based on the rituals and beliefs and conveyed the following emotions.

**Composition of the melodies**

<b>2.1.1 Boon Khao Kum melody (meditation)</b>	<b>Boon Kun Lan melody (Su Kwan Khao)</b>
The outstanding characteristics of Boon Khao Kum are peace and meditation. The researcher used this to create a slow melody. The musical instruments consisted of the following local Isaan instruments, such as Gong, Pin, Pong Lang, Wod, Kaen, and Isaan bass. These instruments are wind and string instruments. There are no drums to help create a feeling of peace and meditation. The melody conveys a feeling of a peaceful prayer of the monks during the cold season. The high and low pitch of the bell with different velocity to convey the atmosphere of purification.	The outstanding characteristics of Boon Kun Lan are auspiciousness to enjoyment. The melody conveys the emotion of completeness and fun, with a slow tempo. The melody starts from loud mid-velocity. The local Isaan instruments consist of Pin, Pong Lang, Wod, Kaen, Isaan bass, and drums. The melody mimics the chanting in the Su Kwan ceremony and the sound of rice threshing.

**บุญเข้ากรรม(นั่งสมาธิ)**

Music score for the Boon Khao Kum melody

[Unnamed (treble staff)] **บุญคุณลาน(สุขวิทยาคาร)**

Music score for the Boon Kun Lan melody

**Boon Khao Ji melody (offering Khao Ji to monks)**

The outstanding characteristics of Boon Khao Jee are paying worshipping and offering. The emotion of the melody conveys peace, fun, and faith. The researcher creates a slow melody with a solo instrument before moving the tempo up at the end of the song. The local Isaan instruments used in the melody consist of Pin, Kaen, Wod, Pong Lang, and Isaan drums. The melody conveys the cold wind and the morning atmosphere, the atmosphere in heaven and on earth. The Isaan slow melody conveys the atmosphere of the Buddha and Phra Anon came to eat the Khao Jee that were offered. This was how the Boon Khao Jee ritual started and has been practiced until the current time.

**Boon Duan Si melody (Phawet procession)**

The outstanding characteristics of Boon Phawet are listening to Mahachat sermons, dances, and processions. The melody started with an emotion of readiness for the processions, followed by the grandeur and fun of the procession. The tempo starts off slow and increases throughout the song. The local Isaan instruments consist of Pin, Kaen, Wod, Pong Lang, and Isaan drums conveying the fun of the Phawet procession and listening to all 13 Mahachat Jataka.

**บุญเดือนสาม(ถวายข้าวเจ้าแด่พระสงฆ์)**  
[Unnamed (treble staff)]

Aof

Music score for the Boon Khao Jee melody

**บุญเดือนสี่ แห่งเขต**  
[Unnamed (treble staff)]

Aof

Music score for the Boon Phawet melody

<b>Boon Duan Ha melody (Hod Song)</b>	<b>Boon Duan Hok melody (Offering fire rockets)</b>
<p>The outstanding characteristics of Boon Hod Song, or Songkran, is pouring water and asking for blessings and refreshments. The emotion of the melody starts from no rhythmic melody, conveying the happiness of receiving blessings from the elders. The researcher composed the melody using a medium tempo. The local Isaan instruments consist of Isaan long drums, Pin, Kaen, and Pong Lang. The start of the melody conveys the beginning of the new year, the meeting of relatives and families, and the pouring of water on the hands of the elders. The melody is the Isaan merged with the Phutai style, mid-tempo, conveying the auspiciousness, the coolness of water, and contentment.</p>	<p>The outstanding characteristic of Boon Bang Fai is fun. The music conveys cheerfulness and joy. The researcher composed the melody using the Seung melody with mid-tempo and hard and soft rhythm. The local Isaan instruments used consisted of Pin, Isaan bass, Pong Lang, Kaen, and Isaan drums. The melody starts off with the sound of hammering rockets to convey the making of fire rockets in the past by mixing crushed saltpeter and ash in a bamboo stick and hammering it down to compress the mixture. The hammering is aligned with the Seung melody beat to convey the prayer for rain from Phaya Thaen based on the belief of the Isaan people during the processing and lighting up of the rockets.</p>



<p style="text-align: center;"><b>บุญเดือนห้า(ลายสดสงฆ์)</b></p> <p>[Unnamed (treble staff)]</p> <p style="text-align: right;">Aof</p>	<p style="text-align: center;"><b>บุญเดือนหก(ถวายบังไฟ)</b></p> <p>[Unnamed (treble staff)]</p> <p style="text-align: right;">Aof</p>
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Music score for the Boon Hod Song melody

Music score for the Boon Boong Fai melody

<b>Boon Duan Jed melody (Boon Berk Ban)</b>	<b>Boon Duan Pad (Offering Buddhist Lent candle)</b>
<p>The outstanding characteristics of Boon Sam Ha is the purification and getting rid of bad things. The emotions of the songs involve unnerving and isolation. The researcher composed a song with a slow tempo and eerie feeling, short and brief. The local Isaan instruments include Pong Lang, Kaen, Isaan drums, Pin, and Isaan bass. The melody starts off with the Pin, signifying the beginning of the ritual of worshiping the deities, underlying the fearsome nature of the ghosts and spirits. The last part of the melody conveys the sprinkle of the holy water by the monks to get rid of the bad things from the village.</p>	<p>The outstanding characteristic of Boon Khao Pansa is the offering of the Buddhist Lent candles. The song's emotions consist of peace and contentment. The researcher composed the melody with a slow tempo mixed with the Phutai style. The local Isaan instruments include Wod, Isaan long drums, Pin, Kaen, and Isaan bass. The melody starts with the sound of the Wod, giving the atmosphere of entering into the temple to offer the Buddhist Lent candles, a sign of auspiciousness and the enlightenment of the givers. The simple rhythm conveys the atmosphere of jeeping the precepts and meditation of the believers.</p>

<p>บุญเดือนเจ็ด(บุญเบิกบ้าน)</p> <p>ขลุ่ย</p>	<p>บุญเดือนแปด(ถวายเทียนพรรษา)</p> <p>อาข่า</p>
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Music score for the Boon Sam Ha or Boon Duan Jed melody      Music score for the Boon Khao Pansa melody

<p><b>Boon duan Kao Khao Pradub Din melody (Wrapping rice)</b></p>	<p><b>Boon duan Sip Khao Sak melody (Waiting for rice)</b></p>
<p>The outstanding characteristic of Boon Khao Pradub Din is longing, giving feelings of nostalgia, sadness, and isolation, reflecting the only day when the gate of hell opens up for the spirits of the families and relatives to come and get the merits. The researcher composed a Sorapanya melody with a slow tempo. The local Isaan instruments include Wod, Pin, Kaen, Pong Lang, Isaan drums, and Isaan bass. The melody starts off with the sound of the Wod with the atmosphere of an early morning, eeriness, and isolation, followed by all the instruments playing giving the feeling of the early morning atmosphere. The rhythm conveys the emotion of longing and waiting for spirits for the rice wrappings and sweets prepared by the relatives.</p>	<p>The outstanding characteristics of Boon Khao Sak are longing, remembering, and sadness. The emotions of the song involve the feelings of longing and sadness, the merits-making for those who had passed away. The researcher composed the melody with a slow tempo. The local Isaan instruments consist of Wod, bell, Kaen, Pin, and Isaan drums and bass. The melody starts with the sound of a bell, signifying the daytime, followed by all the instruments giving off feelings of sadness and isolation in a Phutai style. The emotions reflected in the songs were longing and sadness. The melody mimics the sound of sobbing, with the echo of the bell reflecting the echo within the hearts of sadness.</p>

<p style="text-align: center;"><b>บุญเดือนเก้าข้าวประดับดิน(หอข้าว)</b> [Unnamed (treble staff)]</p> <p style="text-align: right;">Aol</p>	<p style="text-align: center;"><b>บุญเดือนสิบข้าวสาก(รอกคอยข้าวน้อย)</b></p> <p style="text-align: right;">ชั้น15คำเดือน10</p>
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Music score for the Boon Khao Pradub Din melody

Music score for the Boon Khao Sak melody

Boon duan Sip Ed melody (Metta Jit)	Boon Duan Sip Song (Katin processions)
<p>The outstanding characteristics of Boon Ok Pansa are the Tak Bat Thewo and the lighting of the lanterns/ The rhythm of the song conveys the emotion of compassion. The researcher composed the melody with a mid-tempo. The local Isaan instruments used include Wod, Kaen, Pin, Isaan long drums, Pong Lang, Isaan bass, and cymbals. The melody starts off the sound of the opening of heaven’s gate, the day when Lord Buddha came down after the Buddhist Lent. The monks can criticize each other on this day. The rhythm goes back and forth between heavy and light with mid-tempo throughout the song, conveying the equal status of the monks.</p>	<p>The outstanding characteristics of Boon Katinis offering the Katin. The emotions consist of fun procession songs accompanied by the Katin flags. The researcher composed the melody using mid-tempo. The local Isaan instruments used consist of Isaan long drums, Pin, Kaen, Pong Lang, Wod, and Isaan bass. The melody starts off with the Katin procession Seung melody, signifying the four types of Katin flags. The first flag signifies greed through a pattern of a crocodile holding a lotus flower in its mouth. The second flag signifies vengefulness through a pattern of a centipede holding a lotus flower in its mouth. The third flag signifies lust through a pattern of Suvannamaccha holding a lotus flower. The fourth flag signifies mindfulness through a pattern of a turtle holding a lotus flower in its mouth. These flags are added in the Katin processions around the temple or the main hall of the temple counterclockwise. The ritual ends with fun and overflowing faith in Buddhism.</p>

<p style="text-align: center;"><b>บุญเดือน11 (เมตดาจิต)</b></p> <p>[Unnamed (treble staff)]</p> <p style="text-align: right;">15 ค่ำเดือน11</p>	<p style="text-align: center;"><b>บุญเดือนสิบสอง(แห่กรฐิน)</b></p> <p>[Unnamed (treble staff)]</p> <p style="text-align: right;">ขึ้น 15 ค่ำเดือน12</p>
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Music score for the Boon Ok Pansa melody

Music score for the Boon Katin melody

### Discussion of Research Results

From the study of the rituals and beliefs in the Heet Sip Song tradition to the creation of the local Isaan melody, the results can be discussed as follows.

The Heet Sip Song tradition of the Isaan people in all twelve months consists of the belief that if a ritual is neglected in any month, disasters will follow. Therefore, it can be considered that Heet Sip Song has been a part of the livelihood of the Isaan people from the past to the present. The Heet Sip Song tradition is considered a tradition based on beliefs. Belief can therefore be explained to provide a similar understanding as follows (Department of Religious Affairs, 2009). Belief is a feeling of conformity, agreement, and affirmation of truth. Humans' belief is derived from the relationship between humans and nature when certain things affect their livelihood both negatively and positively with no explicable reasons and no non-existent answers, leading to the fear of nature and imagination of things that act as an anchor. Behaviors are based on certain beliefs and have been passed down through generations. Once these beliefs have been practiced continuously over time, they become rituals based on specific beliefs, and later became traditions and norms. Currently, there are rituals that are based on beliefs since beliefs are the foundation of actions, no matter what type of beliefs they are. There are two types of rituals in Thai society, the common rituals where similar patterns are being implemented throughout the country, and local rituals with specific actions unique to a specific area. However, the elements of both types of rituals are the same, based on the beliefs, which are the foundation of the actions, the master of the rituals, steps, and participants (Thammawatra, 1987).

### CONCLUSION

In Therefore, rituals are based on the beliefs that lead to actions. Expressions in the rituals came from beliefs, for instance, asking for rain from Phaya Thaen. Isaan people believe in the ritual of lighting fire rockets to ask for rain, a symbol of telling Phaya Thaen to send the rain to be used in agriculture and daily life.

## **RECOMMENDATIONS**

The Heet Sip Song tradition in each local area has different components. Therefore, the following topics should be emphasized.

1. The study of the Heetsobsong tradition in other provinces in Isaan.
2. The study of the Kongsibsee tradition that the Isaan people still practice today.

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## **Interviews**

- Charoenchai Chonphairote (Interviewee), Khunanon Pidsayo (Interviewer), 3 April 2023  
Sittisak Champadaeng (Interviewee), Khunanon Pidsayo (Interviewer), 5 April 2023  
Songsak Prathumsilp (Interviewee), Khunanon Pidsayo (Interviewer), 8 April 2023