

The Overseas Spread of Teochew Music Culture and Its Influence on Thai Traditional Music

Yan Lin¹, Surasak Jamnongsarn^{2*}, and Tepika Rodsakan³

Doctoral Student, Faculty of Fine Arts, Srinakharinwirot University¹

Assistant Professor Dr., Faculty of Fine Arts, Srinakharinwirot University²

Associate Professor Dr., Faculty of Fine Arts, Srinakharinwirot University³

*Corresponding author, e-mail: surasakja@gs.wu.ac.th

Received: January 16th 2026; **Revised:** April 27th 2026; **Accepted:** April 28th 2026

ABSTRACT

This study examines the mechanisms of musical interaction and cultural integration between Teochew string music and the Thai Khrueng Sai ensemble in the context of Teochew migration to Thailand. Employing an ethnomusicological approach, the research combines documentary analysis, fieldwork, and in-depth interviews with comparative musical analysis of representative pieces, including the Teochew works *Liu Qing Niang* and *Han Ya Xi Shui* (Cold Crow Playing in the Water), the Khim solo *Pae Huai Phang Song*, and the Khrueng Sai ensemble piece *Pae Huai Phang Thao Song*. The analysis focuses on instrumentation, tuning systems, modal structures, melodic organization, and performance practice. The findings indicate that sustained Teochew migration since the late Southern Song Dynasty has established a stable social foundation for the overseas transmission of Teochew music, and that structural compatibilities between Teochew string music and the Thai Khrueng Sai ensemble particularly in ensemble configuration, tonal systems, modal structures, and melodic elaboration have enabled a gradual process of localization through melodic borrowing, structural adjustment, and ensemble reconstruction. The study contributes to ethnomusicological scholarship on cross-cultural musical interaction and Chinese diaspora music by demonstrating how migrant communities function as active agents of cultural reconstruction, and by revealing how traditional musical languages acquire new artistic forms and cultural meanings in cross-regional and cross-cultural contexts.

Keywords: Teochew music, Teochew immigrants, Teochew string music, Khrueng Sai ensemble, cross-cultural communication

Introduction

Thailand's traditional music has developed through a prolonged historical process in which indigenous musical practices interacted with external influences from China, India, Java, Cambodia,

and later the West. Through this multilayered cultural formation, Thailand cultivated a diverse yet distinctly identifiable musical system that occupies an important position within Southeast Asia (Miller & Williams, 2008). Among these external influences, the contribution of Chinese musical traditions particularly those transmitted through overseas migration-has played an especially significant role in shaping the contemporary configuration of Thai traditional music (Morton, 1976; Wong, 2001).

Within this broader regional context, the Teochew people constitute one of the largest and most culturally influential Chinese sub-groups in Thailand. Large-scale Teochew migration to Siam began in the Sukhothai period (1238–1356) and intensified during the Ayutthaya, Thonburi, and Bangkok periods (Skinner, 1957). Long engaged in maritime navigation and overseas trade, Teochew communities played a decisive role in the cultural circulation along the maritime routes linking southeastern China and Southeast Asia. Their continuous migration facilitated the transmission of Teochew music and Teochew opera into Thailand, where these traditions became intertwined with local musical practices (Chen & Chen, 2010; Liu, 2022).

Although existing scholarship has recognized the cultural presence of Teochew communities in Thailand, previous studies have tended to emphasize either unilateral cultural transmission or descriptive accounts of historical diffusion. Systematic investigations that examine, within a shared analytical framework, how Teochew musical structures interact with Thai musical structures-particularly between Teochew string music and the Thai Khrueng Sai ensemble—remain insufficient (Stokes, 1994; Nettl, 2005). Few studies have explored the specific mechanisms through which migrant musicians adapt, reconfigure, and localize their inherited musical language in host societies, or the extent to which such processes generate new artistic forms within the receiving tradition. This constitutes a significant research gap in ethnomusicological scholarship on Chinese diaspora music.

To address this gap, the present study examines the overseas spread of Teochew music culture and its influence on Thai traditional music in the context of Teochew immigration. Specifically, the research asks: (1) What structural similarities and differences exist between Teochew string music and the Thai Khrueng Sai ensemble? (2) Through what historical and social processes have Teochew musical elements been transmitted and localized in Thailand? and (3) What mechanisms of cultural adaptation and musical transformation have shaped the integration of these two traditions?

Objectives

This study examines the mechanisms of interaction and musical fusion between Teochew string music and the Thai Khrueng Sai ensemble in the historical context of Teochew migration to Thailand. Specifically, the research aims :

1. To analyze the structural similarities and differences between Teochew string music and the Thai Khruang Sai ensemble in terms of instrumentation, tuning systems, modal structures, and melodic organization;
2. To trace the historical processes through which Teochew musical elements were transmitted, adapted, and incorporated into Thai traditional musical contexts;
3. To identify the specific mechanisms of cultural adaptation and musical transformation that occurred in Teochew immigrant communities in Thailand.

Literature Review

This section reviews the principal theoretical and empirical studies relevant to the present research. The discussion is organized into three thematic strands: (1) ethnomusicological approaches to cross-cultural musical interaction, (2) studies on Chinese diaspora culture and music, and (3) prior research on Teochew music and Thai traditional music.

Ethnomusicological approaches to cross-cultural musical interaction. Contemporary ethnomusicology conceptualizes music not as a fixed cultural object but as a dynamic practice embedded in social, political, and historical processes (Nettl, 2005; Blacking, 1973). Stokes (1994) argues that music is a primary medium through which ethnic identity is constructed, negotiated, and transformed, particularly in contexts of mobility and migration. Slobin (1993) further proposes the concept of "micromusics," which captures the ways in which minority and diasporic musical practices negotiate with dominant musical systems while retaining distinct cultural markers.

Chinese diaspora culture and music. Skinner's (1957) seminal work on Chinese society in Thailand provides the foundational historical account of Teochew settlement, clan organization, and socio-economic integration. Subsequent scholarship has examined the cultural dimensions of this integration, including language use, religious practice, and artistic activity (Geertz, 1973). In the domain of music, Chen and Chen (2010) document the overseas dissemination of Teochew opera and music across Southeast Asia, while Liu (2022) situates Teochew string music within the broader history of Chinese regional music traditions. Berry (1997) and Ward et al. (2001) provide theoretical frameworks for understanding the psychological and cultural adaptation of migrant communities.

Teochew music and Thai traditional music. Studies of Teochew string music (Liu, 2022) emphasize its distinctive instrumental configuration, modal structures, and melodic idioms. Research on Thai traditional music, including the Khruang Sai ensemble, has examined its instrumentation, tuning systems, and performance practice (Morton, 1976; Miller & Williams, 2008). However, comparative studies that systematically examine the interaction between these two traditions within a shared analytical framework remain limited, particularly in relation to migration contexts.

Historical and Cultural Context of Teochew Migration to Thailand

The Teochew region is located at the southeastern edge of mainland China, on the easternmost tip of Guangdong Province, bordering the Minnan region and separated from Taiwan by a narrow strait. With a coastline of 278 kilometers and numerous islands, the region also has a shoreline of 124 kilometers. Thailand lies just over 1,000 kilometers away, and the region's geographic position and natural landscape significantly facilitated overseas expansion.

The historical origin of the Teochew people's southward migration to Thailand can be traced back to the Sukhothai Dynasty (1238–1356). The political turmoil from the late Southern Song Dynasty to the early Yuan Dynasty prompted some scholars, craftsmen, and people in the Teochew area to migrate to Siam by sea to avoid the chaos (Zheng, Qing Dynasty). Although the scale of immigration during this period was limited, it opened up early cross-regional mobility and cultural contact between the Teochew ethnic group and Siam.

The Ayutthaya period (1350-1767) became a key expansion stage for Teochew migration to Siam. With the prosperity of Sino-Siamese maritime trade, especially since the mid-to-late Ming Dynasty, the number of Teochew people who migrated to the coastal areas of Siam via the "Chinese red-headed junk" increased significantly, gradually forming three major immigrant groups: laborers, skilled craftsmen, and business traders (Skinner, 1957). According to Purcell's study of the Chinese in Siam, records of Teochew music performance appeared in Siam in the mid-17th century (Chen & Chen, 2010).



Figure 1 : The Teochew Zhanglin Ancient Port, built in 1556, became the central hub for overseas navigation and trade in eastern Guangdong after 1746.

Source: Guangdong Provincial Local Chronicles Office (2023).

The Thonburi Dynasty (1767–1782) marked the gradual entry of the Teochew ethnic group from a marginalized immigrant group into the core position of the national political and cultural structure. Zheng Xin's restoration of the country improved the status of the Teochew people in national governance and allowed their beliefs, languages, rituals, and music to gain institutionalized development space in Thai society.

During the Bangkok Dynasty and before World War I (1782-1918), the number of Teochew immigrants continued to increase, and they widely participated in the construction of Thai society in the political, economic, religious, and cultural fields. According to official statistics, between 1900 and 1906, approximately 240,000 Teochew people arrived in Thailand by red-headed boats, mainly settling in Bangkok, Chonburi, and Ratchaburi. After 1949, the Thai government implemented a quota policy for Chinese immigrants, but the social structure and cultural system of the existing Teochew community had already become deeply embedded in Thai society. The number of Thai Chinese whose ancestral home is in the Teochew area today exceeds 8 million, making them one of the largest and most influential ethnic groups within the Thai Chinese community (Skinner, 1957; Wang, 2019).



Figure 2 : A large number of Teochew people traveled to Thailand on "Chinese red-headed junks."

Source: Earth Knowledge Bureau (2016)

Culturally, the early Teochew settlers were important participants in China's ancient Maritime Silk Road. Teochew music and Teochew opera, as deeply rooted elements of local folk culture, were often carried by migrants and traders to various countries along the Maritime Silk Road. Chen and Chen (2010) have examined periods from the mid-17th century through the early 20th century, as well as the 1950s–1970s and 1980s–2010s, detailing the dissemination and impact of Teochew opera and music in Thailand, Malaysia, Vietnam, and Cambodia. In an interview, a senior member of a Teochew opera troupe explained that to spread Teochew's traditional culture, music and opera troupes frequently performed in Southeast Asia, especially in Thailand, and that seasoned

performers were sometimes sent to guide local troupes; many performers chose to remain in Thailand after touring.

Conceptual Framework

This study is guided by an integrated conceptual framework that draws on three theoretical perspectives: immigrant culture, musical morphology, and cross-cultural psychological adaptation.

Immigrant culture refers to the cultural forms and meaning systems gradually constructed by migrant groups through long-term settlement in foreign societies (Geertz, 1973; Skinner, 1957). Rather than reproducing the homeland culture unchanged, immigrant culture develops through continuous negotiation with the host society, retaining core symbolic elements while absorbing and reconstructing local cultural materials.

Musical morphology is understood here as an analytical approach concerned with the structural organization of musical sound including tuning systems, modal structures, melodic organization, rhythmic and metric patterns, ensemble configuration, and performance practice and with the cultural meanings embedded in these structures (Nettl, 2005; Blacking, 1973). This perspective provides the analytical tools for comparing Teochew string music and the Thai Khrueang Sai ensemble at the level of specific musical features.

Cross-cultural psychological adaptation (Berry, 1997; Ward et al., 2001) refers to the psychological and behavioural processes through which individuals and groups adjust to unfamiliar cultural environments. Within the context of Teochew migration, this perspective illuminates how musical practice functions as a medium of emotional adjustment, identity negotiation, and the construction of harmonious cross-cultural relationships.

Taken together, these three perspectives connect the social context of Teochew migration, the structural analysis of musical integration, and the psychological dimensions of cultural adjustment within a coherent analytical framework.

Research Methodology

This study employs a qualitative ethnomusicological research design that combines documentary analysis, fieldwork, in-depth interviews, and comparative musical analysis. The design is structured to address the three research objectives and is directly linked to the conceptual framework described above.

Data sources. The study draws on three categories of data: (1) documentary sources, including historical records of Teochew migration to Thailand, peer-reviewed academic literature on ethnomusicology and Chinese diaspora music, and musical scores and recordings of Teochew string music and Khrueang Sai ensemble works; (2) interview data from purposively selected key informants, comprising Teochew musicians and music practitioners in Bangkok, Thai musicologists specializing in

Khrueang Sai, senior directors of Teochew opera and music ensembles, and Khrueang Sai musicians and teachers; and (3) field observation data obtained through the researcher's participation in ensemble rehearsals and performances.

Analytical procedures. Comparative musical analysis was conducted across six analytical dimensions derived directly from the conceptual framework of musical morphology: (1) instrumentation and timbral properties; (2) tuning systems and pitch organization; (3) modal and tonal structures; (4) melodic organization and phrase construction; (5) rhythmic and metric organization; and (6) ensemble performance practice. Four representative works were selected as analytical case studies (see Table 1). Analytical findings from documentary, interview, and fieldwork data were triangulated to identify convergences, divergences, and mechanisms of musical interaction between the two traditions.

Table 1 List of Representative Musical Works Analyzed in This Study

Musical Tradition	Representative Work(s)	Analytical Features
Teochew String Music	<i>Liu Qing Niang; Han Ya Xi Shui</i> (Cold Crow Playing in the Water)	Instrumental timbre; ensemble configuration; tuning system; modal system; musical structure; melodic vocabulary; performance techniques; part interaction
Khim (Solo)	<i>Pae Huai Phang Song</i>	Musical materials; tuning system; musical structure; melodic vocabulary; performance techniques
Khrueang Sai Ensemble	<i>Pae Huai Phang Thao Song</i>	Musical materials; instrumental timbre; ensemble configuration; tuning system; modal system; musical structure; melodic vocabulary; performance techniques; part interaction



Figure 4: Teochew string music ensemble in performance.

Source: Liu, Y. (2022)



Figure 5: Thai Khrueng Sai ensemble (Khrueng sai prasom).

Source: thailandfoundation (2022)

Results

This study takes the historical process of Teochew people's immigration to Thailand and their musical practice as the core focus, systematically presenting the form of Teochew music's cross-regional flow and local transformation in the context of immigration and its impact on Thai traditional music culture through literature research, field investigation, interviews, and music analysis.

1. Historical and social foundations of Teochew music in Thailand. The research results show that the long-term immigration and settlement process of Teochew people as the main body of music dissemination and practice constitutes the fundamental condition for the continuous existence and evolution of Teochew music in Thailand. Teochew music was not passively embedded into Thai society as a foreign art form but was continued along with the music practice of Teochew

immigrants in clan organizations, religious rituals, festival activities, and daily cultural life, and gradually participated in the construction of local music and cultural structure.

2. Structural compatibility between Teochew string music and the Khrueng Sai ensemble. Comparative analysis reveals a high degree of structural compatibility between the two traditions. In terms of **instrumentation**, both ensembles are built around bowed and plucked string instruments complemented by small percussion; the Teochew ensemble centers on the *erxian*, *yehu*, and *yangqin*, while the Khrueng Sai ensemble centers on the *saw duang*, *saw u*, and *khim*. In terms of **tuning systems**, both traditions favor non-equal-tempered tuning, allowing for flexible intonation and microtonal inflection. In terms of **modal structure**, both traditions employ pentatonic-based modes with characteristic ornamental tones. In terms of **melodic organization**, both traditions emphasize heterophonic elaboration in which each instrument simultaneously varies a shared skeletal melody—a structural principle that enables Teochew and Thai musicians to perform together with minimal rehearsal.

The structural comparison is summarized in Tables 2 and 3, which present, respectively, the instrumental configuration and the tuning, modal, and rhythmic-melodic features of the two ensembles. Table 4 then aligns the four representative works analyzed in this study along the same dimensions to illustrate concrete points of convergence and divergence.

Table 2 Comparative Instrumentation of Teochew String Music and the Thai Khrueng Sai Ensemble

Functional Role	Teochew String Music	Thai Khrueng Sai Ensemble
Bowed strings	<i>Erxian</i> (lead bowed lute), <i>yehu</i> (coconut-shell bowed lute)	<i>Saw duang</i> (high-pitched lead fiddle), <i>saw u</i> (low coconut-shell fiddle)
Plucked strings	<i>Pipa</i> , <i>sanxian</i> (lute family)	<i>Jakhe</i> (floor zither, often included in <i>khrueng sai prasom</i>)
Hammered/struck strings	<i>Yangqin</i> (hammered dulcimer)	<i>Khim</i> (hammered dulcimer, structurally cognate with the <i>yangqin</i>)
Wind	<i>Dizi</i> (transverse bamboo flute), occasionally <i>xiao</i>	<i>Khlui</i> (vertical bamboo flute)
Percussion	Small wood-block and bell idiophones marking metric units	<i>Ching</i> (small cymbals) and <i>thon-rammana</i> (drum pair) marking <i>ching/chap</i> cycle

As Table 2 demonstrates, the two ensembles share a common functional architecture: a high-register lead fiddle paired with a lower-register coconut-shell fiddle, supported by a hammered dulcimer, plucked lute, bamboo flute, and small percussion. The structural cognacy between the yangqin and the khim is particularly notable, as it provides a direct organological bridge that has historically facilitated repertoire exchange between the two traditions.

Table 3 Comparison of Tuning, Modal, and Melodic Features

Analytical Dimension	Teochew String Music	Thai Khrueang Sai Ensemble
Tuning system	The Theory of a "Cycle-of-Fifths-Based Tuning System" Integrating Regionally Distinctive "Neutral Tones"	The Theory of a "Cycle-of-Fifths-Based Tuning System" Integrating Regionally Distinctive "Neutral Tones"
Modal organization	Pentatonic core (gong, shang, jue, zhi, yu) with auxiliary tones; modal categories such as qing, zhong, huo, and chong	Pentatonic core within the Thai seven-tone system; modal preference shifts via thang (mode/key) selection
Melodic texture	Heterophonic; each instrument elaborates a shared skeletal melody (gu pu) idiomatically	Heterophonic; each instrument elaborates the luk khong skeletal melody according to instrument-specific idiom
Formal organization	Sectional structure with tempo acceleration (man-zhong-kuai); use of variation through metric subdivision	Thao principle: a single theme presented in three successive levels (sam chan, song chan, chan diao) of metric expansion and contraction
Metric framework	Duple meter predominant; phrase units delineated by ban (beat) markers	Duple meter predominant; phrase units delineated by the ching/chap cycle

Table 3 reveals that the two traditions share a heterophonic texture organized around a skeletal melody and a non-equal-tempered tuning that admits flexible intonation. The principal point of divergence lies in formal organization: Teochew string music typically expands a piece through tempo acceleration across sectional units, whereas the Khrueang Sai ensemble employs the thao principle of metric expansion and contraction. This difference proves analytically important because,

as the case-study comparison below shows, it is precisely this formal asymmetry that drives the structural adjustment stage of localization.

Table 4 Analytical Comparison of the Four Representative Works

Feature	<i>Liu Qing Niang</i>	<i>Han Ya Xi Shui</i>	<i>Pae Huai Phang Song</i>	<i>Pae Huai Phang Thao Song</i>
Tradition	Teochew string	Teochew string	Thai (khim solo)	Thai (Khrueang Sai)
Mode	“Tung Sa Lak or Zhong San Liu (Heavy Third-Sixth)” mode	“Tung Sa Lak or Zhong San Liu (Heavy Third-Sixth)” mode	Pentatonic core, thang nai	Pentatonic core, thang nai
Form	Three sections with progressive tempo acceleration	Through-composed with rubato openings and metered close	Single theme realized in song chan	Same theme expanded as thao (sam-song-chan diao)
Texture	Heterophonic ensemble	Heterophonic ensemble	Solo idiomatic elaboration	Heterophonic ensemble
Stage of localization	Source repertoire	Source repertoire	Melodic borrowing	Structural adjustment + ensemble reconstruction

Table 4 demonstrates how the abstract three-stage model of localization (melodic borrowing, structural adjustment, ensemble reconstruction) is realized in the case-study repertoire. *Liu Qing Niang* and *Han Ya Xi Shui* represent the source repertoire in its original Teochew form. *Pae Huai Phang Song*, performed by the khim, evidences melodic borrowing: characteristic Teochew melodic contours and cadential turns are retained while the piece is recast as an idiomatic solo. *Pae Huai Phang Thao Song* demonstrates structural adjustment and ensemble reconstruction: the same melodic material is reorganized within the thao formal principle and re-orchestrated for the full Khrueang Sai ensemble, producing a work that is recognizably Thai in formal logic while retaining audible Teochew melodic traces. The progression across these four works thus offers concrete evidence of the mechanisms by which Teochew musical material is adapted into Thai performance practice.

3. Localization of Teochew musical elements in Thai practice. Case analysis of the representative works *Liu Qing Niang*, *Han Ya Xi Shui*, *Pae Huai Phang Song*, and *Pae Huai Phang Thao Song* indicates that the transmission of Teochew musical elements into Thailand proceeded through three successive stages: (a) **melodic borrowing**, in which characteristic Teochew melodic contours and cadential patterns were adopted into Thai compositions; (b) **structural adjustment**, in which borrowed materials were reorganized to fit Thai metric frameworks, modal preferences, and formal conventions (including the thao variation principle); and (c) **ensemble reconstruction**, in which the borrowed and adjusted materials were re-composed within the Khrueng Sai ensemble texture, producing new Thai works with audible Teochew stylistic traces.

Discussion

Based on the above research results, further discussion around the main body of Teochew immigrants can more clearly illuminate the internal mechanism of the cross-cultural influence of Teochew music.

First, the musical practice of Teochew immigrants in Thailand shows that immigrants are not simply carriers of culture but active participants in cultural reconstruction. The development of Teochew music in Thailand is the result of continuous cultural negotiation with the local society while maintaining cultural identity with the hometown. This process breaks through the explanatory framework of "cultural output" or "one-way influence" and presents a cultural generation model of long-term interaction and two-way adjustment (Stokes, 1994; Slobin, 1993).

Secondly, from the perspective of musical structure and performance practice, the integration of Teochew string music and the Khrueng Sai ensemble reflects the possible path of traditional music to achieve cross-cultural connection through "structural similarity" and "practical flexibility" in the context of immigration. The intrinsic logic of immigrant music has not been lost due to geographical migration but has instead stimulated new combinations and artistic expressions in the new cultural environment (Nettl, 2005).

Thirdly, the embedding of Teochew music into the traditional music and cultural structure of Thailand reflects the unique role of music as a core medium of immigrant culture. Music not only carries ethnic memories and emotional identity but also participates in shaping the musical ecology of the society in the actual performance and creation process and promotes the gradual change of the cultural structure.

Conclusion

This study has examined the overseas spread of Teochew music culture and its influence on Thai traditional music in the context of Teochew immigration. Three principal findings emerge. First, sustained Teochew migration from the Sukhothai period onward has provided a stable social

foundation for the continued existence and evolution of Teochew music in Thailand, with Teochew communities functioning as active agents of cultural transmission rather than passive carriers. Second, Teochew string music and the Thai Khrueang Sai ensemble exhibit substantial structural compatibility in instrumentation, tuning systems, modal organization, and heterophonic melodic elaboration, and these compatibilities have enabled sustained musical interaction. Third, the localization of Teochew musical elements in Thailand has proceeded through a three-stage process of melodic borrowing, structural adjustment, and ensemble reconstruction.

Theoretically, the study contributes to ethnomusicological scholarship on cross-cultural musical interaction by demonstrating how migrant communities function as active cultural agents, and how structural compatibilities between musical systems can generate pathways for localization and creative reconstruction. The findings support an interactive rather than unilateral model of cultural transmission.

Limitations and future research. The study focuses on four representative works and a purposively selected group of informants in Bangkok, and its findings should therefore be understood within these analytical and geographical boundaries. Future research could extend the analysis to additional Teochew and Thai repertoires, examine Teochew music in other Thai regions, and investigate comparable interactions between other Chinese regional musical traditions and Southeast Asian musical systems.

Recommendations

Based on the findings, four recommendations are proposed.

1) Ethnomusicological research on diaspora music should treat migrant groups as active agents of musical practice rather than passive carriers of tradition, integrating migration history, community studies, and musical analysis within a single analytical frame.

2) Comparative research on cross-cultural musical interaction should combine documentary analysis with sustained fieldwork and attention to performer experience, in order to capture the dynamic relationship between musical text, practice context, and cultural meaning.

3) Further research is needed on the functional differentiation of Teochew music across Thai social contexts religious ritual, festival, and stage performance to clarify how immigrant music operates within multi-level cultural structures.

4) The localization experience of Teochew music in Thailand can inform cross-cultural music education and traditional music preservation strategies, supporting the creative transformation and institutional transmission of traditional music in multicultural societies.

Acknowledgement

This work was supported by Srinakharinwirot University, Bangkok, Thailand. The researchers would like to thank the Faculty of Fine Arts, Srinakharinwirot University, for supporting the research from the year 2023 until 2026. The authors also acknowledge that Grammarly was used solely as a language-editing aid to check spelling, grammar, and sentence clarity during manuscript preparation. No generative AI tool was used to draft the scholarly content, analysis, or conclusions of this study. The authors reviewed and accept full responsibility for the final text.

References

- Berry, J. W. (1997). Immigration, Acculturation, and Adaptation. *Applied Psychology: An International Review*, 46(1), 5–34. <https://doi.org/10.1111/j.1464-0597.1997.tb01087.x>.
- Blacking, J. (1973). *How musical is man?*. University of Washington Press.
- Chen, X., & Chen, H. (2010). *The Dissemination and Influence of Teochew Opera and Music Overseas*. China Theatre Press. (In Chinese)
- Geertz, C. (1973). *The Interpretation of Cultures*. Basic Books.
- Liu, Y. (2022). *Teochew Music*. Jinan University Press. (In Chinese)
- Miller, T. E., & Williams, S. (Eds.). (2008). *The Garland Handbook of Southeast Asian music*. Routledge.
- Morton, D. (1976). *The Traditional Music of Thailand*. University of California Press.
- Nettl, B. (2005). *The Study of Ethnomusicology: Thirty-one Issues and Concepts* (2nd ed.). University of Illinois Press.
- Skinner, G. W. (1957). *Chinese Society in Thailand: An Analytical History*. Cornell University Press.
- Slobin, M. (1993). *Subcultural Sounds: Micromusics of the West*. Wesleyan University Press.
- Stokes, M. (Ed.). (1994). *Ethnicity, Identity and Music: The musical Construction of Place*. Berg.
- Ward, C., Bochner, S., & Furnham, A. (2001). *The Psychology of Culture Shock* (2nd ed.). Routledge.
- Wong, D. A. (2001). *Sounding the Center: History and Aesthetics in Thai Buddhist performance*. University of Chicago Press.