

## Current Situation of Chinese Music in Chonburi Province: Case Study of Buddha Samakom SawangHet Dhamasatan Association.

Tanarach Anukul<sup>1</sup>  
Jantana Khochprasert<sup>2</sup>  
Kittipan Chitthep<sup>3</sup>

### Abstract

The research on Chinese music in Chonburi province: case study of BuddhaSamakom SawangHet Dhamasatan association aims to study the music instrument classification of Chinese Instrument, music, roles and functions of Chinese music in the Buddha Samakom SawangHet Dhamasatan Association.

The research found out that Chinese music instrument were bought from China. There are several kinds of music instruments uses in the ensemble. The wind instruments called Huen-deg (or Di zi) and Tong-xiao (or Dong xiao); The string instrument called Ri-hu (Er-hu), Pan-hin (Ye hu) and Dua pa (Di hu). The dulcimer called lan-Kim (Yang qin). The lyre called Bi-be (Pipa). The lan-kim (Yangqin) is the main Instrument of the ensemble which is used to tune all instrument of the ensemble.

The results of musical analysis found out that the movement of the melody was divided to 13 sections. The direction of the melodies is in three courses; upward direction, direction down and fixed direction. The melody has the 2nd interval, 3rd interval, 4th interval and 5th interval. The most frequency of the interval were found by order are the 2nd interval, 4th interval, 5th interval, 6th interval, 7th interval and the octave.

The role and function of Chinese music in the Chonburi Buddhist Association were divided into 4 parts. Firstly, the role of Chinese music to the local society and the community uses for promoting Mahayana Buddhism for the villagers became participation of the ritual, preachment, edification.

---

<sup>1</sup>Head of Department of music, Faculty of Music and Performing Arts, Burapha University.

<sup>2</sup>Assistant Professor of Department of music, Faculty of Music and Performing Arts, Burapha University.

<sup>3</sup>Lecturer of Department of music, Faculty of Music and Performing Arts, Burapha University.

Secondly, the role of Chinese music for the ritual such as Sheng-Ming ceremony; vegetarian festival, Chinese new year celebration, as well as the weddings. Thirdly, the role of Chinese music for presenting Chinese music is very limited. Since the occupation of the Chinese opera left. Remain in the Engor Dance, the role of Chinese music is a performance to complement the occupation.

**Keyword:** Chonburi Province; Chinese music; Chinese association

## 1. Introduction

The large number of Eastern population are Thai nationality and it is also including many of ethnic groups such as the Mon and Khmer nationality who are living in the nature wild. Inventory craft tools made of local materials, such as basketry and basket were exchanged such as clothes and foods by people in the city, while the Yuan nationality migrated around the port, the Chinese Christian were the largest group there who were the traders from the shipping. Thai Muslim were settled in the reign of King Rama I, due to the problem of Indochina of France.

All of nationality lived their lives in harmony, the communication with the language, culture, and beliefs in a homogeneous by the harmonious way. They used the Thai language and central accent. The majority of the population is Buddhist. The eastern region area is smaller than others. In the past, this region was the same as the central one. However, according to the geographical features, it is different from the central part, the production and climate are similar to the south with unique features. The principal crops are horticultural such as rambutan, cashew, cassava, and pineapple.

Chonburi province area had been being important area since prehistoric time and on critical navigable routes. The location is geographically appropriate, politics, government, and society. Chonburi is vital since ancient times. According to the archaeological evidence and history exist today, the area has been developed to become a center of industrialization of the country, it is a fertile land of natural resources. It has a location that is suitable. It has been developed as a major city to spread prosperity to various provinces. It is very soon to be the center of East Coast Development.

Chonburi province also has a wide range of tourism resources, which made it a dream destination for both Thai and foreign tourists. In the past, Chonburi province was a regional ancient to a center of prosperity. There were many ethnic groups, resulting in cultural integration. It can be applied well in local development to prosper in the economy and social.

From the past Chonburi province was an ancient city with a vast temple-like Phra Nakhon Si Ayutthaya province, there were three old villages consists of Si Paro, Muang PhayaRae, and Muang PraRot which were the same age with the ancient Ayutthaya map of triumph. The name of Chonburi was combined by four districts from north to south: BangSai, BangPlaSoi, BandPreRuer, BangLaMung, Chonburi first appeared in the Ayutthaya

period in 1356. In the year 1587 (the reign of King Naresuan) the Khmer had twice taken people from Chonburi.

In 1957 after Ayutthaya kingdom lost the war, Chonburi troupe joined the army of King Taksin the Great to save the national independence. Chonburi town, which locates along the canal in BangPlaSuoy district began prosperously since the reign of King Rama IV of Rattanakosin era, especially the time during the reign of King Rama 4 to Rama VI. That is the foundation work for the city of Chonburi. When the government of the reign of King Rama 5, Chonburi has the right to belong to a particular of Prajeenburi burg. In 1933, during the reign of King Rama VII the regimen system was cancelled, Chonburi became a province. (Sant Pawit, 1996, page 62) When Mahayana came to the city, they built the joss house for the Chinese community to do the rituals vary widely included the Chinese new year, the Moon festival, the spirit festival, the Chinese funeral ceremony by music is an important part. (Songphon Sukhumvat: 2002)

Since the Chinese cultures became part of the way of life in Chonburi, there are many kinds of Chinese arts and cultures were inherited by generations such as language, food, music and performing arts and the important one is the traditional ceremonies. In the field of research on arts and cultures, we have found that Chinese music is used to a part of every ceremonies of Chinese people such as the Chinese funeral ceremony etc. Nowadays the Chinese music itself was found less and less in the digital era when people can access to the internet and digital music across the world. In Chonburi province there is only one troupe of Chinese music. Many reasons, such as not taking music notation, memorized the music. It is also found in the way of traditional teaching and not published especially. These can be made music losses at any time. (Nissanart Trepert: 2006) According to the problem, researchers need to study and collect knowledges and the wisdoms of Chinese music wish is inherited in the area of Chonburi province, Thailand. And to analysis the musical identity of Chinese music in Chonburi. To be a research paper in the field of culture for the young and interested in studying further.

## 2. Objectives

The purpose of this research are (1) to study the physical characteristics of Chinese instruments in the Chonburi Buddha association; (2) to Analysis of Chinese music that used in the ritual; (3) to study the role and function of Chinese music in the present situation.

### 3. Methodology

3.1 This study used qualitative research methodology based on the conceptual framework of the physical instrument, characteristic of found music, the role and function,

3.2 Scope of study, The researcher studied the Chinese music of the Sawang-Het-Tamma-Satan Chonburi Buddha association. Phanat Nikhom district Chonburi province only.

3.3 The significance of the research are (1) know the specific characteristics of Chinese music Chonburi Buddha association; (2) know the role and function of Chinese music in Chonburi Buddha association; (3) publish academic papers of the art knowledge in the province of Chonburi.

3.4 The quantitative research entitled “Beyond of Chinese music in Chonburi: Buddha Association issue.” To study current situation of Chinese music in Chonburi. Keeping the title consistency in mind, the researchers have proceeded through various practices by determining population and sample group from various sources, i.e., by selecting within the research scope Chonburi Chinese association, and Out of the selected sample group, the Key Informants are Chinese traditional musician who possesses following requirements.

1. Being a Chinese traditional musician in a Chinese Association
2. Having over five years of work experience

The data collected by literature review, fieldwork and in-depth interview with the festival organizers. The selection criterion of the interviewee was the organizer’s personnel who have essential management role: concert producer, artists, audiences, and production department, e.g., art director, stage manager, lighting technician, sound engineer. Furthermore, the interview guide was approved by experts before conducted with both structured and unstructured technique, as well as both formal and informal procedure. From the above criteria, the researchers have collected information from the following Key Informants, sorted by Senior Chinese musician;

1. Mr.Somsak Akmorrakod interviewed on June, 8th 2014.
2. MissWipa SaeTang interviewed on June, 22nd 2014.
3. Mr.Heng SaeTang interviewed on June, 22nd 2014.
4. Mr.Manit SaeTang interviewed on June, 22nd 2014.
5. Mrs.Arrie Archwongtip interviewed on June, 22nd 2014.
6. Mr.Panchana Jarearnattasilp interviewed on June, 22nd 2014.

7. Mr.Jirawat Tanajarupamorn interviewed on June, 22nd 2014.
8. Mr.Tawee Leartteerapanya interviewed on June, 22nd 2014.
9. Mr.Niwat ChieawChan(Second lieutenant), vice president of the association interviewed on May, 12th 2014.

After the process of information collection, the researchers then arranged the information obtained from literature reviews, related, and interviews according to content relevance and then sorted the information by content relation.

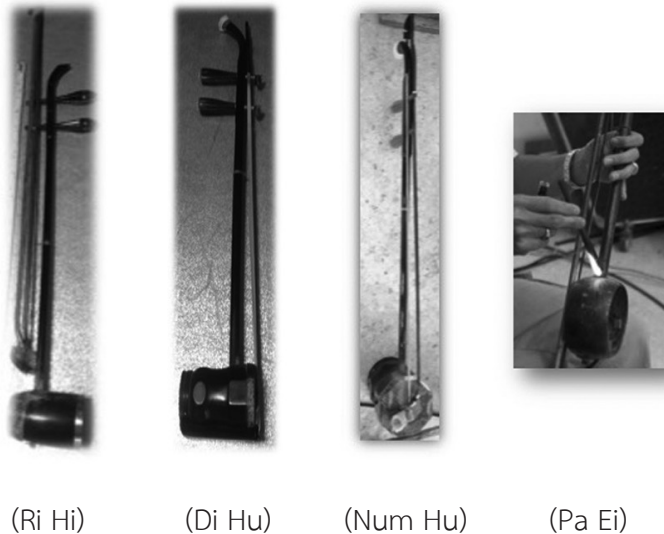
#### 4. Results and Recommendation

Current Situation of the Chinese music in Chonburi province

##### 4.1 The Physical of the instruments

##### 4.1.1 String instruments

Figure 1. The string instruments of SawangHetDhamaSatan Buddha association.



(Ri Hi)

(Di Hu)

(Num Hu)

(Pa Ei)

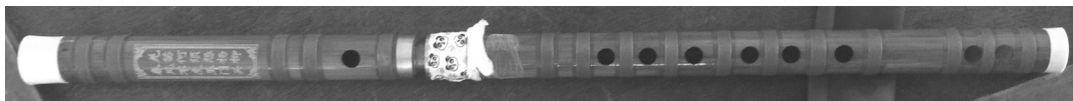
Source: Photographed by Tanarach Anukul

The string instruments is the Ri hu (Er hu), Ri hi (Er hi); Num hu; Pa Ei and Dua pa (Di hu); the dulcimer is lan kim (yángqín).

#### 4.1.2 Wind Instruments

##### - Huen deg (dizi)

Figure 2. The wind instruments called Huen-deg



Source: Photographed by Tanarach Anukul

The body of the Huen-deg has six finger-holes. It also features an individual hole between the blow-hole and finger-holes which is covered by a thin membrane of reed and gives the Huen deg a bright, resonant and slightly humming tone. While many of the world's cultures have similarly carved flutes, only the Huen deg has this unique feature.

##### - Suona (So-na)

Figure 3. The reed instrument is Suona (So-na)



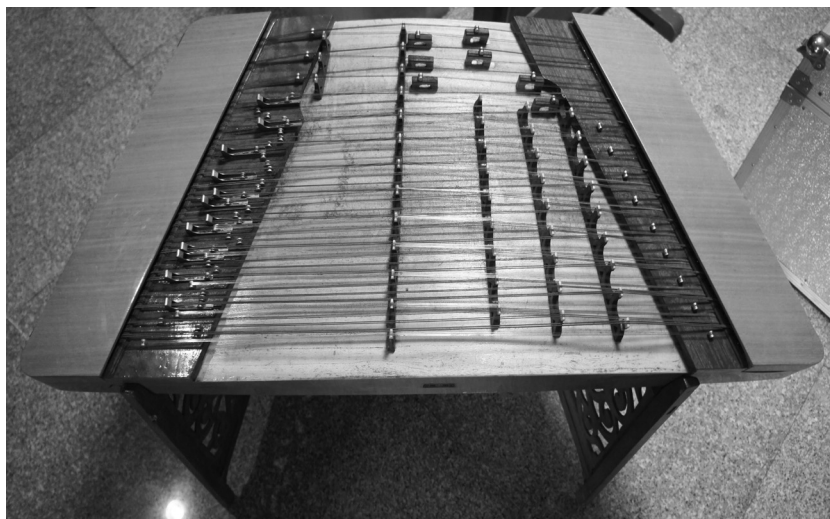
Source: Photographed by Tanarach Anukul

The reed is affixed to a conical wooden body covered by a copper tube with eight finger holes (seven in front and one in back), to which is fitted a brass bell. Its range is generally about two octaves, and it comes in many sizes. The suona is characterized by its shrill and penetrating sound and the frequent use of tonguing in performance. It is much

used in military music ensembles and religious processions and as a stage instrument in Chinese operas.

#### 4.1.3 lan-kim (yángqín)

Figure 4. The Chinese dulcimer is lan-kim (yángqín)



Source: Photographed by Tanarach Anukul

There are metal strings on top of the bridges. On the left side of the lan-kim is the thin strings to creating higher tones that while on the right side the strings are thicker then so the notes are lower. On the left and right side of the lan-kim, there is a board which can lift open, and there are pegs. The pegs on the left side are to hold the metal strings in place. The pegs are on the right for tuning the sound of the strings. The tones of the various strings can be tuned by twisting of the pegs left or right with a metal wrench.

The mallets made of bamboo. It is very flexible and delicate. On the top of the mallets, it is covered with rubber so that when it hits the strings, the notes will sound soft. On the end of the mallets, it is slightly sharp so that can use that part of the mallet to pluck the strings to give it a sharper sound. Also, when playing the dulcimer, it usually has four octaves.

The range of the lan Kim (Yangqin) covers one octave below middle C and two and a half octaves above it. At A = 440, the nearest value is -1 cent and +1 cent. The wildest cent from A = 440 is -47 cents and +55 cents.

The sound system of lan kim (Yangqin) is the main Instrument for tuning of all kinds in the ensemble. Shows to conduct melody and most important in the band. Found that the sound system looks like western music system. The professor turned the dulcimer by did not use any tuning equipment.

#### 4.1.4 Percussion instruments

Figure 5. The percussion instruments of Buddha association; Chonburi province



Source: Photographed by Tanarach Anukul

The percussion is Tang Gow; Tong Gow; Bua Gia; Giang Gia; Soew Lor. Including are diyin daluo (tam tam), muyu (temple blocks), dabo (Chinese crash cymbals) and the bangzi (Chinese claves). The drum is a wooden frames are also usually struck with wooden mallets.

- Chinese Gong

Figure 6. Chinese Gong

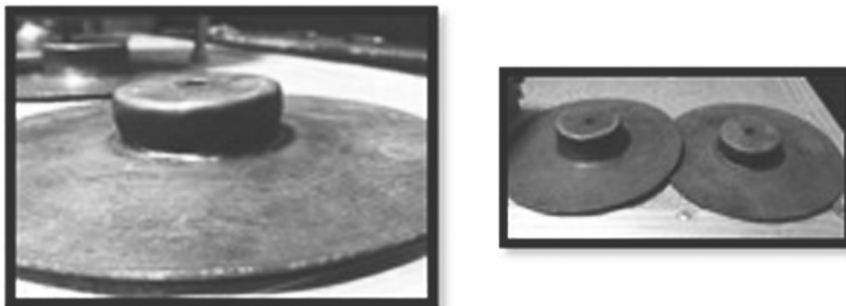


Source: Photographed by Tanarach Anukul

Gongs are significantly indispensable. Typically cast from bronze and shaped like plates. Big Chinese gongs do not have definite pitches; they are able to produce varying pitches, as well as varying overtones.

- Chinese cymbal

Figure 7. Chinese cymbal is Bua Gia



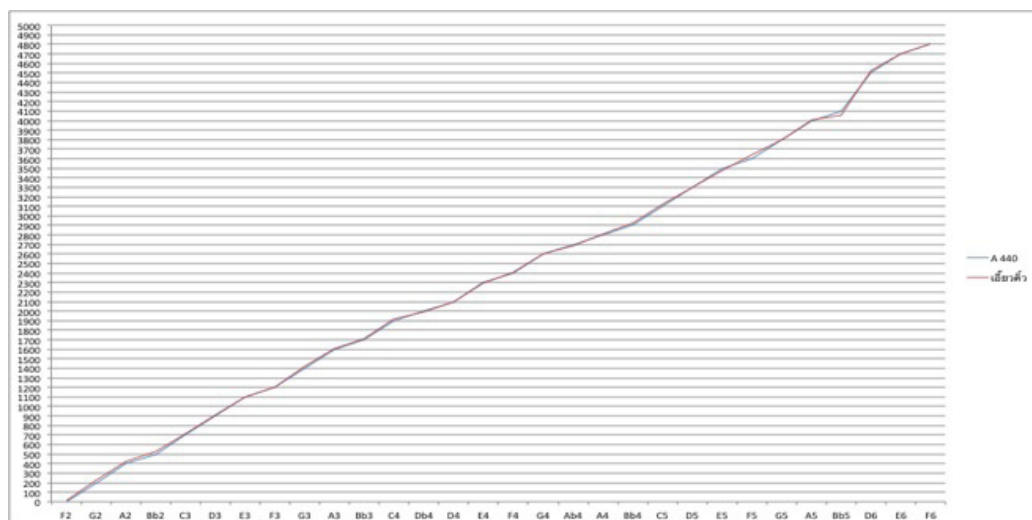
Source: Photographed by Tanarach Anukul

Chinese cymbal is Bua Gia, it is commonly remembered as two circular discs handles attached.

### 4.1.6 The Sound system

Chart of comparative values of a cent system between “lan Kim” and western music Sound system

Figure 8. The chart of comparative values of a cent system



Source: Graphed by Tanarach Anukul

The sound system of “lan-kim” is very close to the western music system. (J.Backus. 1969). The range of the lan Kim (Yangqin) covers one octave below middle C and two and a half octaves above it. At A = 440, the nearest value is -1 cent and +1 cent. The wildest cent from A = 440 is -47 cents and +55 cents.

### 4.2 Analysis of Chinese music that used in the ritual.

Figure 9. The Example of music notation by Tanarach Anukul.



The music studied is used to play in the ensemble found the movement of the melody by divide the study into 13 sections. The direction of the tune is in three courses; upward direction, direction down and fixed direction. Most common is Upward direction, and The next is Direction down, the less is the Fixed direction. In the melody of the music, there is the 2nd interval, third interval, fourth interval, fifth interval, the most found in the 2nd interval, fourth interval, fifth interval, sixth interval, seventh interval, an eighth interval in the order.

#### 4.3 The role and function of Chinese music in the present situation

Figure 10. Mr.Niwat ChieawChan (Second lieutenant), vice president of the association interviewed on May, 12th 2014.



Source: Photographed by Tanarach Anukul

*“We have no salary, we do not hire like master Chor to teach, we are not employed regularly, no salary recourse; student, committee children, perfunctory performed. During the grave tradition a few months after the call for work. If there’s no job, it is over. Some people go to work. The women got married. Because we do not have anything to give them a real routine...Some people do it for a living. Assume that the musician is employed that is considered a professional need to pay (Red envelope)...Every musicians have another careers. If they play only music, they cannot make a living...The musicians love in music; they played without claiming anything. Sometimes the funeral ceremony host donated to an association for twenty or thirty thousand baths. I do arrange the money for the musicians, one thousand, twelve hundred, eight hundred. It is not a career. Except in Bangkok, the large association has a full-time musicians. However, we do not have one. We have to pay for fifteen hundred baths...” (Niwat Chieawchan. interviewed on May, 12th 2014), vice president of the association said.*

The study of the role and function of Chinese music by interviewing musicians, relevant person and related documents divided into four categories include: First, The villagers have the feeling and participation in the ritual while the music played. The villagers have been listening to the prayers, preachment, practice the Dharma. Chinese music is an essential element affects the minds of Buddhist Mahayana. It is an immense and constant job to keep Buddhism stay and close to the people life. Music is a compelling medium, and in a society, there have been attempts to control its use. Music is dominant at the level of them, because it facilitates communication which goes beyond words, enables meanings to understanding, and promotes the development and maintenance of religion and national identities. It can induce multiple responses-mood, emotional, cognitive and behavioral. Associations with a Chinese music band also offer music instruction to youth in the community, music lessons, rehearsals, to the youth spent their free time and used as a career in the future. It also inherits the art of Chinese music to continue.

Second, The role of Chinese music in ritual. The Chinese music associated with the funeral ceremony, the vegetarian festival, Chinese funerary rites, Qingming Festival, the ghost festival, the temple celebration, the Grave tradition, the wedding ceremony. In the presents, the use of Chinese music in rituals in the area of (Somsak: interviewed 2014) Phanat Nikhom district and neighborhood Amphoe Ban Bueng, It has been modified to suit the changing era. The most frequency numbers of ritual of Chinese music uses are the funeral ceremony.

The funeral procession is led by a band of musicians, as it is believed that music frightens bad spirits away.

Third, The role of Chinese music in the current Chinese performance. The situation of Chinese opera are getting worse. Because of there is no production of Chinese opera in the current situation, the Chinese band will remain in Yingge (Engor) dance, one of the most representative form of folk arts. The performer's makeup into 108 Stars of Destiny, holding the two small stick or tambourine to perform.

Figure 11. Mr.Somsak Akmorrakod interviewed on June, 8th 2014.



Source: Photographed by Tanarach Anukul

Fourth, the role of musicians of Chinese music. Chinese musicians of the Buddha SamaKom SawangHetDhamaSatan Association and affiliated to “Sawang” in Ban Bung district almost play Chinese music for a part-time career. Most of the musicians are engaged in the occupation of the government include firefighters and teachers and own business. For the government official can be played at the off-duty time. For freelance occupation can be played at any time they convenience in addition to playing music as an extraordinary career. Also, find a musician who works for help the association and some find occupation to meet and talk with other Chinese musicians.

## 5. Discussion

One of the objectives of this research was to study the current situation of Chinese music in Chonburi. The information was collected in the form of document analysis, interviews of Chinese musician from the Chinese association. The result of the analysis of the rule and function revealed following exciting topic worth discussing: Migration people have to bear the music instrument for entertain in the community and used for serving in religious ritual. Be in accord with John Baily and Michael Collyer (2006) in “Introduction: Music and Migration” Attention to migration and the activities of migrants have added vigor to studies of a range of cultural phenomena from literature and film to architecture and food. Music is particularly interesting as it is one of the most extensive spread and most easily created forms of cultural production. (Komson Wongwan. 1995)

## 6. Suggestions

Further research topics might be selection criteria of; (1) there should be further research on Chinese music techniques of Chinese instructors in the higher education in Thailand. (2) there should be further research on transmission of knowledge and instructive methods of Chinese musician in Thailand. (3) there should be further research in depth music of a foundation or other association In Chonburi Province. For known a current situation of Chonburi Chinese music. This kind of research could provide developmental approach to Chinese music management in Thailand. Finally, leverage them to the subsistence standard could support Chinese musician’s living as well.

## References

- John Baily and Michael Collyer. 2006. *Introduction: Music and Migration: Journal of Ethnic and Migration Studies*. Registered in England & Wales No. 3099067, 5 Howick Place, London.
- H.L.F. Helmholtz. 1954. *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, 2nd ed. Dover New York.
- J.Backus. 1969. *The Acoustical Foundations of Music*. Norton New York.
- Komson Wongwan. 1995. *Chinese Music Study: TongChiaCiangTung Foundation Band HatYai district SongKla province Issue*. Fine and Apply Arts Faculty, Prince of Songkla University.
- Nissanart Trepret. 2006. *A Study Of Chinese Music In Chonburi Province*. Bangkok: Srinakarinwirot University.
- Niwat ChieawChan. *interviewed* on May, 12th 2014.
- Somsak Akmorrakod. *interviewed* on June, 8th 2014.
- Songphon Sukhumvat. 2002. *ChaoZhou. Music : A case stdy of Klong Toey LiangLag Heng ensemble Bangkok*. Mahidol Univerisity.