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KOMSON WONGWAN : TUEREE MUSIC IN SOUTHERN REGION OF THAILAND. THESIS ADVISOR : NARONGCHAI PIDOKRAJT, B.ED.,M.ED., M.A .
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The objectives of this study are concerned with the Tueree Music; its history, viewpoints, ritualism and musical analysis.

According to its history, Tueree music is influenced by Hindu. There is no evidence where Tueree music comes from. However, Tueree music has been traditionally practiced up until present time.

The process of ritualism started with the dialogue between ToMino and ToTueree. Ritual song, sacred instruments and ritual house.

The outlines of form and musical analysis of Tueree music:

1. There are six usable modes without modulation (6 tones, 7 tones, 10 tones, 11 tones, 13 tones and 15 tones).
2. The range of the Sorebab; from C sharp - D and the moat used from C-B.
3. Sentences were usually written from 2-3 sentences (no limitations of length in each sentence) with flexible tempo (no meter).
4. The melodic motion: 2nd, 3rd, 11th, 12th, 13th, degree (musical modes) are found much in Tueree music and the melodic steps in which a melody moves is disjunct (interval of 2nd, 3rd, 4th, 5th, 7th, and 8th).