This thesis aims to investigate the purpose, significance and background of Phleng Pracham, an analysis being conducted through qualitative approach. Musicological methodology was employed in collecting data and categorizing music characteristics from mutual configuration according to form, mode, melodic section ending, melodic introductions and melodic finals. A conclusion was reached through the inductive method. The process took from January 2542 to March 2543. The research revealed that:

1. Phleng Pracham refers to the meaning of the music, namely, Mon's song which is mainly performed by Pi Pat Mon ensembles conducted by Pracham drum pattern. Its main purpose is to proclaim a cremation ritual.

2. Phleng Pracham is categorized into 2 types: (1) The two significant original repertoires, Pracham Wat and Pracham Ban, are ambiguous in their derivations. (2) The new compositions by latter musicians, showing their own particular melodic lines, performance practices and improvisations.

3. Phleng Pracham, as an overture, and is employed as a master repertoire in initiating new students. Both original songs are performed on particular occasions, at cremation rituals, (Pracham Wat) at temples and (Pracham Ban), at home. Pracham Ban is specifically performed in the course of cremation ceremony. Both are meddled within Yam Kam suite, ending the performance at night. Moreover, in latter-day, Pracham Ban is functionally performed as an accompaniment to a vocal, Mon Rong Hai, song.

4. The song form is categorized into 4 sections. Three types of modes are employed, two Hexatonic and one Heptatonic. The song begins with slow rhythmic melodic line. Melodic distinction differentiates sentence endings, and melodic directions follow principal tunes. Final melody renders identical tune as follows: "-E-D -AGE -D-C ---D ---E ---G ---A".