THE SINGING STYLE OF THE ROYAL CONCUBINE MOM RAJAWONG SADUB LADAWAN IN THE ROYAL LITERARY PLAY "NGO PA"

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Abstract— The research of the singing style of the royal concubine *Mom Rajawong Sadub ladawan* In the royal literary play *"Ngo Pa"* aims to study how the music relates to the play. This research contains the study of how to combine the music melody and lyrics that popular in the reign of King Rama 5. This research was done by analyzing critical papers on the play, from interviewing expert musicians about music melody and lyrics, from the comparison of play that had been written before and in the same period and from comparing records from 1975 with records from 2002 by Thai Khadi Research Institute Thammasat University. In the reign of King Rama 5, *Princess Saisawareephirom* was advised by His Majesty King Rama 5 to teach music to ladies-in-waiting. Therefore "Ngo Pa" which was composed by King Rama 5 had an important place in the plays in her palace and the Princess descendants received the copyright. In the beginning, the play was composed by King Rama 5 and gave the right to Praya Sanoduriyang to rewrite under the control of His Majesty. *Mom Rajawong Sadub ladawan* was the lady-in-waiting in *Princess Saisawareephirom's* palace who had been training to sing in "Ngo Pa". Later, in 1975 *Mom Rajawong Sadub ladawan ladawan* trained The Fine Art Department artists to perform and record the play. "Ngo Pa" was adapted in style of *Praya Sanoduriyang* in the reign of King Rama 7, and was handed down to his descendants and recorded again in 2002. This research shows how "Ngo Pa" in the style of *Mom Rajawong Sadub ladawan* differs from that of *Praya Sanoduriyang* in its melodic line and song content. The research also confirms that the *Mom Rajawong Sadub ladawan* style has continued to exist since the period of King Rama 5.

Keywords— Singing style, the royal concubine, Mom Rajawong Sadub ladawan, the royal literary play *"Ngo Pa"*.

I. INTRODUCTION

The royal literary play *"Ngo Pa"* of King Rama 5 is the last rewrite literacy play with the cooperation of Office of Literature and History Department of Fine Arts and "Thai-Khadi-Suksa", Research Institute of Thammasat University since 1997. Because the royal literary plays *Ngo Pa* was composed since early 1909 when King Rama V was febrile illness. Royal Medical offered advice to the suspension of diplomatic missions of eight days. He went to Vimanmaek Palace and the *Princess Saisawareephirom* was invited to served time at the convalescence care. He felt better when he was seldom gleefully because *Princess Saisawareephirom* took the play *Inao*, to the sing dedicated in time to eat dinner uninterrupted since about one o'clock until the time came to lay up.

Mom Rajawong Sadub ladawan, at that time was governor the singing is dedicated event itself. She told about the origins literacy play of *"Ngo pa*" that were not sent up a poem to read only but the filling singing melody offered by a royal decree that essentially remove *Inao*. When he composed the a first poem on that, His Majesty the King ordered the singing *Chapi Nok* (the first Song for the Thai plays). When the King wrote one chapter and choose the song for play, *Princess Saisawareephirom* therefore respectfully said to the teacher had prepared by *Chao Phraya Dhewetwongviwat*. *(Mom Rajawong land kunchon)*, the Governor Theatre Department at that time including *Mom Rajawong Sadub ladawan*. She was the singer who sang songs from literary play *"Ngo Pa"* was the first version. On that occasion, Her Royal Highness *Princess Nipa Noppadol* she had a copy of the literary play *"Ngo Pa"* by write a pamphlet put into a book with large volumes. The royal literary play *"Ngo Pa"* is a literature major of the associated with the royal family, which had lived at the Suan Sunandha palace, currently, this area is Suan Sunandha Rajabhat University thus a study on ships around them to honor the university's future.

Mom Rajawong Sadub ladawan is in the governor's *Princess Saisawareephirom* 's reign in King Rama the fifth with a great voice singing the melody. It is her favorite. She has the opportunity to offer a first class singer song of The royal literary play *"Ngo Pa"*. Since the year 1975, *Mom Rajawong Sadub ladawan* thought should have recorded the song of the *Ngo Pa* this whole matter to transfer of the singers to the commissioner of the Department of Fine Arts and controlling recording in accordance with singing ever played on the reign of King Rama the fifth. The recorded legacy continues to the present. The researcher was subsequently from asst.prof. Tharworn Sikkakoson and that is the important evidence about the music that Thailand should study more including a story that has a history associated with the university. So it should have conducted a research study to obtain information on the major music that inherited the reign of King Rama the fifth

and holds the honor of the Suan Sunandha Rajabhat University.

The objective of this study were to study the history of music and singing that involve The royal literary play *"Ngo Pa" and* to study the singing style of the royal concubine *Mom Rajawong Sadub ladawan* in the royal literary play *"Ngo Pa"*

II. METHODOLOGY

The research is qualitative research applying documentary research and field study was applied via in-depth interview with 10 historians and Thai classical singing experts. In order to know what is the music in the music filling. And the singing style of the royal concubine *Mom Rajawong Sadub ladawan* in the royal literary play *"Ngo Pa"* convey to the recording artist's Fine Arts Department. To find answers to the issues in the headlines, the royal literary play *"Ngo Pa"* history, Background of the royal literary play *"Ngo Pa"* recording, how to filling music in the music plays.

III. RESULTS AND DISCUSSION

The research results are classified into 4 parts.

Part 1 the royal literary play *"Ngo Pa"* in King Rama the fifth demonstrated his talent for music. He can sent filling with his own music in the poem poetics of a particular song, such as *Chuchaie song*, *Tauhea Song* etc. Even his decisive role in filling *Praya Sanoduriyang* (Cham Suntharavatin) already. He has still his diagnosis in packing every song from beginning to end.

The royal literary play *"Ngo Pa"* is in empathy of *Princess Saisawareephirom*, also foster related activities. She arranged for the governor in his practice singing and instrumental music since the beginning to the end of reign. Until her palace as a source of lessons and music of the era's daughter have knowledge of this and his communication in the modern era is *Mom Rajawong Sadub ladawan.* Most of the copying and printing is the business of Her Royal Highness Princess Nipadol. It is The proprietary and thy tokens subsequently.

Part 2 The singing and instrumental activity of The royal literary play "*Ngo Pa"* is important because of compose by the royal reign of King Rama V until the end of his reign in 1910 with the restoration of the reign of King Rama VII years from 1928 he began his New Year's almost 23 years. The royal literary play *"Ngo Pa"* had been recording 3 times, the first recorded an album distributed by the *Tor Ngeck Chon* since 1938 far from the composing 33 years. The second in 1975 there was a recording chapter celebrates throughout the story, in the control and guidance of music the singing along *Mom Rajawong Sadub ladawan*, singing and performed by the choir and musicians of the Fine Arts Department. The third recording from an initiative of *Luen Sun Tharavatin* and Institute for Studies Thailand Thammasat University manage recordings chapter celebrates Negrito throughout the story, the director of teaching and training of the chorus by *Charoenjai SunTharavatin*. Conclude that there are about two times the entire recording was recorded in 1975 and 2002.

Part 3 Analysis filling in the song celebrates the *Ngo Pa* was showed a total of 123 songs filling lyrics. There are songs that matching with *Inao* story 37 songs and matching with "*Lakorn Nok*" in the reign of King Rama II and King Rama III 35 songs. Moreover there are match songs in *"Lakorn Dueg Dam Ban"* 106 songs.

Part 4 The singing style of the royal concubine *Mom Rajawong Sadub ladawan* can be viewed from the singing of the study during the consecration ceremony began only until the end of the reign. She study singing with older singers subsequently transferred to the singer's Division of musical arts department.

CONCLUSIONS

It can be concluded that

1) Music for the royal literary play found that in the early stages of King Rama V he select the song by his genius that mean he was very interesting in music and drama and expert in form of song and musical plays. He choose *"Cha-Pi-Nok"* song including in drama because of the right to play in story about person who live in the forest. And seem from His Majesty prosody lyrics for singing it because poetry can guide the song for example Chui-Chai and Cha-Tow-Hae

2) The issue in that case found that the pattern form of *"Ngo Pa"* came from The royal literary play *"Inao*" that described about love between man and woman as same as "*Inao*" The royal literary play used *"Koy"* language and Thai language in poetry and chapter ends with the word *"Aei"* without rhyme. An analysis songs found only the royal literary play "*Inao*" such *as "Plang Ka-neng"* and *"Plang Num-Kang"* that was his compose in the theme of "Nangmuesung– wungkon".

3) The systematic of songs in the pattern of *"Lakorn-Nok"* except *"Cha-Pi-Nok"* and *"Rai-Nok"* found that the royal literary play *"Ngo Pa"* had been used the other songs in the pattern of *"Lakorn-Nok"* such as *"Peen-Taling-Nok"* after *"Cha-Pi-Nok"*. By analyzing there were the same in the royal literary play "*Chayachat"* and "*Krithong"* in *"Lakorn-Nok"*

When we considered from the poetry, the lyrics of the poetry was the thinking about the event or the person in the same. In addition we was also found that there were used some song from drama such as *"Lao-Peentaling", "Soi-Son-Tad"*.

4) The form of Dukdumbun dramatic pattern

4.1 to combine the song for example the song from *"Lakorn-Nai"* and *"Lakorn-Nok"*. We can

see from the name of that songs that the song name end *"Nai"* and *"Nok"* such as *"Sla-Bu-Rong-Nok"*, "Sla-Bu-Rong-Nai", *"Chom-Dong-Nok"*, *"Chom-Dong-Nai"*. This style found in Dukdumbun dramatic pattern in *"Maneepichai"* story.

4.2 the other of Dukdumbun dramatic arts can be consider from the separate poem for dancer to sing a song and mix the name of dancer in front of the poem.

4.3 to use the pattern of the song in rhythmic pattern "3 Chan" such as *"Nang-Kreun 3 Chan"*, *"Kaek-Lobburi 3 Chan"*, *"Plang-Soimayuratad 3 Chan"* that was found especially in Dukdumbun dramatic arts such as *"Plang-Tabbunthom 3 Chan"* in *"Krung-Pan-Chomtaweep"*, and *"Plang-Soimayura 3 Chan"* in *"Maneepichai"* Dukdumbun dramatic arts.

4.4 to create new singing style for this the royal literary play only such as *"Plang-Sen-Lao"*, *"Khak-Sai"*, *"Plang-Yao-Hab"*.

4.5 to be used to 2 styles in same lyric that was created from King Rama V such as to use *"Plang-Lom-Nok"* switching with *"Rai-Nok" and "Khak-Lopburi 3 Chan"* switching with *"Khak-Lopburi 2 Chan"* that showed the level of sadness between mother and the other person. This is the special in creating songs.

5) 2 singing style in the royal literary play *"Ngo Pa"*

First style was belonged by *Mom Rajawong Sadub ladawan*. That recognized since the reign of King Rama V. The singer who sang in this style were *Jon Kobut, Yearm Suwoong,* and *Tuam prasittikun.* Nowadays this style can hear in Office of the Performing Arts Department of Fine Arts

Second style, *Praya Sanoduriyang (Cham Soontharavatin)* adjusted for singing dedicated to King Rama VII. The singer in this style were *Luen SunTharavatin*, *Charoenjai SunTharavatin* two daughters, both of *Praya Sanoduriyang* and *Bunlaeng (Silapabunlaeng) Sakarig.*

ACKNOWLEDGMENT

The research was conducted under the policy of Suan Sunandha Rajabhat University in promoting and enhancing the faculty members' potentials in term of research. The budget was allocated through the Research and Development Institute and granted to researchers qualified. The researcher wished to thank all bodies concerned for your kind consideration.



Fig 1: The royal literary play *"Ngo Pa"* covers



Fig 2: the royal concubine *Mom Rajawong Sadub ladawan.*

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