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A large deep rimmed gong

Indonesian-Filipino traditional musical instrument
This article covers the musical instrument. For the volcano, see Mount Agung. For other uses, see Agung (disambiguation).
AgungPercussion InstrumentClassification IdiophoneHornbostelÄ c sachs Classification111.241.2 (Gong set) DevelopedDindonesia
Agung is a set of two, gongs suspended vertically wide frame used by Maguindanao people, Maranao, Sama-Bajau and Tausug Philippines as a support tool Kulintang Ensembles. The Agung is also omnipresent among the other groups found in Palawan, Panay, Bedoro, Mindanao, Sabah, Sulawesi, Sarawak and Kalimantan as an integral part of the Agung Orchestra. [1] Description The Agung. The left gong is the pangandungan, used for base beats. The right gong is Panentekan, which completes the Pangandungan. The Agung is a large, heavy and wide gong, in the shape of a circle like a Gong kettle. Agung produces a bass sound in the Kulintang orchestra and weighs between 13 and 16 pounds, but you can find Agungs weigh up to 5 pounds or up to 20 or 30 pounds each, depending on the metal (bronze, brass or Iron) Used to produce it. Although their diameters are smaller than the Gandningan, at about 22 inches (560 mm) at 24 inches (610 mm) in length, have a little deeper takildan (edge) of the latter, with a width from 12 to 13. Inches (330 mm) including the knob. [2] [3] [4] [5] [6] [7] [8] [9] [10] [11] [12] [13] [14] They are hanging vertically above the floor or a little at Below the belt line, suspended from strings fixed to the structures like strong limb tree, bundle of a house, ceiling, or gong base. [4] [5] [6] [8] [9] [11] Garter, lower inclined gong of the two is called Pangandungan from the Maguindanao and P'Nanggisa-AN from the Maranaos. Played on the musician's right, it provides the main part, which has predominantly played on the accents of the rhythmic structure. The smaller, more acute gong, the most often of the two, is called Panentekan from the Maguindanao and P'Malsan or Pumalsan from Maranaos. Found on the left of the player, it is ranked mainly on the double and triple beats weaker than the rhythmic structure, in the counterpoint of the Pangandungan part [6] [8] [9] [11] [15] [16] Origins Scholars seem to agree that Agung's origins are in Indonesia, noticing that the word Agung / Agung derives from Malay Agung and the Indonesian / Javanese Ageng. [11] Further proof of this comes from a British explorer, Thomas Forrest, who in 1770 Philippines wrote were "passionate about music gongs who came from Cheribon on Java and have rounded knobs on them." [17] Technique An Agung player demonstrating the new Katinengka technique with his batter. The Agung is usually performed next to the instrument, holding the upper edge of his flange between his thumb and other fingers with his left hand as he hits the knob with his right hand. The chopsticks, called Balu, consist of short sticks about half a foot in length and padded with soft but resistant rubber type material at a end. Using these baluses, players handle Agung similar to the way a Tom-Tom brass is played. [1] [2] [4] [5] [6] [11] [14] A series of solid and fast sounds are produced using damping techniques. The desired effect is produced after hitting the knob, leaving the hand or the knee or the bats on it. [6] [11] [12] When a player is using two stamps, the assistant holds lower gong positions tilted with a corner and dampens his surface with his hands. Recently, new ways to manage the Agung have emerged, including taking a portion of the garment rather than the flange to dampen or use regular shots on the busel while striking the surface of the surrounding gong with the opposite, the wooden end of the beater. The latter Call Katinengka is used by Downriver musicians to produce metal sounds during Kulintang performance. [10] As regards the different combinations of players, gongs and bunches can be used for The Agung: two players with each assigned gong or only one. When playing alone, the Agung player could play both both gongs with the player with the most acute face-to-face gongs. [8] [9] with the lower one held in a corner from an assistant for stability. [1] Or simply a gong. This last style, common between Downriver Maguindanaos in Simuy, who consider this old-fashioned style, uses only the highest gong step for it, unlike minor flaps gong, is considered lead Gong, having therefore primary importance. An example of this is when using individuals Gong Agungs during a piece tagoggo. [10] The number of bats used by the player may also vary as well. For most occasions, a single hammer is used, but for other techniques, the player can use two clubs, one in each hand. An even more interesting technique uses a single balu, but requires the player to play the Agung in reverse order of pitches. Patuy called, [9] This technique and that with two bats are normally reserved only for competition and exhibition instances. [1] Uses Reproduction The Agung as part of the Kulintang together Kulintang of the Ensemble The main use for Agung to Maguindanao and Maranao The company is like a / accompaniment support tool of a Kulintang Orthodox set. Using base and interlocking rhythms models, a player would have used the Agung to complete the melody played by the Kulintang. [6] [8] [18] Consumer models players are normally considered more free than Babendil or Dabakan; Players can manipulate the models freely ascertained, reiterate, [8] reinforce and also generate the modal notation of the piece. [14] The length of the models themselves may vary depending on how they are inserted in melodic improvisation. [15] Rapid style is useful especially during the game skill exhibition. [10] Between both Maguindanao and Maranao, Agung embodies everything that is male and therefore Agung is traditionally considered a masculine tool. To be considered a good player, it must have strength, resistance (the reproduction of extremely fast rhythms without errors) and resistance. Players must also show improvisation capabilities for the different models to consider as musicalship c Quality for fear that the public believes that repetition and mundane models played. [4] [8] [9] [11] [14] [15] Due to the highly qualified nature necessary for playing the Agung, it is not rare to see the Agung players have friendly rivalrance during a performance. [6] using The tricks, in an attempt to throw other off-beats. [8] For example, if Nanggisa PA processes are so elusive that Males Pa is a difficult time to ornate or if the inverted happens and the App Males ornaments at the performance point of the Neggisa PA is swallowed, the player who it can usually keep up, it is usually embarrassed, [15] become the target of jokes. [8] Normally the Agung players turn off after each piece, but during instances of this type where a player is unable to manage the part being played, both players remain at their gong or switch during performance. It is also possible for Agung players to spend places with the Dabakan after two pieces. Although players compete, who still understand that they are a single entity, in close contact that accompanies the melody, [15] they use different variants without destroying basic music models. [6] Interactions with the opposite sex An Agung played during a competition from a Magui Moro Maestro Artist using two baluses. There was also a secondary reason for men, especially young males, for the learning of Agung: the ability to interact with young people, unmarried women. Both cultures Maranao and Maguindanao They adhere to Islamic costumes that prohibit meetings or a causal conversation between the two opposite sexes (unless married or comments on blood) [14] and, therefore, performance as Kulintang music provided the opportunity for such a way connection. [1] Among the Maguindanao, the rhythmed ways of duoyog and sinulog a kamamatan kamamatan Agung players to serenade the young unmarried women on kulintang. [8] Tidto, the other rhythmic mode, could also be used, but players rarely use this for serenading since the c Kulintang player is usually an older woman [14]. Competition The second mode is reserved specifically for the competition Agung Only. Unlike other Southern Filipino groups who participate in group contest, the Maguindanao is unique in that it also retain Agung competition Only [1] to find out who in the community is the best Papagagugung (Agung Player). [9] Tidto is prefect for such contest since the c Agung is often the focus of attention, the focal point during the ensemble during this mode. [8] Players normally perform two or more versions [14] that reproduce the three types of techniques discussed above. [1] Report and other supernatural from its use in the ensemble Kulintang, the Agung also had other uses non ensemble between the Maguindanao and Maranao. The Agung was used to warn others of impending danger, announcing the time of day and other important occasions. For example, long ago, the Sultan Agung would repeatedly beaten to announce the start of a meeting or during the month of Ramadhan fasting, Agung would sound at three in the morning to indicate the signal feed (taste) or sunset, to mark the end of fasting that day. And presumably because of the deep and loud sound, Agung produces, people believed that he possessed supernatural powers. For example, during an earthquake, the locals of Maguindanao affects Agung in a fast and loud rhythm called Baru-Baru, believing that its vibrations would have decreased or even would stop the shock of an earthquake. [1] [4] [5]. Similar Agung Instruments Kulintang Ensembles In Sulu Archipelago, the orchestra does not use Kulintang not two but three low council officers, serving as an accompaniment in Tausug, Samal and Yakan ensembles. For the Tausug and Samal, the largest of Agungs transformed with a broad edge is called Tunggalan or Tamak, which provides slow beats and regular, similar to Pangandungan Maguindanaon and Maranao PÄ c ä ~ ä c Nanggisa-AN. The smallest pair of Agungs, the Duahan, syncopated with tunggalan / Tamak. These are further classified: the Duahan Wider-Rimmed is called Pulakan and the narrower is called Huhugan or Buahan by the Tausug and Samal Bua. [14] [19] [20] A Agung ensemble Ensembles A Tiruray Agung, called Karatung demonstrated at Agungs of San Francisco State University also plays an important role in Agung OrchesTrasÄ c ä ~ "Ensemble composed of large hanging, suspended or held , [1] meschiato gong that act as drones without Accompanying melodic instrument like a kulintang. [19] [21] such orchestras are prevalent among Philippine indigenous groups (Bagobo, [22] Bilaan, [23] Bukidon, Hanuno'o, [2] [24] Magsaka, Manabo, Mangyan, [2] Palawan, Subanon, Suludnon, TÄ c ä ~ ä c Boli, Tagakaolo, Tagbanwa [2] and the tiruray). [19] regions in Kalimantan and in Inomesia (Iban, Modang, Murut) and Sabah and Sarawak in Malaysia (Bidayuh, Iban, Kadazan-Dusun, Kajang, Kayan), places where they take the orchestras Agung Precedence similar orchestras Kulintang, the composition and the development of these orchestras vary widely from one group to another. [19] [25] for example, the Mindoro Hanuno'o has a small agung ensemble cos tituito by only two light gongs played by two musicians on the floor in a simple dual pace [2] [24] while the Manobo has an ensemble (called Ahong) consists of 10 Small vertically hanging agents on a triangular frame. It includes three musicians: one standing, playing the melody and the rest sitting. The Ahong is divided by purpose, with the most acoustic gong (Kaantuhan) carrying the melody, from three to four lower pinch gong (Gandingan) playing melodic figures And the lowest gong (Bandil) that sets time. [26] An ancient bronze karatung set The Tiruray calls their Ensemble Agung a Kelo-Agung, Kalatong or Karatung. It consists of five superficial bassful gongs of graduates, graduates, Played by a person. The smallest, the Segaron, is used as a lead instrument, providing a constant rhythm. [1] [21] The ensemble Manobo Sagabong follows a similar format, composed of five small gongs, each held by a musician who plays a unique model with rubber bats, fitting with other parts. [26] TÄ c ä ~ ä c Boli and Palawan have a similar Ensemble Agung: the ensemble TÄ c ä ~ ä " c Boli is composed of three to four agents with two or three of them collectively called Semagi playing variants And the other Agung, Tang, providing a constant beat. The Palawan call their ensemble, consisting of four gongs, a basal. It includes a two big humps, low sound agungs and a pair of small humps, more acute sanangs that produce metal sounds. [19] [27] [28] [29] The Subanon also has an AGUNG Ensemble similar to Tiruray Karatung, called Gagung. [10] Both the bagabo and the bÄ c ä ~ ä " c laan refer to their agung ensemble as a tagungo, a set of eight metallic gongs suspended on a harness, which is played by two, three or more people . Seven of small gongs produce a melody running with the eighth and largest gong syncopation that plays with other gongs to produce a particular rhythm. [22] [23] Even Manabo has an AGUNG Ensemble similar to the TagOggo, called Tagungguan. [26] The Kadazan-Dusun, located on the west coast of Sabah, refers to their AGUNG Ensemble such as Tawag or Bandol, consisting of six to seven large gongs in coastal groups and 7 "B large gongs for those of the interior valleys. In the southwest Sarawak, Bidayah Agung complexes consisting of nine large gongs divided into four groups (Taway, Puum, Bandil and Sanang), while among the Ibans of Sawarak, Brunei, Kalimantan, sets Agung are smaller compared. These ensembles can Perform alone or with one or two drums, played with the hands or wooden sticks, as an accompaniment. They play or homophonically or interlock with gongs. These Agung orchestras often behave in many types of social events, including rituals Agricultural, weddings, victory celebrations, polymerization rites, rituals for deaths, entertainment for visitors and other Community rituals [19] [21] [25] [19] Historically among the main Filipino groups of pious Nura (TAGALOG, VISAYAN, KAPAMPANGAN, ILOCANO) Agung Orchestras similar to those found today between indigenous groups not histed in the country, were among the main instrumental groups used up to 17th century, as evidenced by the Ensemble Agung met by Pigafetta a Cebu in the 16th century, similar in the set up (two Sanang, two Agung and a gimbal) for the Basal Ensemble of the Palawan People. References ^ A B C D E F G H I J Mercurio, Philip Dominguez (2006). "Traditional music of the southern Philippines". PnoyandTheCity: a center for Kulintang - a house for pasikings. Filed by the original February 28, 2006. Recovered on 15 February 2006. ^ A B C D E F Hila, Antonio C (2006). 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