



Republic of the Philippines
Department of Education
Region VII – CENTRAL VISAYAS
SCHOOLS DIVISION OF BOHOL

Division Advisory No. 079 s. 2023
April 3, 2023

In compliance with DepEd Order (DO) No. 8. S. 2013, this advisory is issued not for endorsement per DO 28. S. 2001, but only for the information of DepEd officials, personnel/staff, as well as the concerned public.

SINING SA ESKWELA (SSE) REGIONAL WORKSHOP

1. This office disseminates the Regional Advisory No. 0099, s. 2023 which contains the communication from Mr. Diomar C. Abrito, M.M., Director, SU Culture and Arts Council, inviting MAPEH, SPA, Arts and Design Track teachers to the Sining sa Eskwela Regional Workshop on May 3-5, 2023 at the Siliman Hall, Siliman University, Dumaguete City.
2. Interested School Heads and Coordinators of SPA implementing schools are advised to contact Dr. Ayson for further details.
3. For the information of all interested and concerned parties.



Regional Advisory No. 0099, s. 2023
30 March 2023

CID
- Take charge
3/31/23

In compliance with DepEd Order (DO) No. 8, s. 2013, this advisory is issued not for endorsement per DO 28, s. 2001, but only for the information of DepEd officials, personnel/staff, as well as the concerned public.

SINING SA ESKWELA (SSE) REGIONAL WORKSHOP

1. This Office disseminates the communication received from Mr. DIOMAR C. ABRITO, M.M., Director, SU Culture and Arts Council, inviting MAPEH, SPA, Arts and Design Track teachers to the Sining sa Eskwela (SSE) Regional Workshop on May 3-5, 2023 at the Silliman Hall, Silliman University, Dumaguete City.
2. This invitation is subject to the discretion and approval of the Schools Division Superintendents, and to the provisions of DepEd Order No.9, s. 2005 entitled "Instituting Measures to Increase Engaged Time-On-Task" and all other existing DepEd policies, regulations, and ensuring compliance therewith.
3. For details, refer to the attached enclosure.
4. For the information of all interested and concerned parties.

STJ/CAE/MJCD/jpo'23

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DATE 3/31/2023
TIME 1:24 PM
SIGNATURE JH



CULTURAL AFFAIRS OFFICE
SILLIMAN UNIVERSITY
Building Competence, Character & Faith



20 March 2023

Dr. Salustiano T. Jimenez, JD, EdD
Director IV, CESO V
Regional Director
Department of Education Region VII, Central Visayas

C.D. Take charge
AS 3/3/23

Dear Dr. Jimenez:

I bring to you the love and peace of our Savior, Jesus Christ!

In the interest of growth and development of Arts Teachers primarily from schools with MAPEH, Special Program for the Arts (SPA) and Arts and Design Track, the Silliman University College of Performing and Visual Arts and Silliman University Culture and Arts Council in partnership with the National University of Taiwan, will hold the Sining sa Eskwela (SSE) Regional Workshop from May 3-5, 2023 at the Silliman Hall, Silliman University Dumaguete City.


Our facilitator in this workshop **DR. WU SHIH-YIN** from University of Taiwan and the Artistic Director and Music Instrument Consultant of the Taiwan Bamboo Orchestra, an expert in designing and making instrument specializing the bamboo materials. Dr. Wu Shih-Yin is from Department of Forestry and Natural Resources, National I-Lan University (Taiwan) consultant and expert in building bamboo music instrument. The is workshop designed to enrich and to equip our MAPEH, Special Program for the Arts (SPA) and Arts and Design Track teachers to the pedagogy of teaching music in the 21st century.

To help defray costs for this workshop, a registration fee of Ph 3,500.00 will be collected before the program. This will also cover the workshop kits, training materials, laboratory use, and 2 meals for the duration of the workshop for the participants.

It is in this light that we are requesting your endorsement and support to this endeavor and to include in DepED Memorandum Order (MOOE). We hope to share this learning and training workshop to our SPA Teachers, MAPEH teachers, and K to 12 Arts and Design Track teachers in Region 7, who would immensely benefit from this rare opportunity. As slots are limited, confirmation of participation is needed on or before April 25, 2023. Inquiries and confirmation of participation can be sent at cac@su.edu.ph. You may register through this link : <https://forms.gle/tgsv3DUkTZcH8Kbp8>. (also attached are workshop registration and schedule)

We look forward to your positive response for the sake of art education.

Sincerely,


DIONAR C. ABRIO, M.M.
Director
SU Culture and Arts Council

SCHEDULE FOR BAMBOO MUSIC INSTRUMENT MAKING
REGIONAL ARTS TRAINING FOR MUSIC
SILLIMAN UNIVERSITY MAY 3-5, 2023

TIME	DAY 1 May 3, 2023 (Wednesday)	DAY 2 May 4, 2019 Thursday)	DAY 3 May 5, 2019 (Friday)
7:30AM	REGISTRATION SILLIMAN HALL 7:30-9:00AM	INDIVIDUAL CLASSES/ WORKSHOP MODULE 1-6 Bamboo Instrument Making Xylophone bar and resonator tuning (from C3-G4)	INDIVIDUAL CLASSES/ WORKSHOP Bamboo Instrument Making Angklung parts cutting and tuning (from C4—C 6) Instrument Playing -techniques
8:00			
9:00			
9:30			
10:00	OPENING PROGRAM Venue: SILLIMAN HALL		
10:00-10:30	SU Performing Arts		
10:30-11:00	WORKSHOP OVERVIEW Dr. Wu Shi-Yin Lecture: Bamboo Musical Instruments in the world and It's Scientific Background	INDIVIDUAL CLASSES WORKSHOP Bamboo Instrument Making Bamboo Instrument Making Xylophone bar and resonator tuning bamboo xylophone will be assembled on a simplified stand)	INDIVIDUAL CLASSES/ WORKSHOP Instrument Playing -techniques
11:30-12NN			
SU Hall			
12:00NN -Lunch break			
12:30			
1:00-1:30PM			
1:30	INDIVIDUAL CLASSES/ WORKSHOP Introduction of traditional bamboo instruments of Philippines Bamboo Instrument Making	INDIVIDUAL CLASSES/ WORKSHOP Bamboo Instrument Making Bamboo Instrument Making Xylophone bar and resonator tuning (from C4-G5)	Distribution of Certificates and Performance
2:30-3:00PM			
SU Hall			
3:00-3:30	INDIVIDUAL CLASSES/ WORKSHOP Science principal and calculations of bamboo instruments Bamboo Instrument Making	INDIVIDUAL CLASSES/ WORKSHOP Bamboo Instrument Making Angklung parts cutting and tuning (from C5—G6)	Observe the instruments set up and Concert of Taiwan Bamboo Orchestra
4:00			
4:30-5:00PM			

A. Required knowledges to make/tune bamboo musical instruments.

Here are some knowledges you should know before start to tuning/making a bamboo musical instrument:

1. The names and its origin of some traditional Filipino bamboo instruments.
2. How to category those traditional instruments you had observed.
3. The boundary conditions, speed of sound and the frequency of a target pitch are the major factors of tuning/making an areophone and idiophone.
 - A. How to determine the speed of sound in a given temperature?
 - B. How to determine the frequency (pitch) for a certain note?
 - C. Mathematic relationship of the frequency for each note in a scale.
 - D. How the length of a tube affects the pitch of a sound?
 - E. How the diameter of a tube affects the pitch of a sound?
 - F. The factors that affects the pitch for the bar of an idiophone (pateteg). (length, width and thickness)

B. Steps of tuning the assigned bamboo instrument

Assuming that all of you already realized the knowledge listed above at this time, please follow the steps for each assigned instrument (Tongadong, Pateteg, Panpipes, Angklung) and start you tuning making process. Good luck!!

- a. Tongadong (same procedure to make a tube resonator and Panpipes)
 1. Find out the frequency value of C3-G4 based on a Major C scale.
 2. Calculate the tube length for each note based on its frequency and cut to the length after adding 1cm allowance.
 3. Start fine tuning by using a tuner.
 4. Stop tuning when the frequency is accurate for each note. (plus or minus 5 cents for each note is acceptable)
- b. Pateteg
 1. Determine the note range. (from C4 to C5 based on Pentatonic scale)
 2. To keep the bar line up perfectly, the length for each bar needed to be predetermined. Then fine tuning the bar bay changing the thickness or undercutting at the center of the bar.
 3. Observe of the interaction of the same pitch Pateteg and Tongadong play like a key and resonator.
- c. Panpipes
 1. Find out the frequency value of C5-G6 based on a Major C scale.
 2. The procedure then will be same as the Tongadong tuning.
- d. Angklung (parts)

1. Find out the frequency value from C5-C6.
2. Calculate the cavity length for each note based on its frequency. The full length of the Angklung parts need to be 2~3 times of the calculated cavity length.
3. Cavity Resonance tuning first until it reached the target frequency.
4. Body Resonance tuning till the best harmonica happens then fine tuning to the accurate frequency. (Shorter the full length of bamboo will higher the pitch while thinner the bamboo tube will make pitch lower.

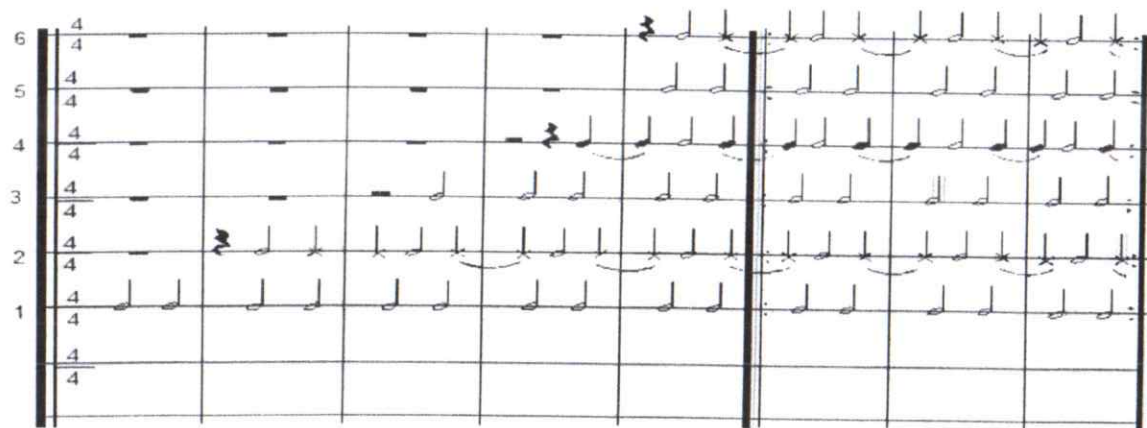
C. Making some music

Find out the proper music and have a group performance using the bamboo instruments make in this workshop. (some sample music pieces are listed here but you and your team member can make your own rhythm or music.)

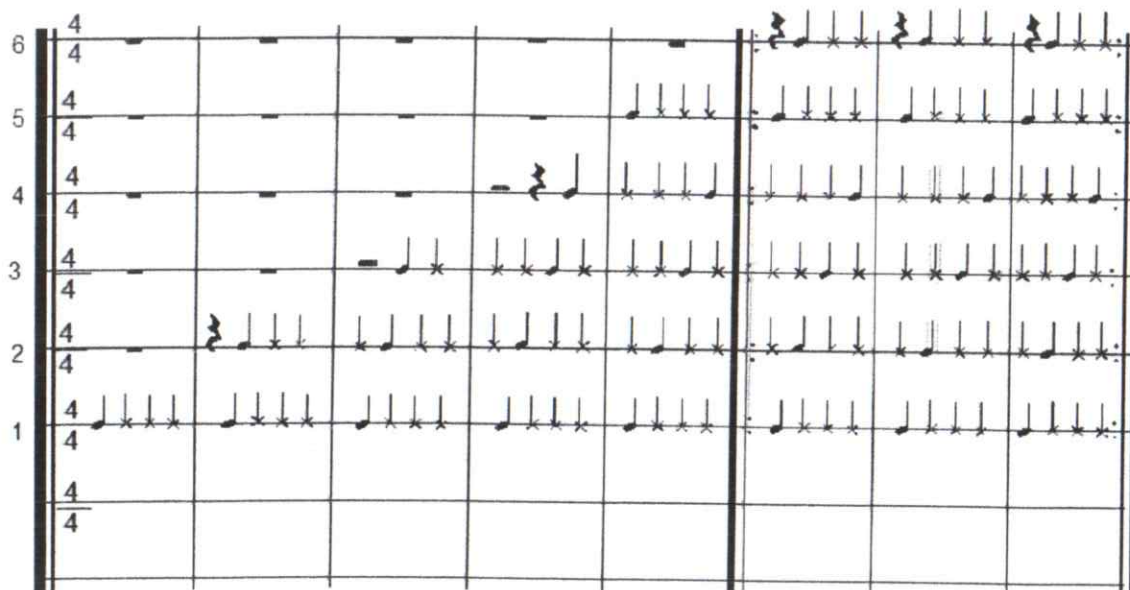
Sample Music #1:

The image displays a musical score for a piece titled "Sample Music #1". At the top, a single staff in treble clef with a 4/4 time signature shows a melody. The melody begins with four measures of rests, indicated by 'x' marks on the staff. The fifth measure contains a half note G4, followed by a half note A4 in the sixth measure. The seventh measure has a half note B4, and the eighth measure has a half note C5. The ninth measure contains a half note D5, and the tenth measure has a half note E5. The eleventh measure has a half note F5, and the twelfth measure has a half note G5. The thirteenth measure contains a half note A5, and the fourteenth measure has a half note B5. The fifteenth measure has a half note C6, and the sixteenth measure has a half note D6. The piece concludes with two measures of rests, indicated by 'x' marks. Below the melody line are six staves, numbered 1 through 6 on the left. Each of these staves also has a 4/4 time signature. These staves are designed for Angklung instruments. Each staff contains a series of 'x' marks representing rests for each of the four beats in every measure. In some measures, specific notes are placed on the staves to indicate when an instrument should play. For example, in measure 5, instrument 1 plays a half note G4, and in measure 6, instrument 2 plays a half note A4. The notation continues for all six instruments across the 16 measures of the piece.

Sample Music #2



Sample Music #3



Sample Music # 4

The musical score consists of six staves, labeled 1 through 6 on the left. Each staff has a '4' above and below the first line. The notation is as follows:

- Staff 6:** A continuous sequence of eighth notes across all five measures.
- Staff 5:** Rests in the first two measures, followed by eighth notes in the third, fourth, and fifth measures.
- Staff 4:** Rests in the first two measures, followed by eighth notes in the third, fourth, and fifth measures.
- Staff 3:** Rests in the first two measures, followed by eighth notes in the third measure, and eighth notes with quarter rests in the fourth and fifth measures.
- Staff 2:** Rests in the first two measures, followed by eighth notes in the third measure, and eighth notes in the fourth and fifth measures.
- Staff 1:** Rests in the first two measures, followed by eighth notes in the third measure, and eighth notes with quarter rests in the fourth and fifth measures.

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