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DepEd Regional Advisory No. 050, s. 2023
March 31, 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.
(Visit deped.in/ro8issuances)

SINING SA ESKWELA (SSE) REGIONAL WORKSHOP

Attached is a letter from Mr. Diomar C. Abrio, M. M., Director, Siliman University Culture and Arts Council, informing the field on the conduct of the Sining Sa Eskwela (SSE) Regional Workshop on May 3-5, 2023 at the Siliman Hall, Siliman University, Dumaguete City.

Other details relative to this activity are stipulated in the above-mentioned letter.

Participation of both public and private schools shall be subject to the *no-disruption-of-classes policy* stipulated in DepEd Order No. 9, s. 2005 entitled *Instituting Measures to Increase Engaged Time-on-Task and Ensuring Compliance Therewith*.

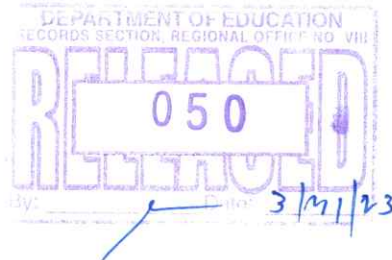
More information may be inquired from:

Mr. Diomar C. Abrio, M. M.
Director
Siliman University Culture and Arts Council
Dumaguete City
Contact Number: (35) 4224-365
Email Address: cac@suedu.ph

Considering that this is an Advisory, Schools Division Superintendents are given the discretion to act on this matter.

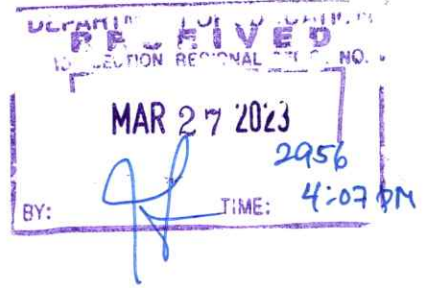
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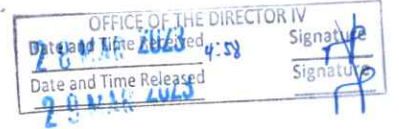


CULTURAL AFFAIRS OFFICE
SILLIMAN UNIVERSITY
Building Competence, Character & Faith



27 March 2023

Evelyn R. Fetalvero, PhD
 CESO IV
 Regional Director
 Department of Education Regional Office VIII
 Government Center, Candahug, Palo Leyte



Dear **Dr. Fetalvero:**

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 VIII, 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 schedule and registration)*

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

Sincerely,

DIOMAR C. ABRTO, M.M.
 Director
 SU Culture and Arts Council

*DRD email
3/28/23*

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)
8:00			
9:00	OPENING PROGRAM Venue: SILLIMAN HALL		
9:30			
10:00			
10:00-10:30	SU Performing Arts		
10:30-11:00	WORKSHOP OVERVIEW		
11:30-12NN	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
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 (Tongadone, 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 by 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 six bamboo instruments, numbered 1 through 6. At the top, a treble clef staff shows a melody consisting of eight notes: C5, D5, E5, F5, G5, A5, B5, and C6. Below this, six staves are arranged vertically, each corresponding to an instrument number. Each staff contains a series of vertical lines with asterisks at the top, representing fingerings. The fingerings for each instrument are as follows:

- Instrument 6: 4, 4, 4, 4, 4, 4, 4, 4
- Instrument 5: 4, 4, 4, 4, 4, 4, 4, 4
- Instrument 4: 4, 4, 4, 4, 4, 4, 4, 4
- Instrument 3: 4, 4, 4, 4, 4, 4, 4, 4
- Instrument 2: 4, 4, 4, 4, 4, 4, 4, 4
- Instrument 1: 4, 4, 4, 4, 4, 4, 4, 4

The notes in the melody are: C5 (Instrument 6), D5 (Instrument 5), E5 (Instrument 4), F5 (Instrument 3), G5 (Instrument 2), A5 (Instrument 1), B5 (Instrument 6), and C6 (Instrument 5).

Sample Music #2

Musical notation for Sample Music #2, consisting of six staves. The notation is written on a six-line staff with a treble clef. The notes are organized into six measures. The first measure contains notes on lines 1, 2, 3, 4, 5, and 6. The second measure contains notes on lines 1, 2, 3, 4, 5, and 6. The third measure contains notes on lines 1, 2, 3, 4, 5, and 6. The fourth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The fifth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The sixth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The notes are connected by slurs and have stems pointing upwards.

Sample Music #3

Musical notation for Sample Music #3, consisting of six staves. The notation is written on a six-line staff with a treble clef. The notes are organized into six measures. The first measure contains notes on lines 1, 2, 3, 4, 5, and 6. The second measure contains notes on lines 1, 2, 3, 4, 5, and 6. The third measure contains notes on lines 1, 2, 3, 4, 5, and 6. The fourth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The fifth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The sixth measure contains notes on lines 1, 2, 3, 4, 5, and 6. The notes are connected by slurs and have stems pointing upwards.

Sample Music # 4

The image displays a musical score for six staves, numbered 1 through 6 from bottom to top. Each staff begins with a '4' over a '4', indicating a 4/4 time signature. The notation consists of rhythmic patterns using stems, beams, and flags. Staff 6 (top) features a complex sequence of eighth and sixteenth notes. Staff 5 shows a similar pattern with some rests. Staff 4 includes a sequence of eighth notes followed by a quarter note. Staff 3 has a sequence of eighth notes followed by a quarter note. Staff 2 shows a sequence of eighth notes followed by a quarter note. Staff 1 (bottom) features a sequence of eighth notes followed by a quarter note. The notation is consistent across all staves, suggesting a single melodic line or a specific rhythmic exercise.

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