



PHILIPPINE
NORMAL
UNIVERSITY



Special Project

CGSTER

March 2014

Arrangement of Selected Sacred Music for Children's Choir

Cherry C. Logronio

Philippine Normal University

Follow this and additional works at
pnu-onlinecommons.org/omp/index.php/



Online Commons Citation

Logronio, C.C., Modela, L.B. (2014)

Arrangement of selected sacred music for children's choir
(Special Project, Philippine Normal University)

Retrieved from pnu-onlinecommons.org/omp/index.php/pnu-oc/catalog/book/201

ARRANGEMENT OF SELECTED SACRED MUSIC FOR CHILDREN'S CHOIR

A Special Project
Presented to the
College of Graduate Studies and Teacher Education Research
Philippine Normal University
The National Center for Teacher Education
Taft Avenue, Manila

In Partial Fulfillment
of the Requirements for the Degree
Master of Education
With Specialization in Music Education

by

CHERRY CRUZ LOGRONIO
March 2014

APPROVAL SHEET

This special project entitled “**ARRANGEMENT OF SELECTED SACRED MUSIC FOR CHILDREN’S CHOIR**” prepared and submitted by **Cherry Cruz Logronio** in partial fulfillment of the requirements for the degree of Master of Education with specialization in Music Education is hereby recommended for approval and acceptance.

Date

Luzviminda B. Modela, MAEd
Adviser

Approved and accepted in partial fulfillment of the requirements for the degree **Master of Arts in Education with specialization in Music Education.**

Date

MERRY RUTH M. GUTIERREZ, Ph.D.
Director, Graduate Research Office

Date

ZENAIDA Q. REYES, PH.D.
Dean, College of Graduate Studies and
Teacher Education Research

ACKNOWLEDGEMENTS

The completion of this study would not have been possible without the support, encouragement and efforts of those who extended their wisdom and expertise to the researcher. With great pleasure, researcher would like to express her sincerest gratitude and profound appreciation to the following individuals, who lend their help in the completion of this modest study.

Professor Luzviminda B. Modelo, for her unselfish encouragement, support and guidance.

Dr. Zenaida Q. Reyes, for her kindness and wisdom in allowing the researcher to pursue this study.

Dr. Florencia F. Marquez, for her understanding and kindness regarding problems that besets the researcher during the study.

Dr. Alfredo S. Buenaventura, who gave pieces of advice and validated researcher's arranged pieces in sacred music for children's choir.

Mr. Noly M. De Ramos, for his professional support and expertise in encoding, editing, lay-out, untiring assistance and guidance until the completion of this project.

To the Registrar's Office, for their assistance in providing the researcher haven, encouragement and support.

To the researcher's Head and Officemates in the Commission on Audit, for their understanding and support without them, this study would not be possible.

To the researcher's family, specially to her mother Agustina and her father Antonio Sr., to all Logronio's and Castillo and Azores family, who has shared with the researcher life, enlightened, teaches, support, encourage and sung sacred music to give glory to God through Jesus.

Above all, to ALMIGHTY GOD, for the wisdom, power, strength, perseverance and love He bestowed to the writer to finish this work successfully.

-ccl

DEDICATION

This work is humbly dedicated to my loving family,
my Mama **Agustina Lozares Cruz Logronio**,
my Daddy **Antonio Bernal Logronio Sr.**
my loving siblings, nephews, and nieces
my supportive friends and colleagues,
my understanding research adviser,
and to GOD Who gives me life,
strength and everything in the
pursuit of this intellectual
work

C.C.L.

ABSTRACT

Name:	Cherry Cruz Logronio
Title	Arrangement of Selected Sacred Music for Children's Choir
Key Concepts:	Sacred Music Children's Choir Arrangement
Degree:	Master of Education
Specialization:	Music Education
Adviser:	Prof. Luzviminda B. Modelo

This study aimed to arrange selected sacred music for children's choir based on the selected sacred music pieces in terms of message of the song, appropriateness of the key and range, and melodic, rhythmic and harmonic properties.

The selected music pieces were arranged for children's choir and evaluated by a notable and respected composer and arranger, the results of which were incorporated in the final arrangement for possible presentation.

The arrangement of selected music for children used a creative and descriptive research study that employed procedures until the completion of the final arrangement.

Results showed that sacred music pieces could be arranged to suit for the children's choir after the arrangement had been critiqued and evaluated by an expert whose credibility is of high recognition in the field of music discipline.

The research recommends that the arrangements be used as part of religious and school programs and that further studies be done on new arranging treatments to existing hymns and chorale.

TABLE OF CONTENTS

	Page
Approval Sheet	ii
Acknowledgements	iii
Dedication	iv
Abstract	v
Table of Contents	vii
 Chapter I The Problem and its Setting	 1
Introduction	1
Conceptual Framework	7
Statement of Purpose	9
Significance of the Study	10
Scope and Limitation	11
Definition of Terms	12
 Chapter II Review of Related Literature	 14
 Chapter III Research Methodology	 33
Research Design	33
Evaluator	33
Procedure	34
 Chapter IV Presentation, Analysis and Interpretation of Data	 42
 Chapter V Summary, Conclusion and Recommendations	 73
 References	
 List of Figures	
Figure 1 Conceptual Framework	8
Figure 2 Classification of diatonic triads	16
Figure 3-4 Chromatic altered chords	17
Figure 5 Illustration of close and open position.....	20
Figure 6 Illustration of root chords	20
Figure 7 Voice Leading and its nature	21

Figure 8	Progression with Intervals	23
Figure 9	Flow Chart Showing the Stages in the Preparation and Evaluation	34
Figure 10	Voice Range	36
Figure 11	Vocal Ranges in G.....	48
Figure 12	Introduction.....	49
Figure 13	Ending of Doxology	50
Figure 14	Vocal Range (I Would Be True)	51
Figure 15	Introduction in Arpeggio style	52
Figure 16	Final Phrase Ending	53
Figure 17	Vocal Range in key of C (Panginoon, Lingkod mo'y Humahanga).....	55
Figure 18	Old Traditional Hymn Style.....	55
Figure 19	Pedal Point in Pop American Country Music.....	56
Figure 20	Counter melodies	57
Figure 21	Tempo in ritardando.....	58
Figure 22	Range in the key of C (Think of These Things)...	59
Figure 23	Thematic Introduction.....	60
Figure 24	Descant.....	61
Figure 25	Vocal Range for the Soprano 1, 2 and Alto	62
Figure 26	Tag ending	63
Figure 27	Neutral Syllables.....	63
Figure 28	Measure 1 to 5 "Doxology".....	64
Figure 29	Measure 1 to 5 "Doxology".....	65
Figure 30	I would be True in Key of C	65
Figure 31	I would be True in Key of F	66
Figure 32	I would be True in Key of C	66
Figure 33	I would be True in Key of C	67
Figure 34	Measure 1 to 4.....	67
Figure 35	Measure 1 to 4.....	67
Figure 36	Measure 7 "Panginoon Lingkod mo'y humahanga"..	68
Figure 37	Measure 7 "Panginoon Lingkod mo'y humahanga"..	68
Figure 38	Measure 7 "Panginoon Lingkod mo'y humahanga"..	69
Figure 39	Measure 7 "Panginoon Lingkod mo'y humahanga"..	69
Figure 40	Measure 6 to 12 "Think of these things (Philippians 4:8).....	70
Figure 41	Measure 6 to 12 "Think of these things (Philippians 4:8).....	70
Figure 42	Measure 5 to 7 "He has shown me, O man" (Micah 6:8).....	71
Figure 43	Measure 5 to 7 "He has shown me, O man" (Micah 6:8).....	71

List of Tables

Table 1	List of Musical Sacred Music Pieces from which the selection was made	42
Table 2	Summary of Arranging Techniques Employed in the Five Sacred Music.....	45

List of Appendices

A.	Initial Five Arrangementes with correction	.
B.	Final Five Arrangements of Sacred Music	
C.	Profile of the Evaluator.....	

Curriculum Vitae

Chapter I

THE PROBLEM AND ITS SETTING

Introduction

“Music has been called the language of emotions. It is not an unreasonable metaphor, for music, like language, aims to communicate meaning. But it is a different kind of language. Words are concrete; tone is fluid and intangible. A word taken by it has a fixed meaning; a tone assumes meaning only from its association with other tones. Words convey specific ideas; music suggests elusive states of mind. Because of this elusiveness music has been subject to a constant attempt to translate its message into words. Yet this is hardly possible in tones heard. We are able to explain the meaning of a word through others words, but we are not able to explain the meaning of a melody. It means - itself! Beyond what it will mean something is different to each other (Machlis, 1970).

Music is the unifying element where man finds adequate expression and inner satisfaction of music. Plato once said, “Through music, rhythm and harmony find their ways into the inner-most soul of man which becomes part of his personality. Aristotle, the great philosopher, also saw in music not only enjoyment, relaxation, and recreation, but also release of tension and an incentive to a positive development of character (Rivadelo, 1987).

What is sacred music? If we simply mean music that assists liturgy or prayer, the category includes Protestant hymns, Christian rock, church chant,

musical aids for the memorization of sacred texts, and countless other kinds of music (Goldman 2009).

Sacred Music singing inspires, educates, informs, and motivates people to do better. Selected Sacred Music arrangements' salient features were there to fulfill human need for aesthetic and spiritual experience and to be an avenue for creativity and self-expression for children and adults.

“Since the dawn of civilization, music has been an integral part of humanity's culture. Throughout recorded history and for thousands of years human beings have used rhythms and tones for expressive purposes. Through the ages, music is evident in a wide range of human activities – in rituals, religious ceremonies and recreational activities” (Modelo, 2011).

With the implementation of RA4723, known as the Music Law, the student in the elementary and secondary levels learns the fundamentals of music and its manifold aspects.

Likewise, the Philippine Society of Music Education stated in its philosophy that “music fulfills that human need for aesthetic and spiritual experience.” It further stated that music is an avenue for creativity and self-expression. Music has its own usefulness and it affects man, especially in character building. The primary responsibility of music education therefore, is to discover and nurture the musical talents of among the young. Of importance is the musical training of children in their early years (Atabug, 1996).

According to Fronda (2001) as stated by Aguilar (2009), “Music Education is very important because first it underscores the goal of developing the musicality of the students. Second, it highlights the importance of training the students to become future professional musicians, without sacrificing the country’s rich cultural tradition; and lastly, it expresses our desire for great preservation and perpetuation of music that needs to be inculcated and internalized.”

Of all types of musical performances, choral singing is widely accepted as the most formal and customary presentation. Choral singing has a social value that provides opportunity for the child to share his experiences with other children and therefore create a happy group feeling (Abuton, 2001)

A study of Glinore Santiago (1997) on the choral pieces of National Artist Maestro Lucio Diestro San Pedro cites the importance of choral songs in schools. Santiago said that these songs help develop the sensitivity of an individual to the expressive qualities of music and therefore develops his socio-cultural values among others.

Choral music is one of the important aspects of music. Aside from giving entertainment and developing socio-cultural values, choral music is part of any religious service like mass for the Roman Catholics and worship service for the Protestants.

Fernandez (1997) mentioned in his study that “Education seriously considers the pastoral values of music for it helps in the formation of values. Abejo as cited by Fernandez stated that to have organized programs for students with the unique

sense of Christian Worship, teachers must appreciate the role of music in the liturgy. Basically, the role of music in worship is to communicate and express scriptural truth in textual and musical languages. Instrumental music as well as choral music supports the activities of worship to bring the worshipper into higher level of devotion to God.

CCP encyclopedia of Philippine Art (1994) defined choral music as a “type of composition in the Western music idiom for a group of singers.” The history of choral music in the worship of God dates back from the time of King David who organized a great musical force of singers and instrumentalist to lead the musical worship of the Jewish temple. Until now, choral music has been adapted and utilized by religious and non-religious sectors in their activities. According to CCP encyclopedia towards the end of the 19th century and beginning of the 20th century, choral writing by Filipinos was focused on religious works.

Castlen (2014) indentified four important functions of Christian music;

1. Christian choral music provides a different kind of musical experience for the choir because of its special significance in the area of communicating with God. The choir in return provides music for worship services, mass and school programs;
2. Participation in the choral singing of christian music gives the children an opportunity to enhance their talent and offer their singing in a unique sacrifice of praise to the Lord;

3. The church singing Christian music becomes public in relation to the programs and activities of the church and the school. Children are attracted to join the choir. Even parents encourage their children for choir participation:

Sacred music is a kind of music characterized by being religious in nature which is commonly sung mostly in the church and was probably composed and written for various purposes and use. This music can either be used to magnify, praise and thank God. It can either be used also to feature lamentation and triumph, and expressing the faithfulness and the goodness of God which has manifested by God to his people.

The inclusion of sacred music in the repertoire of children's choirs is a way of developing love for God. Likewise, by introducing simple choral arrangements for treble voices in music classes would also help in the aesthetic experience in part-singing as this would indirectly develop focus to a Divine Creator.

English Hymnbooks were first issued in 1861. It was intended to help minimize the differences that existed between the various church denominations of the time and therefore included hymns and hymn tunes from a variety of sources. Its enormous popularity meant that by the early 20th century most parish churches were using it. (Lathan, 2002).

The history of choral arranging, started in 1600 when the Lutheran church contributed the most distinctive and important musical style – the strophic congregational hymn or the chorale. “The chorale lends itself to enrichment through the harmony and counterpoint and can be expanded into large musical forms.” This

is why most of Martin Luther's chorale compositions were arranged by some contemporary musicians like George Thaw who published 123 polyphonic chorale arrangements. (Grout,1996).

Grout also described that the chorale styles used older techniques of German Lied. It has plain chorale styles in long notes in the tenor surrounded by three or more parts in free flowing polyphony, with independent motives and little use of imitation.

Another style is like the Franco-Flemish motets, with each phrase of the chorale being developed imitatively through all the voices. Still others were in a simple, almost chordal style.

In 1700, Johann Sebastian Bach arranged several chorales into vocal and instrumental music. For instance, Bach arrangement of "A mighty Fortress" was freely adopted from the chorale tune of Martin Luther's composition. An important class of Baroque organ composition from middle and Northern Germany were works based on chorale melodies, "the variation form, so common in the Baroque period, is frequently found in chorale-based concerted composition of the late 17th century. When a chorale melody was not used, composers felt free to employ a more flexible arrangement, alternating short solo arioso with ensemble and chorale parts" (Grout, 1996).

Hymns and Doxologies are found in hymnbooks. Whether Ancient or Contemporary Sacred Music, musicians were and are able to create and recreate Sacred Music in different musical ways. To add variety, the researcher had

composed new songs with texts based on the biblical verses and arranged Sacred Music for children's voices. It is her desire to create new songs and arrangements of sacred music for children's choir to be performed not only in religious services, but also in school or community functions.

The Researcher is a member of a protestant church music ministry, and is from time to time participates in the music activities of the United Church of Christ in the Philippines (UCCP) church. From time to time she acts as a conductor, voice teacher and/or pianist teacher of the church. It is the reason why throughout the years, the researcher was able to acquire and compile sacred music materials and was even inspired to compose Christian songs.

The Philippine Society for Music Education stated in its philosophy that music is an avenue for creativity and self-expression. While children sings and being trained in the art of singing, the learning of techniques and skills open avenue for creativity and self-expression, Music has its own usefulness and it affects man, especially in character building, (Atabug, 1996).

Conceptual Framework

This study is anchored on the relevant concepts on sacred music, arranging techniques and considerations, and children's choir.

Arranging sacred music has three components: namely, arranging techniques and considerations, sacred music and children's choir. Arranging techniques has to consider the following techniques unison writing, homophonic and polyphonic writing,

it needs to have an introduction and endings, key and range, harmonization, suitability and tempo change.

Sacred music is a kind of music that is devotional music and religious in nature. It is an expression of reverence to a higher being. It is a song of praise, thanksgiving and acknowledgement of a higher being and its awesome power.

Sacred music can be sung by people of all ages. Children should not be deprived of the joy of singing sacred music and should be given the privilege of experiencing the same joy enjoyed by adults.

Sacred music is music composed and performed to glorify God. Glorifying is in religious activities. Such religious activities that assists during the liturgy of prayer, songs of prayer and worship, praise and thanksgiving, acknowledgment of a higher being and expression of reverence (Goldman, 2009).

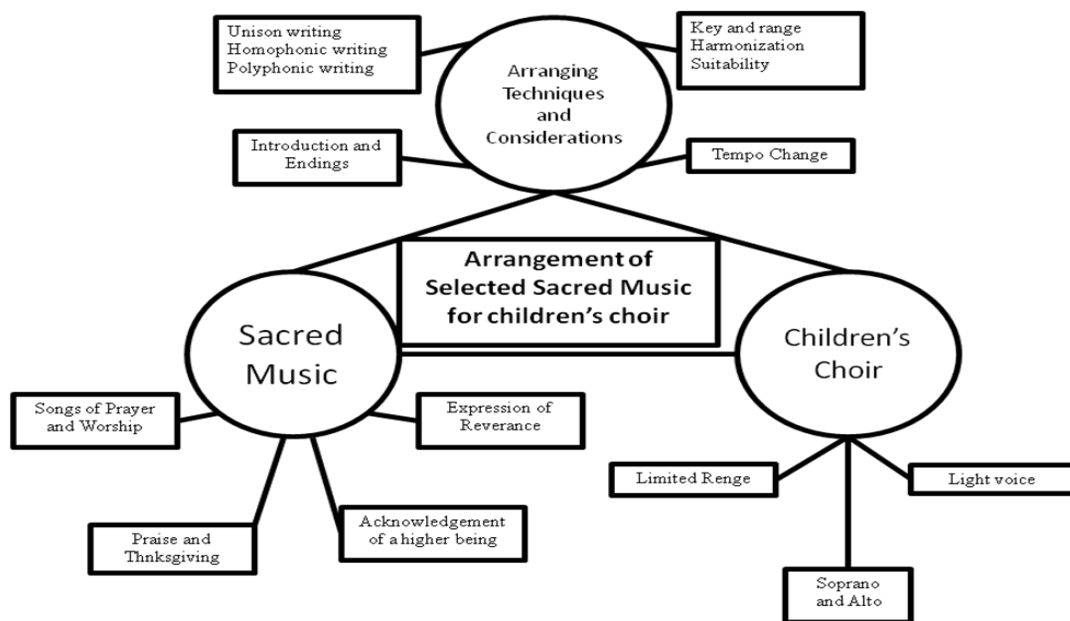


Figure 1: Conceptual Framework of Study

Children's choir is composed of Soprano and Alto. Their voices are classified as soprano 1, soprano 2 and alto. Children's voices are flute-like or light. Their tonalities are in a limited vocal range in the treble clef.

Arranging for children's voices is different with an adult choir. Factors like voice range, key and harmonization should be considered to make the arrangement suitable to the group.

According to Atabug (1996), music has its own value and it affects man in character building. It invites children to be trained in the art of singing that applied the techniques and skills to express more through singing, praising and thanking God.

A choir also known as chorale or chorus is a musical ensemble of singers. The chorale style used older techniques of German Lied. Joining in children's choir means expressing individual self artistically and growing through music, learn how something as small as a song can unite a community. The plain choral music has long notes in tenor that is surrounded by three or more parts to have a free flowing polyphonic sound (Grout, 1996).

Choirs are often led by a conductor or choirmaster. Most often than not choirs consist of four sections intended to sing in four part harmony

To have an organized program for children's choir with a unique sense of Christian worship, teacher must learn to appreciate the beauty and role of music to children (Fernandez, 1997).

Statement of Purpose

The main purpose of this study is to create an arrangement of Sacred Music for Children's Choir.

Specifically, this study aimed to realize the following objectives:

1. Compile and select Sacred Music pieces in terms of:
 - a) text Message of the song
 - b) appropriateness of the key and range
 - c) melodic, rhythmic and harmonic properties
2. Arrange selected songs for children's choir through:
 - a) Unison writing
 - b) Homophonic
 - c) Polyphonic
3. Describe the musical arrangements in terms of:
 - a) Background
 - b) Form and Structure of arrangement
 - c) Musical Elements
4. Evaluate the musical arrangement
5. Finalize the arrangement of sacred music for children's choir.

Significance of the Study

Throughout recorded history music has been an important aid for cultural, spiritual and intellectual transmission of humans. Music and songs have been always a part of ones' tradition. Music and singing has been "part of the traditions especially when rituals are made through singing and chanting." (Cada, 2013).

For **music teachers** and **choir conductors**, this research may inspire them to arrange more sacred music that could be included in music class or choir repertoires.

For **music students** and **beginning arrangers**, this study may serve as guidelines for studying basic choral arranging techniques for treble voices.

For **aspiring church arrangers**, this would inspire them to arrange more sacred music that could be performed in the church, in the school, or in the community. It would also help them acquire basic and additional knowledge on the different arranging techniques.

Sacred Music has been observed to have vital contribution in the religious life of both Protestant and Roman Catholic Churches. Noticeable in churches are the inconsistent visibility of children's choir performances. The reason may be due to lack of music teachers training the children's choir; or dearth of music materials arranged for children's chorus. There are lots of children waiting to be part of a choir and be privileged to enjoy the art of singing as they glorify the Lord. To some extent, this work can contribute as added variety to the repertoire of children's choir and so

that little by little this study is hopeful to contribute to children's life, school life, and to the bigger environment of society.

For the **elementary pupils**, the content messages or text meaning of the sacred music will be an aid in the development of moral character among children and even adult people. These children in their singing will learn of Bible verses. They will retain something good in their minds. School pupils will have spiritual treasures as part of their personality aside from developing their talents.

In school programs with thanksgiving to God, equally inspired in the assembly are the listeners. With good lyrics and good choral rendition public can't help but be inspired too.

Scope and Delimitation

This study is limited to the arrangement of five sacred music for children's voices selected based on criteria that serve as guide in the choice of pieces and the type of arrangement suited to children's voices.

Definition of Terms

For understanding and clarification, the following terms are defined operationally and conceptually.

Arrangement – the adaptation of a composition from a medium different from that which it was originally written, so made that the musical substance remains essentially changed; Harmonization of a melody to different choral setting; Transcription.

Choral music – music performed by group of singers/musicians (i.e., Soprano 1, Soprano 2, Alto/Children's Choir (SSA) ensemble, Tenor 1, Tenor 2, Base 1, Base 2 (TTBB) ensemble, Soprano, Alto, Base (SAB) ensemble, Soprano, Alto, Tenor, Base (SATB) ensemble.

Evaluation – refers also to validation of a notable music composer and arranger. Assessing the value of each arrangement as a whole in a synthesis, where rules and techniques in part-writing as applied. i.e., of arranged sacred music evaluation of the techniques employed harmony, and voice groupings or parts.

Harmony – any simultaneous combination of sound, synonymous with chords.

Harmonization – the technique of adding tones or chords to a melodic line.

Hymn – refer to the sacred music for the purpose of praise and adoration.

Invocation – refer to the act of prayer, plea, or solemn entreaty, especially such is addressed to a divine being, saint, etc. for assistance, a blessing, or intercession. Usually where a Doxology in song is performed either before or after prayers of invocation. Placed in programs of activities in secular events such as graduation, thanksgiving programs, conferences, political gatherings, opening of Recitals, etc.

Sacred music – devotional or church music

Text – refer to the lyrics of the sacred music arrangement.

Transposition – the moving of tones or melodies from one pitch level to another preserving the original interval structure in doing so.

Chapter II

Review of Related Literature

This chapter presents a number of related literature and studies that are relevant to this study. These readings helped the researcher gain insights and directions in the preparation of the arrangement of Sacred Music for children's choir.

Conceptual Literature

"Harmony is the sound that results when two or more pitch classes are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect", (Kostca, Payne, 1984).

In creating music, harmony is the vertical aspect in arranging and melody is in the horizontal aspect. Both are in the boundary of time from the first measure to the last measure or end of a musical piece.

Melodies with its tonal intervals and harmonic and chordal progressions are patiently placed to notations by arranger who has musical ideas in mind.

Ostrander and Wilson (1986), contemporary theorist of choral arranging posit the following on performance group and musical source, the initial considerations regarding arrangement.

1. The arranger needs to know not only the typical voice ranges for the intended singers but also the strengths and weaknesses of the particular group in terms of range, rhythm, pitch and voice independence, and how that information will affect the arrangement. Initially the arranger needs to decide on the general style,

such as folk, religious, popular or hymn tune. In selecting the source melody, attention must be paid both to the suitability of text and to the vocal demands of the music with respect to the maturity of the choral group. Three-part or any part writing arranging for that matter utilizes complement of many resources, resulting in a rich sound characterized by harmonics and contrapuntals.

Music arranging, also called transcription is the rewriting of a composition for certain medium (instrument, voice or group) different from the one for which it was originally written. This kind of arrangement requires considerable skill to avoid distorting the basic qualities or the original elements of the song. The arranger takes into consideration of the main element of the song so that he/she would not destroy the piece. (Ammer, 2009)

In addition, the arranger, such an arrangements must take into consideration the song itself (melody, rhythm, harmony) the abilities of the singer or group (style, voice quality, range, etc.) and also the way in which the music is to be heard (unamplified, amplified, recorded, on television broadcast etc). Some arrangers become active collaborators with the composers, taking the original simple tune and working out the entire harmonic and rhythmic shape of the piece. (Ammer, 2009)

The researcher found the article of Lester Delgado helpful in sketching the arrangement plan, for a beginner to arrange a four-part voice, he/she must first plan; the plan of how the music will flow, e.g. INTRO, STANZA, CHORUS, STANZA, CHORUS, BRIDGE, CHORUS (New Key) and FINAL. After this, the arranger will sit down on the piano and imagine what style of arranging he/she wants. The start

writing; do the following (a) experiment on the song, (b) find very good sounds, (c) use theory, chords, etc., (d) create beautiful lines and (e) harmonize. After you have created your arrangements, study it; check for errors. Evaluate and assess your arrangements by teaching it to a choral group and ask them to criticize your work (positive or negative) so that you can improve your arrangement. If there are recommendations, repeat from the start and rearrange the suggested parts. (www.bukaspalad.com) the researcher did the same procedures in her arrangement.

Ostander, Wilson (1986) discussed contribution of musical elements to form delineation being that, once the scope of the arrangement is determined, the principal musical elements of choral texture, accompaniment, dynamics, key change and tempo change need to be considered carefully to see how they may contribute to the form. The form of the arrangement will be determined by the degree to which the musical elements Texture, Dynamics, Key, and Tempo change or stay the same.

In this study the Form being discussed by Ostander and Wilson is part of the style in the arranging, that the researcher considered in her arrangements.

According to Allen Winold (1966), it is helpful to consider some specific procedures that could provide a basis for writing traditional harmonic progression.

Figure 2. Classifying diatonic triads according to functional tendencies.



Inversions, seventh chords and most chromatically altered chords based on the chords listed above remain generally the same category as the original chords. These for example, are all class 2 chords.

Figure 3. Chromatic altered chords

Figure 3 displays a sequence of six chords in C major, illustrating chromatic alterations of the IV chord. The chords are shown in two staves (treble and bass clef) with their corresponding Roman numerals and alterations below them:

- C: IV
- III $\flat$
- IV $\flat$
- IV $\flat$ $\sharp$
- IV $\sharp$ $\flat$
- IV $\sharp$ $\flat$ $\flat$ $\flat$ (labeled "German 6th chord")

The "Italian 6th chord" is indicated for the IV $\sharp$ $\flat$ chord.

Figure 4. Chromatic altered chords

Figure 4 displays a sequence of six chords in C major, illustrating chromatic alterations of the ii chord. The chords are shown in two staves (treble and bass clef) with their corresponding Roman numerals and alterations below them:

- ii
- ii $\flat$
- ii $\flat$ $\flat$
- V of V
- ii $\flat$ $\flat$ $\flat$ (labeled "Neapolitan 6th chord")
- ii $\flat$ $\flat$ $\flat$ $\flat$ (labeled "French 6th chord")

The tonic triad stands outside this categorization. It is usually the 1st, last and most frequently used chord in a progression or composition. It could be used before or after chords of any of the four classes;

Class 1 Chords - Especially the V or V7 chords are the 2nd most frequently used chords. Many folk songs and other simple melodies could be harmonized exclusively with the tonic and dominant chords. Class 1 chords usually progress directly to the tonic.

Class 2 chords – are the next most frequently used. They tend to move to class 1 chord and then to the tonic chord, or especially in the case of the subdominant chord, they may progress directly to tonic chord.

Class 3 chords - are less frequently used. They generally progress to chords of class 2, class 1, and then to tonic. The tonic seventh (7th) chord is sometimes regarded as member of this class.

Class 4 chords – the least frequently used. They tend to move chords of class 3, then to class 2, class 1 and then tonic.

This functional classification of chords only indicates tendencies, not strict rules. Many pieces do follow the tendencies given here; many others however, do not. The beginner will be more likely to write smooth progressions if he/she follows these tendencies at first, he/she can experiment with other possibilities.

Oboussier (1977), stated that music maybe treated variously, depending on its character and style, and on the potential of the forces for which the arrangement is intended. He further pointed out that the style concerns the suitability of the

medium to express a particular musical idea. Tone color is one aspect of style which should be respected and considered, so that when assigning a part to an instrument, one must always try to think in terms of the resulting sound.

Furthermore, good balance and blend is more likely to depend on local conditions than on the skills of the arranger. However, a number of factors will influence the tonal spectrum of a score. These are:

- a) High notes are generally more audible than the middle low notes.
- b) To achieve a chord in which no constituent note predominates, one must consider the number of instruments playing each note and the power of each instrument related to the register in which it is playing. This is no easy matter, and the addition of the correct dynamic marks to realize a bland chord is the result of careful listening and long experiences. It is not always desirable to aim at an equally balanced chord. Emphasis on a particular note or group of notes within a certain range may be necessary to create the required effect.
- c) Doubling – strengthening of a part by doubling to emphasize a phrase.
- d) Expression – always mark score and parts carefully with various signs and verbal instructions which help the player to give a fine musical performance.

These principles were carefully considered in the process arrangement of the musical materials.

The rules in traditional four-part as discussed by Winold (1966) were carefully observed in the harmonization of the musical materials. These are:

1. Distribution Of Tones In A Single Chord – Four part harmonizations may be written in close position (i.e., with no more than an octave between the tenor and soprano part) or in open position (i.e., with more than an octave between the tenor and soprano part).

Figure 5. Illustration of close and open position in part writing



In traditional writing, the bass often has the root of the chord; that is the chord is in root position. Inversions, however, are useful fairly frequently to provide harmonic variety and a more interesting bass line.

In four-part writing of triads, it is necessary to double one note of the chord and this is usually the root of the chord. One exception to this is that the leading tone is rarely doubled, even if it is the root of the chord.

Figure 6. Illustration of root chords



Sometimes it is necessary to omit a tone in four-part writing, especially with seventh chords or more extended structures. In such cases it is customary to omit the fifth of the chord.

2. Voice Leading – A general rule in traditional practice is that the individual voices or parts, specially the upper voices, should move in conjunct motion whenever possible. This makes the parts easier to sing and makes the harmonic progression smoother. If some tones are common to two chords in a progression, it is advisable to have these remain in the same voice.

Figure 7. Voice Leading and its nature



In order to be effective, the principles and conventions of voice leading and chordal connection must be understood in their proper context.

1. Voice leading rules reflect conventions that for centuries have been considered the foundation of compositional craft.
2. The rules are stylistic in nature, and limited to a relatively short historical period. Although most voice-leading principles were already in effect in the

16th century, chordal functional harmony from mid-seventeenth to late-nineteenth centuries is still practiced to the present day in most commercial music: such as those music composed for movies, televisions, musicals and entertainment or background music in general is usually solidly grounded on the principles of tonal voice leading.

3. Tonal music is written according to number of conventions of good craft which make it “sound as it does,” that is, which make it sound “stylistically correct.”
4. Choral-style harmony reflects mostly a vocal style. Instrumental styles may at times be less strict in their observance of some rules.
5. Harmony and its principles are pedagogical in nature. Rules have an important function for beginning musicians, in helping them acquire technique, discipline and control over music they write.
6. All composers of the past acquired their solid craft through elaborate studies that included many more rules. Once they possessed technique and control, at times they consciously ignored some convention for musical reasons. But, although good musical reasons always have priority over rules and conventions, careless craft only reflects poor musicianship. A good composer knows the musical language, and compositions is as rational as it is emotional; besides following their instinct and inspiration, composers plan and realize the shape and structure of their musical works by means of intellectual processes. All of

it is directly relevant to performance and to listening, at least if their full potential is to be achieved. The beauty of understanding is a rewarding complement to the emotional experiences afforded by music making.

Guidelines on voice leading are not intended as a guide for arranging and composing, but rather as an aid in gaining technique in a familiar style. The rules are not necessarily laws which composers of Baroque, Classical and Romantic period consciously followed, but rather a generalized summary of their harmonic practice, as gathered from the enormous body of the works.

Another rule of traditional practice is to avoid having two or more voices move in parallel fifths or Octaves. The use of parallel fifths or octaves reduces the effectiveness of a progression, since the upper tones of such parallel intervals (especially octaves) act, in effect, as mere reinforcements of the lower tones.

Figure 8. Progression with Intervals

Parallel fifths & octaves					corrected	Parallel fifths					corrected								
D:	IV	V	IV	V		D:	I ⁶	II	I ⁶	VI									

Ades (1966) added that traditional three-part writing, like four-part writing, utilizes the principles of contrary motion and free interchange between open and

close voicing (In close voicing, the three- parts lie within an octave, while open voicing, they span an interval greater than an octave).

The arranging devices or techniques that were employed in the arrangements were mostly based from handbook by Hawley Ades (1966) and Elements of Music by Winold (1966). These are:

A. Monophonic Texture

Music in which melodies are same notes exactly the same pitch and or in different octaves. In this study use of unison writing for some phrases for unison singing of vocal part were done.

B. Homophonic Texture

Music in which one voice leads melodically is being supported by an accompaniment in chordal or a slightly more elaborate style. However, the term is also applied to a kind of polyphonic or (part) music in which all the voices move in the same rhythm thus, producing a homophonic music that combines several voice parts of similar, rhythmically identical design. This produces a succession of intervals (in two-part writing) or of chords (in three or four-part writing). The best known examples are the four-part harmonization of hymns or chorale melodies.

Such music is commonly described as being in chordal style, homophonic, harmonic or homorhythmic style (Apel, 1972)

C. Polyphonic Texture

Polyphonic texture is the horizontal part. Emphasis is on the Individual vocal lines while requiring that they be harmonically consistent. Horizontal approach gives each part melodic continuity, individuality and singability, and therefore highly effective in the choral medium, (Ades, 1983)

Involves the simultaneous sounding of two or more independent, clearly recognizable melodies. Emphasis is now on the importance of individual vocal lines while requiring that they may be harmonically consistent. The horizontal approach to scoring gives part melodic continuity, individuality and singability.

1. Countermelody

This is a technique that offers rich possibilities for interest and variety. Countermelodies may be effectively employed in practically all types of music and in all choral settings with more than one part. The most successful countermelodies are those whose degree of movement varies inversely with that of the melodic line. When melodies are sustained, contours should be relatively florid. When melodies contain both moving and sustained segments, counter should move most when the melody is sustained, and remain relatively static when the melody is moving. The countermelody is normally

added during the last verse or at the conclusion of an arrangement to help achieve a climax. The independent line is most frequently found in a separate soprano part that sounds above the primary soprano part assigned the melody; the melody is supported by a note-against-note setting two lower parts. Either the neutral vowel sound or a text derived from, or related to, the original text is assigned to the countermelody.

2. Descant

The additional lines that are essentially countermelodies are labelled descants. Whereas countermelodies may appear above or below the original melody, descants are almost always written above the melody.

The Descant, originally a florid counterpoint has evolved into a countermelody for a voice or voices above the melody. The general rules for countermelodies apply also to descants the descant should move where the melody is static and be sustained when the melody moves, although somewhat more over-all movement is common in descants.

3. Free Counterpoint

One of the most interesting and difficult of all forms of contrapuntal writing is the employing free counterpoint. In this type of scoring, each voice assumes the role of a relatively independent part in linear motion, its line of direction being determined primarily by melodic rather than harmonic

considerations. One result of this melodic concept of writing is that parts can cross freely, making possible the use of wider ranges for the various voices. Parts may drop out and re-enter at will, giving to the Musical fabric an increased flexibility with fresh impetus at each new entrance. Though one of the more difficult areas of writing, counterpoint offers the greatest possibilities for variety of color and musical interest within each part as well as in the writing as a whole.

4. Homorhythmic Texture

Is a designation for a type of polyphonic music in which all the voices move in the same rhythm thus producing a succession intervals. The best known examples are the four part harmonization of hymns and choral musical pieces.

5. Unison writing

Unison writing is one of the most valuable resources available to the arranger. It constitutes an extremely setting for strong, flowing rhythmic melodies with relatively simple harmonic structures. In addition, the unison is extremely flexible and adapts itself to almost any type of music. Unison writing is learned easily and performed, making it the easiest to perform and still most effective resources in choral writing. Unison writing offers great opportunity for the attainment of interest through variety. (Ades,1966).

D. Harmonic Chordal

It is the harmonization of tones with in a chord.

Types of Introduction

1. Introduction drawn from thematic materials because the presence of thematic material from the arrangement helps to create a sense of unity, an introduction based on this is one of the most desirable. Such introductory thematic material is not always a duplication of that in the arrangement but in many cases represents a particular motif.

2. Introduction may consist of exact restatement of a phrase. from the arrangement or composition.

Types of Endings

Most of the principles governing writing of introductions apply also to endings.

1. Repetition of final phrase. One of the most common devices is to repeat the final phrase once or more, using a false cadence until the final resolution.

2. Stretching of final phrase is another very common practice to stretch the final phrase by doubling or quadrupling the note values, thus writing out a broadening of tempo in the ending of the arrangement. This device is often used along with alternation of the melodic line, verse or section of the arrangement is contrasted to help signal finality and climax.

Special Vocal Devices

An arrangement can be greatly enhanced by calling upon choral devices sonorities and techniques-that are not specifically in the source material but add variety and color, and sometimes provide a special focus for certain elements of the text.

Neutral Syllables

Neutral syllables are almost indispensable for a cappella arranging, providing needed contrast to the text and creating a foreground-background texture. They can also be used in an introduction (even when the piano accompanies) to involve the chorus without anticipating the text. “Mm” (or hmm) is the quietest neutral syllable, “ooh” (or Oo) is more haunting or fluid; “ah” is the most powerful and best suited to strong climactic effects.

Abuton (2001) studied and arranged Selected Filipino Christian songs for elementary choral repertoire. According to her, choral singing is widely accepted as the more formal and customary presentation. While doing her research on choral arrangements she found out that most arrangements were folk songs and ethnic songs. It seems that no studies have focused on the arrangement of Filipino Christian Songs for a choral repertoire for the elementary grades. She chose to arrange Filipino Christian Songs because children will easily understand musical literature written in Filipino and its message can directly minister to them. The

researcher chose to arrange contemporary Christian Songs to intervene for the soul of the youth. Abuton's research is closely related to this research.

According to Lambayong, In her study "An arrangement of Selected Hiligaynon Folksongs. The arrangement of Hiligaynon Folksongs is a response to the mandate of constitution with regard to the preservation and development of one's culture. Like Lambayong, this research wants to preserve and arrange Sacred Music songs as a response to the human needs recognized in the philosophy of music education for aesthetic and spiritual experience, music as an avenue for creativity and self expression, and music as part of our cultural heritage.

Fernandez (1997) study focused on sacred music. He said that "Education seriously considers the pastoral values of music. It is a great help in the work of evangelization and values formation." Christian music is widely used in both Protestant and Catholic churches. One of the guidelines in the Archdiocese of Lipa on sacred music is to allow the singing of Protestant hymns and other Christian music as long as their message conforms to Catholic doctrine. (Abuton, 2001). The songs that were arranged by the researcher can be useful in both Protestant and Catholic schools. Some schools celebrate their worship in the Protestant style, some in the style of the Catholic mass. The songs in this study can be utilized by both religious groups. Fernandez also cited Abejo's statement that to have an organized program for students with the unique sense of Christian worship, teachers must appreciate the role of music in the liturgy. Basically, the role of music in worship is to communicate and express scriptural truth in textural and musical

languages. Instrumental music as well as choral music supports the activities of worship to bring the worshipper into higher level of devotion to God. The researcher's study also relates devotion to God, because one basis of selecting for arrangement was the aesthetic and spiritual from the inspirational content of Sacred Music.

Fulgado (1999), described good Christian music as combination of words that are Biblically sound to bring God's glory and that the "God-glorifying-music excels in performance". That music is a supreme gift from God and has the power to bless man in a way that no other art can. If music is considered as God's gift, the people ought to use it basically for bringing back the glory to Him.

Narzo (2004) study on the arrangements of the following types of music: religious song, folk song, classical, Kundiman/Danza/Classic Filipino love songs, and popular songs for Angklung ensemble is similar to the present study because some of the arranging techniques were also used in the arrangements. However, the Narzo's study is intended for instrumental music specifically Angklung, while this study is for children's choir.

According to Aguilar in her study on the arranged three (3) unpublished and five (5) published Kapangpangan folk songs for college mixed choir were basically homophonic and polyphonic in a more complex level of arranging. This arrangement was created to suit children's voices, where there would be no strenuous vocal demands and where melody would not be very hard to be sung by a beginning children's choir.

Chapter III

Research Methodology

This chapter presents the discussion of the procedure used in the identification, selection, arrangement and evaluation of sacred songs for children's choir.

Research Design

This study used the descriptive and creative research that employed the following procedures: compilation and selection of sacred music, arrangement of the selected pieces, evaluation of the arranged music and finalization of the edited and improved arrangements.

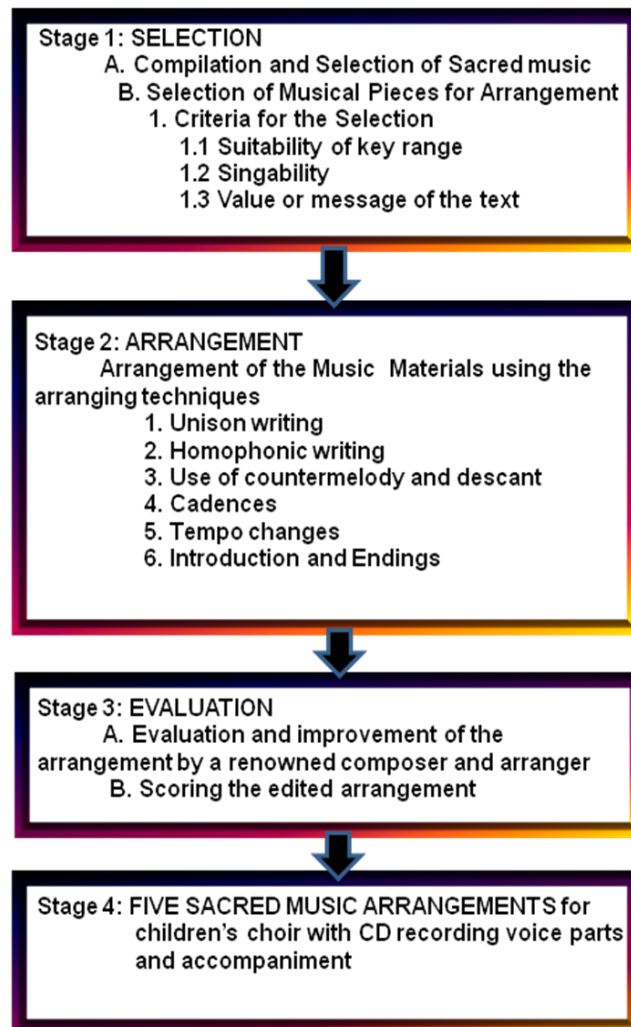
Evaluator

The sole evaluator of the five arrangement of sacred music for children's choir is none other than **Dr. Alfredo S. Buenaventura**. Dr. Buenaventura is highly commendable composer and arranger. He finished his Bachelor of Music at the Centro Escolar University and awarded Doctor of Music, honoris causa at the Philippine Women's University. He also had his post graduate studies at the Gregorian Institute of Sacred Music in Paris, France.

Procedure

Below is the flowchart showing the stages in the preparation and evaluation of sacred music arrangement for children's choir.

Figure 9. A Flow Chart Showing the Stages in the Preparation and Evaluation of Sacred Music Arrangements for Children's Choir



Stage 1. Selection of Sacred Music Pieces

A. Compilation of Sacred Music Pieces

Very useful in this phase was the researcher's personal file in her library of sacred music which includes various Hymn books, Christian song books and recordings of Hymns and Praises. In addition, personal collection of religious music of friends and relatives were also gathered.

B. Selection

Out of the fifteen (15) identified sacred pieces, five (5) were chosen based on the following criteria 1) Is the key within the range of Children's voices, 2). Is the melodic line Singable for a beginning Children's Choir, and 3) What can be learned from the text of the music.

These criteria aided the researcher to come up with the final choice of songs to be arranged.

Below is the five (5) pieces selected from the compilations:

1. Doxology
2. I Would Be True
3. Panginoon, lingkod mo'y humahanga (Filipino version of "How great thou Art")
4. Think of these Things (Philippians 4:8)
5. He has shown me, O man (Micah 6:8)

Stage 2. Arrangement of Sacred Music for Children's Choir

In the arrangement of sacred of music the following were considered:

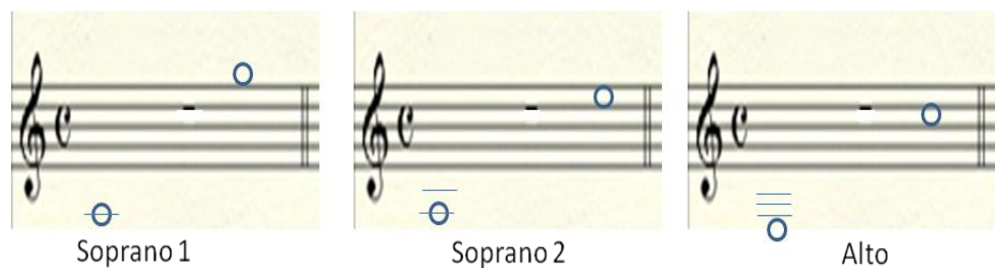
A. Analysis of the Material

The materials to be arranged were carefully studied. The study involved giving attention to the music until there was a thorough understanding of the basic character and expressive intent of the music.

1. Vocal range

Since this study deals with choral arrangement for Children's Choir, it is important to know the range of each voice part in a Children's Chorus. The allowing are the ranges by most theories for each voice.

Figure 10. Voice Range



B. Sketching the Plan

Before scoring a single note, the arranger should undertake an outline of the structure of the music being arranged. This outlining would usually

accomplish most effectively through the preparation of a sketch of the complete arrangement. The arranger had to have a thorough understanding of the musical features of the source melody as well as the emotional and expressive features of the text. These early considerations would begin to shape both the scope and variety of treatment that would emerge in the subsequent stages of arrangement planning.

The Following arranging techniques were applied in the arrangements.

1. Unison Writing

Unison writing is one of the most valuable resources available to the arranger and one of the most neglected because the inexperienced arranger becomes completely engrossed with the myriad fascinating possibilities in harmonic combinations. The use of unison is one of the most practical ways of achieving variety in arranging. Melodies which best lend themselves to unison treatment are those with simple harmonies and which do not depend primarily upon a complex harmonic background for their essential character.

2. Homophonic writing

Homophonic has distinctions. Homophonic writing leads to scoring. Homophonic writing is often used for short sections of choral arrangements where the melodic line has fairly fluid rhythmic motion. It is particularly useful in emphasizing text, since all voice parts articulate the text simultaneously using the rhythmic pattern of the

melody. Homophonic scoring is primarily “vertical”. The importance of individual chord structures is emphasized, while requiring that the connections between them be as smooth as possible.

3. Countermelody

This is a technique that offers rich possibilities for interest and variety. Countermelodies may be effectively employed in practically all types of music and in all choral settings with more than one part. The most successful countermelodies are those whose degree of movement varies inversely with that of the melodic line. When melodies are sustained, contours should be relatively florid.

4. Descant

The additional lines that are essentially countermelodies are labelled descants. Whereas countermelodies may appear above or below the original melody, descants are almost always written above the melody.

The Descant, originally a florid counterpoint has evolved into a countermelody for a voice or voices above the melody. The general rules for countermelodies apply also to descants the descant should move where the melody is static and be sustained when the melody moves, although somewhat more over-all movement is common in descants.

5. Cadences

The cadences are the melodic or harmonic configuration that creates a sense of repose or resolution, finality or pause.

a. Harmonic cadence

Is a progression of at least two chords that concludes a phrase, a section or piece of music.

b. Rhythmic cadence

Is a characteristic of rhythmic pattern that indicates the end of a phrase.

6. Tempo and key changes

The primary purpose of key changes is to add fresh interest and dramatic impact. Tempo changes are another valuable device to attain variety. This is most often achieved by modulation to higher keys because of the greater brilliance resulting from the higher tonality. The easiest and most natural changes are to closely related keys. Such as those of the sub-dominant and dominant, a perfect fourth or perfect fifth higher than the original. Other common upward modulations are the keys a half tone, a whole tone, a minor third, or major third higher than the original.

7. Introductions and endings

Arranger should consider carefully the musical presentation of beginnings and endings, for those must prepare the listener for the main body of the setting and also conclude the setting in such a way as to have the listener with a sense of finality and satisfaction.

Introductions serve the two-fold musical purpose of establishing the scope, style, and mood for the arrangement while preparing the singers for the first statement of the opening melody. Endings, on the other hand, have the more general purposes of signaling the conclusion of the arrangement and providing appropriate emphasis on the final musical and textual ideas. Care must be taken by the arranger to allow introductions and endings to balance the body of the setting and never to overshadow it. Contrary to what initially seemed logical, introductions and endings would normally be composed after the main body of the arrangement.

The basic rule for writing introduction demands that they never assume such importance as to overshadow the main musical material of the arrangement. It is primary function of the introduction to set the mood and prepare for the presentation of the opening theme, and it must never exceed that function.

Stage 3. Evaluation of the Arrangement

The five arrangements were examined and evaluated by Dr. Alfredo S. Buenaventura. The notation was revised to accommodate the corrections and improvements suggested by Dr. Buenaventura.

Stage 4. Finalization of the Arrangement

Chapter IV

PRESENTATION OF THE ARRANGEMENTS OF SACRED SONGS FOR CHILDREN'S CHOIR

This chapter presents the five (5) arrangements of sacred music for children's choir.

Purpose 1: Compile and select Sacred Music

Compilations was taken from the researcher's personal file in their library of sacred of music that includes hymn books, Christian song books and recording of hymns and praises. In addition, personal collection of religious music of friends and relatives were also gathered.

The table below is the list of musical sacred music pieces selected.

Table 2. – List of Musical Sacred Music Pieces from which the selection was made

<i>Title of Sacred Music</i>	<i>Taken from</i>
Doxology (Praise God from whom all blessings flow) with Tagalog Filipino translation	Hymnal or Hymnbook
I would be true	Hymnal or Hymnbook
We are the reason	Christian Music Book
For unto us a Child is given	Handel's Oratorio "The Messiah"
Great is thy faithfulness	Hymnal or Hymnbook

When the saints go marchin' in	Christian Music Book
"Panginoon, lingkod mo'y humahanga"(tagalog version of "How great Thou Art)	Hymnal or Hymnbook
Think of these things (Philippians 4:8)	Bible words set with music
He has shown me, O man (Micah 6:8)	Bible words set with music
Jesus Savior pilot me	Hymnal or Hymnbook
What a Friend we have in Jesus	Hymnal or Hymnbook
Thou your sins be as scarlet	Hymnal or Hymnbook
Give thanks with a joyful heart	Community and school gatherings
Morning has broken	Radio and CD
Sing Alleluia to the Lord	Christian and School gatherings

The Five pieces selected from the compilations were as follows:

1. Doxology
2. I Would Be True
3. Panginoon, lingkod mo'y humahanga (Filipino version of "How great thou Art")
4. Think of these Things (Philippians 4:8)
5. He has shown me, O man (Micah 6:8)

Purpose No. 2. Arrangement of music materials using the arranging techniques

The selected materials were carefully studied giving attention the basic character and expressive intent of the music. After which, an outline of the structure of how the music will be arranged was undertaken through this sketches or outline a number of possible treatments were applied to the song, such as unison writing, homophonic writing, use of counter melody and descant. Tempo changes, introduction and endings were also considered.

Below is the table showing the summary of the arranging techniques employed in the five sacred music.

Table 4. Summary of Arranging Techniques Employed in the Five Sacred Music

TITLE OF THE PIECE	ARRANGING TECHNIQUES
1. DOXOLOGY	Unison writing Homophonic texture Harmonic and chordal style Introduction – state a portion of first phrase for setting pitch/mood Ending –plagal cadence, with final phrase
2. I WOULD BE TRUE	Unison writing Homophonic texture, Polyphonic texture, Harmonic and Chordal style Introduction- thematic Endings –final phrase extended
3. PANGINOON, LINGKOD MO'Y HUMAHANGA	Unison writing Homophonic texture, Polyphonic texture Homorhymic style Harmonic and chordal style Contrapuntal - countermelody Introduction-thematic Endings –final phrase
4. THINK OF THESE THINGS (PHILIPPIANS 4:8)	Unison writing Homophonic texture, Polyphonic-countermelody Harmonic and Chordal style, Contrapuntal - Descant Introduction-pedal point rhythmic Endings –final phrase
5. HE HAS SHOWN ME, O MAN (Micah 6:8)	Unison writing Homophonic , Polyphonic texture Harmonic and Chordal style, Counter melody – neutral syllable Introduction- rhythm and pitch to set mood Endings –tag ending

Description of Musical Arrangement

Background and Description of Arrangement No. 1: “DOXOLOGY”

(DOKSOLOHIYA)

Even today nearly every English-speaking Protestant congregation still unites at least once each Sunday in this noble ascription of praise. It has been said that the Doxology has done more to teach the doctrine of the Trinity than all the theological books ever written. It has often been called the “the Protestant Te Deum Laudamus.” In 1673 a book entitled ‘A manual of Prayers for the Use of the Scholars of Winchester College’ In one of the editions of this manual, three hymns were called “Morning Hymn,” “Evening Hymn,” and “Midnight Hymn.” Each of these hymns closed with the familiar four lines we now know as the Doxology, The tune for Bishop Ken’s text, “Old Hundredth,” is said to be the most famous of all Christian hymn tunes. It was composed or adapted by Louis Bourgeois, born in Paris, France, c. 1510 – c. 1561. In 1561 Bourgeois moved to Geneva, Switzerland, where he became an ardent follower of John Calvin and the Reformed Reformation Movement, he was given the responsibility to provide the tunes for the new metrical psalms which were being prepared at that time. Bourgeois was largely responsible for the Genevan Psalter, a monumental musical publication, completed and published in 1562. The tune was prepared originally for the French version of Psalm 134 and was included in the Anglo-Genevan Psalter of 1551. The first English

words to which it was wedded were William Kethe's version of Psalm 100, "All People That On Earth Do Dwell;" accordingly, the tune became known as "The Hundredth." In 1696, when Tate and Brady published their *New Version*, the word "OLD" was used to show that the tune was the one in use in the previous Psalter, edited by Sternhold and Hopkins, (Osbeck, 1992).

A Tagalog version of this entitled "Doksolohiya" was included in the Protestant Hymnal "Mga Awit ng Pagsamba" which was first published in 1959. It is a hymn of praise and thanksgiving to God.

The Doxology is a melody from Geneven Psalter, 1551 OLD HUNDRETH L.M., attributed to Louis Bourgeois, circa 1510-1561, by Bishop Thomas Ken, 1637-1711. Doxology came from the Greek words Doxa, 'glory', and logos, 'word'. It is a liturgical formula of praise. Jewish precedents were imitated by the authors of the New Testament and other early Christian texts, who regularly used them as concluding formulas punctuated by an "Amen". In reaction to the Arian controversies of the 4th century, the Trinitarian Gloria Patri ('Glory be to the Father', etc., called the Lesser Doxology in Western usage) achieved ubiquity in Christian worship with slight regional variations in the text of its second phrase. The Gloria in Excelsis Deo ('Glory to God in the highest') is described by the Eastern and Western churches as the 'Greater Doxology'.

The lyrics of this first piece is given on the next page.

“Doxology”

Praise God from whom all blessings flow.

Praise Him all creatures here below

Praise Him above ye’ Heav’nly Host

Praise Father, Son and Holy Ghost. Amen

Magpuri and buong bayan,

Magpuri sa Diyos ng buhay

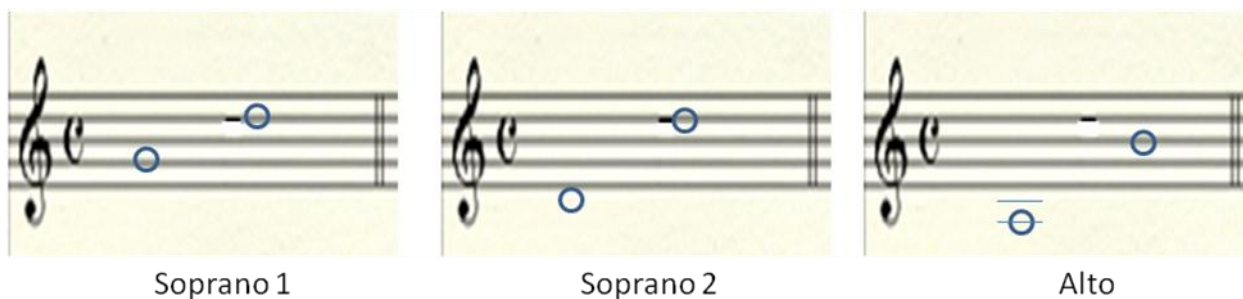
Lupa’t langit mag awitan

Sa tatlong personang hirang. Amen.

Analysis and Arrangement

The song is in quadruple meter. The song is in key of G and in moderato Tempo. In this arrangement, the range for each voice part is as follows:

Figure 11. Vocal Ranges in G



Tenuto sign was placed to delay the note G in measure 9, to have a comfortable entrance for the last beat in the same measure. Ritardando tempo in measure 11 was placed. Also, Decrescendo was in placed in measure 12 to show a diminishing sound in the conclusion, Fermata sign was placed in conclusion.

It is in unisection, or unitary form, meaning musical architecture in this piece was of a composition layout in one section. The music opened up with a 3-note introduction.

Figure 12. Introduction



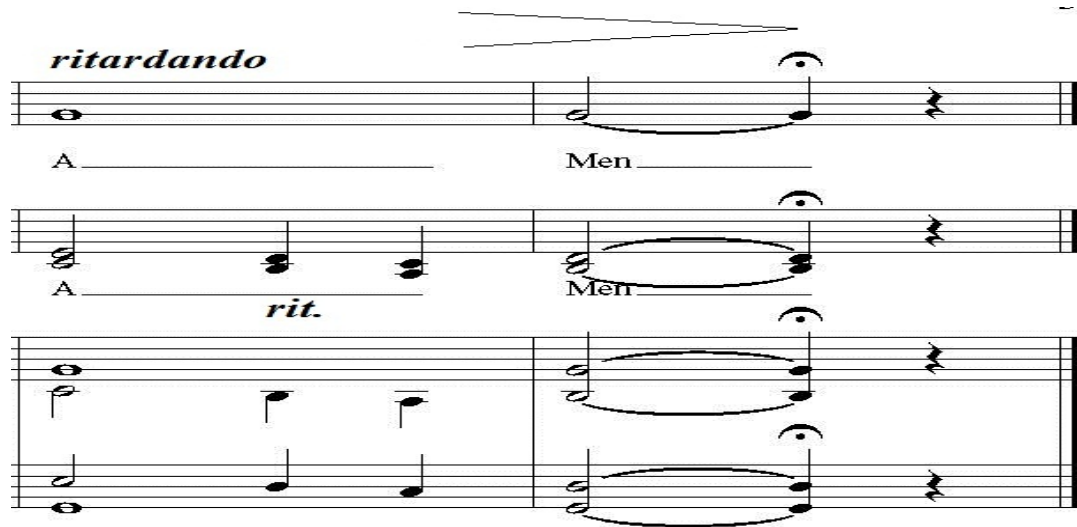
It is in expressive chordal style to set pitch and to prepare singers to come in.

The first two measures will be sung in unison by Soprano 2 and altos. Soprano 1 will continue the melodic line, while other 2 lower voices will sing in parts. Again, soprano 2 and altos will sing the melody from measures 4 and 5. The melody of the last phrase will be sung by Soprano 1 while Soprano 2 and Altos will do part singing.

Repetition is indicated in measure 9 to return back from the beginning with the *Da Capo* sign.

The Amen which concluded the Doxology used the Plagal cadence.

Figure 13. Ending of Doxology



Description of Arrangement No. 2: "I WOULD Be TRUE"

"I would be true" is a beautiful hymn full of idealism fitted for children's choir repertoire. This piece was composed by Joseph Yates Peek (1853-1911) with lyrics by Howard A. Walter (1883-1918). This piece has been arranged in various ways because it has been a favorite classic among Christians.

The lyrics of the second piece is as follows:

I

I would be true for there are those who trust me

I would be pure for there are those who care

I would be strong for there is much to suffer
I would be brave for there is much to dare. (2x)

II

I would be friend for all the foe, the friendless
I would be giving and forget the gift
I would be humble for I know my weakness
I would look up and love and laugh and lift. (2x)

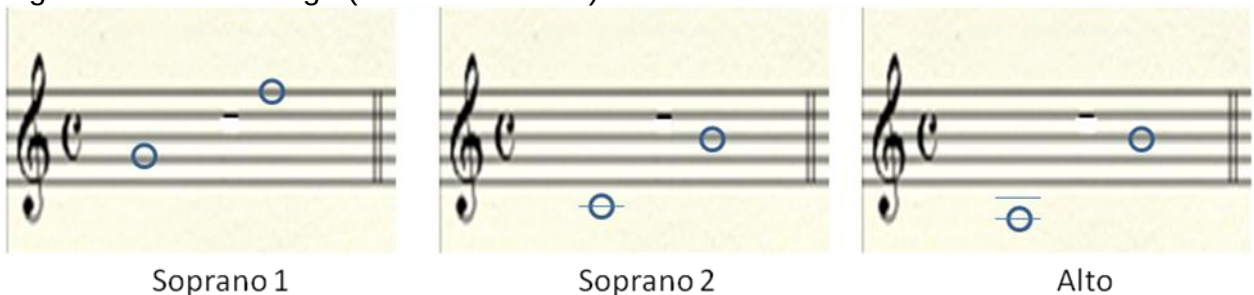
III

I would be prayerful to each and every moment
I would be constantly in touch with God
I would be tuned to hear the slightest whisper
I would have faith to keep the path Christ trod. (2x)

Analysis and Arrangement

This song is in quadruple meter but must be performed with a feeling of a flowing Duple meter. It is unisection. The song is in the key of F with the following range for each voice part;

Figure 14. Vocal Range (I Would Be True)



The thematic device was used in the introduction:

Figure 15. Introduction in Arpeggio style



The theme is the material, usually a recognizable melody part from the composition that can be arranged to add interest in the seven Bar introduction. Voices are in unison from measures 8 to 18. Part writing started from measure 18 to 28.

'I would be true' is strophic in form. Strophic is 4 measures for each phrase in a total of 4 phrases, with a repeated last measure variation to show conclusion in the last phrase. The arrangement made use of homophonic texture. A short

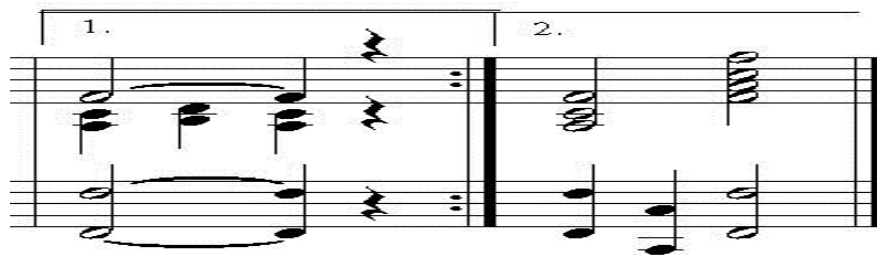
countermelody was also added in the accompaniment in measure 16 and 17, to add variety and freshness to the melodic line.

Extended phrase measure 20-23 text was repeated in measure 24-27, and/or 28, for the concluding phrase

The music ends with a diminuendo towards end in tonic F.

Plagal cadence was applied in measure 27 by the use of chord Bb before ending to chord F.

Figure16. Final Phrase Ending



Description of Arrangement No. 3: “Panginoon, Lingkod mo’y Humahanga”

This is from a Swedish Melody composed by S.K. Hine. This song is magnifying a creator that is awesome in power.

Accompaniment is in simple American country type music. Meter is in duple. Tempo is slow with a country pop music rhythm. The music is in Binary form (AB). The song has the following range for each voice part; “Panginoon, lingkod mo’y Humahanga” is the tagalog translation of the English Hymn “How Great thou Art”.

The tagalog version is also included in the Protestant hymnbook “Mga Awit sa Pagsamba.

The lyrics of the third piece is as follows:

I

Panginoon lingkod mo ay nahanga

Sa daigdig ng inyong nilikha

Naririnig, namamasdan ng madla

Ang lahat ng bagay maging tala.

Refrain:

Umaawit ang aking kaluluwa

Panginoon dakila ka

Umaawit akong buong sigla

Panginoon dakila ka

II

Oh Lord my God when I in awesome wonder

Consider all the world thy hands have made

I see the stars, I hear the rolling thunder

Thy power thru out the universe displayed.

Refrain:

Then sings my soul,

My savior God to thee

How great thou art, how great thou art

Then sings my soul my savior God to thee

How great thou art. (2x)

Analysis and Arrangement

Original key which is Bb which was transposed to C to suit children's voices which are as follows;

Figure 17. Vocal Range in key of C (Panginoon, Lingkod mo'y Humahanga)



The song is in quadruple meter. The piece introduction is in four bar thematic rhythm where pedal point device in Bass for the accompaniment was applied in the use of country music. Pedal point is restricted to a simple tone or small group of related tones, which through reiteration provides rhythmic impetus. It is usually based upon the tonic or dominant or some combination (Ades, 1966).

Figure 18. Old Traditional Hymn Style.



Rhythm used the pop “American country music” with the essentially repeated patterns fitted for the beat and melody.

In this rhythm the beat provides regular pulse in the introduction.

Figure 19. Pedal Point in Pop American Country Music



The reason why new arrangement was done was to add new freshness and variety that children may be attracted to sing sacred music. Today’s contemporary modern rhythms sometimes are better than traditional hymns styles.

Countermelodies were applied in measure 21 to 29. The melody in the soprano voice parts in these measures are supported by other melodies that are

lower in horizontal aspect, part of chords. The choral arrangement ended in the 2nd inversion of the tonic.

Figure 20. Countermelodies

The musical score for Figure 20 consists of three systems of vocal parts. Each system has a Soprano 1 and 2 part (S 1,2) and an Alto part (A). The lyrics are written below the notes.

System 1 (Measures 21-22):

- S 1,2:** U - ma - a - wit soul ang my a - king ka lul to wa
Then sings my soul my Sa - viour God to thee
- A:** U ma a wit Ang ak king Ka lul wa u ma a
Then sings my soul Sa - vior God to thee my soul to

System 2 (Measures 23-24):

- S 1,2:** Pa - ngi - no - on Da - ki - la ka
How great thou art How great thou art
- A:** wit thee Pa ngi no on Da ki la ka Da ki la
How great thou art How great thou art

System 3 (Measures 25-26):

- S 1,2:** U - ma - a - wit a - kong bu - on sig
Then sings my soul my Sa - viour God to
- A:** ka art U - ma - a - wit a - kong bu - ong sig
art Then sings my soul my Sa - viour God to

Section A starts in measure 5 up to measure 20. Soprano 1 and 2 singing in duet together with the additional alto voice.

Section B starts in measure 22-37. Countermelody is in measure 22 continuing to measure 29. Measure 29 last beat to 32 is in unison. Countermelodies recontinue in measure 33 to 34.

Figure 21. Tempo in ritardando

The musical score for Figure 21 shows a ritardando section starting at measure 35. The score is written for Soprano 1 and 2 (S 1,2), Alto (A), and Piano (Pno.). The lyrics are "ki great la thou ka art". A fermata is placed over the final notes in measures 36 and 37, indicating a hold sign in the ending. The piece ends in the tonic key.

Tempo in ritardando starts from measure 35 to 37. There is Fermata sign or hold sign in the ending. Piece ends in the tonic key.

Description of Arrangement No. 4: "Think of these Things" (Philippians 4:8)

Lyrics of the song were taken from a verse in Philippians 4:8 of the New Testament. The lyrics inform and teach that people should always cultivate clean thoughts, clean hearts, and clean mouths as well. This is an original composition of the researcher.

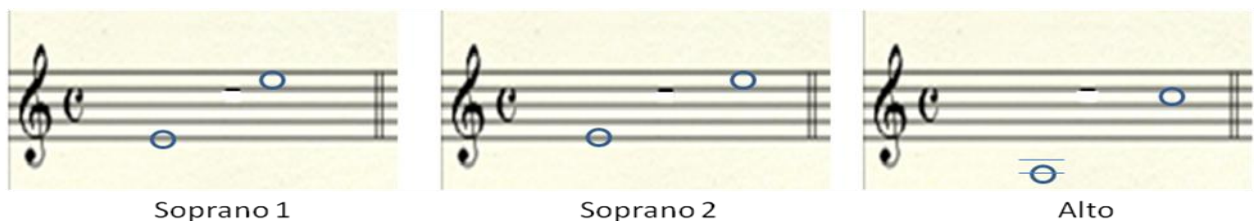
The lyrics of the fourth piece is as follows:

Whatever things are true
Whatever things are noble
Whatever things are right
Whatever things are pure
If there is any virtue and
If there is anything praiseworthy
Think of these things.
Whatever things are lovely
Whatever things are of good report.

Analysis and Arrangement

Meter is in duple. Tempo is moderato; Character is with spirit and can be sung lively. Dynamics were observed from forte to fortissimo which measure putting life to it, it should be sung con animato. It is in the Key of C with the following range for each voice part;

Figure 22. Vocal Range in the key of C (Think of These Things)



The use of thematic material of five measures was applied in the introduction that gives an eight note in G7 as cue for entrance.

Figure 23. Thematic Introduction



This study used thematic material used in the introduction in the key of C first inversion but ending in G in the fifth measure.

In ending authentic cadence applied.

A descant in the soprano section was created to add color to melody sung by alto 1. A parallel lower 3rd was used from measures 6-12 to harmonize the melody.

It is Binary in form (AB).

C major in tonality. Neutral syllables with the use of “Oh” and “La” were used in the descant as vocal devices. In measures 6 to 13 as shown below.

Figure 24. Descant

The musical score consists of three systems, each with two staves: S 1,2 (Soprano 1 and 2) and A (Alto). The key signature has one sharp (F#), and the time signature is 4/4. Measure numbers 6, 9, and 12 are indicated at the start of each system.

System 1 (Measures 6-8):

- S 1,2:** Three measures of whole notes. Lyrics: 1.OH, 2.LA, OH, LA, OH, LA.
- A:** Descant melody in the lower part. Lyrics: 1.What e ver things are True, 2.LA LA LA LA LA LA LA LA.

System 2 (Measures 9-11):

- S 1,2:** Four measures of whole notes. Lyrics: OH, LA, OH, OH, OH.
- A:** Descant melody in the lower part. Lyrics: 9 No ble, What e ver things are right, LA LA LA, What e ver things are Lovely.

System 3 (Measures 12-13):

- S 1,2:** Three measures of whole notes. Lyrics: OH, OH, OH.
- A:** Descant melody in the lower part. Lyrics: 12 What e ver things are pure, What e ver things are of good re port.

Melody is written in the lower part with descant from 6-13,

Section A ends in measure 13 with chord leading to key of F to prepare the entrance of Section B.

Section B – Starts unison in measure 14 up to measure 15. In measure 16 dividing of voices was done. Measure 19 has a double bar to return to the start of vocals. Repetition sign to go back to the beginning vocals in measure 6. Dynamics forte rises to fortisissimo on the last measure to end in measure 20 in the 3rd inversion of C major.

Ending is in final phrasing in the third inversion in the key of C.

Description of Arrangement No. 5: “He Has shown me, O man” (Micah 6:8)

The text of the song was taken from a verse in the Old Testament Micah 6:8 with the music composed by the researcher.

The lyrics of the fifth piece is as follows:

He has shown me, o man
What is good and what the Lord requires of me
But to do justice, and to love mercy
And to walk humbly with my God.

Analysis and Arrangement

This composition is unitary in form and was written in the key of G minor with the same melodic range for Soprano 1, Soprano 2, and Alto.

Figure 25. Vocal Range for the Soprano 1, 2 and Alto



Although written in G minor, the tonality change to its relative key (Bb) as the melody developed in measure 9-16 and went back to its original minor key in the final measure.

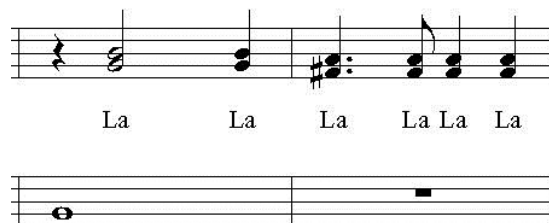
The bossanova rhythm was used as accompaniment in the entire arrangement. Metronomic marking of 90-600 is suggested. To set the feel and rhythm of the arrangement, a four-measure of the bossanova rhythm has been used. The tag ending was used in the final ending (Gm9)

Figure 26.Tag ending



The homophonic texture was used in the treatment of this arrangement. The melody was written in one of the voices and the other voices supported the melody through the use of neutral syllables.

Figure 27. Neutral Syllables



9

S 1,2

What is good and what the Lord requires of me

A

oh oh oh

S 1,2

But to do Justice And to love Mercy

A

oh oh oh oh

Purpose No. 4 Evaluation of the Arrangement

The five arrangements were examined, corrected and evaluated by Dr. Alfredo S. Buenaventura, a respected Filipino composer and arranger. The notation was revised to accommodate the corrections and improvements suggested by Dr. Buenaventura.

Arrangement 1: "Doxology" was originally arranged using countermelody in the alto section while soprano 1 is singing the melody. Soprano 2 is singing parallel 3rds and 6th below soprano 1. Below is a sample of the first three measures of the arrangement.

Figure 28. Measure 1 to 5 "Doxology"

Figure 29. Measure 1 to 5 “Doxology”

Arrangement 2. "I Would Be True" was originally written in the key of C.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff, both in 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a quarter rest, then quarter notes A4, B4, C5, and D5, and ends with a half note E5. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment starts with a whole note chord of C4 and F#4, followed by quarter notes G3, A3, and B3, and ends with a half note C4.

However Dr. Buenventura suggested that it should be transposed to the key of F to fit the range of the children's voices.

Figure 31. I would be True in Key of F



The melodic line in the accompaniment in measures 16 and 17 have a descending direction.

Figure 32. I would be True in Key of C



A mixed melodic direction was used to make the line more melodious.

Figure 33. I would be True in Key of C



Arrangement 3. "Panginoon Lingkod mo'y humahanga"

A single melodic line was used in the introduction

Figure 34. Measure 1 to 4



Additional notes were added in the melody to thicken the texture.

Figure 35. Measure 1 to 4



In measure 7 the harmonic progression of CM7-C-Faug.without the root in the first 2 chords. Also, the harmonic progression of C to F was used.

Figure 36. Measure 7 “Panginoon Lingkod mo’y humahanga”



Complete voices of the chord were used and the bass part on the 3rd and 4th beats has the 3rd of the Faug chord. This is to make the harmony richer and the bass line more interesting.

Figure 37. Measure 7 “Panginoon Lingkod mo’y humahanga”



Arrangement 4. "Think of these things (Philippians 4:8).

The final chord of the song was sustained for 3 beats only.

Figure 38. Measure 7 "Think of these things (Philippians 4:8).



The final chord was extended up to the 1st beat of next measure to create a more dramatic ending.

Figure 39. Measure 7 "Think of these things (Philippians 4:8).



The melody in measures 6 to 12 was harmonized using parallel 3rd below soprano

1.

Figure 40. Measure 6 to 12 “Think of these things (Philippians 4:8).



The melody from measure 6 to 12 was assigned to the alto section and a descant was added in the soprano part to add color in the arrangement.

Figure 41. Measure 6 to 12 “Think of these things (Philippians 4:8).

S 1,2 1.OH OH OH

A 2.LA LA LA

6 1.What e ver things are True What e ver things are

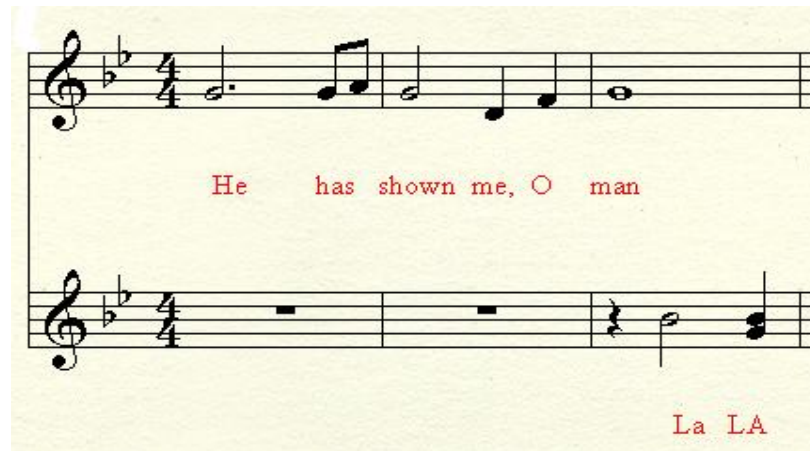
2.LA LA LA LA LA LA LA LA LA LA

5 OH Oh Oh Oh

La La La La

Arrangement 5. "He has shown me, O man" (Micah 6:8) In measure 5 to 7 the sopranos are singing the melody.

Figure 42. Measure 5 to 7 "He has shown me, O man" (Micah 6:8)



Instead of sopranos, the altos were assigned to sing the melody

Figure 43. Measure 5 to 7 "He has shown me, O man" (Micah 6:8)



Purpose No. 5 Finalize and encode the Arrangement

The arrangements which were evaluated by Dr. Buenaventura were revised to accommodate the corrections and improvements suggested by the evaluator.

Please refer to appendix A for the final arrangement of the five sacred music for children's choir.

DOXOLOGY

DOXOLOGY

(Doksolohiya)

TRADITIONAL

Voice and Accompaniment Arrangement by:
Cherry C. Logronio

Moderato

Soprano 1
Praise

**Soprano 2
Alto**
mf Praise God from whom all bles - sings flow Praise
Mag pu - ri ang bu - ong ba - yan, Mag -

Piano

S 1
Him all crea - tures here be - low
pu - ri sa Diyos ng bu - low hay

**S 2
A**
Him all crea - tures here be - low Praise
pu - ri sa Diyos ng bu - low Lu -

Pno.

6 *f*

S 1

S 2
A

Him a - bove ye' Heav 'nly Host Praise
pa't La - ngit mag a - wi - tan sa

Pno.

8 ten. ... §

S 1

S 2
A

Fa - ther Son and Ho - Ly Ghost
tat - ther long Son per and so nang hi - Ghost Praise
rang ten. ... Mag §

Pno.

DOXOLOGY

3

10 *ritardando*

S 1
Ho ly Ghost A Men

S 2
A
Ho nang ly hi - rang A Men

10 *rit.*

Pno.

The musical score is for a Doxology, consisting of three parts: Soprano 1 (S1), Soprano 2 (S2), and Piano (Pno.). The key signature is G major (one sharp) and the time signature is 4/4. The score begins with a rehearsal mark '10'. The tempo for S1 is marked 'ritardando' and for S2 and Pno. it is marked 'rit.'. The lyrics are in English and Vietnamese. The English lyrics are 'Ho ly Ghost A Men' and the Vietnamese lyrics are 'Ho nang ly hi - rang A Men'. The score ends with a fermata over the final note of each part.

I WOULD BE TRUE

J.Y. Peek

Voice and Accompaniment Arrangement by:

Cherry C. Logronio

Moderato, flowing

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

I would be true friend for there are those who
I would be prayerfull for all the foe the
I would be prayerfull to each and ev 'ry

11

S 1,2

trust me I would be pure for there are those who care
 friend - less I would be gi - ving and for get the gift
 mo - ment I would be cons - tant - ly in touch with God

A

Pno.

16

S 1,2

I would be strong for There is much to suf - fer I would be
 I would be hum - ble to hear I know my weak - ness I would look
 I would be tuned to for the sligh test whis - pher I would have

A

Pno.

I WOULD BE TRUE

3

21

S 1,2

brave up faith for and to there love keep is and the much laugh and to dare lift throd

A

Pno.

24

S 1,2

f *p* *diminuendo*

I would be brave for there is much to dare lift lift

I would look up faith and to keep the Christ Christ lift throd

A

Pno.

1. 2.

1. 2.

PANGINOON LINGKOD MO'Y HUMAHANGA (HOW GREAT THOU ART)

SWEDISH MELODY

S.K. HINE

Voice and Accompaniment Arrangement by:

Cherry C. Logronio

Expressivo

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

Pa - ngi - no - on God ling - kod mo ay na - ha - nga
Oh Lord my God When I in Awe-some won - der

5

5

3

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

9

S 1,2

Sa da ig dig ng i yong ni lik ha
Con - si - der all the world thy hands have made

A

Sa da ig dig ng i - yong ni - lik - ha
Con - si - der all the world thy hand have made

Pno.

13

S 1,2

Na ri ri nig na ma mas dan ng mad la
I see the stars, I hear the rol - ling thun - der

A

Na - ri - ri - nig na ma - mas da ng mad - la
I see the stars I hear the rol - ling thun - der

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

3

17

S 1,2

Ang la - hat ng ba - gay ma - ging ta - la
Thy pow'er thru out the u - ni - verse dis - played

A

Ang la hat ng ba gay ma - ging ta - la
Thy pow'er thru out the u - no - vers dis - played

Pno.

21

S 1,2

U - ma - a - wit ang a - king ka lul wa
Then sings my soul my Sa - viour God to thee

A

U ma a wit Ang ak king Ka lul wa u ma a
Then sings my Sa - vior God to thee my soul to

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

25

S 1,2

— Pa - ngi - no - on — Da - ki - la ka
— How great thou art — How great thou art

A

25

wit thee Pa ngi no on — Da ki la ka Da — ki la
How great thou art How great thou art How - great thou

Pno.

29

S 1,2

U - ma - a - wit a - kong bu - on sig
Then sings my soul my Sa - viour God to

A

29

ka U - ma - a - wit a - kong bu - ong sig
art Then sings my soul my Sa - viour God to

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

5

32

S 1,2

la thee Pa - ngi - no - on art da -
How great thou art How

A

la thee Da How ki great la thou ka art Da How

Pno.

35 *rit.*

S 1,2

ki great la thou ka art

A

ki great la thou ka art

Pno.

THINK OF THESE THINGS

(Philippians 4:8)

Moderato con esniritu

Cherry C. Logronio

Soprano 1,2

Alto

Piano



S 1,2

A

Pno.

1.OH
2.LA

OH
LA

OH
LA

6

1.What e ver things are True
2.LA LA LA LA LA LA LA LA

What e ver things are
LA LA LA LA LA



9

S 1,2

OH _____ OH _____ OH _____ OH _____
LA _____

A

9

No _____ ble
LA LA LA

What e ver things _____ are right _____
What e ver things _____ are Lovely _____

Pno.

12

S 1,2

OH _____ OH _____ OH _____ If there is a ny vir tue and

A

12

What e ver things _____ are pure _____
What e ver things _____ are of good re _____ port

Pno.

ff

15 *rit.* *f*

S 1,2 If there is a ny thing Praise wor thy Think of these Things these

A

Pno. Think of these

19 1. *f* 2. *fff*

S 1,2 Things Things

A 1. 2.

Pno. Things

HE HAS SHOWN ME, O MAN

(Micah 6:8)

Joyously Tempo

Cherry C. Logronio

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

La La La La La La

He has shown me, o Man

The musical score is written for Soprano 1,2, Alto, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Joyously Tempo'. The score consists of two systems. The first system shows the vocal parts with whole rests and the piano accompaniment. The second system shows the vocal parts with lyrics and melodic lines, followed by a piano accompaniment. The lyrics are 'He has shown me, o Man' and 'La La La La La La'.

2

HE HAS SHOWN ME, O MAN
(MICAH 6:8)

S 1,2

What is___ good and what the Lord req uires of me

A

oh_____ oh_____ oh_____

Pno.

S 1,2

But to do Jus tice And to love Mer cy_____

A

oh_____ oh_____ oh_____ oh_____

Pno.

HE HAS SHOWN ME, O MAN
(MICAH 6:8)

3

16

S 1,2

And to walk Hum bly with my God

A

oh oh ah ah

Pno.

16

3

Chapter V

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Summary

This study aimed to arrange sacred music for Children's choir. It is a descriptive and creative study that employed the following procedures: compilation and selection of sacred music, arrangement of the selected pieces, evaluation of the arranged music and finalization of the edited and improved arrangements.

Sacred music songs were gathered from different resources hymnbooks, original compositions, radios, cassette discs, Bible verses and other libraries. In addition, personal collection of religious music of friends and relatives were also gathered Hymnbooks and researcher's composed songs are part of the identified Sacred Music pieces.

Findings:

1. Sacred songs that could be arranged for children's choir were selected based on key, range, text, and suitability. This led to the choice of five (5) sacred music.
2. The arrangement for children's choir required some adjustments for which it is intended – children's voices characterized as light in quality with a limited range.
3. The initial arrangements done had to undergo some more adjustments and refinement as recommended by the sole validator who is an expert in arranging music.

4. The recommended adjustments were strictly followed in the final arrangement so that it could be appropriate and suitable for target users in the context of sacred music.

Conclusions

From the preceding presentations and discussion, the following conclusions were drawn:

1. There are plenty of sacred music available. These collected songs were mostly written for mixed choir, if not for solo voice.
2. The children's voice is really different from an adult's voice in terms of the application of techniques and considerations for arrangement.
3. Expert validator is really a requirement in determining suitability and appropriateness of the arrangement

Recommendations:

Based on the findings conclusions the researcher recommends the following:

1. Use these arrangements as part of religious and school programs.
2. Conduct further studies on new arranging treatments to existing hymns and chorale.
3. Include the singing of these arrangements as materials in teaching the concept on harmony, descant and ensemble singing.

4. Document the works of amateur and professional arrangers for the benefit of other music students and music teachers who share the interest in choral arranging.

REFERENCES

- Abad, K. (2012). *An arrangement of Selected Contemporary Christian Songs for a Youth Mixed Choir*, Philippine Normal University, Manila
- Abuton, G. (2001). *The arrangement of "Selected Filipino Christian Songs for Elementary Choral Repertoire*, Philippine Normal University, Manila
- Ades, H., (1966), *Choral arranging expanded edition*. Press USA.
- Aguda, C. (2001). *Arrangement of Selected Original Pilipino Music for Mixed Choir*, Philippine Normal University, Manila
- Ammer, C. (2004-2009). *The facts on file dictionary dictionary of music*.
Copyright (2004) by the Christine Ammer 1992 Trust
- Apel, W. (1972). *Harvard Dictionary of Music*. Cambridge, Massachussets, Harvard University Press
- Atabug, A.C. (1996). *PNU, Readings in Music Education*
- Bing. [http.Doxology//www.Bing.com](http://www.Bing.com)
- Boyle, D.; Radocy, R., (1987). *Measurement and Evaluation of Musical Experience*.
Copyright @ 1987, Schirmer Books, NY, USA.
- Boyle, D.; Radocy, R. *Music Growth and Development*, PSME of Music Education Book, Philippine Normal University, Manila
- Cada, E. (2013). *Collection and Transposition of Selected Lucbanian Songs for Elementary Music in the Intermediate Level*, PNU, Manila
- CCP Encyclopedia, Philippine Art, 1994. Philippine Cultural Center of the Philippines.

Castlen, J. (2014). [http://www.sacredwinds.org/](http://www.sacredwinds.org/content/uploads/2010/09/SW2007Program.pdf)

[content/uploads/2010/09/SW2007Program.pdf](http://www.sacredwinds.org/content/uploads/2010/09/SW2007Program.pdf)

Chu, M.M. (1971). *Conceptual Approach. A method in teaching*, graduate school
Philippine Normal University, Manila

DEPED, 2012, *The K to 12 Basic Education Program*,
<http://www.gov.ph/images/uploads/logo-dep-ed.png>

Definition of Music, Wikipedia R. <http://en.wikipedia.org/w/index.php>

Dykema, P.; Cundiff., (MCMLV 1955). *School Music Handbook, a guide for music
educators designed to meet the needs of classroom teachers and special
music teachers in the elementary grades and junior high school*. C.C.

Birchard & Co., Boston, USA.

Fernandez, V.M. (1997) *Liturgical Reforms in the sacred music in Vicariate
Archidiocese of Lpa as perceived by the Laity and Religious*,
Philippine Normal University

Fronza, R. (2001). *Development and Validation of Choral and Rondalla
Arrangements of Selected Folksongs of Zambales for High School and
Rondalla*, Philippine Normal University, Manila

Fulgado (1999). *The development and validation of Ministerial and Personnel
Preference Profile*”, Philippine Normal University

Goldman, J. (2009-2010). *Healing Sound*.
[http://www.shiftyourlife.com/2010/sacred-sounds-healing-sounds-by-
jonathan-goldman/](http://www.shiftyourlife.com/2010/sacred-sounds-healing-sounds-by-jonathan-goldman/)

- Grout, D.; Palisca, C. (1996). *A History of Music*, of western music,
by W.W. Norton & Co., Inc., printed in USA
- Guiding children's musical growth, (1963). *Musical and Arts department*, class of
Corazon S. Maceda, Philippine Normal University, Manila
- Kamien, R. (2002). *MUSIC. and appreciation*, 4th edition, McGraw-Hill, USA
- Kumar, R., (1999). *Research Methodology, a step-by-step guide for beginners*, (1st
published 1996, Sage publications inc., USA (1999).
- Kostca, K.; Payne, D. *Tonal Harmony (with introduction to twentieth century music)*
1st edition, copyright @ 1984 Alfred A. Knopf, Inc., USA
- Lambayong, S.G. (2005). *Choral Arrangement of Selected Hiligaynon Folk Songs*"
Philippine Normal University, Manila
- Lathan, A., (2002), *The Oxford Companion to Music*, Oxford University press, inc.
NY, USA Litchman, M., (2010). *Qualitative Research in Education, A user's
guide*, copyright @ 2010, Sage publication, USA
- Loughran, J., (1999). *Research Teaching, Methodologies and Practices for
Understanding Pedagogy*, 1st published 1999. Falmer press, USA
- Machlis, J., (1970). *The enjoyment of music, an introduction to perceptive listening*,
3rd edition, copyright 1963, USA) Merriam Webster dictionary, 1950, Meriam
Webster Incorporated, USA
- Mga Awit sa Pagsamba, 1994), UCCP, National Council of Churches in the
Philippines, 7th edition, Quezon City, Manila
- Modelo, L.B. (2011). *Philippine Normal University Organization, Training and*

- Management of a University based choir: A Model*, Philippine Normal University, Manila
- Molina, A., (1938), *Musical Form, class notes taken from the books of* L. Elson,; E. Prout, E. Paunar; J. Hoffman; Harding, H.; Iliffe, F.; Britan, H.; Katz, A.; Dr. Schofield, R.; and Abelardo, Nicanor, Philippine Normal University, Manila
- Mouly, G., (1978). *Educational Research, The art and science of investigation*, Allyn and Bacon, Inc., USA.
- Narzo, P. (2004). *Arrangement of Selected Musical Pieces for Angklung Ensemble*, Philippine Normal University, Manila
- Oboussier, P. (1977). *“Arranging for Young Players”*. London Oxford, University Press
- Ortiz, A.; Erestain, T.; Guillermo, A.; Montano, M., MAPEH, 13th printing, 2003, Goodwill Trading Co., Inc., Makati, Manila
- Osbeck, K., (1982). *101 Hymn Stories, The inspiring true stories behind 101 favorite hymns*, Kregel Publications, Grand Rapids, MI, USA
- Ostrander, A.E. & Wilson, D. (1986). *Contemporary Choral Arranging*. New Jersey Prentice-Hall
- Philippine Transparency Seal, Deped Core Values, 2013
- <http://www.gov.ph/images/uploads/logo-deped.png>
- PSME publications on conferences and workshops, PNU torchlight
- PSME collection of American books with recording
- Ramos, O., (2008). *PNU, report of the Historical Background, musical content*,

Musical style and composer of the different eras in western history of music,
 May (2008). Dr. Loreto Gloria, adviser, Philippine Normal University, Manila

Ray, R.; Winold, A., (1976). *The Choral Experience*, copyright @1976 by Harper and
 Row Publishers Inc., 10 east, 53rd Street, NY, USA

Rivadelo, R. (1987). *Music Education, materials and methods*, 1st ed., 24K Printing
 Co., Inc., Marulas, Valenzuela, M.M.

Santiago, G. (1997). *A study of Selected Choral Pieces of the National Artist.*
Maestro, Philippine Normal University.

The Hymnal, 1970. Ellinwood Malate church and Silliman University, 2nd ed., with
 Siliman University, Manila

The Holy Bible, King James version, The Gideons International, copyright 1989
 by Thomas Nelson Inc., USA

Wikipedia encyclopedia. www.ph@yahoo.com. *"The Sacred Music"*

Wikipedia Foundation Inc., 2013

Winold, A. (1966), *Élements of Musical Understanding*. copyright @ Prentice-Hall
 Inc., Englewood Cliffs, N.J., USA,

LIST OF TABLES

Table	Page
1. List of Musical Sacred Music Pieces from which the selection was made	42
2. Summary of Arranging Techniques Employed in the Five Sacred Music	45

LIST OF FIGURES

Figure	Page
1. Conceptual Framework	8
2. Classification of diatonic triads	16
3. Chromatic altered chords	17
4. Chromatic altered chords	17
5. Illustration of close and open position	20
6. Illustration of root chords	20
7. Voice Leading and its nature	21
8. Progression with Intervals	23
9. Flow Chart Showing the Stages in the Preparation and Evaluation	34
10. Voice Range	34
11. Vocal Ranges in G	48
12. Introduction	49
13. Ending of Doxology	50
14. Vocal Range (I Would Be True)	51
15. Introduction in Arpeggio style	52
16. Final Phrase Ending	53

17. Vocal Range in key of C	
(Panginoon, Lingkod mo'y Humahanga)	55
18. Old Traditional Hymn Style	55
19. Pedal Point in Pop American Country Music	56
20. Countermelodies	57
21. Tempo in ritardando	58
22. Range in the key of C (Think of These Things)	59
23. Thematic Introduction	60
24. Descant	61
25. Vocal Range for the Soprano 1, 2 and Alto	62
26. Tag ending	63
27. Neutral Syllables	63
28. Measure 1 to 5 "Doxology"	64
29. Measure 1 to 5 "Doxology"	65
30. I would be True in Key of C	65
31. I would be True in Key of F.....	66
32. I would be True in Key of C	66
33. I would be True in Key of C	67
34. Measure 1 to 4	67
35. Measure 1 to 4	67
36. Measure 7 "Panginoon Lingkod mo'y humahanga"	68
37. Measure 7 "Panginoon Lingkod mo'y humahanga"	68

38. Measure 7 “Panginoon Lingkod mo’y humahanga”	69
39. Measure 7 “Panginoon Lingkod mo’y humahanga”	69
40. Measure 6 to 12 “Think of these things (Philippians 4:8)	70
41. Measure 6 to 12 “Think of these things (Philippians 4:8)	70
42. Measure 5 to 7 “He has shown me, O man” (Micah 6:8)	71
43. Measure 5 to 7 “He has shown me, O man” (Micah 6:8)	71

Appendix A

Initial Five Arrangementes with correction

Appendix B

Final Five Arrangements of Sacred Music

DOXOLOGY

DOXOLOGY

(Doksolohiya)

TRADITIONAL

Voice and Accompaniment Arrangement by:
Cherry C. Logronio

Moderato

Soprano 1

Soprano 2
Alto

Piano

mf Praise God from whom all bles - sings flow Praise
Mag pu - ri ang bu - ong ba - yan, Mag -

S 1

S 2
A

Pno.

p

Him - all ri crea - tures here be - low
pu - ri sa Diyos ng bu - hay

Him - all ri crea - tures here be - low Praise
pu - ri sa Diyos ng bu - hay Lu -

6 *f*

S 1

S 2

A

Praise
Sa

Him a - bove ye' Heav 'nly Host Praise
pa't La - ngit mag a - wi - tan. sa

Pno.

8

S 1

S 2

A

ten. . .

Fa - ther Son and Ho - Ly Ghost
tat - long per and so nang hi - rang ten. . . Praise
Mag

Pno.

DOXOLOGY

3

10 *ritardando*

S 1
Ho ly Ghost A Men

S 2
A
Ho nang ly hi - rang A Men

10 *rit.*

Pno.

The musical score is for a Doxology, page 3. It features three parts: Soprano 1 (S1), Soprano 2 (S2), and Piano (Pno.). The key signature is G major (one sharp) and the time signature is 4/4. The score includes a 'ritardando' marking and a 'rit.' marking. The lyrics are in English and Vietnamese. The piano part has a '10' marking above the first measure.

I WOULD BE TRUE

J.Y.PEEK

Voice and Accompaniment Arrangement by:

Cherry C. Logronio

Moderato, flowing

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

I would be true friend for there are those who
I would be prayerfull for all the foe the
I would be prayerfull to each and ev 'ry

11

S 1,2

trust me I would be pure for there are those who care
 friend - less I would be gi - ving and for get the gift
 mo - ment I would be cons - tant - ly in touch with God

A

Pno.

16

S 1,2

I would be strong for There is much to suf - fer — I — would be
 I would be hum - ble to hear I know my weak - ness — I — would look
 I would be tuned to hear the sligh test whis - pher — I — would have

A

Pno.

I WOULD BE TRUE

3

21

S 1,2

brave up faith for and to there love keep is and the much laugh and to dare lift throd

A

Pno.

24

S 1,2

f *p* *diminuendo*

I I would be brave for there is much to dare lift lift
I would look up and to love and laugh and Christ lift throd

A

Pno.

1. 2.

1. 2.

PANGINOON LINGKOD MO'Y HUMAHANGA (HOW GREAT THOU ART)

SWEDISH MELODY

S.K. HINE

Voice and Accompaniment Arrangement by:

Cherry C. Logronio

Expressivo

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

Pa - ngi - no - on God ling - kod mo ay na - ha - nga
Oh Lord my God When I in Awe-some won - der

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

9

S 1,2

Sa da ig dig ng i yong ni lik ha
Con - si - der all the world thy hands have made

A

Sa da ig dig ng i - yong ni - lik - ha
Con - si - der all the world thy hand have made

Pno.

13

S 1,2

Na ri ri nig na ma mas dan ng mad la
I see the stars, I hear the rol - ling thun - der

A

Na - ri - ri - nig na ma - mas da ng mad - la
I see the stars I hear the rol - ling thun - der

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

3

17

S 1,2

Ang la - hat ng ba - gay ma - ging ta - la
Thy pow'er thru out the u - ni - verse dis - played

A

Ang la hat ng ba gay ma - ging ta - la
Thy pow'er thru out the u - no - vers dis - played

Pno.

21

S 1,2

U - ma - a - wit ang a - king ka lul wa
Then sings my soul my Sa - viour God to thee

A

U ma a wit Ang ak king Ka lul wa u ma a
Then sings my Sa - vior God to thee my soul to

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

25

S 1,2

— Pa - ngi - no - on — Da - ki - la ka
— How great thou art — How great thou art

A

25

wit thee Pa ngi no on — Da ki la ka Da — ki la
How great thou art How great thou art How - great thou

Pno.

29

S 1,2

U - ma - a - wit a - kong bu - on sig
Then sings my soul my Sa - viour God to

A

29

ka art U - ma - a - wit a - kong bu - ong sig
art Then sings my soul my Sa - viour God to

Pno.

PANGINOON LINGKOD MO'Y HUMAHANGA
(HOW GREAT THOU ART)

5

32

S 1,2

la thee Pa - ngi - no - on art da -
How great thou art How

A

la thee Da How ki great la thou ka art Da How

Pno.

35 *rit.*

S 1,2

ki great la thou ka art

A

ki great la thou ka art

Pno.

THINK OF THESE THINGS

(Philippians 4:8)

Moderato con espritu

Cherry C. Logronio

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

1.OH OH OH
2.LA LA LA

1.What e ver things are True What e ver things are
2.LA LA LA LA LA LA LA LA LA LA

9

S 1,2

OH _____ OH _____ OH _____ OH _____

LA _____

A

9

No _____ ble _____

LA LA LA

What e ver things _____ are right _____

What e ver things _____ are Lovely _____

Pno.

12

S 1,2

OH _____ OH _____ OH _____

If there is a ny vir tue and

A

12

What e ver things _____ are pure _____

What e ver things _____ are of good re _____ port

Pno.

ff

15 *rit.* *f*

S 1,2 If there is a ny thing Praise wor thy Think of these Things these

A

Pno. 15 Think of these

19 1. *f* 2. *fff*

S 1,2 Things Things

A 1. 2.

Pno. 19 Things

HE HAS SHOWN ME, O MAN

(Micah 6:8)

Joyously Tempo

Cherry C. Logronio

Soprano 1,2

Alto

Piano

S 1,2

A

Pno.

La La La La La La

He has shown me, o Man

The musical score is written for Soprano 1,2, Alto, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Joyously Tempo'. The score consists of two systems. The first system shows the vocal parts with whole rests and the piano accompaniment. The second system shows the vocal parts with lyrics and the piano accompaniment. The Soprano part has a fermata over the final measure. The Alto part has a fermata over the final measure. The Piano part has a fermata over the final measure.

2

HE HAS SHOWN ME, O MAN
(MICAH 6:8)

S 1,2

What is___ good and what the Lord req uires of me

A

oh_____ oh_____ oh_____

Pno.

S 1,2

But to do Jus tice And to love Mer cy___

A

oh_____ oh_____ oh_____ oh_____

Pno.

Appendix C

Profile of the Evaluator

MUSIC EVALUATOR (ME)
PROFILE OF DR. ALFREDO S. BUENAVENTURA
COMPOSER / ARRANGER / CONDUCTOR

Date and Place of Birth: October 14, 1929
Sta. Maria, Bulacan

Nationality: Filipino

Sex: Male

Civil Status: Married

Educational Background:

Elementary and Secondary: Letran College
Tertiary: UST – A.A.
CEU – B.M.

Post Graduate: Gregorian Institute of Sacred Music
Paris, France

Doctor of Music
honoris causa
Philippine Women's University

Awards and Citations

Presidential Consultant on Cultural Affairs

Former Dean, Conservatory of Music, CEU, Manila

Recipient of more than 250 national and international awards
and citations topped by:

Republic Cultural Heritage Award, 1964 and 1972

Bonifacio Centennial Award, Nov. 15, 1963

Araw ng Maynila Award – Patnubay ng Kalinangan 1985

Mga Natatanging Anak ng Lahi Award

Hiyas ng Bulakan Award, December 19, 1976

TOFIL – The Outstanding Filipino Award, December 5, 1995

Certificate of Recognition – 1st ASEAN Composer's Forum,
Ministry of Cultural Arts and Tourism, Malaysia – April 28, 1991

Presidential Exemplary Service Award – Rotary International, 1992

Listed in the:

International Who's Who in Music and Musician's Directory,
Cambridge, London

International Who's Who in Education

International Profile

Encyclopedia of Composer's, 2nd Edition, published in Arkansas, USA

Who's Who in the World

Men of Achievement Award, International Biographical Center,
August, 1982

Cultural Center of the Philippines Encyclopedia of the Philippine Arts

He has written thousands of compositions of different forms and styles for theatre,
Orchestra, brass band, choral, rondalla, vocal, piano, church, etc.

Affiliated with national and international civic, professional, fraternal
and religious organizations

Symphony of orchestra, brass band, rondalla, and choral conductor

Represented the country in several national and international music conferences

Past President – Rotary Club of Metro Sta. Mesa, RY 1995-1996 Dist. 3780

DGR – RY 1996-1997

CURRICULUM VITAE

CHERRY CRUZ LOGRONIO

Phase, Street 2, Block 5, Lot 1, Pacita Complex 1,
San Pedro, Laguna
Pacita Complex 1, San Pedro, Laguna
Tel. No. (02) 736-1792
Mobile No. 0927-239-1413

PERSONAL DATA

Date of Birth:	August 14, 1951
Place of Birth:	Nichols, (Villamor) Air Base, Parañaque, Rizal
Age:	62
Civil Status:	Single
Citizenship:	Filipino
Religion:	Christian Protestant

EDUCATIONAL BACKGROUND

Grantee of Commission on Audit / Civil Service Commission Scholarship	
Master of Arts in Industrial Relations	March, 1995
Major in Human Resource Development	
University of the Philippines	
Diliman, Quezon City	

Bachelor of Science in Business Administration	March, 1974
Major in Accounting	
University of the East	
Manila	

Teaching Experiences

Music teacher of Choirs – United Church of Christ in the Philippines, (UCCP) local churches and Southern Luzon Women's conference	1968 to present
Music Teacher of Informal Sector Weinstein Piano	1978-1980
Music Teacher of Barangay San Vicente, "Pagiribang Bicolnon" Choir	1984-1985

ORGANIZATIONAL / EXTRA CURRICULAR ACTIVITIES

Conductor/pianist, United church of Christ in the Philippines, (UCCP) Villamor (Nichols) Air Base	1968-1975
Music Directress, UCCP, Pacita Complex Evangelical Church	1980-1990
Music Directress, Bible Baptist Church, Quezon City	1975
Conductress/pianist, UCCP San Pedro Evangelical Church	2010
Conductress, UCCP Muntinlupa Evangelical Church	Feb-June 2013
Member, Philippine Society of Music Educators	2005

MAJOR PERFORMANCES

Piano recital in group, Sta. Isabel College, Manila	
Graduation recognition, Union Church of Manila summer Workshops under David Yap conducting	
And accompanying (summer workshops)	1968-1970
Christmas Cantatas, UCCP Nichols, Villamor Air Base	1973-1978
Cantata presentation, Pacita Evangelical Church	1980-1982
Barangay Performances "Pairibang Bicolnon" choir performances	1984
Fund raising concert, Women's Southern Luzon Jurisdiction, UCCP	1995-1996
Church Anniversary Music Performances	1980-1990

AWARDS OF RECOGNITION

Church Musician in Nichols Air Base Church, UCCP	1970
--	------

Instruments Played

Piano, Voice Keyboards, Guitar, Violin, and Octavina