

CHOIRGROOMERS.COM



A VOCAL & CHORAL DEVELOPMENT WORKSHOP

Victor Nii Sowah Manieson
Foreword by : David Robinson III

CHOIRGROOMERS.COM

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FACILITATOR

VICTOR NII SOWAH MANIESON

FOREWORD BY: DAVID ROBINSON III

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DEDICATION

Music ministry is a serious mandate and requires us to be skilful practitioners and be prayerful. Anointed and skilful arts ministry practitioners have serious work to do in these end times. In view of the above injunction, this book is appropriately dedicated to ***Rev Professor Femi Adedeji***, a distinguished front liner of the music ministry whose relentless efforts resonate in me.



ACKNOWLEDGMENTS

While many people helped and encouraged me to document my approaches in vocal coaching, I am only able to mention a few whose association triggered the usefulness of such an enterprise.

These include the Music Ministry Chorale, Susan Owusu Chorale and the Greater Accra Mass Choir. I also acknowledge the involvement of the Faculty of Church Music - Nigeria Baptist Theological Seminary – Ogbomoso, Nigeria and Rev. Prof. Emiola Nihinlola – President of the Seminary. Thank you Rev. Newlove Annan of the Wiconsin Int. University College, Ghana.

I grateful to all the practical demonstration participants.¹ The participants are mentioned as follows:

- i. Susan Adorkor August - Wiconsin Int. University College, Ghana
- ii. Lordina Eugenia Derby - Wiconsin Int. University College, Ghana
- iii. Peace Ama Tutu - Wiconsin Int. University College
- iv. Alberta Atta Opata - Greater Accra Mass Choir
- v. Kelvin Uhondo - Greater Accra Mass Choir
- vi. Asomdwee Walton -Nigeria Baptist Theological Seminary
- vii. Blessing Ichofe - Nigeria Baptist Theological Seminary
- viii. Kwaku Boakye Frempong – Pianist

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- i. Solomon Eshun
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- iv. Asomdwee Walton
- v. Kingsley J. E. K. Acheampong

Lastly, I thank Asomdwee Walton for the proofreading and Samuel Nii Yemoh Tetteh for Typesetting.

¹ See ChoirGroomers.com on YouTube - https://www.youtube.com/watch?v=_C6p-VpnP4U

TABLE OF CONTENTS

DEDICATION	i
ACKNOWLEDGMENTS	ii
TABLE OF CONTENTS	iii
FOREWORD	v
PROLOGUE	vi
CHAPTER 1	1
CHOIRGROOMERS.COM CONCEPTUAL FRAMEWORK	1
Purpose/Objective.....	1
Key Components of the Conceptual Framework.....	1
1. <i>"Leviticus Consciousness"</i>	1
2. <i>Choral Praise Worshippers (Collective Consciousness of the anointed skilled musicians)</i> ..	2
3. <i>Synergistic Synchronization (Activation of Prophetic Frequencies)</i>	3
Conclusion	5
CHAPTER 2	6
INTRODUCTION AND HIGHLIGHTS OF THE STUDY SONGS	6
Study Songs (As Exercises).....	7
STUDY SONG 1 - Simply Africology.....	8
STUDY SONG 2 - Africology Nostalgio.....	9
STUDY SONG 3 - Africology Etude.....	11
STUDY SONG 4 - Africology Imperativo.....	13
STUDY SONG 5 - Changing to His Image.....	15
CHAPTER 3 - SCORES OF STUDY SONGS	17
CHAPTER 4 – WORKSHOP BLUEPRINT.....	54
Objectives	54
Breath Control	54
Reflective Feedback A.....	56
Reflective Feedback B	57
Recommendations.....	58

[A] Preliminary workshop for Music Coordinators/ Ministers/ Singers on one of the following - Preferably 'the art of listening and review of the survey.	58
Summary	58
CHAPTER 5 – OTHER SCORES	59
CHAPTER 6 - GUIDING QUOTES.....	72
EPILOGUE	74
RECOMMENDED WORKS [YOU TUBE SITES]	75
SOME MUSICAL TERMS AND MEANINGS	76



FOREWORD

I have known Rev. Victor Nii Sowah Manieson since the early 1990s when we worked together in the Music Ministry of Providence Missionary Baptist Church in South West Atlanta-Georgia, U.S.A. He is an outstanding music teacher and performer. He also taught in the Atlanta Public Schools System. Victor is a gifted composer and has recorded a number of his songs on CDs. He has groomed many piano and voice students in Accra, West Africa, and worldwide. He includes many original songs that focus on techniques in his training sessions.

Rev. Manieson often conducts workshops, master classes, guest conducting, speaking engagements throughout Ghana and abroad. Many of Rev. Manieson's students since the 1990s have successfully gone to colleges and studied music, theatrical arts-related majors and are professional in practice. Some are also in Law, Medicine, Public Policy, Ministry etc. and are impresarios of music ministry.

The **ChoirGroomers.Com** is a developmental book that is informative and instructive, a continuum of what Rev. Manieson believes to be his mandate. The exercises are brewed through the lenses of Music as a ministry for spiritual enrichment and liberation for all who wrestle with the Potency of Music. I heartily recommend this book for Ministers of the Gospel and Directors of music, Choristers, Instrumentalists, and music ministry enthusiasts.

David Robinson III

Founder, Still Waters Youth Sinfonia of Metro Atlanta, USA,

Director & Organist, Hoosier Memorial United Methodist Church,

South West Atlanta, USA

Music Educationist -String Orchestra, Dekalb County School

PROLOGUE

I Desire a Choir

Gathering Momentum

I desire a healing choir. A choir whose song breaks down walls like Joshua's army broke down the walls of Jericho with the God-resonance of its voice! I yearn for an ensemble with a powerful sound like Paul and Silas' which broke shackles and restored redemption for all who prayed for it. I long for a choir whose song is therapeutic to all who hear it. Such is the choir I envision.

Inspired From:

Joshua 6:1-27

2 Chronicles 1:26

1 Samuel 16:23

Acts 16:16-34

1 Samuel Chapters 23 and 24

Colossians 3:16

Acts 2:42-47

Revelations 7:9-12

Rev Victor Nii Sowah Manieson,

Philadelphia, USA,

January 2022.

CHAPTER 1

CHOIRGROOMERS.COM CONCEPTUAL FRAMEWORK

Purpose/Objective

The ChoirGroomers.com conceptual framework is aimed at creating awareness and equipping music ministry practitioners with fundamental orientations in using THE VOICE as a potent tool to CALL INTO BEING.

Key Components of the Conceptual Framework

1. "Leviticus Consciousness"
2. Choral Praise Worshippers (Collective Consciousness of the anointed skilled musicians).
3. Synergistic Synchronization (Activation of Prophetic Frequencies)

1. "Leviticus Consciousness"

This is the awareness of your solicitude for being (purpose for existence) as a Gospel Musician/ Chorister. It also involves exhibiting an exemplifying purposeful functionality grounded in Jesus Christ. I have coined the term Leviticus Consciousness to help myself and others FOCUS on the purpose of our creation and deliberately align ourselves to God's expectation of us.

We have been called, chosen and created to fit or play specific roles on earth. Notwithstanding one's ability to play other roles outside our calling because of GOD'S GRACE permitting us to do so. The truth remains that we will be unfulfilled if we refuse to do what God primarily requires of us.

Among the many Levitical roles is music ministry. The place of music ministry in the Church and beyond its walls needs serious attention now more than ever. Our inability as music ministers in playing our role well explains why the devil has hijacked the landscape of wholesome and spirit-filled music. The devil's association with music is coupled with our inability to stand firmly for God. This is the reason why unwholesome songs continue to dominate and manipulate the masses. Deliberate and crafty wicked ideas are subliminally (subtly) being injected into seemingly fanciful songs to appeal to the masses while music ministers 'keep sleeping'. Not only are music ministers sleeping but also some singers, instrumentalists and praise worshipers have become functionaries of the senses to please men. An awareness of the efficacy of the power in the blood of Jesus required for conscious

wholesome delivery approaches is essential in this equation.

When music ministers with Leviticus Consciousness come into the full knowledge and potency of their calling, they will be

1. Saturated thoroughly in the blood of Jesus Christ
2. Develop the skills required for excellence and not settle for mediocrity
3. Coordinate with other ministries within the Church to create the necessary prophetic frequency/ equilibrium fueled by the Holy Spirit in the Church for Spiritual Empowerment.

The restless wrestle within Levitical Circles concerning doing clerical work compared to secular work continues to be a problem. Until the Levites play their roles well, society will not move forward/ far as in the old biblical days. The Levites must know that God, the master designer and orchestrator of the universe, is a wise investor and will never fail them and all who believe in Him. Parading in other 'callings' may be seemingly attractive, but VAIN when the Lord becomes second fiddle.

The challenge is to identify our roles well and remain in them - God will never plan to defeat himself, so He will never fail us!!!

In this regard, technical exercises needed to deliver our voices should not be neglected. I am so convinced in my spirit that indeed **"Iron Sharpens Iron"**.

2. Choral Praise Worshippers (Collective Consciousness of the anointed skilled musicians)

This is about consolidating our musical efforts towards an INTENT that will bring Glory to God and liberation to humanity. This approach to conscientize ourselves and standing in the gap for nations demands collective consciousness grounded in the liberation force of the Holy Spirit, at varying proficiency levels. With the aim of penetrating the phenomenon-making POSSIBLE what is usually deemed IMPOSSIBLE. It entails:

- a. Connecting Singing - as a Spiritual Warfare tool.
- b. God as the object of our praise and worship.

Explore God's desire to use SOUND (Singing, playing of instruments/making of music) to praise Him, encourage ourselves, enrich our spirituality and function as a tool for Spiritual warfare etc.

Conscious Choristers whose intent is to fulfil the mandate for Kingdom Expansion as Priest - Musicians must understand that they are front liners in Spiritual Warfare. Their formation pattern is what I call ***Choral Praise Worshippers***. Suffice to say, what happens if the intercessors, watchmen, pallbearers, Levites etc., vacate their post? Scripture says God will raise stones to praise Him. Yet I wish to say that humanity will suffer when nature starts vomiting out the truth regarding man's inability to praise God responsibly. That is to say; it will give way for the enemy to penetrate the fold. In this case, the enemy will not come only from outside but sometimes from within based on many factors. The Choral Praise Worshippers are to conscientize themselves constantly towards a clarion call through anointed 'sonospheric' energies grounded in our Lord and Saviour Jesus Christ.

3. Synergistic Synchronization (Activation of Prophetic Frequencies)

Resonating frequencies, like minds - "wavelengths" for Kingdom Upgrade. This synergy is the activating energy that impresses the hearts and minds of individuals/groups who have developed or understood the concepts of (a) Leviticus Consciousness and (b) Choral Praise Worshippers regardless of their geographical area towards a goal that only brings glory to God.

The voices and understandings of such individuals indicate their preparedness/readiness as vessels for God to channel healing and other possible growth. This includes pockets of similar THOUGHTS and INTENTS, on frequency levels/wavelengths empowered by the Holy Spirit to effect a manifestation for Kingdom Upgrade.

With the intent of validating my assertion for a framework to shape orientations of church musicians to exemplify functionalism, I wish to share a discussion I had with Prof Femi Adedeji on my first meeting with him. It was in the Nigerian Baptist Theological Seminary (where he was on sabbatical leave) on the evening of 29th April 2021. I uttered the first statement, "Prof, we have work to do". As if we had prepared to meet, he went straight to the topic "Anabolic role of music and Catabolic role of music" in Church and society, which he shared with church musicians for years.² I have his permission to share it with you in the sections below.

² *Excerpts copied from Adedeji, 'Femi 2014. The Theology and Pragmatism of the Role of Music in the Contemporary Church Ministries and the Society: An Explorative Inquiry. Ile Ife: CAC Theological Seminary*

'Anabolic' Role

Music's 'anabolic' role in the contemporary Church ministries and society describes its part to build-up, construct, edify, and positively affect the Church and the Society. It is proven that music plays the role of a builder, nurturing and making individuals and institutions grow. In support of the anabolic role, Guyer asserted that;

Within the setting of worship, music propels the service, providing the rhythm and motion of the experience. The song is used to express elements of the faith that would be inadequately stated by spoken word alone. Bypassing the pitiful intellect within the brain, music reaches and speaks to the heart's ear, exposing the human spirit to God's message.³

This anabolic role has been confirmed several times and historically. Music has saved, edified, and blessed many lives from Bible times to contemporary times. In the Scriptures, the Levite-musicians played their parts in the temple liturgies. Today, apart from liturgies, there are musical programmes such as concerts, choir anniversaries, praise-nights and music competitions, all organized as part of the efforts to edify the Church of God.

'Catabolic' Role

The 'catabolic' role is the opposite of the 'anabolic'. It could be described as the negative role of music both in and outside the Church. It is destructive! By this term, I mean music does play a detrimental role in God's work. Satan often manipulates music to achieve this end, and it usually happens when we are not careful. Many ministers of God fail to know that just as music can build up God's work, it can also pull it down; it can corrupt it like a deadly virus and can bring confusion into it. As a musician right from his creation, Satan can also employ music to disrupt God's work. Now that he is a rebel unto God, he manipulates and corrupts all he can to carry on his rebellion. Though this role is undesired, we need to know its reality, characteristics, and processes to avoid its venom.

Prof Adedeji's stance resonates with me, hence completing this work- CHOIR GROOMERS.COM. The "Anabolic and Catabolic" roles of music should not be taken as mere rhetoric or dismissed by church musicians and choristers at all because music has the ability/potency to influence humanity, and by extension, nature also.

³ See more at: <http://conductorguyer.com/the-role-of-music-in-worship-and-the-Church/#sthash.HmBciPDe.dpuf>

Through the lenses of the scriptures guiding this book, as stated in the prologue titled I DESIRE A CHOIR, I contend that the breath of God (God's deposit's within /life) in most singers need awakening if we are to experience the positive manifestation of our functioning. What awakens or activates the breath of God is the knowingness and applications. In some instances, however, some people arrive through tacit knowledge and cannot explain such milestones. However, the conscious approach to "activate prophetic frequencies" is possible among Choristers when Biblical Principles like "Iron Sharpened Iron" among others are not considered as mere rhetoric but applied and considered. This application ignites and fuels SYNERGISTIC SYNCHRONIZATION (Synchronicity).

Conclusion

With reference to the components of the conceptual framework discussed above, I would stress that Scientists (Christians and Non-Christians) have sufficiently researched on understanding sound, vibrating air particles, elements of sound, and frequencies that affect health (positively and negatively), among others. But what I wish to focus on more generally is living beings using their natural vocal cords to activate the Life Source within. For humans who are saturated explicitly in the blood of Jesus, I am referring to the power embedded in their purified, sanctified and consecrated voices being in alignment with God's LET THERE BE - a unique resonant or vibrating frequency phenomenon imparting and empowering others. This liberating power can stimulate healing and other wholesome possibilities through the Holy Spirit. In conclusion, if we individually exemplify our functional selves towards our commitment to God, by Divine Synergistic Laws, our God will grant all of us the enablement to become worthy Levite's whose performances will be godly and effect transformation.

CHAPTER 2

INTRODUCTION AND HIGHLIGHTS OF THE STUDY SONGS

The Issue of what African Music is to Africans as a people, whether in indigenous settings, academia, church or society, has gone through a lot of interpretations. These changes can be attributed to influences/exposures, cross-cultural interactions and sensitivity towards the diverse continental African Cultural Modes within and beyond ethnic boundaries. However, regardless of which ethnic group one is familiar with, distinct peculiarities still exist that society cannot ignore despite the metamorphoses of tradition into modernity (referred to loosely as contemporary). There is the tendency to forget that the emergence of any new thing is linked to some basic understandings of a grounding, concept, practice, activity or experience borne out of a continuum. The traditional African modal scales, contemporary/emerging styles and Western musical approaches all seem to have shaped the landscape of our Choral Music practices in Ghana and Africa as a whole.

In ChoirGroomers.com, I have subtly and consciously injected 'primitive' resonating frequencies whose practices validate Indigenous Knowledge Systems peculiar to Ghana (Africa) not as pacifiers but rather to 'jerk' our Human Frames (Call us into REMEMBRANCE). While many mainstream vocal exercises exist, systematic approaches and guiding frameworks are not taken seriously. This laxity is due to the premium put on Choral Art Music—it is loved but not resourced. My concern, however, is that 'Warm Ups' or 'Technical Exercises' should not be underestimated because SOLID FOUNDATIONS always establish FIRM GROUNDING in any undertaking. If there are leakages in any Choral group, we can always identify and inject interventions to propel quality and proficient deliveries. In short, we should embrace the culture of voice training more. They can impact or evoke:

- a. Aesthetic Sensibilities
- b. Therapeutic/Medicinal properties
- c. Metaphysical/Spiritual growth
- d. Termination of Psychological Dissonances etc.

I have chosen a hybrid approach to craft the STUDY SONGS as Exercises in this booklet in light of the above. Suppose one pays close attention to the Voice and Piano accompaniment; one will observe/hear African-centred approaches or harmonies that one may be familiar with yet not always ready to identify or 'accept'.

I am guided as a CONSCIOUS CULTURAL HEALING ARTS PRACTITIONER by the following in the exercises:

1. Text-Tone Relationship
2. Basic African Rhythmic Patterns
3. Quartile leaps in some melodies/phrases
4. The flair of Quartile Harmonies in some Choral Structures
5. Occasional-Unapologetic- Dissonances
6. The flair of Pentatonic and Blues Scales

Study Songs (As Exercises)

1. **Simply Africology** (3 pages; 72 Bars).

Notation, use 'ah' and other vowels as the text for voice.

1. **Africology Nostalgio** (5 pages; 113 Bars).

Notation and Solfas - Use solfas for voice.

2. **Africology Etude** (*hu yen mobo*) (5 pages; 97 Bars)

Notation and Text (no solfas)

3. **Africology Imperativo** (15 pages; 278 Bars)

Notation, Solfas and Text.

4. **Changing to His Image** (4 pages; 104 Bars)

Notation, Solfas and Text.

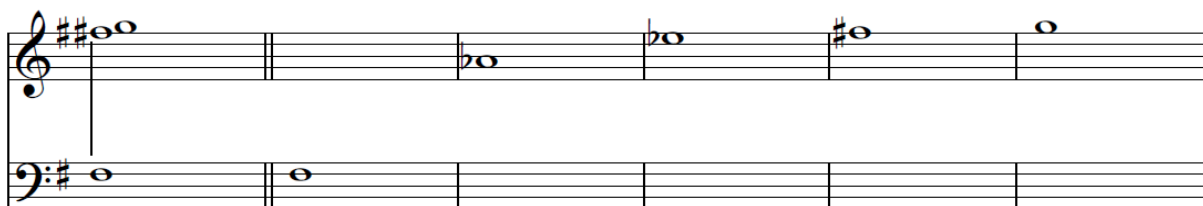
STUDY SONG 1 - Simply Africology

Designation: Unison (All Parts) - Just Sing the Melody

Features to Concentrate on:

1. Lowered 3rd
2. Lowered 6th

Range:



STUDY SONG 2 - Africology Nostalgio

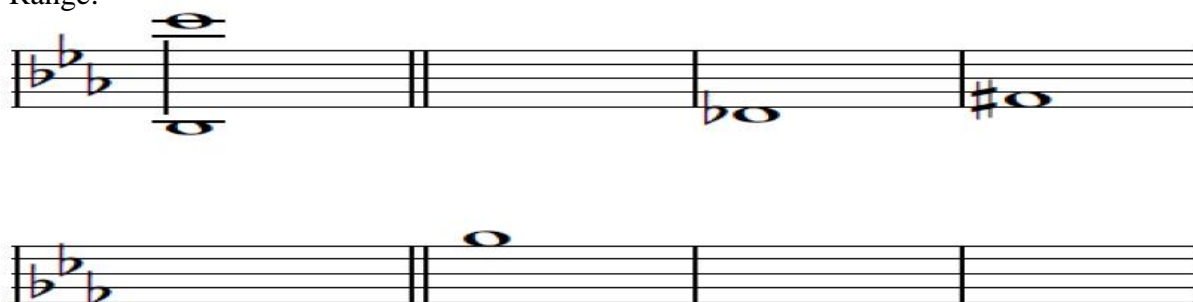
Designation:

1. Soprano
2. Mezzo-Soprano
3. Alto

Features to Concentrate on:

- i. Minor 2nd
- ii. Major 6th
- iii. Lowered 6th
- iv. Octaves
- v. Quartile Leaps

Range:



Rhythm



Phrases to Study:

- i. Bars/Measures 14-17
- ii. Bars/Measures 22-30
- iii. Bars/Measures 31-38
- iv. (a) Voice(s) A: Bars 51-57
(b) Voice(s) B: Bars 58-61
- v. (a) Voice(s) A: Bars 72-75
(b) Voice(s) B: Bars 69-75
- vi. Voice A: Bars 108-113
- vii. Voice B: Bars 112-113

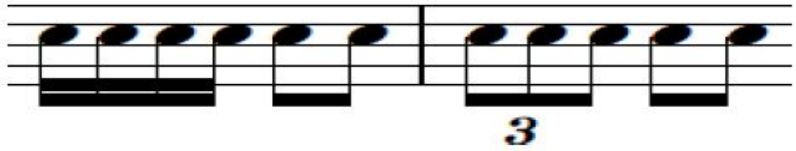



STUDY SONG 3 - Africology Etude


Designation:


1. Mezzo-Soprano
2. Alto


Features to Concentrate on:

1. 

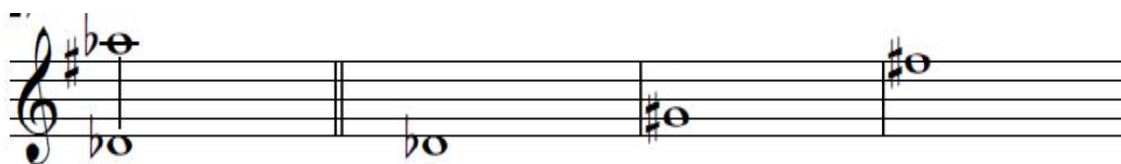
2. 

3. 

4. 

5. 

Range:



Phrases to Study:

1. Bars/Measures 5-12
2. Bars/Measures 19-22
3. Bars/Measures 50-62
4. Bars/Measures 66-67



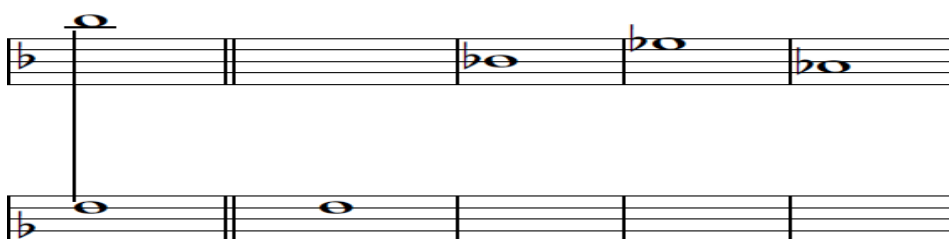
STUDY SONG 4 - Africology Imperativo

Designation: Tenor

Features to Concentrate on:

- i. Intervals of 4ths
- ii. 7ths and Major 7ths
- iii. Diminished Arpeggios
- iv. Minor 3rd Intervals

Range:



Rhythm:



Phrases to Study:

1. Bars/Measures 4-12
2. Bars/Measures 39-49
3. Bars/Measures 60-74
4. Bars/Measures 106-108
5. Bars/Measures 142-147
6. Bars/Measures 193-201
7. Bars/Measures 234-242



STUDY SONG 5 - Changing to His Image

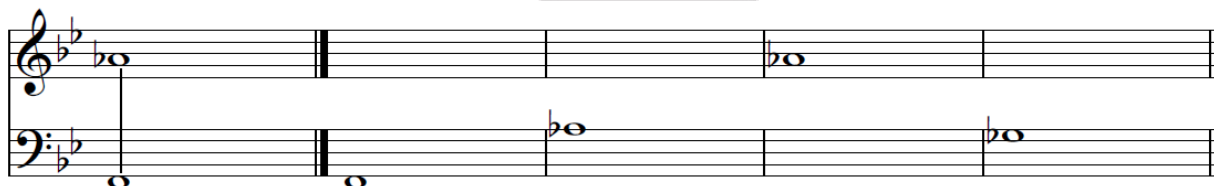
Designation:

1. Bass-Baritone
2. Bass

Features to Concentrate on:

- i. Raised 5th
- ii. Minor 3rd
- iii. Diminished 5th
- iv. Lowered 6th

Range:



Rhythm

1.



2.



3.



Phrases to Study:

- i. Bars/Measures 8-17

- ii. Bars/Measures 43-49
- iii. Bars/Measures 56-67
- iv. Bars/Measures 76-82



CHAPTER 3 - SCORES OF STUDY SONGS

Score

SIMPLY AFRICOLOGY

*Inspired by Peace Ama Tutu, of Wisconsin
International University College, Ghana*

Victor Manieson
Wisconsin International
University College, Ghana

6th April, 2021

Allegro ♩ = 120

1. 2. 3.

Piano

Pno.

14

21

The musical score is written for piano and voice. It begins with a tempo marking of 'Allegro' and a metronome setting of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into systems. The first system shows the piano introduction with a treble and bass staff. The second system starts at measure 7 and includes a vocal line in the treble staff and piano accompaniment in the grand staff. The third system starts at measure 14 and continues the vocal and piano parts. The fourth system starts at measure 21 and concludes the visible portion of the score. The piano accompaniment features a mix of chords and moving lines, while the vocal line consists of a single melodic line.

Notated by THE BLACK HANDEL

2

SIMPLY AFRICOLOGY

28

Pno.

35

Pno.

42

Pno.

The image displays three systems of piano accompaniment for the piece 'SIMPLY AFRICOLOGY'. Each system consists of a grand staff with a treble and bass clef. The first system starts at measure 28, the second at measure 35, and the third at measure 42. The music is written in a key signature of two flats (B-flat and E-flat). The piano part features a variety of textures, including block chords, arpeggiated figures, and moving lines in both hands. Measure numbers 28, 35, and 42 are clearly marked at the beginning of their respective systems. The notation includes various note values, rests, and dynamic markings typical of a piano score.

SIMPLY AFRICOLOGY

3

48

Pno.

55

Pno.

62

Pno.

69

Pno.

**AFRICOLOGY NOSTALGIO:
A VOCAL EXPLORATORY DIALOGUE**

Inspired by Mrs Lordina Eugenia Derby (Voice Studies) and Ms Susan Adorkor August
(Special Artiste Programme); Dept. of Music, Wisconsin International University
College of Ghana

Victor Manieson
WIUC, Ghana
October 2020

Piano

Pno.

[Voice A]

Pno.

Pno.

The musical score is written for Piano and Voice A. It is in 2/4 time and B-flat major. The score is divided into five systems. The first system (measures 1-6) is for Piano. The second system (measures 7-13) is for Piano. The third system (measures 14-20) includes a vocal line for Voice A and a piano accompaniment. The fourth system (measures 21-27) is for Piano and features triplets in the right hand. The score is written in B-flat major and 2/4 time.

NANAKRHYTHMS

2
28 AFRICOLOGY NOSTALGIO

Pno.

33

Pno.

38

Pno.

43

Pno.

NANAKRHYTHMS

AFRICOLOGY NOSTALGIO

3

48 [Voice A]

Pno.

53

Pno.

58 [Voice B] [Voices A & B]

Pno.

65 [Voice B] 3 [Voice A] 3 [Voice B] 3

Pno.

NANAKRHYTHMS

4 **AFRICOLOGY NOSTALGIO**

71 [Voice A]

71 [Voice B]

Pno.

Measures 71-76. Voice A (treble clef) has a melodic line with triplets. Voice B (treble clef) has a sustained note. Piano (Pno., grand staff) accompaniment features chords and a bass line with triplets.

77 [Voices A & B] [Voice A]

Pno.

Measures 77-84. Both voices (treble clef) enter with a melodic line. Piano (Pno., grand staff) accompaniment continues with chords and a bass line.

85 [Voice B] [Voices A & B]

Pno.

Measures 85-90. Voice B (treble clef) has a melodic line. Both voices (treble clef) enter with a melodic line. Piano (Pno., grand staff) accompaniment continues with chords and a bass line.

NANAKRHYTHMS

AFRICOLOGY NOSTALGIO

5

92

Pno.

99

rit.

[Voice B]

106

[Voice A]

[Voice B]

Pno.

The musical score is written for piano (Pno.) and two voices (Voice A and Voice B). It is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems. The first system (measures 92-98) features a piano accompaniment with a melody in the right hand and chords in the left hand. The second system (measures 99-105) includes a vocal line for Voice B, marked with a 'rit.' (ritardando) instruction. The third system (measures 106-112) features a vocal line for Voice A, which enters with a melodic phrase, followed by Voice B. The piano accompaniment continues throughout, providing harmonic support for the vocal lines.

NANAKRHYTHMS

AFRICOLOGY NOSTALGIO:**A VOCAL EXPLORATORY DIALOGUE**B^b Major
2
4Inspired by Mrs Lordina Eugenia Derby (Voice Studies) and Ms Susan Adorkor
August (Special Artiste Programme); Dept. of Music, Wisconsin International
University College of GhanaVictor Manieson
WIUC, Ghana
October 2020

Thirteen bars introduction:

[Voice A] 14	15	16	17	18	19
l ₁ . m :- . r , m	f . l ₁ :- . d	t ₁ . m :- . t ₁ , r	de : -	d . l ₁ :- . se ₁ l	t . m :- . l

20	21	22	23	24	25
s . r : re . m	f . m : r . d	s :- . m , r	de : ta : l . m , s	f :- . r , d	t ₁ : s : t ₁ . s

26	27	28	29	30	31
ta ₁ : s : ta ₁ . s	l ₁ . l ₁ . r : d . r	m . f : fe . s	f . f . l : se . l	t . d ¹ : r ¹ . t	d ¹ , m , d ¹ : , d ¹ , d ¹

32	33	34	35	36	37
t : ta	l , de , l : , d . l	s . fe : f . m	r : l : r ¹	d . s : fe . s	se : t : r ¹

38	39	40	41	42 DS &	43-50
d ¹ . m : re . m	l ₁ , l ₁ , r : - . de . r	d , d , m : - . re . m	f , f , l : - . se . l	t . d ¹ : r ¹ . t	8 bars Interlude

[Voice A] 51	52	53	54	55	56
m . l : re . l	t ₁ . s : ta ₁ . s	l . f ¹ : se . f ¹	m ¹ . d ¹ : t . d ¹	f ¹ . d ¹ : t . d ¹	s ¹ . d ¹ : ta . d ¹

57	[Voice B] 58	59	60	61	[Voices A & B] 62
ta . d ¹ : l . r ¹	d ¹ . m : re . m	t . r : de . r	f : s	m : -	l ₁ , t ₁ , d , r : t ₁ , d , r , m

63	64	[Voice B] 65	66	[Voice A] 67	68
d , r , m , f : r , m , f , s	m , f , s , l : f , s , l , t	d ¹ , d , d ¹ : - . d . d ¹	t . ta : re . m	l , l ₁ , l : - . l ₁ . l	s . fe : ta ₁ . s ₁

[Voice B] 69	70	71	[Voice A] 72	73	74
l ₁ . r , s : d . f . ta	ma . se . r : l ₁	- : -	m . l . d ¹ : s . d ¹ , f ¹	le . ma ¹ . l : m	- : -
			- : -	- : -	- : -

75	76	77	78	[Voices A & B]	80
- : -	:	:	:	s : m	l : r
- : -	:	:	:	s : m	l : r

81	82	83	84	85	86
m : s	f : m	d ¹ . d : ma . d	s : -	:	:
m : s	f : m	:	:	t ₁ . se : s . ta ₁	l ₁ . s : f . r

AFRICOLOGY NOSTALGIO

[Voices A & B]		88	89	90	91	92
d ,d.,d :s ₁ .s ₁	r ,r .,r:l ₁ .l ₁	m,m.,m:ta ₁ .ta ₁	l ₁ . d ¹ :- .t .l	s ,s.,s :m .s	s . f :re. m	
93	94	95	96	97	98	
d .d ¹ :- . ta	l . r ¹ :- .d ¹ .l	s ,s.,s :d ¹	- .d ¹ .d ¹ :ta .s	m ,m.,m :l	- .l .l :ma.r	
99	rit.	100	101	102	103	[Voice B] 104
d . d ¹ : - . d	s . l :f . d ¹	- . l :s . l	d . m :l . f	s : -	m ¹ :d ¹	
105	106 \wedge	107	[Voice A]	108	109	110
s :m	t .l,t: -	:	:s ¹ ,m ¹ s ¹ ,m ¹	l ¹ . m ¹ :s ¹	- : -	
[Voice B] 111	112	113 \wedge				
- : -	- : -	- : -				
s : -	s ₁ : <i>glissando</i>	s ¹ : -				

Score

AFRICOLOGY ETUDE:

Hu Yen Mɔ̀bɔ̀

Inspired by Alberta Opata (Member of Greater Accra Mass Choir & La Emmanuel Methodist Choir)

Victor Manieson

8th April, 2021

Accra

Moderato

Soprano

Piano

S

Pno.

8

ye e d'ro e sa ne hin ti dua ni pa nti a se

15

Nya me

23

Moderato

Notated by THE BLACK HANDEL

2

AFRICOLOGY ETUDE:

Hu Yen Mɔbɔ

Pno.

S

(In a shuffling but prayerful mood)

se nia Nya me ye n'a de fa mi pe

Pno.

S

se me ye kom wɔ ho ɔ no na ɔ te ne a bɔ

Pno.

S

de a se Nya mea hye bɔ se ɔ be hwe yen ɔ be

Pno.

AFRICOLOGY ETUDE:

3

Hu Yen Mbo

48

S

di ne bo hye so wia se mun sam dāo so o nua

Pno.

52

S

en ti hwe wo ho so yie ni pa ye ni pa ni pa ye ni pa ni pa ye ni pa

Pno.

57

S

ni pa ye ni pa wia se a bra bo O a da nea da³ nea,

Pno.

63

S

En ti hwe wo ho suo Twe de am pon Nya me hu yen mō bo,

Pno.

(Solemnly in prayer mood)

4 AFRICOLOGY ETUDE:
Hu Yen Məbə

68 *rit.*

S
Twe de am pon Nya me hu yen mə bə _____ oo hu yen mə bə _____

Pno.

74 **Moderato**

S
wə yen a bra bə yi muo

Pno.

82

S
O _____ N tea se ye e d'ro e sa ne hin

Pno.

89 $(\text{♩} = \text{♩})$

S
ti dua _____ ni³ pa nti a se _____

Pno.

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

Inspired by Kelvin Hange Uhondo [worships at Holy Spirit Cathedral,
Adabraka-Accra & sings with Greater Accra Mass Choir and Holy
Spirit Cathedral Youth Choir]

Victor Manieson

Legon-Ghana

23rd November, 2020

Moderato

Voice

Piano

Pno.

14

rit.

LH

LH

The musical score is written for Voice and Piano. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo is marked 'Moderato'. The score is divided into three systems. The first system shows the vocal line starting with 'Ah ee' and the piano accompaniment with triplets. The second system shows the vocal line with 'ah', 'ye ah ooh' and the piano accompaniment with triplets and a 'LH' (Left Hand) section. The third system shows the piano accompaniment with a 'rit.' (ritardando) marking and a 'LH' (Left Hand) section. The score ends with a final chord in the piano part.

NANAKRHYTHMS

2

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

Pno.

Pno.

Pno.

35

A

The i - ni - qui - ties of Cal - ci -

Pno.

42

trant Na - tions, — have brought Ca - la - mi - ty. —

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

3

50 **Allegro Con Spiritoso**

Pno.

54 **Moderato**
In a Recitative Manner

The Truth —

Pno.

63 will be vo-mi - tted, — The Earth on which we stand, — the Hea-vens un-der

Pno.

69 which we dwell, — shall — to-ge-ther speak the na-ked truth;

Pno.

NANAKRHYTHMS

4

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

76

the truth _____ will be vo-mi-tted, the e - qui - li - brim must stand,

Pno.

84

God in — His wis-dom star - ted some - where, — so how will

Pno.

LH

92

God de-feat His pur-pose? _____ Trust is sa - cred, trust is sa - cred.

Pno.

99

Very Fast but soft

Pno. (i)

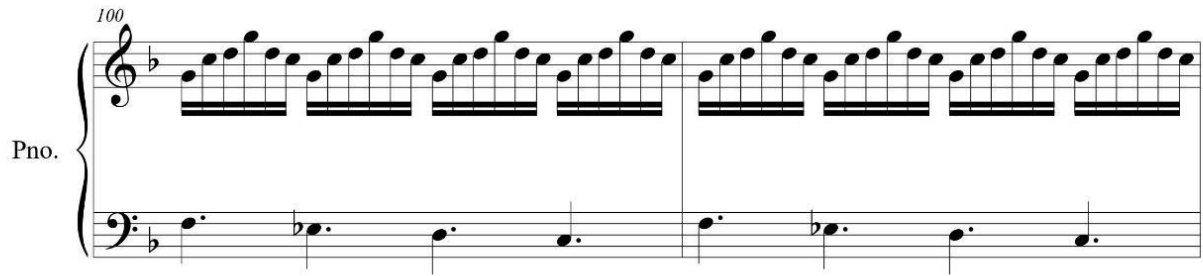
NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

5

100

Pno.



102

Pno. (ii)



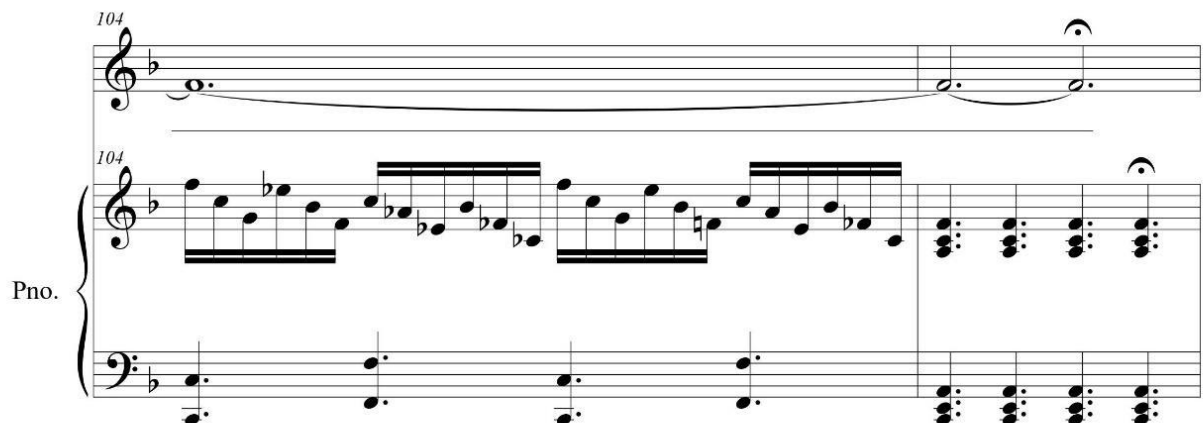
103

Pno.



104

Pno.



NANAKRHYTHMS

6

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

106

A - fri - ca cra - dle of ci - vi - li - za - tion

Pno.
(iii)

B Very Slow and Reflective Manner

When ig - no - rance is blis full, the Na - tions of the world will su - ffer

Pno.

112

ma - ri - na - ted with e - rrors of in - ter - pre - ta - tion.

Pno.

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

7

115

All _____ we like sheep will go a stray _____

115

Pno.

118

_____ Earth and Hea - ven will

118

Pno.

121

vo-mit the truth and the Crea-tor will pu-ri - fy the earth, for God's pur-pose must

121

Pno.

NANAKRHYTHMS

8

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

125 C

stand. A - fri - ca _____ can-not be ta-ken for

125

Pno.

132

grant-ed; can-not be ta-ken out of the Di-vine e - qua - tion. _____ A-yoo, a - hee__ ya

132

Pno.

139

sha - ba do ba, Is it wrong to say Al-ke-bu-lan must a - rise _____

139

Pno.

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

9

144

from³ her slum - ber

Pno.

149

LH

155

A-fri-ca must a - rise, A-fri-ca must a -

Pno.

161

4

rise, twis-ted truths must be told, men-tal chains, re-li-gious chains, po-li-ti-cal chains on the

Pno.

NANA KRHYTHMS

10

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

167

wings of non-sense, it's not an i-llu - sion A-fri-ca must a - rise _____

Pno.

173

_____ Con - scious youth, and con - scious lea - ders must come to -

Pno.

LH

178

ge - ther, must come to - ge - ther. _____ The twis - ted truth is bleed -

Pno.

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

11

184 *rit.*

ing _____ In - ter - na - tion - al di - plo - ma - cy _____ has not found the

184

Pno.

190 **D**

an - swers. _____ The con - tro - ller of the U - ni - verse will

190

Pno.

196

shake the Hea - vens _____ for the i - ni - qui - ties of the wi - cked is a mock - ery, the

196

Pno.

NANAKRHYTHMS

12

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

202

earth will be jol-ted and the sea shall vo-mit out. The Cre-a-tor will re-a - lign cre -

208

a-tion a - gain, for the i-nno-cent have stood in the gap and hu - ma-ni-ty must

213

know that God is real God can-not fail. for the fail.

1. 2. E

Very Slow (Intercession Prayer)

213

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

13

220

1, 2. 3.

Lord of cre - a - tion we pray, _____ have mer -

220

1, 2. 3.

cy Lord we pray, have mer - cy, lis-ten to our hum-ble pra - yer

227

LH

227

234

God in your mer - cy, pu-ri - fy and sanc-ti - fy, _____ please o Lord, Oh

234

Pno.

Pno.

Pno.

NANAKRHYTHMS

14 **AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE**

241
have mer - cy on us.

Pno.

245

Pno.

251

Pno.

257 *rit.*
Pu - ri - fy, sanc - ti - fy.

Pno.

The musical score is written for a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four systems. The first system (measures 241-244) features a vocal line with the lyrics 'have mer - cy on us.' and a piano accompaniment. The second system (measures 245-250) continues the piano accompaniment. The third system (measures 251-256) also continues the piano accompaniment. The fourth system (measures 257-260) begins with a vocal line marked 'rit.' and the lyrics 'Pu - ri - fy, sanc - ti - fy.', followed by piano accompaniment. The piano part consists of chords and melodic lines in both hands.

NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

15

263 *ff* Codetta

263 *ff* God can - not fail,

268 God will not fail Spi - rit Di - vine can-not fail, —

273 1. not fail. 2. fail. —

273 1. 2.

Pno.

NB: Repeat from bar 266 with a tenor/alto variation of voice part.

Notated @
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NANAKRHYTHMS

AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

F Major

 $\frac{2}{4}$ *Moderato*

Inspired by Kelvin Hange Uhondo [worships at Holy Spirit
Cathedral, Adabraka-Accra & sings with Greater Accra Mass
Choir and Holy Spirit Cathedral Youth Choir]

Victor Manieson

Legon-Ghana

23rd November, 2020*Three bars piano introduction*

4	5	6	7	8	9	10
:s Ah	d ¹ : - ee	- : -	- : -	- : -	f ¹ : - ah	d ¹ : -

11	12	13-38
s, d ¹ .ta, s: d, f, r, d ye ah	s ₁ : - ooh	<i>Twenty-six bars interLude</i>

[A]	39	40	41	42	43	44	45
m	:r	<div>3 de :m :s.ta</div>	l :d	d ¹ .re:m	- : -	<u>l .de:r</u>	s ₁ . r :t ₁ .t ₁
The	l -	ni – qui-ties of	Cal - ci -	trant Na-tions		have brought	ca - la - mi-ty.
46	47	48	49	50-59			
- : -	- : -	- : -	- : -	Ten bars interlude			

*In a recitative manner**Moderato* 60

60	61	62	63	64	65	66
:s The	d ¹ : - Truth	- : -	ta.l :s .m .d will be vomitted,	- : -	d .ma:- .d The Earth on	s .d :m which we stand

67	68	69	70	71	72	73
- : - .d the	ma,ma.- :- .ta ₁ ,ta ₁ heavens	d .f ₁ :s ₁ un - der	- : - which we dwell	s ₁ :- ,l ₁ .s ₁ ,l ₁ shall	ta ₁ :l ₁ to-ge-ther	s ₁ :m ₁ speak the

74	75	76	77	78	79	80
s ₁ : - truth;	:	:	:m the	l : - truth	- :s .f will be	m . r :de vo - mi - tted,

81	82	83	84	85	86	87
r :m the e -	f .s :l qui-li - brim	d :t ₁ must stand	- : -	s : - God	de.m :s .ta in His	ta :l wis - dom




88	89	90	91	92	93	94
d ¹ :re.d start - ed	t ₁ :s somewhere,	- :ta ₁ so	l ₁ :f how will	la ₁ :s ₁ .d God defeat	f .ma:ta ₁ .d His pur-pose?	- : -

95	96	97	98	99-101
d :ma.ta ₁ Trust is sa -	d : - cred,	ta.ma :f .ta ₁ trust is sa -	m : - cred.	<i>Three bars interLude</i>

AFRICOLOGY IMPERATIVO

(12 ₈)				102				103																																																							
:		:		:		: ta ₁ d : - : ta ₁ d		d : - - -		- : - - -		- : - - -		- : - - -																																																	
Ao								ao																																																							
104								105																																																							
- : - - -		- : - - -		- : - - -		- : - - -		- : - - -		- : - - -		- : - - -		- : - - -																																																	
106								107																																																							
:		:		f : - - -		t : - - -		d ¹ : - - -		f ¹ : ma ¹ : f ¹		ma ¹ : d ¹ : -		ta : s : -		f : d : -																																															
A		-		fri		-		ca		cra - dle		of		ci - vi		li - za - - tion																																															
[B] Very slow and reflective manner																																																															
108								(4 ₄)				109				110																																															
- : - - -		- : - - -		- : - - -		- : - - -		d ¹ : d ¹		d ¹ : d ¹		f . s : d		- : - . d																																																	
								When ig -				no - rance				is blis-full, the																																															
111								112				113																																																			
f . ma : f ₁ m . d ₁ ta ₁				d . f ₁ : s ₁ . d ₁				- : -		- : -		d ¹ . d ¹ . d ¹ . d ¹ : ta . s . l				s . ta ₁ . d . d : ma																																															
Na-tions of				the				World will suffer				ma-ri - na-ted with e-rrors				of in - ter-pre-ta-																																															
114								115				116				117																																															
ma : -		- : -		:		:		. l ₁		d ¹ : d ¹		ta : ta		f . s . s : d		- : -																																															
tion.								All		we		like sheep		will go astray																																																	
118								119				120				121																																															
- : -		:		:		:		s ₁ : ta ₁		ma : r . d		ta ₁ . ma : s . ta		ta : la																																																	
								Earth and		Hea - ven will		vo - mit the		truth																																																	
122								123				124				125																																															
ma . ma : fe		ma . d : ma . d		ma . d : m		- : l . t		d ¹ : d		s : d		m : -		- : -																																																	
and the Crea - tor will pu - ri -		fy the earth,		for		God's pur -		pose must		stand.																																																					
[C]																																																															
(2 ₄)								126								127								128								129								130								131								132							
:		:		:		:		m . se ₁		l ₁ : -		- : l		l ₁ . t ₁ . d : d . t ₁ . l ₁		se ₁ : l ₁																																															
A - fri -		ca												can-not be ta - ken for		grant-ed;																																															
133								134				135				136				137				138				139																																			
l ₁ . t ₁ . d : d . t ₁ . l ₁		m . s : s . l		m . se : l		- : -		m . l : - . m		t : - . m		r ¹ : - . d ¹ . t . l		sha - ba do ba,																																																	
can-not be ta - ken out		of the Divine		equation.				A-yoo,		a -		hee ya																																																			
140								141				142				143				144				145				146																																			
s . l : f . re		m : -		l ₁ . l ₁ . l ₁ . l ₁ : l ₁ . l ₁		l : - . s . l		t : - . l . t		r ¹ . d ¹ . t ₁ . l : s . m . l		f . re : m																																																			
Is it wrong to		say		Al- khe - le-bum must a-		rise				from her		slum - ber																																																			

AFRICOLOGY IMPERATIVO

147	(⁶ ₈)	148-155	156	157		
- : -	Eight bars interlude		d :d :d l ₁ : :t ₁ A - fri - ca must a -	<u>s₁ : - : -</u> <u>- : - : -</u> rise,		
158	159	160	161			
<u>- : - : -</u> <u>- : - : -</u>	<u>s : - : -</u> <u>- : - : -</u>	d ¹ :d ¹ :d ¹ t : :l A - fri - ca must a -	s : - : - d : :m rise, twist - ed			
162	163	164	165			
m : - : - r : :d truth must be	r : - : - s ₁ : :s ₁ told, men - tal	d : - : - s ₁ :s ₁ :s ₁ chains, re - li - gious	r : - : - <u>s₁,s₁.s₁.s₁</u> ⁴ chains, po - li - ti - cal			
166	167	168	169			
s : - : - - :m :s chains on the	s : :f f : :ta ₁ wings of non - sense,	f : - :f - :m :r it's not an	s :s ₁ : - s ₁ : - : - i - llu - sion			
170	171	172	173			
d :d :d l ₁ : :t ₁ A - fri - ca must a -	r : - : - d : - : - rise,	<u>t₁ : - : -</u> <u>l₁ : - : -</u>	<u>s₁ : - : -</u> <u>s : - : -</u>			
174	175	176	177			
: : : :	s : :s se : :se Con - scious youth, and	l : :l t : :t con - scious lead - ers	d ¹ : - : - d : - :d must come to -			
178	179	180	181 			
d ¹ : - : - d : - : - ge - ther,	d ¹ : - : - d : - :d mut come to -	d ¹ : - : - d : - : - ge - ther.	- : - : - - : - : -			
182	183	184	185			
s : - :l - :f : - The twist - ed	s : - :d - :r : - truth is bleed -	m : - : - - : - : - ing	- : - : - - : - : -			
186 	rit.	187	188	189		
- : - : - - : - : -	m :m :l l :l :l In - ter - na - tion - al di -	l :l ₁ :l ₁ - : - : - plo - ma - cy	t ₁ : :d t ₁ : :d has not found the			
[D] (² ₄)						
190	191 	192	E ^b maj.	193	194	
t ₁ : - : - m ₁ : - : - an - swers.	- : - : - - : - : -	:	: . ^r m	l .,l :l .l .l	<u>l .,l :l .l .l</u> ³ Con - tro - ller of the	
195	196	197	198	199	200	201
s .,r:r .,r U - ni - verse will	m .,d:l shake the Hea -	se ₁ :- .l ₁ ,t ₁ vens for the	d .t ₁ :l ₁ .t ₁ i - ni - qui - ties	d .m :s .l of the wick - ed	d ¹ .d ¹ :ta is a mock -	s : - .s ery, the

AFRICOLOGY IMPERATIVO

202	203	204	205	206	207	208
d ¹ :-.m ,f earth will be	s .s :d .d jolted and the	l :d .d .d sea shall vo-mit	m :-.d out. The	d .d .d :d .d .d Cre-a-ter will re-a-	s :l lign cre-	t ₁ .d :r a- tion a -

209	210	211	212	213	214	215
m :l .t gain, for the	d ¹ .d ¹ .d ¹ :d ¹ i - nno-cent have	t .s .m :s .d .d stood in the gap and	l .l .l :l hu-ma-ni - ty must	s :-.d know that	d :-.d God is	m : - real

216	1 st Time DS 217	2 nd Time 218	[E] # 219	220	1 st , 2 nd DS #	3 rd Time * A ^b maj. 223
s .d :l ₁ .,t ₁ God can-not	t ₁ :-.l ,t fail. for the	t ₁ : - fail.	:	:	:	. ¹ m :d .m m :r Lord of cre- a - tion

224	225	226	227	228	229	230
f :f we pray,	m : - have mer -	l .s :s cy Lord we	f :t .d ¹ pray,	s : - have mer -	f .l :s cy, pu-ri-	f :d .r listen

231	232	233	234	235	236	237
m :-.l to our	r .d :d humble pra -	t ₁ : - yer	s : - God	s .s :ta ₁ in our mer -	r :l .s cy, pu-ri-	s :-.f fy and

238	239	(⁴ ₄)	240	241	(³ ₄)	242 DS *
l .l :s sanc-ti-fy,	- :f .l please o	m : - Lord,	s : - Oh	f :m have mer -	d :t ₁ cy on	d : - : - us.

243-251	(² ₄) 252-255	(⁴ ₄) 256	rit. 257
Nine bars interlude	Four bars interlude	:	:

258	259	(² ₄) 260-265
f .r :d fy, sanc -	- :t ₁ ti -	d : - fy.

ff Codetta

Ø

F maj. 266

266	267	268	269	270	271	272
¹ d ¹ :-.t God can-	ta :l not fail,	t :-.l God will	l :s not fail,	f .r :m .d Spi - rit Di-	r .m :f .l vine can-not	s : - fail,

273	1 st Time 274	275 DS Ø	2 nd Time 276	277	278
- :s not	s : - fail.	:	s : - fail.	- : -	- : -

NB: Repeat from bar 266 with a tenor/alto variation of voice

Transcribed @
NANAKRHYTHMS
info.nanakrhythms@gmail.com
www.facebook.com/nanakrhythms
0543419146/0273592554/0268213407

Changing To His Image

Inspired by Asomdwee Walton

(Ogbomoso-Nigeria)

A TECHNICAL EX FOR BASS SINGERS

23rd April, 2021

Victor Manieson

(NBTS)

Dedicated to Prof Femi Adedeji

Moderato

mp

BASS SOLO

Moderato

Piano

We shall be cha - nged

from glo - ry to Glo - ry to the I-mage of Christ, by the Spi-rit

of God God can-not fai 1 God's Sta - tutes are

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2

26 *mp*

RIGH-TEOUS Al - ways Righ-teous We must wor-ship God in Spi-rit and in truth__

34 (Prayerfully) *mf*

We_____ shall be changed from Glo -

40 *mf*

ry to__ Glo ry__ God's Sta- tutes are Righ- teous. His Sta__ tutes are Righ- teous.__

50 *mp*

From Glo - ry to

59 *f* *mf*

Glo - ry_We are chan-ging to the I-mage to His I-mage by the Spi-rit of God_

68

75 *f* *ff* *p*

God will mul-ti- ply_____ and con-se- crate_____ our_ li-ttle

82 *mf* *mp*

e-forts God will con____ se cra - te our e- fforts_ May God give us un-der stan

4

92 *mf*

ding for His Gra - ce is su - ffi - cie - nt

99 *mp* *rit.*

We are chan - ging to His I - mage by the Spi - rit of God

rit.

CHAPTER 4 – WORKSHOP BLUEPRINT

Objectives

- a. Interaction & Vocal Profiling
- b. Vocal, Choral & Character development
- c. Interpretations & Renditions
- d. Performance Delivery

Breath Control

Holding of breath (45 sec)

- Coloratura passages
- "Chant-like" monotonic Syllables (ma, me, mi, mo, mu etc.)
- 'Popular phrases' related to periods & stylistic patterns

Pitch Discrimination On Becoming a Listener

- Single Pitch levels
- Double Pitch level (Stepwise & Jagged)
- Short melodic motifs (3 or more pitch levels)
- A theme in a short quartile melodic phrase
- Melodic directions [stepwise/jagged/ mixture]

Demo Song: TO BE SELECTED

Demonstration Song in Graduated levels [inject transposition here to ascertain aural culture]

1. Enunciation/ Diction & Guided Projection

[Can the audience hear what you say if they don't already know the song?]

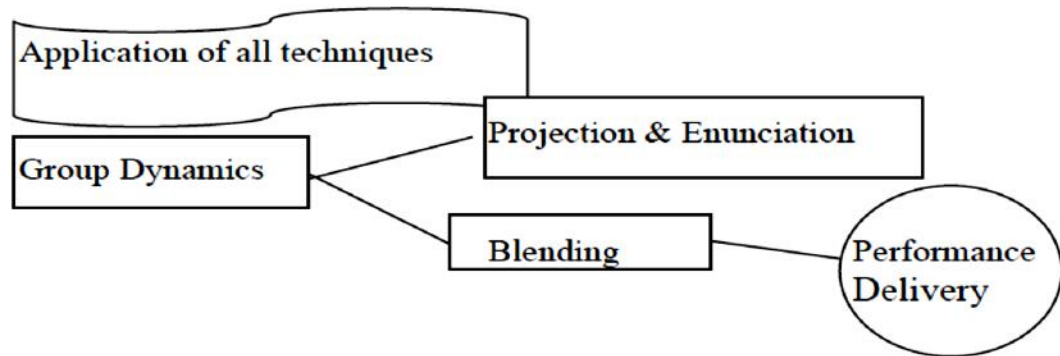
2. Voice Quality (Dynamics)

- Rusty? /Raw tones
- Whispering & Smooth tones
- Tones with Vibrations

3. Lyrical/text analysis & going into the character

- Stage presence
- Overcoming anxiety

Demonstration Song: TO BE SELECTED



- Focusing on the purpose
- Drawing strength from each other

Demonstration song: TO BE SELECTED

- [Focus: Blending]
- [Focus: Projection & Enunciation]

5. "Transposition vs Swapping."

Demonstration song (Projection / Enunciation) + Transposition/Swapping

Tasks [presentations]

1. Personalizing Songs [contextual themes]
2. Group Focused songs
3. Changing Existing lyrics into your own
4. Changing a selected song style into your own

Sample Task [a.]

Crafting Artistry: In cooperative learning groups, you will learn a given melody, harmonize it and apply any of the techniques studied in this workshop. Each group will present the material given to them after 15 minutes of rehearsals.

PS: The audience [rest of the class] must listen attentively and identify the applied

Reflective Feedback A

Some Categories / Styles	Songs {in more than one language}	Language : i, ii, iii	Lyrical Content {Scriptural Base}
Traditional Gospel - Pertaining to a cultural musical mode	• • •	• • •	• • •
Contemporary Traditional	• • •	• • •	• • •
Diaspora Gospel - as pertaining to Foreign	• • •	• • •	• • •
Ghanaian Art Music - in the vein of choral works	• • •	• • •	• • •
Afro American Art Music - In the vein of Anthems Negro Spirituals	• • •	• • •	• • •
Ghanaian Popular Music- Sacred, Non-Hybrid	• • •	• • •	• • •
Ghanaian Popular Music Sacred, Hybrid	• • •	• • •	• • •
Any other?	• • •	• • •	• • •

What percentage will you give yourself for appreciating/enjoying songs of other musical groups in the Church? If there are four groups, select the top two and give percentages as to

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Reflective Feedback B

Categories	Excellent	Good	Satisfactory	Needs Help	Comments/ Not Applicable
Readiness I [Interest of choir]					
Readiness II [Organizational Preparation]					
Projection[Refined]					
Pitch Discrimination					
Breath Control					
Melodic Direction					
Enunciation/ Diction					
Stage Presence					
Dynamics & Texture of Sound					
Focus [Paying Attention]					
Sectionals & Group assignment					
Balance [Vocal Delivery & Instrumental Accompaniment]					
Memory Retention [Lyrics, Melody, Etc.]					

Lyrical Content

[WE WILL EXAMINE THE LYRICS OF SELECTED SONGS]

PS: Select two pieces out of each category and write out their lyrics

Recommendations

[A] Preliminary workshop for Music Coordinators/ Ministers/ Singers on one of the following - Preferably 'the art of listening and review of the survey.

- The Art of Listening
 1. Melodic phrases / patterns / Imitation / sequential Imitations
 2. Major Scale / Minor Scale / Pentatonic scale
 3. Intervals
- Validity of peculiarities of Musical genres/ styles in ministry
- Examining & understanding the need for Scripture-based lyrical Content
- Balancing - instrumental accompaniment [backing] vs. Instrumental performance
- Performance Delivery

Summary

Anointed – Skilled ministers have work to do in these end times to ensure that there are songs to be sang every Sunday and to understand that songs are the tools that the devil is also using to capture a lot of souls. We, therefore, have a prophetic mandate to strategize how effectively we can learn, craft, deliver and sustain wholesome songs within and beyond the four walls of the Church.

CHAPTER 5 – OTHER SCORES

Score

A Sight Singing "Buffet-Cafe" Tumi Wura - Aamen!

Dedicated to Greater Accra Mass Choir

Victor Manieson

1st June, 2021

Andante ♩ = 70

The musical score is written for voice and piano. It is in 3/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Andante' with a quarter note equal to 70 beats per minute. The score is divided into four systems, with measure numbers 8, 15, and 22 indicating the start of new sections. The lyrics are in English and Twi. The piano accompaniment features chords and moving lines that support the vocal melody. The score ends with a double bar line.

8
bor o kye so Nya me, kyere hen, dzi hen kan Ma wo sum sum kron kron

15
no mu gyan, Tu mi wu raa, w'a dom do soo, dzi hen kan, Tu mi

22
A men dzi hen kan, Tu mi A men A men

Notated by THE BLACK HANDEL

A Sight Singing "Buffet-Cafe" (Tumi Wura- Aamen!)

Yoruba Adaptation

(A Dedication to Victor Manieson on His Birthday)

Victor Manieson

Notated and Translated by Asomdwee Walton and Mayowa Bankole, NBTS, Ogbomosho

9th November, 2021

Andante ♩ = 70

SOPRANO

A - la - gba - ra O - lo - reo - fe A - la - gba - ra S'a-nu fun wa

ALTO

A - la - gba - ra O - lo - reo - fe A - la - gba - ra S'a-nu fun wa

TENOR

A - gba - ra reo - fe A - la - gba - ra S'a-nu fun wa

BASS

A - gba - ra reo - fe A - la - gba - ra S'a-nu fun wa

9

O - lu - pe - se wa Ko ko - si to wa i - na E - mi Mi - mo so wa ji

O - lu - pe - se wa Ko ko - si to wa i - na E - mi Mi - mo so wa ji -

O - lu - pe - se wa Ko ko - si to wa i - na E - mi Mi - mo so wa ji -

O - lu - pe - se wa Ko ko - si to wa i - na E - mi Mi - mo so wa ji

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2 ¹⁶

A - la gba-ra O - lo - reo fe to - o - wa A - gba - ra A

A - la gba-ra O - lo - reo fe to - o - wa A - gba - ra A

8 A - la gba-ra reo fe to - o - wa A - gba - ra A

A - la gba-ra reo fe to - o - wa A - gba - ra A

23

min to - o - wa A - gba - ra A min

min to - o - wa A - gba - ra A min

8 min to - o - wa A - gba - ra A min

min to - o - wa A - gba - ra A min

Someone to Testify

Victor Sowa Manieson
Composed in San Diego, CA, USA
January, 1993

Andante
Piano Intro.

The musical score is written for piano and solo voice. It begins with a piano introduction in 6/8 time, marked 'Andante'. The first system (measures 1-3) features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system (measures 4-7) continues the piano introduction, marked 'poco rit.' and 'ritard.'. The third system (measures 8-12) introduces the solo voice part, which begins with the lyrics 'Some - - - times, we for - get That the'. The piano accompaniment continues with chords and a bass line. The fourth system (measures 13-16) continues the solo voice part with the lyrics 'Lord is a - live. We turn to wor - ship o - ther gods.' and the piano accompaniment.

4 *poco rit.* *ritard.*

8
Solo Voice
Some - - - times, we for - get That the

13
Lord is a - live. We turn to wor - ship o - ther gods.

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2

18

Wor - ship o - ther gods in our lives.

21

Though frus-tra-tion and trials will come your way,

25

You and I know that some-how faith has brought us through.

29

Are we a-sham'd to tell the Good News?

33 *rit enfatico*

I'm not a - sham'd to tell the Good News, oh

36

No! no, no, no, no, no. No! There must be some- one____ who can

39

tes - ti - fy____ That God is a - live.

4

42

Chorus

There must be some - one who can tes - ti - fy that God

45

(has)

Has gi - ven us life and health, strength and shel - ter,

Some - one to tes - ti - fy that God is a - live.

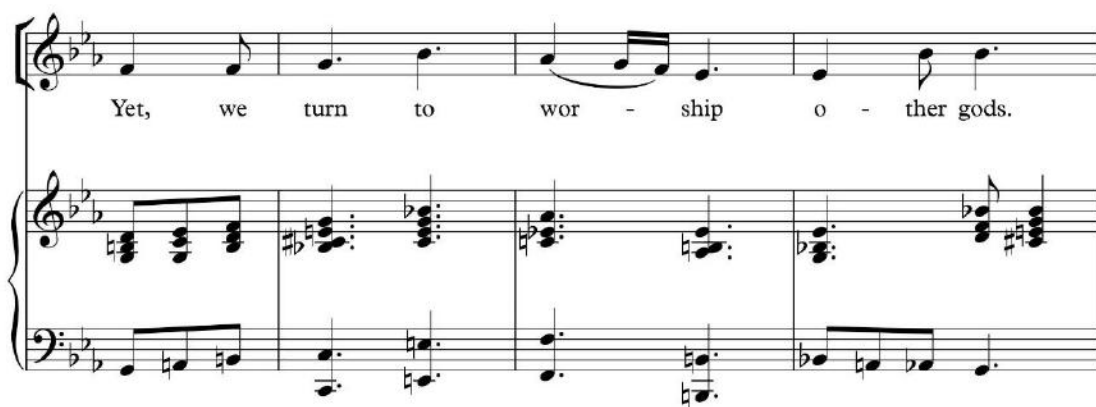
51

Oh, some-one to tes - ti - fy that God is a - live._____

55



E-v'ry- day, in our lives mi-ra-cles hap - pen.



Yet, we turn to wor - ship o - ther gods.

64



Wor - ship o - ther gods in our lives.

6

68  Coda

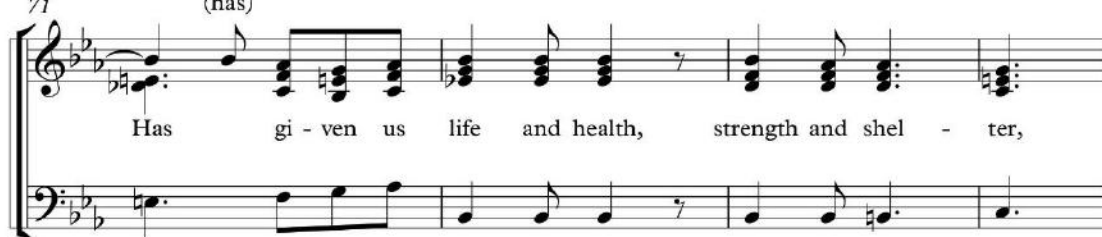
Chorus

There must be some - one who can tes - ti - fy that God

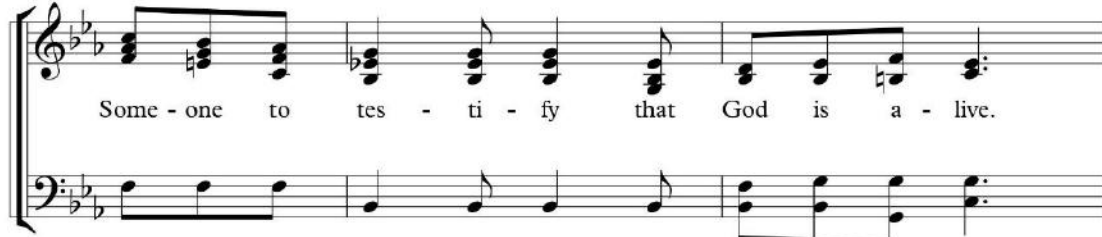


71 (has)

Has gi - ven us life and health, strength and shel - ter,



Some - one to tes - ti - fy that God is a - live.



77

Oh, some-one to tes - ti - fy that God is a - live. _____



Ɔntɔ Nko, Ɔnda Da (He Never Slumbers, He Never Sleeps)

Ɔn - tɔ nko, Ɔn - da da. Hɛn e - gya Nya - nko-pɔn, o -

be - dzi hɛn kan. Ɔ - bɛ - hyɛhɛn dzen. (Hɛn Nya-me ɔn - tɔ)

nko,ɔn - da. N'a - som - dwee nye a-me nye wo nt'na.

F Major

 $\frac{2}{4}$

ONTO NKO ONDA

(He never slumbers, He never sleeps)

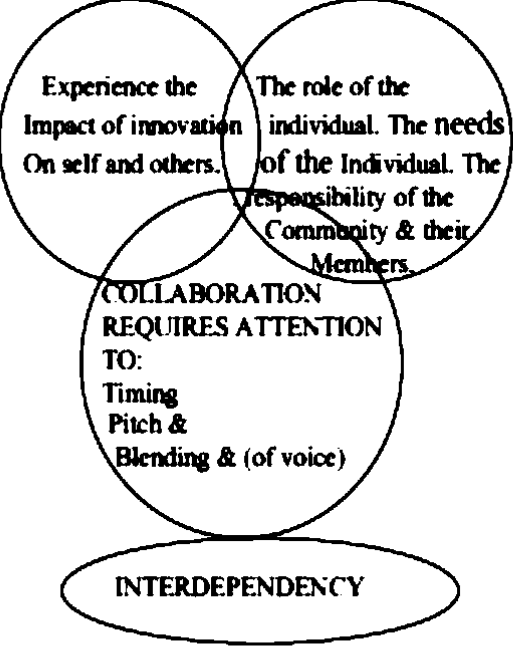
Victor Manieson

1	2	3	4	5
d . t ₁ :l ₁ s ₁ . s ₁ :l ₁ On - to nko, m . m :f . m m . m :f . m	r . d :t ₁ l ₁ . l ₁ :t ₁ On - da da. fe . fe :s . f r . r :s . f	m . f :m . r t ₁ . t ₁ :t ₁ . t ₁ Hen E-gya Nya- m . m :m . m m . m :se ₁ . se ₁	de . r :m l ₁ . l ₁ :ta ₁ nko - pɔn, o m . f :s l ₁ . l ₁ :de	s :f . f m :r . r be - dzi hen ta :l . l de :r . r
6	7	8	9	10
m :r d . l ₁ :t ₁ kan, ɔ - s :f s :f	f :f . f r . m :r . d be - hyɛ hen ta :l . l m :r . t ₁	m : - t ₁ :t ₁ dzen. Hen se : - m :m	- : - t ₁ . d :r . d Nya - me on - to - : - m . f :m . r	m . m :m t ₁ . l ₁ :t ₁ nko, on - da. ba . ba:se t ₁ . t ₁ :m
11	12	13	14	15
- :r - :t ₁ N'a - - :f - :f	s :s m . r :de . l ₁ som - dwee m :m m :l ₁	f . m :f . d l ₁ . t ₁ :t ₁ . s ₁ nye a - me nye r . r :r . f r . r :r . s ₁	d : - la ₁ : - wo f : - d : -	d : - s ₁ : - nt'na. m : - d : -

This score also appears in - Manieson Victor N.S. *Ghana: God is still with us.* (Accra: Noyam Publishers, 2020): 167-168.

THE CHOIR GROOMERS MENTALITY

VARIATIONS - INTERPRETATIONS - RENDITIONS & PERFORMANCE DELIVERY

Human Creative Ingenuity	Reflective Questions	Application And Delivery
<p>Focus:</p> <div style="border: 1px solid black; padding: 5px; margin: 10px 0; text-align: center;"> CONTEXTUALLY C.G.N </div> 		<p>1. Develop/ design a brief that details a song, mood, choreography, costume, sound and stage.</p> <p>2. Identify an idea or theme. b. Express your artistic intentions</p> <p>c. Apply skills, techniques and some processes learned in class</p> <p>3. As a mini Chorale ensemble, select and perform in a music video an existing song</p>
<p>THE BIG IDEA</p> <ol style="list-style-type: none"> 1. We are linked to each other 2. the art of creating enriches human experience 3. it's a team work- human depend on each other. 		<p>4. As a soloist, select and perform in a music video an existing song as a variation or a rendition</p>
<p>CONCLUSION: Experience and develop a synergistic mindset grounded in Christ for the advancement of Gods work.</p>		

THE SYNEGISTIC COVENANTAL NETWORK ACTION:

2.

Coming from Life - to this Life - to promote a higher LIFE is an imperative process for our mutual spiritual evolvement. (Benefit)

And we must learn to do it together. Growing together demands shared knowledge grounded in selflessness - where I am weak, you will strengthen me and vice versa. Hence, there is a Spirit of Understanding that we must desire not for self but as an orientation to propel us, equip and enable us contribute to the "upgrade of others-the whole".

The ingredients that blends itself to grant gleaning/Insight to UNDERSTANDING is a fundamental spiritual mindset. Its requirements still remains your desire/ willingness, participation and commitment to remaining connected to God- within you and as evident and present in us all. (God in me/us the hope of glory).

Searching for these ingredients, if you may, suggests being an alchemist of a sort.

Where u arrive will be a tiny portion of the whole. Yet, u must pursue for the benefit of all.

The benefit of the whole is what this platform is about. And for those who sincerely desire--God drops the necessary Insights /-awareness. In this regard our evolving demands overcoming the temptation to keep to self.

The Synergistic Covenantal Network is working, as we learn together. We share other. As we are heights in are here blissful

SYNEGISTIC COVENANTAL NETWORKING

what empowers each sustain our focus we propelled to greater our evolvement. We for each other.

1. When the "who is who" does not matter: only different people of different backgrounds, with different distinctive levels of anointing and grace working together - simultaneous Positive Action of separate agencies working towards the ultimate Glory of God

3. Looks like invariably when we talk about Spiritual Development we often refer more to or identify with the "Spirituality of other church groups" (eg. prayer team)

What Spiritual Insights with respect to our role as choristers have we progressively evolved and shared with others?

4. In our awareness spiritually as chorists (or other intercessors) at post, we know sufficiently that we can evolve to any height and demonstrate in your diverse callings/ministries to empower and also impart. Not doing so denies us of our mutual growth --it rather creates a leakage/crack/breakage in our over all spiritual warfare formation. As functionaries of the Synergistic COVENANTAL Network, we are purposefully driven as vessels equipped to effect sonospheric simulations--ready for the visitation of the Holy Spirit. Beyond this, is our sensitivity to the growth process propelling us to support each other to overcome the leakages that may threaten to derail our Kingdom Focus.

KNOWINGNESS

ILLUMINATION

CONCIOUSNESS

You have treaded where some angels fear to walk. Knowingness grounds us; it continually apprehends the essence of that which is not familiar; Confronts itself and admits into its fold both "positive and "Negative" elements of the unfamiliar through a conversion process that results into a balanced equilibrium. For the processes that shape progressive results are not necessarily always to our liking. Anyone with this understanding possibly nourishes the DIVINITY WITHIN.

Reflective Questions:

What anointed skillful proficiencies could Jehoshaphat or Joshua's musicians & singers have had?...and in what possible formations were they that triggered resonance frequencies whose impact brought Glory to God?

2. Are there approaches in which David's Therapeutical Practice on Saul could be emulated to effect Healing via our Musicians?

CHAPTER 6 - GUIDING QUOTES

Reflections [1] - Ministers of Music: On Transformational Orientations

A new generation of Music Ministers must arise and demand decency and quality in proficiency deliveries. The days of anything goes are over - it is of our **bet** that we need to offer in God's vineyard. Hence our **Corporate best** cannot always be cacophonic voices and distuned instruments. The "come as you are" rhetoric should not compensate for our collective BEST. God loves growth and beauty, and we must progress into the maturity of skilful wholesome music just as we grow in the Word.

Reflections [2] - On Church Music Development

Coordinating musical events/ activities in the Church is an administrative activity fueled by the inspiration and guidance of the Holy Spirit. Frameworks and Benchmarks regarding performance proficiencies are necessary ingredients for performance delivery - for we know not what menu of music the Lord will require of us at a gathering. Thus, our commitment to being skilful is essential. A church geared towards growth in musical and congregational synergy - or claims to do so must learn to understand music as a ministry, embrace its divergent styles, and the responsibilities attached to the resources it requires.

Reflections [3] - Church Musicianship: In Defense of Music Ministry

Quality musicianship is not developed in isolation. Like other ministries in the Church, it must have a comprehensive approach to embrace different proficiency levels - it must demonstrate growth. One develops musicianship through a series of integrated performance skills grounded in our response to our God-given talents.

In addition, the progression and maturation of musical arts in ministry can help in diverse facets of church growth and primarily serve as an avenue for evangelism. Hence, we must not compromise on refined and wholesome music or relegate our music-developmental skills to the doldrums. Instead, we need to boldly seek God's guidance in cultivating our musical 'giftings' - a maturation process requiring constant pruning of the Holy Spirit through consistent practice, on the field training, attending conferences, master recitals and conscious wholesome performances.

Reflections 4- The Art of Listening Is a Discipline.

It is a **PRIMITIVE IMPULSE** that requires intent submission. When we focus well, the cells in our bodies will communicate to us. Similarly, different sounds around us will become decodable. Singers who cannot perceive the sounds within and around them make work difficult for the choirmasters/mistresses. This deficiency also frustrates the composer because the "**PHENOMENON ESSENCE**" captured or heard and crafted **CAN MANIFEST** since its source is **DIVINE**. It is a conscious possibility that demands equally conscious Vocal Coaches / Sound Practitioners to **ACTIVATE & NURTURE** the gifts of committed Choristers.

Reflections 5 – The Potency of Music

The therapeutic properties of music have no cultural or denominational barriers. It has the purest primitive impulse that metaphysically evokes and coordinates the aesthetic sensibilities to culminate in a healthy body and spiritual alertness. When this impulse is abused, that which should heal the human cells through music becomes imbalanced/defeated. For this reason, music should be delicately crafted to nourish our very existence.

Music has a way it subliminally grounds, informs and shapes our orientation, and even controls us. The type of music you listen to, meditate on, and dance to has a correlating effect on your behaviour and spiritual enrichment. Imagine then, my dear friend, that if music alchemists (Song Writers, Sound Engineers and Producers) deliberately choose to give you songs that will not enrich your spiritual development holistically, your cells will be unbalanced. Sadly, this results in an emotionally and mentally sick society. Therefore, let us craft wholesome songs to heal our society.

EPILOGUE

Towards Celestial Attainment

I desire a choir

I desire a choir whose constituency can evoke a therapeutic essence to heal, carry prophetic frequencies to penetrate phenomena with spiritual grounding to fuel and empower a holistic embrace that can conscientize society towards wholesome developments.

A choir whose metaphysical and medicinal properties such as that of Joshua's army confronting the walls of Jericho; Jehoshaphat's choral praise worshippers; Paul and Silas's shackles responding to the resonant frequency of the upper room prayer and Saul's healing via Davids' anointed and skilled ministration.

Such is the choir I envision.

Inspired from the lenses of:

Joshua 6:1-27

2 Chronicles 1:26

1Sam 16:23

Acts 16:16-23

1 Samuel 23 & 24

RECOMMENDED WORKS [YOU TUBE SITES]

Africology Imperativo by Victor Manieson (Sang by Kelvin Uhondo)

<https://www.youtube.com/watch?v=lvm57yxGtrk>

Africology Nostalgio by Victor Manieson (Sang by Alberta Opata and Franklin Gyimah)

<https://www.youtube.com/watch?v=uGQcQXzkcMA>

Kubariki by Victor Manieson (sang by Susan Owusu Choral)

<https://www.youtube.com/watch?v=ejoJYSPvWAU>

ChoirGroomers.com

<https://www.youtube.com/watch?v=C6p-VpnP4U>



SOME MUSICAL TERMS AND MEANINGS

Allegro - Lively / fast	
Allegretto – lively {less than allegro}	Furioso - Furiously
Andante - At a moderate pace	Grazioso - Gracefully
Animato - Animated	Lamentoso - Mournfully
Appassionato -Passionately	Largo - Slow and stately
A Tempo - Resuming normal	Lacrimoso - Sadly, tearfully
Bravura - With boldness and spirit	Lento - Slow
Brillante - Brilliant	Legato- Smooth
Capo - The beginning	Maestoso - Majestically
Cantabile - In a singing style	Mezzo forte - Moderately loud
Coda - End / a satisfactory finish	Meno mosso - Less movement
Crescendo - Becoming gradually louder	Piano - Soft
Da capo - From the beginning	Pesante-Heavy, ponderous
Delica - to Delicate	Parallel Harmony
Decrescendo - Becoming gradually softer	Perdendosi - Dying away
Diminuendo - Becoming gradually softer	Pianissimo - Very soft
Dolce -Tenderly, sweetly	Presto - Quick
Duet - Two {voices / instr.}	Quartet - Four {voices/ instr.}
Expressivo - With expression	Sforzando - Forcing, accented
Finale - Last movement of a sonata	Solo - One {voice/ instr.}
Fine-The end	Solenne - Solemn
Forte piano - Loud, then soft	Sostenuto - Sustained
Forte - Loud	Spiritoso -Spirited
Fortissimo - Very loud	Tempo primo-Resume speed
Forza - Force	Tempo- The speed
Forzando - Forcing, a sudden accent	Trio –Three {voices/instr.}
	Tutti- All
	Tutta forza-As loud as possible

ABOUT THE BOOK

The ChoirGroomers.com is a developmental book that is informative and instructive, a continuum of what Rev. Manieson believes to be his mandate. The exercises are brewed through the lenses of Music as a ministry for spiritual enrichment and liberation for all who wrestle with the Potency of Music.

ABOUT THE AUTHOR

Mr. Victor Nii Sowa Manieson is a music educationist by profession and has taught all academic levels in Ghana and the USA. He is a product of the former National Academy of Music (now the Music Department of the University of Education, Winneba) and San Diego State University among others. Manieson is an accomplished pianist, composer, and piano and vocal coach. He brings to bear over 30 years of Applied Keyboard Musicianship experience drawn from academia, church, and social settings. Manieson's teaching preference is grounded in facilitating the understanding of all learners. He is married to Doreen Mansa Manieson and they have two adult children.

