CHOIRGROOMERS.COM

A VOCAL & CHORAL DEVELOPMENT WORKSHOP

Victor Nii Sowah Manieson

Foreword by: David Robinson III
CHOIRGROOMERS.COM

A VOCAL & CHORAL DEVELOPMENT WORKSHOP

FACILITATOR
VICTOR NII SOWAH MANIESON

FOREWORD BY: DAVID ROBINSON III
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 Winsconsin Int. University College, Ghana.

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

i. Susan Adorkor August - Wisconsin Int. University College, Ghana
ii. Lordina Eugenia Derby - Wisconsin Int. University College, Ghana
iii. Peace Ama Tutu - Wisconsin 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

The following Notation Transcribers are also acknowledged:

i. Solomon Eshun
ii. Evans Agyekum
iii. Kwaku Boakye- Frempong
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
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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 fulfill 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.

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'.

6
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.
2. Africology Nostalgio (5 pages; 113 Bars).
   Notation and Solfas - Use solfas for voice.
3. Africology Etude (hu yen mobo) (5 pages; 97 Bars)
   Notation and Text (no solfas)
4. Africology Imperativo (15 pages; 278 Bars)
   Notation, Solfas and Text.
5. 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:

Rhythm:
1.

2.

Phrases to Study:
1. Bars/Measures 11-16
2. Bars/Measures 25-28
3. Bars/Measures 34-40
4. Bars/Measures 63-67
STUDY SONG 2 - Africology Nostalgio

Designation:

1. Soprano
2. Mezzo-Soprano
3. Alto

Features to Concentrate on:

i. Minor 2\textsuperscript{nd}
ii. Major 6\textsuperscript{th}
iii. Lowered 6\textsuperscript{th}
iv. Octaves
v. Quartile Leaps

Range:

\begin{center}
\includegraphics[width=\textwidth]{range.png}
\end{center}

Rhythm:

\begin{center}
\includegraphics[width=\textwidth]{rhythm.png}
\end{center}
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 3\textsuperscript{rd} Intervals

Range:

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{range.png}
\end{figure}

Rhythm:

1. \begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{rhythm1.png}
\end{figure}

2. \begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{rhythm2.png}
\end{figure}

4. \begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{rhythm4.png}
\end{figure}

5. \begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{rhythm5.png}
\end{figure}
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 5\textsuperscript{th}
ii. Minor 3\textsuperscript{rd}
iii. Diminished 5\textsuperscript{th}
iv. Lowered 6\textsuperscript{th}

Range:

\[ \text{Music notation image} \]

Rhythm

1. \[ \text{Music notation image} \]

2. \[ \text{Music notation image} \]

3. \[ \text{Music notation image} \]

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

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

Victor Manieson
Wisconsin International University College, Ghana

6th April, 2021

Notated by THE BLACK HANDEL
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 Mantecon
WITIC, Ghana
October 2020

Piano

[Voice A]
**AFRICOLOGY NOSTALGIO:**

**A VOCAL EXPLORATORY DIALOGUE**

Victor Manleson  
WIUC, Ghana  
October 2020  
University College of Ghana

Inspired by Mrs. Lornida Eugenia Derby (Voice Studies) and Ms. Susan Adorkor  
August (Special Artist Programme); Dept. of Music, Wisconsin International

<table>
<thead>
<tr>
<th>Thirteen bars introduction:</th>
<th></th>
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<tbody>
<tr>
<td>[Voice A] 14</td>
<td>15</td>
</tr>
<tr>
<td>14. m: :b..r, m</td>
<td>15. f, l, d</td>
</tr>
<tr>
<td>17. d: l: l: b..s, l</td>
<td>18. t, m:</td>
</tr>
<tr>
<td>19. s, r: m, m</td>
<td>20. f, m:</td>
</tr>
<tr>
<td>21. d, s</td>
<td>22. t, m:</td>
</tr>
<tr>
<td>23. de: la: l: b..s</td>
<td>24. f, l:</td>
</tr>
<tr>
<td>25. de: l: b..s, l</td>
<td>t, m:</td>
</tr>
<tr>
<td>26. s, r: m, m</td>
<td>27. f, m:</td>
</tr>
<tr>
<td>28. d, s</td>
<td>29. t, m:</td>
</tr>
<tr>
<td>30. t, d: l: b..s, l</td>
<td>31. f, l:</td>
</tr>
<tr>
<td>32. s, r: m, m</td>
<td>33. f, m:</td>
</tr>
<tr>
<td>34. d, s</td>
<td>35. t, m:</td>
</tr>
<tr>
<td>36. t, d: l: b..s, l</td>
<td>37. f, l:</td>
</tr>
<tr>
<td>38. s, r: m, m</td>
<td>39. f, m:</td>
</tr>
<tr>
<td>40. d, s</td>
<td>41. t, m:</td>
</tr>
<tr>
<td>42. t, d: l: b..s, l</td>
<td>43-50. 8 bars</td>
</tr>
<tr>
<td>44. m: l: b..l</td>
<td>45. t, s: l: s</td>
</tr>
<tr>
<td>46. f: l: s: f: f</td>
<td></td>
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<tr>
<td>47. s, r: m, m</td>
<td></td>
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<tr>
<td>48. t, d: l: b..s, l</td>
<td></td>
</tr>
<tr>
<td>49. f, l: b..s, l</td>
<td></td>
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<td>50. t, m:</td>
<td></td>
</tr>
<tr>
<td>51. s, r: m, m</td>
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<td>52. f, m:</td>
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</tr>
<tr>
<td>53. d, s</td>
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</tr>
<tr>
<td>54. t, m:</td>
<td></td>
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<tr>
<td>55. t, d: l: b..s, l</td>
<td></td>
</tr>
<tr>
<td>56. f, l:</td>
<td></td>
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<td>57. s, r: m, m</td>
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<tr>
<td>67. t, d: l: b..s, l</td>
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<tr>
<td>68. f, l: b..s, l</td>
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**NANAIKRHYTHMS**
### AFRICOGOLOGY NOSTALGIO

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<th>[Voices A &amp; B]</th>
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<td>l, d^2 : t, l</td>
<td>s, s, s : m, m</td>
<td>s, f : re, m</td>
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<th>93</th>
<th>94</th>
<th>95</th>
<th>96</th>
<th>97</th>
<th>98</th>
</tr>
</thead>
<tbody>
<tr>
<td>d, d^3 : t, a</td>
<td>l, r^2 : d^3, l</td>
<td>s, s, s : d^3</td>
<td>s : d^3 : t, a, s</td>
<td>m, m, m : l</td>
<td>s, l, l : ma, m</td>
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</tbody>
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<table>
<thead>
<tr>
<th>99</th>
<th>100</th>
<th>101</th>
<th>102</th>
<th>103</th>
<th>[Voice B] 104</th>
</tr>
</thead>
<tbody>
<tr>
<td>d, d : s, s</td>
<td>l : f, d^4</td>
<td>l : s, l</td>
<td>d, m, s : f</td>
<td>s : m^3 : d^4</td>
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<table>
<thead>
<tr>
<th>105</th>
<th>106</th>
<th>107</th>
<th>[Voice A] 108</th>
<th>109</th>
<th>110</th>
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</thead>
<tbody>
<tr>
<td>s, m</td>
<td>t, t : -</td>
<td>:</td>
<td>: s^4, m^2 : m^2</td>
<td>l^1, m^4 : s^4</td>
<td>- : -</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[Voice B] 111</th>
<th>112</th>
<th>113</th>
</tr>
</thead>
<tbody>
<tr>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
</tr>
<tr>
<td>s : -</td>
<td>s_s : ohmogro</td>
<td>s_s : -</td>
</tr>
</tbody>
</table>

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**NANAKRHYTHMS**

---
AFRICOLOGY ETUDE:
Hu Yeh Mabo

(As a strolling but prayerful mood)

se mi Nya me ye n'a do fá mi ye

se me ya kom wo bo

Nya mea hye bo se ə be hwa yen ə be
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

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

The iniquities of Calci-

trant Nations, have brought Ca-la-mi-ty.

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

Allegro Con Spiritoso

Moderato

In a Recitative Manner

The Truth

will be vomitted,

The Earth on which we stand, the Heavens under

which we dwell, shall together speak the unkled truth;

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

the truth will be vomited, the equilibrium must stand,

God in His wisdom started somewhere, so how will

God defeat His purpose? Trust is sacred, trust is sacred.

Very Fast but soft

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

A - fri - ca  cradle of ci - vi - li - za - tion

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


NANAKRHYTHMS
All we like sheep will go a stray

Earth and Heaven will

Vomit the truth and the Creator will purify the earth, for God’s purpose must

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

stand.

A-fri-ca cannot be ta-ken for

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

sha-ba do ba. Is it wrong to say Al-ko-bu-lan must a-rise

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

from her slumber

A-fri-ca must arise, A-fri-ca must arise, twisted truths must be told, mental chains, religious chains, political chains on the

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

167
wings of non-sense, it's not an illu-sion. A-fri-ca must a-rise.

172
Con-scientious youth, and con-scientious lea-ders must come to-

178
gather, must come to-ge ther. The twis-ted truth is bleed-

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

184

\[ \text{ing}_{\text{ing}} \quad \text{In-ter-na-tion-al \ dip-lo-macy}_{\text{ing}} \quad \text{has not found the} \]

Pno.

150

\[ \text{an-swers}_{\text{answ}} \quad \text{The con-trol-ler of the Uni-verse will} \]

Pno.

156

\[ \text{shake the Hea-vens}_{\text{Heaven}} \quad \text{for the i-ni-qui-ties}_{\text{iniquity}} \quad \text{of the wicked is a moek-ery, the} \]

Pno.

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

earth will be jolted and the sea shall vomit out. The Creator will realign creation again, for the innocent have stood in the gap and humanity must know that God is real, God cannot fail for the fail.

Very Slow (Intercession Prayer)
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

Lord of creation we pray, have mercy.

Lord we pray, have mercy, listen to our humble prayer.

God in your mercy, purify and sanctify, please o Lord, Oh

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

have mercy on us.

Pno.

Pno.

rit.

Pno.

Pno.

Pno.

Pno.

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO: A COSMIC DIVINE IMPERATIVE

268

ff Codetta

268

God cannot fail,

Pno.

268

God will not fail Spirit Divine cannot fail.

Pno.

272

1. not fail. 2. fail.

Pno.

272

1. fail. 2. fail.

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

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NANAKRHYTHMS
AFRICOLOGY IMPERATIVO:
A COSMIC DIVINE IMPERATIVE


Three bars piano introduction

<table>
<thead>
<tr>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>:s</td>
<td>d\textsuperscript{a} : -</td>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
<td>f\textsuperscript{a} : -</td>
<td>g\textsuperscript{a} : -</td>
</tr>
<tr>
<td>Ah</td>
<td>ee</td>
<td>ah</td>
<td>ah</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

s\textsuperscript{d} . ta \textsuperscript{d} . f . r . d

ye ah ooh

Twenty-six bars interlude

[A] 39 40 41 42 43 44 45

m : r \textsuperscript{a} . de : m : s . ta \textsuperscript{a} l : d d\textsuperscript{a} . re : m

The i - mi - quieties of Cal - ci - tran-Nations - :- : l . de : r s\textsuperscript{a} . r : t\textsubscript{a} . t\textsubscript{a}

have brought ca - la - mi - ty.

46 47 48 49 50 59

- : - - : - - : - - : -

Ten bars interlude

In a recitative manner

Moderato 60 61 62 63 64 65 66

<table>
<thead>
<tr>
<th>67</th>
<th>68</th>
<th>69</th>
<th>70</th>
<th>71</th>
<th>72</th>
<th>73</th>
</tr>
</thead>
<tbody>
<tr>
<td>:s</td>
<td>d\textsuperscript{a} : -</td>
<td>- : -</td>
<td>ta\textsubscript{a} : s . m . d</td>
<td>- : -</td>
<td>d . ma : - . d</td>
<td>s . d : m</td>
</tr>
<tr>
<td>The Truth</td>
<td>will be vommitted,</td>
<td>The Earth on which we stand</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

74 75 76 77 78 79 80

s\textsubscript{a} : - : - : - : - : m l : - - : s . f m . r : de

truth; the truth will be vom-mitted,

81 82 83 84 85 86 87

r : m f . s : l d : t\textsubscript{a} - s : - de . m : s . ta ta : l

the e - qui-li-brim must stand God in His wis - dom

88 89 90 91 92 93 94

d\textsuperscript{a} : red t\textsubscript{a} : s - : ta\textsubscript{a} l\textsubscript{a} : f la\textsubscript{a} : s . d f . ma : ta\textsubscript{a} . d - -

start - ed somewhere, so how will God defeat His pur - pose?

95 96 97 98 99-100

d : ma . ta\textsubscript{a} d :- ta . ma : f . ta\textsubscript{a} m :-

Trust is sa - cred, trust is sa - cred,

Three bars interlude

NANAKRHYTHMS
### AFRICOLOGY IMPERATIVO

<table>
<thead>
<tr>
<th>147</th>
<th>148-155</th>
<th>156</th>
<th>157</th>
</tr>
</thead>
<tbody>
<tr>
<td>- : -</td>
<td>-</td>
<td>:</td>
<td>I :</td>
</tr>
</tbody>
</table>

Eight bars interlude

A-fri-ca must a-rise,

<table>
<thead>
<tr>
<th>158</th>
<th>159</th>
<th>160</th>
<th>161</th>
</tr>
</thead>
<tbody>
<tr>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>162</th>
<th>163</th>
<th>164</th>
<th>165</th>
</tr>
</thead>
<tbody>
<tr>
<td>m : -</td>
<td>r : d</td>
<td>r : -</td>
<td>s : -</td>
</tr>
</tbody>
</table>

truth must be told, men-tal chains, re-li-gious chains, po-li-ti-cal

<table>
<thead>
<tr>
<th>166</th>
<th>167</th>
<th>168</th>
<th>169</th>
</tr>
</thead>
<tbody>
<tr>
<td>s : -</td>
<td>s : -</td>
<td>- : m : s</td>
<td>s : f</td>
</tr>
</tbody>
</table>

chains on the wings of non-sense, it’s not an i-lu-sion

<table>
<thead>
<tr>
<th>170</th>
<th>171</th>
<th>172</th>
<th>173</th>
</tr>
</thead>
<tbody>
<tr>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
<td>- : -</td>
</tr>
</tbody>
</table>

A-fri-ca must a-rise,

<table>
<thead>
<tr>
<th>174</th>
<th>175</th>
<th>176</th>
<th>177</th>
</tr>
</thead>
<tbody>
<tr>
<td>s : s</td>
<td>s : s</td>
<td>s : s</td>
<td>s : s</td>
</tr>
</tbody>
</table>

Con-scious youth, and con-scious lead-ers must come to-

<table>
<thead>
<tr>
<th>178</th>
<th>179</th>
<th>180</th>
<th>181</th>
</tr>
</thead>
<tbody>
<tr>
<td>d : -</td>
<td>-</td>
<td>d : -</td>
<td>-</td>
</tr>
</tbody>
</table>

ge - ther, mut come to-ge - ther.

<table>
<thead>
<tr>
<th>182</th>
<th>183</th>
<th>184</th>
<th>185</th>
</tr>
</thead>
<tbody>
<tr>
<td>s : l</td>
<td>-</td>
<td>f : -</td>
<td>s : - t</td>
</tr>
</tbody>
</table>

The twist-ed truth is bleed-ing

<table>
<thead>
<tr>
<th>186</th>
<th>187</th>
<th>188</th>
<th>189</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>-</td>
<td>m : -</td>
<td>l : 1</td>
</tr>
</tbody>
</table>

in-ter-na-tion-al di-ple-ma - cy has not found the

<table>
<thead>
<tr>
<th>190</th>
<th>191</th>
<th>192</th>
<th>193</th>
<th>194</th>
</tr>
</thead>
<tbody>
<tr>
<td>t :</td>
<td>:</td>
<td>m :</td>
<td>-</td>
<td>:</td>
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</tbody>
</table>

an - swers. The Con-trol-ler of the

<table>
<thead>
<tr>
<th>195</th>
<th>196</th>
<th>197</th>
<th>198</th>
<th>199</th>
<th>200</th>
<th>201</th>
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<tbody>
<tr>
<td>s : r : -</td>
<td>m : d : l</td>
<td>s : s : - l</td>
<td>t :</td>
<td>d : t : l</td>
<td>d : m : s</td>
<td>s : -</td>
</tr>
</tbody>
</table>

Uni-verse will shake the Hea-vens for the i-ni-qui-ties of the wick-ed is a mock-ery, the

---

NANAKRHYTHMS
AFRICOLOGY IMPERATIVO

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49

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NANAKRHYTHMS
Changing To His Image
Inspired by Asenmdhee Walton
(Ogbomoso-Nigeria)
A TECHNICAL EX FOR BASS SINGERS
23rd April, 2021
Victor Manieson
(NBTS)

Dedicated to Prof Pemi Adeeji
Moderato

BASS SOLO

Piano

We shall be changed

from glory to Glory to the Image of Christ, by the Spirit

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50
RIGH-TEOUS Always Righteous We must worship God in Spirit and in truth.

We shall be changed from Glory to Glory. God’s Statutes are Righteous. His Statutes are Righteous.

From Glory to
59

Glo-ry We are chang-ing to the I-mage to His I-mage by the Spi-rit of God._

68

75

God will mul-ti- ply and con-se-crate our li-tle

82

efforts God will con- se cra-te our efforts. May God give us un-der stan
"We are changing to His image by the Spirit of God."
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

i. [Focus: Blending]
ii. [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

<table>
<thead>
<tr>
<th>Some Categories / Styles</th>
<th>Songs</th>
<th>Language : i, ii, iii</th>
<th>Lyrical Content (Scriptural Base)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional Gospel - Pertaining to a cultural musical mode</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Contemporary Traditional</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Diaspora Gospel - as pertaining to Foreign</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Ghanaian Art Music - in the vein of choral works</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Afro American Art Music - In the vein of Anthems Negro Spirituals</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Ghanaian Popular Music - Sacred, Non-Hybrid</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Ghanaian Popular Music - Sacred, Hybrid</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Any other?</td>
<td>•</td>
<td>•</td>
<td>•</td>
</tr>
</tbody>
</table>

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
### Reflective Feedback B

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

### 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

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

Dedicated to Greater Accra Mass Choir

Victor Manieson
1st June, 2021

Notated by THE BLACK HANDEL
A Sight Singing "Buffet-Cafe" (Tumi Wura- Aamen!)
Yoruba Adaptation
Victor Manieson
(A Dedication to Victor Manieson on His Birthday)
Notated and Translated by Asomdwee Walton and Mayowa Bankole, NBTS, Ogbomoso
9th November, 2021

Andante $j = 70$

SOPRANO

$\begin{array}{c}
A-l-a-g-ba-ra & O-lo-re-o-fe & A-l-a-g-ba-ra & S'a-nu & f-u-n & w-a
\end{array}$

ALTO

$\begin{array}{c}
A-l-a-g-ba-ra & O-lo-re-o-fe & A-l-a-g-ba-ra & S'a-nu & f-u-n & w-a
\end{array}$

TENOR

$\begin{array}{c}
A-g-ba-ra & r-e-o-fe & A-l-a-g-ba-ra & S'a-nu & f-u-n & w-a
\end{array}$

BASS

$\begin{array}{c}
A-g-ba-ra & r-e-o-fe & A-l-a-g-ba-ra & S'a-nu & f-u-n & w-a
\end{array}$

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Someone to Testify

Victor Sowa Manieson

Composed in San Diego, CA, USA

January, 1993

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Sometimes, we forget that the Lord is alive. We turn to worship other gods.
Worship other gods in our lives.

Though frustration and trials will come your way,

You and I know that somehow faith has brought us through.

Are we ashamed to tell the Good News?
I'm not ashamed to tell the Good News, oh

No! no, no, no, no, no. No! There must be someone who can

testify That God is alive.
Chorus

There must be some-one who can testify that God

(has)

Has given us life and health, strength and shelter,

Someone to testify that God is alive.

Oh, some-one to testify that God is alive.
E-v'ry-day, in our lives miracles happen.

Yet, we turn to worship other gods.

Worship other gods in our lives.
Chorus

Coda

There must be someone who can testify that God

(has)

Has given us life and health, strength and shelter,

Someone to testify that God is alive.

Oh, someone to testify that God is alive.
Ọntọ Nko, Ọnda Da
(He Never Slumbers, He Never Sleeps)
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

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<tr>
<th>Human Creative Ingenuity</th>
<th>Reflective Questions</th>
<th>Application And Delivery</th>
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<tr>
<td>Focus:</td>
<td></td>
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<tr>
<td>CONTEXTUALLY C.G.N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Experience the impact of innovation on self and others</td>
<td>1. Develop/design a brief that details a song, mood, choreography, costume, sound and stage.</td>
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<tr>
<td>The role of the individual. The needs of the individual. The responsibility of the Community &amp; their Members.</td>
<td>2. Identify an idea or theme. b. Express your artistic intentions</td>
<td></td>
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<tr>
<td>Collaboration requires attention to: Timing, Pitch &amp; Blending &amp; (of voice)</td>
<td>c. Apply skills, techniques and some processes learned in class</td>
<td></td>
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<tr>
<td>INTERDEPENDENCY</td>
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## THE BIG IDEA

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.

## CONCLUSION:
Experience and develop a synergistic mindset grounded in Christ for the advancement of God's work.
THE SYNEGETIC COVENANTAL NETWORK ACTION:

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

SYNERGISTIC COVENANTAL NETWORKING

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 choristers (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, our sensitivity to the growth process propelling us to support each other to overcome the leakages that may threaten to derail our Kingdom Focus.

Reflective Questions:
What anointed skillful proficiencies could lehoshapat or Joshua's musicians & singers have hard...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

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.

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

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