

GLOBAL RHYTHMS
ETHAN SPERRY, EDITOR



D E S H

AN INDIAN RAGA



ARRANGED BY
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S A T B

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Desh

for the Miami University Collegiate Chorale

An Indian Raga
arr. Ethan Sperry

Slowly and Gently, in 3

S *p* R.

A

T *p* Thom ta Ta-ka Di-mi Thom ta Ta-ka Ju-na,

B *mp* Tho-m' Ta Dom Ta-ki-ta Ta Dom,

6

(R)

mp Mo - la, Mo - la, Mo - la, Mo - la,

11

(R)

Mo - la, Mo - la, Mo - la, Mo - la.

16

mp

Mo - la, Mo - la, Mo - la, Mo - la,

p

R

21

Mo - la, Mo - la, Mo - la, Mo -

(R)

26

p

la. R

mp

(R) Mo - la, Mo - la, Mo - la, Mo - la,

31

(R)

Mo - la, Mo - la, Mo - la, Mo - la.

35

(R)

(la) *mf* Ta-na-na-na-na Ta-na - na-na-na Ta-na - na,

mp Thom ta Ta-ka Di-mi Thom ta Ta-ka Ju-na,

mf Tho - m' Ta Dom

39

(R)

mp Mo - la, Ta-ki - ta Ta - ka Di-mi,

mf Ta - ki - ta Ta - ka Dom. Ta-na-na-na - na na - na Ta - na - na - na - na - na, Mo - la,

43

(R) Ta-ki-ta Ta-ka Di-mi, *mf*
 Ta-ki-ta Ta-ka Dom. Ta-na-na dir dir Dim, —
 Tho - m' Ta Dom,
f Ta-na-na Ta-na - na Ta-na-na Ta-na-na-na Mo - la. *mf* Ta-na-na dir dir Dim, —

47

Ta-ki-ta Ta-ka Dom.
 Ta-na-na Ta-na-na-na Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na Mo - la.
 Ta-na-na Ta-na-na-na Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na Mo - la.

51

mf Mo - la, Mo - la, Mo - la, Mo - la,
 Ta-ki-ta Ta-ka Di-mi,
mf Mo - la, Mo - la, Mo - la, Mo - la,
 Tho - m' Ta Dom

55

Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na

Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na Ta-na-na dir dir Dim, — Ta-na-na Ta-na-na-na

59

p
Mo - la. R. *mp*
Mo - la, Ta-ki-ta Ta-ka Di-mi Da! Thom ta Ta-ka Di-mi Thom ta Ta-ka Ju-na, *p*
Mo - la. Thom ta Ta-ka Di-mi Thom ta Ta-ka Ju-na, *mp*
Tho - m' Ta Dom Ta-ki-ta Ta Dom

63

(R)
Mo - la, Mo - la, Mo - la, Mo - la,

67

(R) *mp* Mo - la, Mo - la, Mo - la, Mo - la.

71

la. Mo - la, Mo - la. Mo - la, Mo - la. Mo - la, Mo - la.

75

Fast and Aggressive, in 4

la. Ah R. *f* Da! Ta-na-na dir dir Dim, Ta-na-na Ta-na-na Ta-na-na dir dir *f* Ta-na-na dir dir

80

mf

(R) — k'-Dng k'-Dng k'-Dng k'-Dng

mf

(Ah) — k'-Dng k' - Dng k' - Dng k' - Dng

Dim, — Ta-na-na Ta - na-na-na Ta-na-na dir dir Dim, Ta-na-na dir dir

gliss.

gliss.

Dim, — Ta-na-na Ta - na-na-na Ta-na-na dir dir Dim, Ta-na-na dir dir

84

Dim, — Ta-na-na Ta - na-na-na Ta-na-na dir dir Dim, Ta-na-na Ta -

Dim, — Ta-na-na Ta - na-na-na Ta-na-na dir dir Dim, — Ta-na-na Ta -

87

t'-k' dng dng — dng k' t'-k' dng dng — dng k'

Dng - k' Dng' - k' d' - k' Dng' - k' Dng' - k' d' - k'

na-na-na Ta-na-na dir dir Dim, — Dim ta-na-na Dim ta - na - na Dim ta-na-na

na-na-na Ta-na-na dir dir Dim, — Dim ta-na-na Dim ta - na - na Dim ta-na-na

90

Dim ta - na Dim ta - na Dim ta - na Dim ta - na Dim Dim Dim Dim dim

Dim ta - na Dim ta - na Dim ta - na Dim ta - na Dim Dim Dim Dim dim

93

Ta - ki - ta Ta - ki - ta Ta - ka

Ta - ki - ta Ta - ki - ta Ta - ka
gliss.

dim dim dim Ta - na - na dir dir Dim Da!

dim dim dim Ta - na - na dir dir Dim Da!

96

f Dim Dim Dim Ta - na - na - na - na - na - na. Ta - na - na - na,

f Dim Dim Dim Ta - na - na - na - na - na - na, Ta - na - na - na, Ta -

mf g' - duh - kuh g' - duh - kuh g' - duh - kuh g' - duh - kuh

mf Dng k' - Dng k' - Dng k' - Dng k' - Dng

99

Ta-na-na-na, *Dim Dim Dim* Ta-na - na-na-na-na-na-na-na, Ta - na-na-na, Ta -
na-na-na, *Dim Dim Dim* Ta-na - na-na-na-na-na-na-na, Ta-na-na-na,

103

na-na-na, Ta - na-na-na, Ta - na-na-na, Ta - na Ta-na Ta -
na-na-na-na, Ta-na-na-na, Ta-na-na-na, Ta-na Ta-na Ta -

107

na-na-na, Ta-na-na dir dir *Dim* Da!
na-na-na, Ta-na-na dir dir *Dim* Da!
Ta - Di - Gi - Na-Dom Ta
Da din din da Da din din da

111

(Da)

(Da)

Dom! Ta - Di - Gi - Na - Dom Ta Dom!

Da din din da Da din din da Da din din da Da din din da

114

ff >

Dit ta - ka - ju - na Dit ta - ku - ju - na Dit! Dit ta - ka - ju - na Dit ta - ku - ju - na Dit!

ff >

Dit ta - ka - ju - na Dit ta - ku - ju - na Dit! Dit ta - ka - ju - na Dit ta - ku - ju - na Dit!

ff >

Dit ta - ka - ju - na Dit ta - ku - ju - na Dit! Dit ta - ka - ju - na Dit ta - ku - ju - na Dit!

ff >

Dit ta - ka - ju - na Dit ta - ku - ju - na Dit! Dit ta - ka - ju - na Dit ta - ku - ju - na Dit!

116

Ta - Di - Gi - Na - Dom Ta Dom!

Ta - Di - Gi - Na - Dom Ta Dom!

Ta - Di - Gi - Na - Dom Ta Dom! *f* Ta - na - na dir dir

Ta - Di - Gi - Na - Dom Ta Dom! *f* Ta - na - na dir dir

118

mf

k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng

mf

Dng k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng k' -

Dim, Ta - na - na Ta - na - na Ta - na - na dir dir Dim, Ta - na - na Ta -

Dim, Ta - na - na Ta - na - na Ta - na - na dir dir Dim, Ta - na - na Ta -

121

k' - Dng k' - Dng t' - k' dng dng dng k'

Dng k' - Dng k' - Dng - k' Dng' - k' d' - k'

na - na - na Ta - na - na dir dir Dim, Dim ta - na - na

na - na - na Ta - na - na dir dir Dim, Dim ta - na - na

123

t' - k' dng dng dng k' t' - k' dng dng dng k' t' - k' dng dng dng k'

Dng - k' Dng' - k' d' - k' Dng - k' Dng' - k' d' - k' Dng - k' Dng' - k' d' - k'

Dim ta - na - na Dim ta - na - na Dim ta - na Dim ta - na Dim ta - na Dim ta - na

Dim ta - na - na Dim ta - na - na Dim ta - na Dim ta - na Dim ta - na Dim ta - na

126

t'-k'dng dng__ dng k' t'-k'dng dng__ dng k' Ta-ki-ta Ta-ki-ta Ta-ka

Dng - k' Dng' - k' d' - k' Dng - k' Dng' - k' d' - k' Ta-ki-ta Ta-ki-ta Ta-ka

Dim Dim Dim Dim dim dim dim Ta-na-na dir dir Dim, Da!

Dim Dim Dim Dim dim dim dim Ta-na-na dir dir Dim, Da!

129

ff Ta-di-Gi-na-dom, Ta-di-Gi-na-dom Da!

ff Da din din da Da din din da

(Da)

(Da)

132

Ta - di - Gi - na - dom, Ta - di - Gi - na - dom ta Dom!

Da din din da Da din din da

(Da)

(Da)

134

ff

Dit ta - ku - ju - na Dit ta - ku - ju - na Dit! Dit ta - ku - ju - na Dit ta - ku - ju - na Dit!

ff

Dit ta - ku - ju - na Dit ta - ku - ju - na Dit! Dit ta - ku - ju - na Dit ta - ku - ju - na Dit!

ff

Dit ta - ku - ju - na Dit ta - ku - ju - na Dit! Dit ta - ku - ju - na Dit ta - ku - ju - na Dit!

ff

Dit ta - ku - ju - na Dit ta - ku - ju - na Dit! Dit ta - ku - ju - na Dit ta - ku - ju - na Dit!

136

Ah! _____

Ta - di - Gi - na - dom ta Dom!

Ta - di - Gi - dom na - ta Dom!

Ta - di - Gi - na - dom ta Dom! Ta - na - na dir dir

Ta - di - Gi - na - dom ta Dom! Ta - na - na dir dir

138

(Ah) _____

k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng

Dng k' - Dng k' - Dng k' - Dng k' - Dng k' - Dng k'

Dim, _____ Ta - na - na Ta - na - na - na Ta - na - na dir dir Dim, _____ Ta - na - na Ta -

Dim, _____ Ta - na - na Ta - na - na - na Ta - na - na dir dir Dim, _____ Ta - na - na Ta -

141 (Ah) (Ah) (Ah)

k'-Dng k'-Dng k'-Dng k'-Dng k'-Dng k'-Dng

Dng k'-Dng k' - Di - ri - na - na Dim! ta - dim ta -

na - ri - na Ta - na - na dir dir Dim, Dim! Ta - na - na dir dir

na - na - na Ta - na - na dir dir Dim, Dim Ta - na - na Dim Dim Dim k' -

144 (Ah)

k'-Dng k'-Dng k'-Dng Ta - na - na - dir dir Dim, Dim!

Di - ri - na - na Dim! ta - dim ta - dim Di - ri - na - na Dim!

Dim, Dim! Ta - na - na dir dir Dim, Dim!

Dng k'-Dng k' Dng k'-Dng k' Dng k'-Dng k' -

147

Ta - na - na dir dir Dim Ta Da Gi Na Dom Ta Dom!

ta - dim ta - dim Dim Ta Da Gi Na Dom Ta Dom!

Ta - na - na dir dir Dim Ta Da Gi Na Dom Ta Dom!

Dng k'-Dng k' Dim Ta Da Gi Na Dom Ta Dom!

India has a rich and deep musical tradition dating back thousands of years. Like the West, India has a large and structured set of music schools and conservatories where students are trained to be virtuoso musicians beginning at a very early age. But unlike Western schooling which is based on learning to read and interpret written sheet music, Indian musical instruction is based almost exclusively on aural tradition and improvisation.

Most Indian ensembles consist of one or two percussionists to provide the rhythm and one or two melodic instrumentalists (violin, flute, sitar...) or vocalists to provide the melody which is superimposed over a *shruti* box which drones the root and fifth of the scale for the duration of the piece. Indian music is based on the melody creating and resolving dissonance with this drone rather than on functional harmony. The melodic players or singers either perform in unison or alternate, often imitating each other – they rarely create harmony or polyphony. This arrangement attempts to reproduce these traditional Indian sounds using only the human voice. The drone is replicated through a combination of lower voices singing held syllables while upper voices use harmonic overtone singing. A variety of nonsense syllables are used to effectively mimic the sound of Indian percussion instruments.

The term “raga” generally refers to the specific scale upon which a piece of Indian music is based. There are well over 400 specific ragas which have been defined and named in the classical Indian tradition. Some are seven notes ascending and the same seven notes descending like Western scales, but others contain more or fewer notes with a variety of chromaticisms, and others have different patterns when the melody ascends or descends.

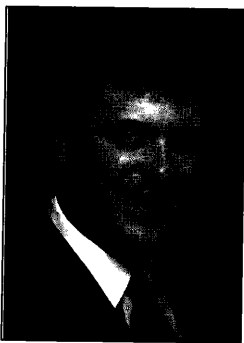
In most cases, a raga consists of an improvised introductory section or *allap* which is slow and introduces the notes of the scale often without rhythmic accompaniment. This is usually followed by a faster section which is also improvised based upon the notes of the raga. Some ragas have specific melodies which are associated with them, while others are usually open for freer forms of improvisation. **DESH** is one of the simplest and most beautiful ragas, identical to the major scale when ascending, and lowering the seventh scale degree when descending:



This arrangement’s *allap* is a lullaby where the word “Mola” or “Sleep” is chanted in a seven beat rhythmic cycle. It then moves into a faster cycle in cut time based on a melody that is often used as a game to teach children this scale.

The arrangement asks the choir to speak what might be “percussion solos” during the raga using **SOLLAKATTU** or **RHYTHMIC SOLFEGE**. Western music uses nonsense syllables (Do, Re, Mi) to teach pitch and intervals; Indian music uses syllables to teach rhythmic patterns. This tradition dates back for centuries, but recently performers have been using these syllables in performance instead of just as a pedagogical tool. It is common to hear percussionists speak a rhythm in syllables and then play the same rhythm on the drum as an echo. As many Indian drums such as the tabla and mridangam are capable of producing high and low pitches, *sollakattu* syllables are often inflected with high and low pitches instead of droned monotonically.

When the phoneme “R” appears in the text, it represents the use of harmonic overtone singing. This is achieved by beginning with a very bright and forward [i] or “ee” vowel and then closing the lips to an American “R” as in the beginning of “run”. It is like singing on “urrrrrr”. Once the singer feels a good buzzing in the mask, they can change the shape inside their mouth while keeping their lips in the “R” position to emphasize different overtones.



Born in 1971 in New York City, **Ethan Sperry** began studying conducting at the age of eight, cello at the age of twelve, and singing at the age of eighteen. He has earned a bachelor's degree in Philosophy from Harvard College and Masters and Doctoral degrees in Choral Conducting from the University of Southern California. Ensembles under his direction have toured to Bermuda, Estonia, Finland, France, Germany, Guadeloupe, Italy, Jamaica, Japan, Korea, Luxembourg, Puerto Rico, Russia, and Taiwan, and have performed at major venues in the United States including The Hollywood Bowl, The Kennedy Center, Washington D.C.'s National Cathedral, St. Patrick's Cathedral in New York City, The Nassau Coliseum, Cincinnati's Music Hall, and Boston's Symphony Hall. Currently Sperry is Associate Professor of Music at Miami University in Ohio, where he conducts the Men's Glee Club, Collegiate Chorale, and Global Rhythms Ensembles and teaches classes in vocal and choral music and The Music of Russia. He is also the artistic administrator of the Arad Philharmonic

Chorus in Arad, Romania, and from 2001-2003 was the principal conductor of the Choeur Regional de Guadeloupe, the only symphonic choir in the French West Indies. An enthusiastic cook, Sperry has won awards for his baking and his recipes have been printed in *Bon Appetit* magazine and the *Cincinnati Enquirer*.