hmMAWtoo

Everyone a Filter

I.
II.
III.

for three voices

By Kevin Anthony

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Notation:

Figure 1 displays the use of a triangle note head. When the singer sees a triangle note head, he or she chooses a pitch to sing. The singer uses this note until coming upon another triangle note head. The pitches chosen may be *any* pitch.

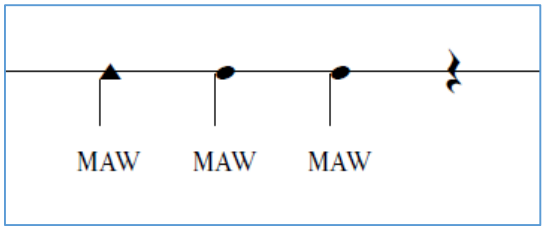

Figure 1

Figure 2 displays where relative pitch is used. Lines between the notes designate whether to sing the succeeding note higher or lower. Triangle note heads are used to designate the choosing of different notes. This notation graphically represents interval distances—which the singer interprets.

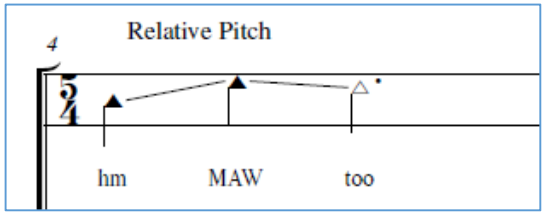

Figure 2

Figure 3 displays the instruction, "Mirror." When a singer comes to a measure that says "Mirror," he or she should be mimicking, or *mirroring*, the voice that is reading music within the measure. In this case, Voice 3 will sing his or her chosen pitches, and Voices 1 and 2 will both duplicate the pitches and dynamics produced by Voice 3. This results in Voices 1 and 2 creating a sort of lag or delay between the voices. This is the desired effect.

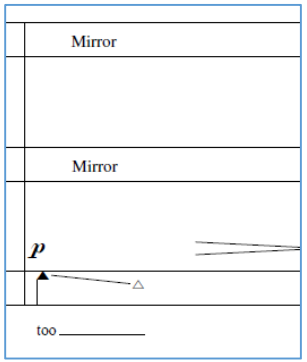

Figure 3

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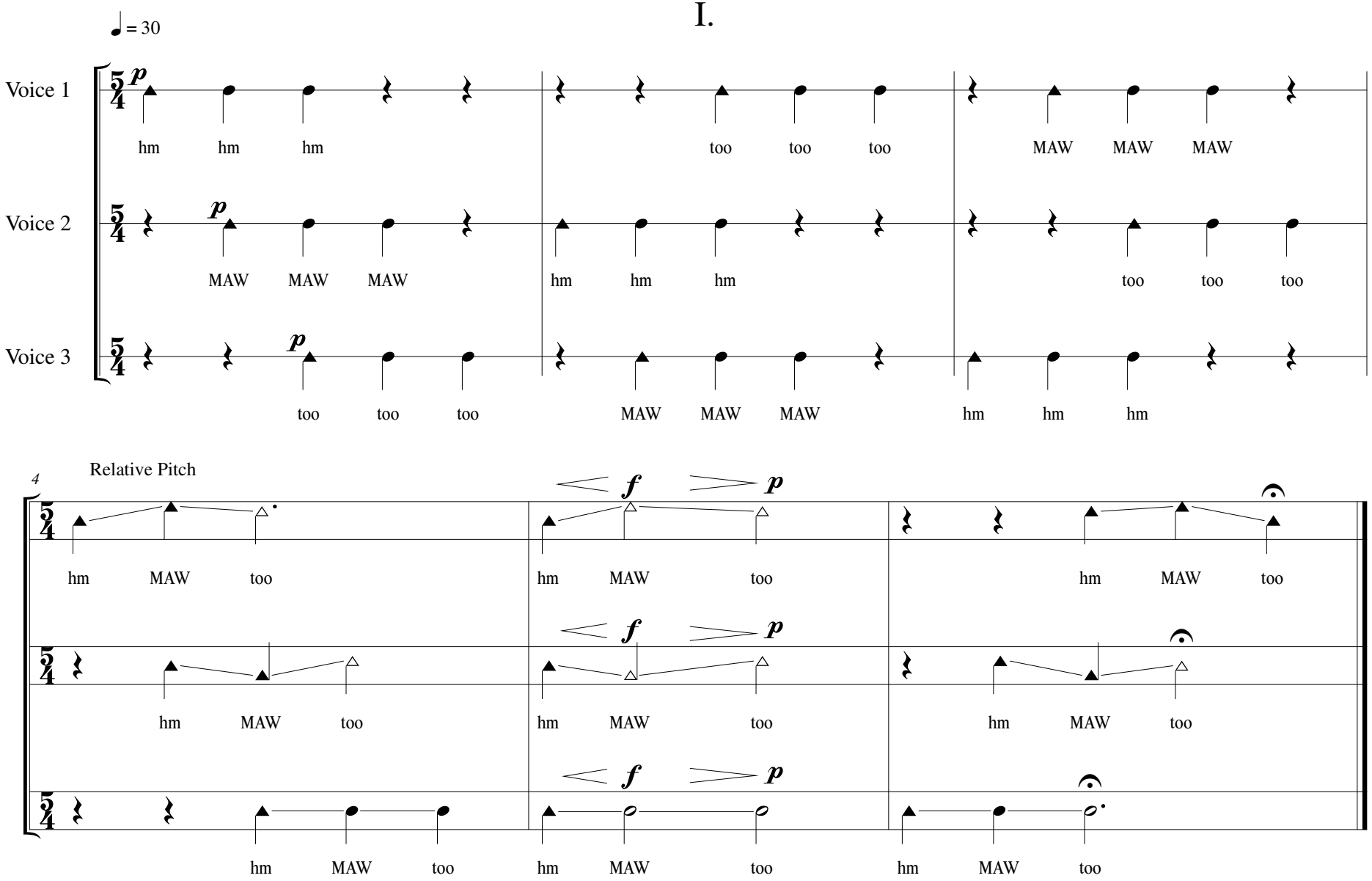
Kevin Anthony

I.



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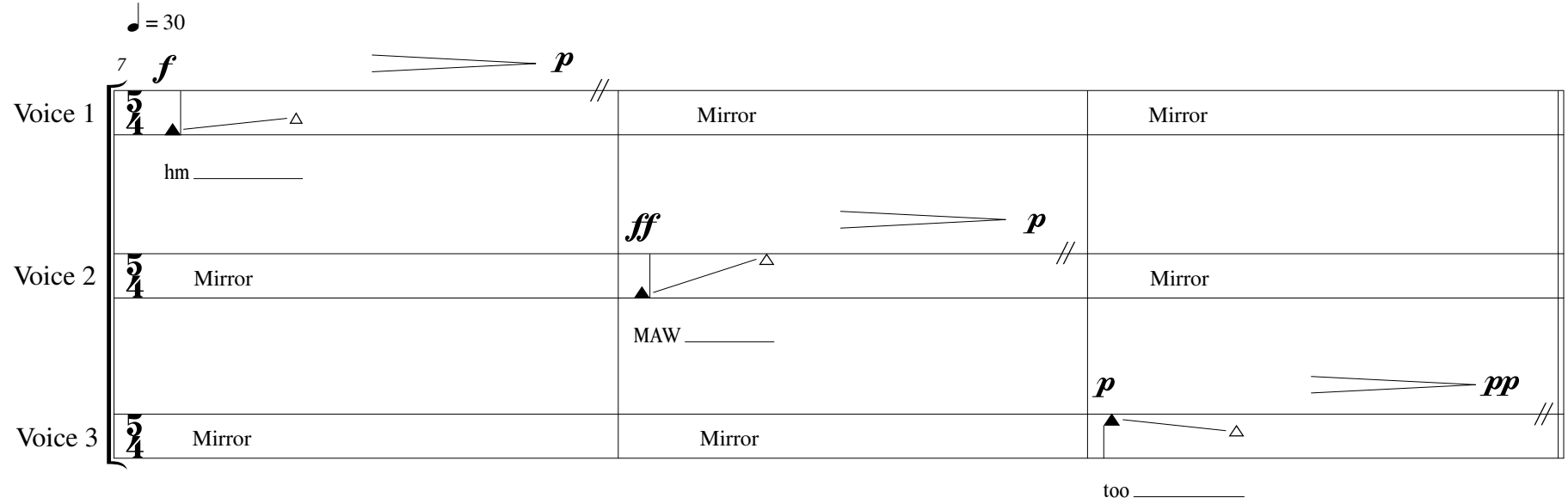
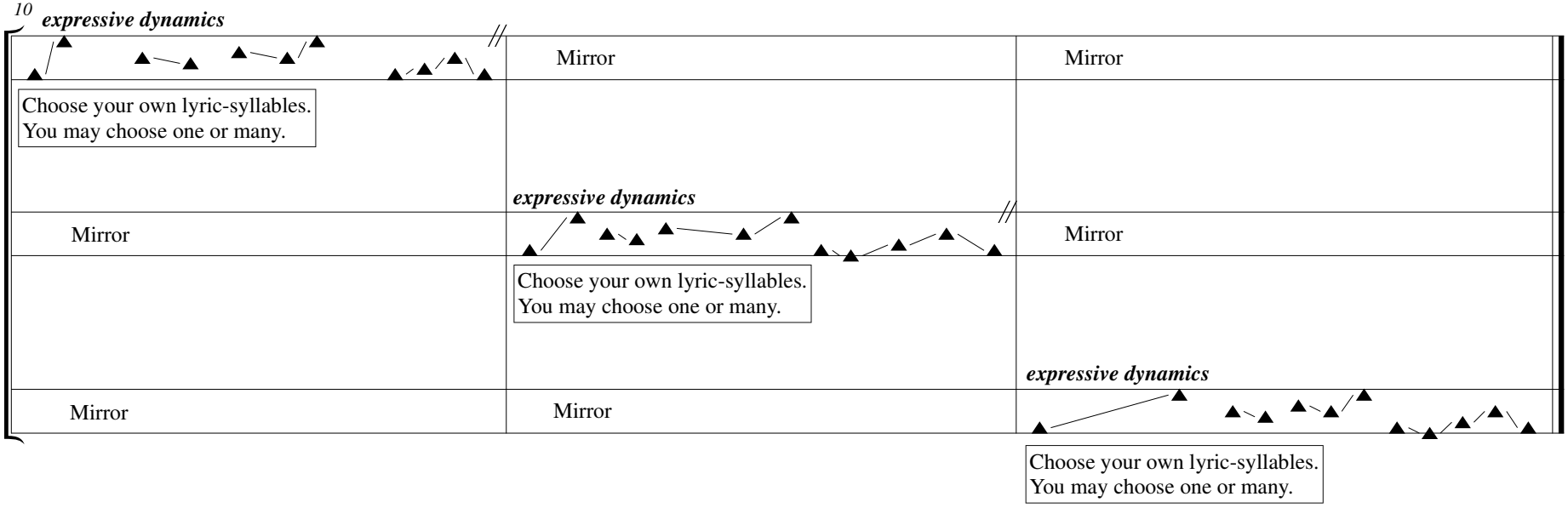
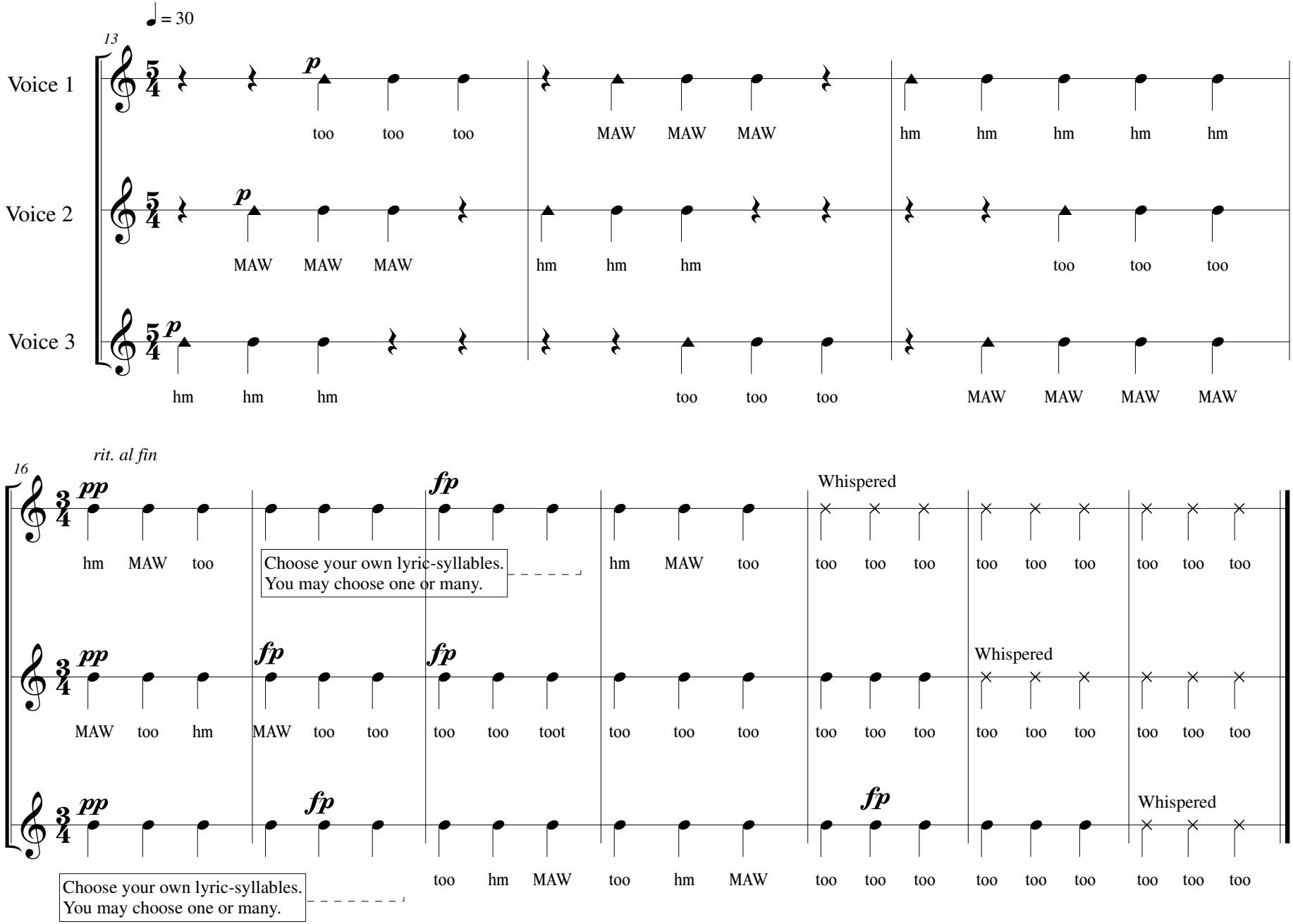
II.



No Tempo - Freely



III.


♩ = 30
13
Voice 1
Voice 2
Voice 3
p
too too too
MAW MAW MAW
hm hm hm hm hm
MAW MAW MAW
hm hm hm
too too too
hm hm hm
too too too
MAW MAW MAW MAW
rit. al fin
16
pp
fp
Whispered
hm MAW too
Choose your own lyric-syllables.
You may choose one or many.
too too too too too too too too too
MAW too hm
MAW too too
too too toot
too too too
Choose your own lyric-syllables.
You may choose one or many.
too hm MAW too hm MAW