

“Ber-ge”

*In anticipation of the appoggiatura, there is a ‘firming up’ of the tone on “-ge”. Tone is ‘gathered’ into a focussed “**er-shaped**” channel by rounding the lips. At the same time, the resonance becomes more chesty as I envisage connecting the note—as sensed in the mouth—down to the sternum.*

“Dro-ben...”

*The first note of the appoggiatura is announced by the consonant cluster “dr-”. The “**d**” is almost treated as a double consonant—the airflow stopping for a millisecond so that there is a plosive quality to the “**d**”—before converting this energy into an energised rolled “**r**”. The “**o**” vowel (a very focussed and closed German **o**, as in the word “**ohne**”) is prepared behind this consonant and released cleanly—aiming for a seamlessness between the “**r**” and the vowel. The energy and forward direction of the breath peaks with this arriving vowel, which is ‘spun out’—the resonance is felt around the nose and behind the eyes, whilst the space internally remains that of a large “**OR**”. This is sustained a few (unforced) cycles of the vibrato, before sitting back slightly in dynamic and taking on the colours of headier tones cultivated by the raised soft palate behind.*

“Dro-ben”

The intensity of this final syllable is significantly reduced and the breath is gently tailed off. Quite the opposite to “dr-”, the “b” consonant here is not energised; instead the lips touch together only momentarily, without tension. This releases into a headier vowel that is connected to softer falsetto timbres. The note does not last for long and the “n” is resonated as the diminuendo continues.

*To avoid the vocal line being lost in the balance with the piano, the relationship between the first and second parts of the appoggiatura might be experimented with—intensifying the first to a degree that allows the second to fulfil the intended shape without being lost or “**coming off of the voice**”, thereby keeping the work and syllable clearly articulated.*