

**“Dann steh ich auf dem Berge droben”**

The in breath prior to “**Dann**” is crucial for anticipating the arc of the entire phrase and assessing the demands on the breathing apparatus. In this video excerpt, my breath is quite intense. I suck in the air, in a way that makes a hissing sound as the cold air rushes in between my front teeth and across the roof of the mouth. I picture sending this breath low down, focussing on expanding the flanks of the lower back. An effective breath here fuels all that is to follow.

The musical imagery of the phrase shape is also key to ensuring that the appoggiatura can be suitably articulated. I picture the distance to be travelled as I begin phonating—drawing out the path to follow. This is facilitated by the imagery of standing atop a mountain as I sing the word “**Berge**”, peering over the edge and down deep into the valley. This evokes a feeling of inevitable descent—the pull of gravity as I teeter in the heights of the note.

The “**au**” diphtong is utilised to lessen the presence of the note—diminuendoing and taking advantage of the smaller embouchure and internal space. The video shows me twisting slowly side to side, a movement I introduce to maintain a flexibility in my body that prompts me to maintain a similar freedom in the longer notes, which are not held but sung through or ‘spun’.

As the descending in pitch begins, I cultivate a feeling of this gravity taking hold—spurring the semiquavers forward and engaging the energetic “**dr**” consonant ([see prior phenomenotechnical description](#)).

As the appoggiatura is articulated, the energy of the phrase is reignited—the remaining breath recommitted to the expressive moment.