

*“Der Kinder **spiel**...”*

*The ascending “**der Kinder**” quaver figure is engaged as if approaching a climactic high note.*

*The vowel “**der**” is formed in anticipation of the higher “**spiel**” vowel to come, the internal shape of an “**u-vowel**” being cultivated, space between the back molars and rounded embouchure.*

*The “**kin-**” anticipates the change in colour. Rather than driving the accumulated resonances into and through the voiced consonant, there is a moment of diminuendo. As the “**n**” is sung the colours of the head voices are integrated, so that when “**-der**” is released, there is a now mixture of chest and head voice.*

*This has the spacious qualities of a full high note, but with a more spinning, airy quality, closer to falsetto than full voice.*

*“**Spiel**” is sung at a lesser dynamic than the upbeat quaver “**-der**”.*

*The vowel is preceeded by a long and clearly articulated “**shhp**”—the intensity of which is matched to the airflow desired for the coming “**ie**” vowel, thus avoiding the danger of overblowing this moment.*

*There is a blooming shaping of the upper appoggiatura note. The voice spins into the heady upper resonances, feeling almost like the pitch is continuing to rise.*

*The change of note as the appoggiatura descends is delicate, an imperceptible portamento joining the pitches together seamlessly in a musical gesture that gently glides down.*

*This second pitch is held in place at the lower dynamic. The final “**l**” is phonated delicately by lightly touching the tip of the tongue to the back of the upper teeth.*

*There is an imagined (or real) smile behind the eyes as this word is sung, which, although delicate, evokes the frivolity of children’s play.*