

“Das die Natur der Seele gab”

I cultivate an **evenness** of weight, colour and tone across the disparate registers—refraining from emphasising any particular word stress or phrase contour.

The **u** vowel of “Na-**tur**” sets the parameters of this tonal palette.

To ensure that this vowel has as focused and **lyrical** a resonance as possible, I draw on the preceding “**a**”, rounding the lips to the shape of the “**u**”, but maintaining the pharyngeal space. I stretch and lengthen the vowel internally as high into the soft palate as I can without the tone becoming hampered or driven.

The mouth doesn’t move at all as I drop the “**der**” in place, nor do I allow the lower partials of this register to colour the note, instead, imagining that I am “**looking down**” on the note, holding the raised soft palate in place.

Though I would usually encourage the pitch of “**See**-” to bloom in anticipation of my pre-passaggio register, I let this note spin simply—as if it were a third lower. A modification of the “**e**” vowel, sung closer to an “**i**” in colour facilitates this.

The final syllable “-**le**” is gently negotiated, without portamento or any additional weight. A slight **airiness** is allowed to infiltrate the tone, preventing any chesty resonances to disrupt the calm and neutral line.