

“Wenn in den **Ro**-sen...”

“**Rosen**” is an evocative, almost onomatopoeic word, the closed “**o**” vowel possessing a depth of technicoloured dimensions. There is a **gathering** of resonance, achieved by a narrow rounded embouchure, the lips forming the shape of a phonetic “**u**”. The space inside the front part of the mouth is made to feel very small, full of tongue and cheek and the **core** of the vowel itself. Behind this, there is a elongated cylindrical length, almost a second incarnation of the vowel, which resonates up, into and beyond the soft palate—vibrating behind the cheekbones and open expression of the eyes.

The vowel is at once rich and dark, but also airy, heady and light—what in bel canto singing is called **chiaroscuro** (Kirkpatrick, 2009: 15), but with an idiomatic German quality (Lanzrein & Cross, 2018: 231), in which it feels like this huge and resonant vowel is being squeezed through a small space.

The balance between light and shade in the “**o**” can be manipulated to emphasise different timbral qualities. In this instance, the poetic symbolism of the rose as love and the chromatic leading notes rooted in the lower voice encourages me to lean into the rich, visceral qualities of the vowel, remaining connected to this lower register.