

“...Liebe sich entzündet”

The word “**Liebe**” is caressed. Beginning with an elongated German “**L**”, where the tip of the tongue is pressed into the back of the upper incisors, with an “**i**” vowel quality, created by a raised back of the tongue placed behind it. The voiced pitch is held with a straightened tone that is directed towards the front of the mouth in the middle of the round “**u**” embouchure that pre-empts the “**i**” vowel. This pressing of the vowel reflects a moment of expression coloured by **passion, desire, possession, enthusiasm, dominance.**

This moment of pressure is released, the tip of the tongue flicking from it’s position behind the top incisors to gently rest behind the bottom middle teeth. The vowel is released with a **springing** action and the pressing quality achieved by the **straightened tone** is sustained to sculpt this pitch.

The cultivation of these qualities for “**Lie**-be” causes this syllable to be lengthened. In the context of the phrase, this highlights the word, whilst allowing time for the poetic persona to **revel** in the feeling.

This elongation shapes the following ‘tethered’ quavers. By creating space for “**Lie**-”, there is a feeling that the momentum of the tempo is pulling these notes forward to make up the lost time. “**-be sich ent-**” are driven forwards towards the barline, each syllable slightly shorter than the last in the cultivation of this sweeping gesture. There is a feeling of these quavers being knocked free from the mouth, tumbling out and forwards having been encouraged by the shake of the tree. This is what I call a ‘**headshaking**’ feeling and is accompanied by a gentle emulation of this movement (see [Figure 5.13](#)).