

I draw in a sharp, low and **noisy** breath, sucking in the air through mostly gritted teeth, **as if reacting to something that sounds painful**. I make no effort to disguise or soften this breath, but rather encourage it, making extra room for the air by broadening the chest, lengthening the spine and slightly raising the chin towards the sky. This postural realignment feigns **pride**

The onset of “**Lor**beere” is unapologetically **full**. The voiced “**L**” is used to place this note, singing the pitch on the phoneme by humming whilst the tip of the tongue is behind the top middle teeth. Differing from the “**L**” of “**Liebe**”, which had the Germanic quality of an “**i**” sounds behind it, this “**L**” is less pressed, as if the vowel behind it were an “**uh**” instead. This difference maintains a contact with the chest resonance below the sung pitch, giving a body to the passagio note, which will have a full, operatic tone. The release of this consonant has a similar impression of the vowel (**o**) springing out, which is heightened due to the spinning tone and register.

“-**beere Ruhm**” are rhythmical, with a sameness of weight and articulation (slightly **detaché**), as if singing a **declamatory recitative**.