

### **“Zy–pressen”**

*The accented and full-bodied singing of “**Lorbeere Ruhm**” engages the body to take an energised breath, as if continuing in this guise. This physical intensity is harnessed and redirected in the breath and consonant preceding “**Zypressen**”.*

*As the triumphant dotted chords of the piano part are still being played, having released the “**m**” or **Ruhm** energetically and with a slight “**shadow vowel**”, I engage a “**SPLAT**” breath (Chapman, 2006: 49), opening the space of an “**a**” vowel in my mouth and releasing any muscular holding of the diaphragm, intercostal muscles and stomach, so that a lungful of air is allowed to “**drop into**” and fill the belly with air.*

*The sybballant “**Z**” (**tsss**) is articulated with a diminuendo of dynamic and intensity, stroking the consonant.*

*By the end of this “**sss**”, the breath–flow is reduced to the state required for the **softer grained** vowel “**Zy–**”.*

*“**Zy–**” envelops this open “**a**” of the breath, the sides of the mouth wrapping around the to form the “**u**” while maintaining the more open vowel’s space.*

### **“Trauer”**

*With “**au**”, I emphasise the rounded lips (a phonetic **o** (cot)), imagining the diphthong is falling forwards and out of my mouth. I lean down into the resonances of my chest, **anchoring** the colour down to this deeper and more **primal** register—resulting in a vowel which has a tube-like vertical length.*

*I **press** into each note of the melisma, each pitch articulated with a slight aspirate, as if **fighting** against the heaviness and weight now characterising the colour—as if **groaning**.*