

“**Nein**, um-**sonst..**”.

The opening “**Nein**” is situated in what I would term a ‘**calling**’ register, emulating the tone that you might adopt if trying to healthily **call out across a large room**. A previous singing tutor used to make me practice this physical, but free technique by singing “**Times!**” like a newspaper seller.

Resultantly, there is a **brashness** to this starting note, which is less of a melodic articulation than a naturalistic **crying out**, as if at the end of ones temper.

The **poised** resonance of the voiced “**n**” springs out into an open throated, cumbersome “**a**”. The qualities of brightness and openness are emphasised by engaging as wide and **shining** a pharyngeal space as possible, with a high lifted soft palate and large open embouchure. At the same time, this note has a weighted quality, underpinned by a sobbing **appoggiare** sensation.

As the pitch descends a major third to the lower-middle voice, the bright and open “**a**” **collapses** in on itself to form the closed vowel “**um-**”. I embrace the closed and **darker** qualities of this word and register, which endows the reascent to the E_b pitch with a **struggle**, as the space must be **prised open** again and the weighted quality of the lower registers carried up to “**-sonst**”.