**Klang Space English – Energetic Structure of English Sounds**

**1. Vowels – Resonance Spaces (Reception)**

|  |  |
| --- | --- |
| **Sound** | **Effect (Field)** |
| A (as in father) | Heart opening, openness, presence |
| E (as in bed) | Connection, in-between space, emotion |
| I (as in machine) | Light, clarity, focus |
| O (as in go) | Rounding, gathering, gravity |
| U (as in put) | Depth, withdrawal, retreat |
| Ä/æ (as in cat) | Activation, alertness |
| ʌ (as in cup) | Grounding, centered tension |
| ɪ, ʊ (as in bit, book) | Fleeting, unstable, floating |
| ə (as in sofa) | Neutral, holding, release |

→ English vowels often operate in the upper space: throat, head, breath – less from chest and pelvis.

**2. Consonants – Movement Carriers**

|  |  |
| --- | --- |
| Sound | Effect (Field) |
| M | Gathering, center, sound body |
| N | Nearness, voice, agreement |
| L | Lightness, flow, grace |
| R (eng.) | Open, vibrating, but not grounded |
| H | Wind, breath, transition |
| S, SH | Cutting, tension, resolution |
| TH (voiced/unvoiced) | Threshold, in-between space |
| W | Softness, envelopment |
| Y | Stretching, outward movement |
| NG | Humming, retreat, inwardness |

→ English consonants form through air and articulation – less through body weight.

**3. Sound Axes in English**

**Axis of Brightness** – E · I · Y · H → Clarity, expanse, openness (head and air space)

**Axis of Movement** – W · L · R · TH → Flow, transition, turning, threshold

**Axis of Depth** – U · NG · ʌ · M → Withdrawal, resonance, gathering, grounding

→ These axes are softer than in German – they flow rather than set.

**4. Body Assignments of English Sounds**

|  |  |
| --- | --- |
| Area | Sounds |
| Head | I, E, Y, H |
| Throat/Breath | ə, W, R, TH |
| Chest | A, L, SH |
| Pelvis | U, NG, ʌ, M |

→ The English sound space is lighter, breath-led, less structured than German.

**5. Resonance Behavior of English Sounds**

* Vowels differ significantly by tension:
  + tense (I, E, A, O, U) → targeted, focused, outward
  + lax (ɪ, ʊ, ə, æ, ʌ) → soft, inward-directed, diffusing
* Diphthongs (e.g. ai, ou, oi) → fields of movement, holding no fixed space
* Consonants are mostly soft, air-borne, often gliding (W, Y, R), rarely angular

→ Unlike German: less segmentation – more transition, suspension, flow.

**6. Energetic Profile of English**

English is:

* light, open to sound, breathing
* less grounded, but mobile
* spacious for in-between tones
* more horizontal than vertical

It does not set – it allows. It does not hold – it lets through. It reveals possibilities, not endpoints.

**7. Application for Mora Structures**

When building mora structures in English:

* work with movement, not weight
* emphasize sound flow over rhythm
* use vowel transitions consciously as field openers
* place consonants sparingly – they do not anchor

Example structure (3-4-3 moras):

* light / a-round / us
* whi-sper-ing / the / si-lence
* be-hind / the / voice

The structure feels open – not set.  
Like breath, not like stone.

**8. Extension – Dynamics in English**

**Gliding** → vowels glide into each other (e.g. "high", "no", "you") – sound spaces open, not close.

**Linking** → consonants connect vowels across word boundaries (e.g. "go on", "see it") – a stream instead of separate words.

**Stress shifting** → meaning shifts with emphasis (e.g. "record" [noun] vs. "record" [verb]) – resonance lies not in the sound but in the movement.

**Pauses and intonation** → speech melody carries energy more than articulation. English works with pitch, not syllable length.

These dynamics make English fluid, elastic, alive – a language of transition, not hold.