

PVI and YOU

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Goals:

To allow interested and qualified members the experience of giving, as well as receiving a PVI while reviewing the basics of good vocal production.
To allow these members the opportunity to diagnose, as well as prescribe.

Be Prepared:

Have lots of vocal exercises at your disposal
Know which vocal exercises address which need
Be able to model these exercises
Know the person's name and be prepared to ask for a bit of background information.
The comfort level of the person is of primary importance.

Guidelines:

Begin by making the singer comfortable with brief general conversation.
Have her sing a familiar song in her part OR a melody of a song she chooses.

Visual Observation Checks:

Correct alignment/posture should be upright, energized but not tense, with sternum high and a level chin. Watch for these signs of poor alignment:

Sway back
Protruding abdomen/tilted pelvis
Shoulders high and tense

Abdominal instant recoil coupled with rib cage/back expansion. Problem signs:

No activity in core
Abdominals immovable
Back and ribs show no expansion
Sternum is low

Breathing coordination, no hooks, slides, glottals (unless called for) also look for:

Visible high tongue
Head bob on the start of each phrase

Relaxed tongue, lips, and jaw

Bobbing larynx
Trembling or protruding jaw
High or tucked chin
Tense, immovable lips and jaw
Grinning smile or mouth open too widely
Lifeless eyes

Sings with an inside smile/zygomatic lift

Aural Observation:

Breathing assessment: noisy and gasping or inaudible and relaxed?

Breath management: able to get to the end of each phrase with ease?

Range: able to use same voice in all registers or passaggio/break problems?

Tone timbre: covered, strident, free, resonant, breathy, clear, etc

Resonance: in all parts of the range

Vocal flexibility: moves around her range with ease?

Pitch/ interval accuracy: sings clean intervals?

Vibrato: should be controllable; does it interfere with clean pitches?

Vowel production/target sounds: look for clear, resonant vowels

Word connection/vowel to vowel: look for legato, wall to wall sound

Articulation/enunciation: consonants should not interrupt the flow of sound

Dynamics: capable of singing with variance of loud/soft?

Process:

Point out one obvious observation and seek to correct it

Be specific and address only one area at a time

Prescribe an exercise to address the need

Move to a second area and seek to correct it (if time allows)

End on a positive note; point out success, even if small