

How to Do PVI's

by Jean Barford

- 1) ALIGNMENT of the body (not posture)
 - a) Head needs to be in alignment with the spine – you can tell this by feeling in front of the ears. This uses more resonators. Lead from your eyes, not nostrils, keep humps up
 - b) Neck – related to humps – easy to see, hard to describe
 - c) Shoulders/arms – alignment with spine
 - d) Legs/hips – pull the buttocks in (this happens automatically when you take the step at the beginning of the ballad –or any song).

- 2) TENSION
 - a) Alignment will identify tension
 - b) Tension appears in the
 - Jaw
 - Neck
 - Chin
 - Shoulders
 - Face
 - Lips
 - Breathing (you shouldn't hear people taking breaths). Non-tension breaths are faster and it won't necessarily feel that way.

- 3) HEAD VOICE TECHNIQUE – different from head voice, it's actually using the sharing register.
 - a) Middle C is predominantly chest voice
 - b) As you go up from Middle C you will use a higher percentage of the head voice
 - c) Notes F and C above middle C should be sung with 50% head voice and 50% chest voice
 - d) No tension in the voice = same placement

 - e) Warm-ups on note D (two D's above middle C) and come down five notes at a time on the syllable ooo, then repeat at a ½ step down – this will get the head voice secure and then that will mix with the chest voice naturally. After you have achieved that, then try starting on the D above middle C and going up 5 notes to allow the head voice to enter naturally. Repeat ½ step higher.

- 4) WIDTH OF SOUND – does NOT mean dark sound

How to Do PVI's Pg -2-

Examples:

- 1) Flat singing may be caused by
 - a) Tension
 - b) Lack of stamina
 - c) Not using head voice technique properly
 - d) The 3rd, 5th, 7th and 6th tones have a tendency to be flat – sing them light and high
- 2) Play the instrument from the diaphragm – don't switch from diaphragm to face
- 3) Head voice may have to be started sooner
- 4) Tenderness can only happen in head voice technique
- 5) For consistency of sound – less external singing, more internal singing
 - a) internal singing does not mean lazy and not a clenched jaw
 - b) external singing does not mean clean and not louder. Singing an oo has to be external. Oh/oo is also external.
 - c) Clean singing = getting to primary vowels with the back of the tongue down immediately
- 6) Artistry comes AFTER you hit the primary vowel
- 7) Primary vowel is where the ring is. Keep the primary sound and position on the 2nd half of diphthongs.
- 8) On the next to last note of a held note, keep the sound and position you have on that next to last note on the last note, no matter what the vowel is!
- 9) Ends of words need to be on the same pitch as the primary vowel.
- 10) Use the second part of the diphthong/ends of words – finish it on pitch.