DISTANCE LEARNING IN SINGING EDUCATION: AN OVERVIEW OF HISTORICAL AND MODERN APPROACHES AND FUTURE TRENDS

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This research of distance learning in singing study provides some historical framework of long-distance singing study, including research on three former distance singing courses, which exemplify the "best practices" of their time: Siegel-Myers Correspondence School of Music, the Perfect Voice Institute, and the Hermann Klein Phono-Vocal Method: Based Upon the Famous School of Manuel Garcia. I also discuss current trends in long-distance singing study, including interviews and insights from current long-distance singing teachers using cutting edge technology in their virtual studios. Lastly, I make predictions and projections, based on analyses of past "best practices," where this information may have impact upon future methods of distance singing lessons, including conceivable distance singing course components of online degree programs offered at universities.
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CHAPTER 1
HISTORICAL DISTANCE SINGING STUDY

Distance learning in singing study is often thought of as a new form of studio teaching birthed in the digital age; online music degree programs have emerged because of the modern inventions of email services, chatrooms, and video telecommunication programs (Skype, Zoom, YouTube, FaceTime, etc.). Although these technological advances have made correspondence and information dissemination more expedient, they are not responsible for the genesis of distance singing study. Distance singing study has a rich history and roots that reach far earlier than the dawn of the internet. For more than a century now, music schools have been creating and fostering alternatives to the traditional in-person learning environment.¹ These distance education settings aim to bring first-rate, practical, and convenient education to a vast number of students regardless of their location. Today, private voice studios and larger-scale university voice studios are searching for ways to make long distance singing lessons a viable option for students who require the flexibility and economic benefits of distance education.

The following research of distance learning in singing study will: (1) provide an historical framework of long-distance singing study, including research on three former distance singing courses, which exemplify the “best practices” of their time: Siegel-Myers Correspondence School, the Perfect Voice Institute, and the Hermann Klein Phono-Vocal Method: Based Upon the Famous School of Manuel Garcia; (2) it will discuss current trends in long-distance singing study, including interviews and insights from current long-distance singing teachers; and (3) based on analyses of past “best practices,” it predicts/projects where this information may impact future methods of

distance singing lessons, including conceivable distance singing course components of online degree programs offered at universities.

The earliest distance learning schools were correspondence schools, which were educational courses offered via the postal service. The Society to Encourage Students at Home was the first correspondence school in the United States (1873). This society, founded by Anna Eliot Ticknor, offered courses written by women for the education of other women. This was a novel learning experience, because a liberal education was not readily accessible to women at that time. The courses they provided included individualized education plans for every student. Each portion of the course was mailed to the student’s home, where she would read the material, answer any examination questions provided, and return the work to her instructor for grading and new assignments. This inaugural correspondence school quickly blazed the trail for a multitude of distance learning opportunities. Business and educational companies began offering mail-in services to the masses, providing courses in shorthand, literacy, kindergarten curriculum, typewriting and small engine repair. Soon after, music schools followed suit and began offering instruction for both the individual student and the classroom teacher with courses that covered a multitude of scholarship areas, including composition and harmony, choral and band conducting, music appreciation, music history, and individual instrument instruction (piano, organ, cornet, violin, ukulele, and singing). The correspondence education services in singing study were particularly popular for students.


3 Ibid. Bergmann, Harriet F. pp 448.


It is virtually impossible to compile a comprehensive list of all the singing courses available through correspondence music schools, as most of these companies are now obsolete and their materials out of print. However, Deborah Vogel at Northwestern Michigan College was able to excavate a handful of schools out of the depths of distance music education history by digging through the archives of music journals (*Metronome* and *Etude*) and popular household magazines (*Good Housekeeping* and *Popular Mechanics*) that were in circulation throughout the late nineteenth to early twentieth centuries. In her article for the *Journal of Research in Music Education*, “Are You Only an Applauder? American Music Correspondence Schools of the Early Twentieth Century,” Vogel and her team of researchers rediscovered advertisements for: Lawton Institute of Voice Culture (New York), the School of Authentic Voice Production (New York), the Perfect Voice Institute (Chicago), and the Siegel-Myers Correspondence School of Music (Chicago), all offering correspondence singing lessons to the home learner.6

These correspondence singing courses would work in the same manner as the Society to Encourage Students at Home mentioned earlier. A student paid a subscription to the correspondence music school and he/she was then mailed the course materials. In most cases, the student would have been sent one lesson at a time and at the end of each reading, was expected to answer end-of-lesson examination questions for grading and review. After passing with a satisfactory grade, the teacher sent feedback to the student, which would include critique and the student’s next assignment.7 The Siegel-Myers Correspondence School of Music’s slogan was

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“Study music with the masters by mail!”

1.1 Siegel-Myers Correspondence School Course in Singing Lessons

Founded in 1900 by Samuel Siegel and Harry Thomas Myers in Chicago, Illinois, the Siegel-Myers Correspondence School of Music began by teaching mandolin classes under Siegel’s instruction. Interest in the correspondence program grew quickly and before long, Siegel and Myers, with the help of a team of esteemed music educators, expanded the program to educate individuals on cornet, piano, banjo, guitar, mandolin, violin, and voice. Students studying applied music lessons could supplement their learning with courses in music history, music theory and composition/harmony. Siegel-Myers advertised its harmony courses to prospective university music students, claiming the course would teach the invested student techniques in analysis, transposition, composition, and orchestration that would serve them greatly at the university level. Universities began to recognize the quality of lessons taught in the Siegel-Myers harmony courses and some schools, like the University of Chicago, even adopted the provided course materials for their traditional classroom learning. Additionally, the Dean of Northwestern University, Peter C. Lutkin, allowed Siegel-Myers harmony students, who successfully passed their university entrance exams, to receive two years’ worth of college credit in music theory. The Siegel-Myers Correspondence School quickly became one of the most lucrative and far-reaching music

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correspondence programs and reported that in just ten years, the program was instructing over 30,000 students globally.\textsuperscript{12} Beyond its popularity, there were many other positive aspects to studying singing through the Siegel-Myers program as well, including: an economical education, remote study with an elite teacher, year-round enrollment, flexible scheduling, and comprehensive coursebooks.

The subscription payment cost to the Siegel-Myers Correspondence School of Music was $1.00 per lesson, when completed the total cost of the course was $100.00; it was the same price whether one family member or multiple family members wished to study singing.\textsuperscript{13} This was an unprecedented value that was unmatched in traditional, in-person lesson settings. Furthermore, Siegel-Myers was so confident in the success of their method that the school offered a full refund to any student who felt dissatisfied with their results after having completed the course (see Fig. 1.1):

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{SiegelMyersGuarantee.png}
\caption{Siegel Myers Guarantee}
\end{figure}

\textsuperscript{12} “Siegel-Myers Correspondence School of Music | College Archives & Special Collections | Columbia College Chicago | Sherwood Community Music School | Columbia College Chicago.” https://digitalcommons.colum.edu/sherwood_smcs/.

There is abundant evidence that we can successfully teach you by correspondence – the standing of our artists and their personal assurance, the testimony of those who have taken and paid for the Course, the lessons and examination papers themselves – yet, in order that you may be convinced beyond the shadow of a doubt, and because we ourselves are sure that we can satisfy you and give you just what you want and need musically, we offer you our binding Guarantee (a facsimile of which is reproduced below) that if you are not satisfied with your progress after completing our prescribed Course, we will refund all you have paid us.  

This economical approach to singing education also provided students the cost-effective service of high-quality teaching found no further than the student’s own home. Celebrated English baritone, George Crampton, provided the written instruction and examination feedback for the Siegel-Myers Singing Courses. This granted students living in rural areas, possibly remote from any quality musical instruction, the luxury of studying with a well-known instructor without having to move to a more culturally thriving city. This would mean families would not have to uproot their lives and sacrifice their established livelihoods to learn from the best. Siegel-Myers was said to have students “from Alaska to the Transvaal, from India to Australia and New Zealand, in most music centers of Europe and in thousands of cities and small towns of the United States and Canada.”  

Additionally, they promoted a safety aspect of their instruction assuring parents that by choosing a distance learning method for their daughters, in particular, they would not need to worry about traveling to a dangerous city to take singing lessons. Young women could feel comfortable taking a singing lesson with a first-class instructor in the safety of their own home. The financial and safety sensibility of this approach paired with expert instruction made for strong selling points to thousands of families across the globe. The flexibility of the Siegel-Myers courses

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16 Ibid.
also appealed to many students.

A traditional in-person singing lesson can be limiting with regards to issues of scheduling. The instructor can only teach so many hours per day and the student may have obligations that interfere with the available lesson times for their chosen instructor. The Siegel-Myers method allowed instructor George Crampton to teach a practically limitless number of students and made it possible for any student to study at a time that was most convenient and effective for them. Continuous open enrollment allowed students to begin singing lessons at any time of year, not just the start of a semester or term. The course was originally designed so that a student who successfully passed their end-of-lesson examination could begin on the next lesson as soon as the post office could return the instructor’s last grade. Students who were diligent about this routine completed about 2-3 lessons per month. However, there was also flexibility built in for the working student who may not be able to progress so quickly. That student could certainly set their own schedule and continue to work full-time, completing their singing lessons in their spare time. In addition, Siegel-Myers allowed any paying student to review and retake lessons they received in the past at no additional cost. These convenient aspects of their courses were not only unique to the long-distance learner, but incredibly cost-effective as well.

The final selling point of the Siegel-Myers School of Music was the company’s coursebooks. Traditional singing method books relied on a teacher presenting the information to the student in-person and therefore could be short with descriptions and explanations. Because the material of this singing course was primarily self-taught, the coursebook lessons contained


more explicit explanations of lesson materials. This ensured that Crampton’s concepts were made as clear as possible without him being physically present in the lesson. This educational model created more than just the average textbook for the Siegel-Myers students and contained a wealth of knowledge for the long-distance learner, including: diagrams of the vocal mechanism, vowel and tongue position charts, photographs of proper body posture, lip formation, and breathing exercises.

The Siegel-Myers Course in Singing coursebook included 100 printed lessons. These courses contained thorough explanations of technical concepts and exercises, photographic illustrations to demonstrate written physical descriptions, repertoire assignments ranging from folk tunes to classical art songs, and end-of-lesson-examinations. The first eight lessons in this method were rather general and were to be learned by all new voice students, regardless of voice classification. Their purpose was to create a foundation of general music and singing knowledge, so that the language found in subsequent lessons could be better understood by all. Singing Lessons 1 & 2 educated the student on the basics of reading music including how to read the grand staff, key signatures, meters, and basic rhythms. It also taught the pitches of the piano, so that the student could utilize this information with the aid of the keyboard. Lesson 3, entitled “Trial of Voices,” instructed the student on how to determine which voice classification they may fall under: Soprano, Contralto, Tenor, or Bass. This third lesson was particularly integral to the learning process, as it would inform George Crampton which lessons to send in the future. Lessons 4-8 were breathing and posture exercises for all voices. All succeeding lessons contained the same educational information and exercises, but each vocalise was transposed to coordinate with the voice classification of the student. If the student felt as though their exercises were uncomfortable in range, they were instructed to make a note describing their discomfort to Crampton in their end-
of-lesson examination papers and he would then send the adjusted lessons.\textsuperscript{19}

Mail-ordered singing lessons had many benefits that allowed thousands of students the opportunity to study singing from the convenience of their own home; however, these programs were not without their shortcomings. The Siegel-Myers singing course was lacking certain aspects of traditional in-person lessons that both students and teachers desired. Most notably problematic with this literature-based approach was communication, assessment, the absence of aural models for demonstration, and a lack of true voice building techniques.

Although the program relied on the “correspondence” aspect of the instruction, communication became difficult for several reasons. Most obviously, the “turnaround” time of the postal service was a significant issue. Correspondence lessons, while convenient in many ways, were burdened by the inconvenient speed of the lessons, examinations, and feedback traveling from student to teacher and back again. The speed of postal delivery improved significantly during the nineteenth century and even more so in the twentieth century when the Siegel-Myers school was thriving; however, it still could not provide immediate feedback.\textsuperscript{20} Traditional in-person lessons had no “turnaround” time; the lesson information was immediate as well as the feedback. The traditional student could also receive weekly lessons, whereas the long-distance learner could only study as quickly as the postal service allowed them to. Beyond the speed of mail delivery, the examinations themselves proved to be a questionable component of the process as well.

The success of each singing student in the Siegel-Myers program was measured by the examinations provided by instructor, George Crampton. Crampton would pose questions at the

\textsuperscript{19} Crampton, George. \textit{Siegel-Myers Correspondence School of Music: A Course of Singing Lessons}. Siegel-Myers Correspondence School of Music, January 1, 1909.

end of the lesson that correlated with the information learned that week and the student would
answer the questions and return them for grading and feedback. As the questions were all printed
the same in each student’s manual, it was a difficult task to pose questions that were both objective
and universally applicable for all students. In a traditional, in-person lesson, a teacher can ask an
unbiased question which allows the student to answer extemporaneously. This often generates
spontaneity and individualized problem solving in a lesson. Furthermore, some of the questions
posed by Crampton’s exams, quizzed the student on their own difficulties. This can be an excellent
learning tool in a traditional singing lesson, but the problem with this form of questioning in a
long-distance learning environment is that these questions rely heavily on the student being both
self-aware and knowledgeable of what issues continually arise from moment to moment in their
singing. The amateur student in a traditional in-person lesson would not typically be expected to
be so cognizant of their own singing faults. Much of that burden would be on the teacher’s expert
observational skills. Another drawback of the exam questions was that they quizzed a student only
on their knowledge of the information provided, not on actual singing proficiency. In this manner,
there was no way for the instructor to monitor progress or proficiency in the singing voice and
therefore the student could only receive feedback on their vocal knowledge not their vocal ability.
Again, traditional lessons had the upper hand in this matter, since they could effectively test both
areas of the student’s learning. The student’s examination feedback would provide some measure
of success to the student and certainly the student would feel a sense of accomplishment having
completed the coursework, but the overall efficacy of the end-of-lesson examinations was rather
questionable.

The final issue of this method is the absence of demonstration. In a traditional lesson
setting, the teacher has the benefit of demonstrating his or her requests by singing the exercises
and specific phrases for the student. Demonstration can be a vital tool in any music lesson, as the student can then easily hear nuances and differences in vocal approaches and can often mimic the gesture more easily than following a description alone. Although George Crampton was particularly adept at describing the sensations one feels when producing the tones, vowels, resonances, and articulations in proper singing technique, he was limited solely to his written word, photographs, and diagrams. Due to this deficiency in correspondence singing courses, a new form of distance singing education came into existence: the phonograph record lesson.

In the late nineteenth to the early twentieth century, the phonograph was already a learning tool utilized by linguistics correspondence schools to teach international students foreign languages; a sort of primitive Rosetta Stone software. With these phonograph-based correspondence courses, students no longer had to rely entirely on written word to accurately understand the correct vowels, consonant sounds and inflections necessary to the proper pronunciation of the language they were studying. Without ever having to leave their home, a distance learner could hear the voice of a native speaker expressing the subtleties of any language offered by the correspondence school. In this same way, the technological advancements of the phonograph allowed the long-distance music instructor to pair their written descriptions and instructions with the power of demonstration. The invention and commercialization of the phonograph was, therefore, paramount to the advancement of distance singing education as it could transport both the instructor’s ideas and their voice to the student’s home, bridging the distance between remote instructors and their students.

1.2 The Hermann Klein Phono-Vocal Method: Based Upon the Famous School of Manuel Garcia

In the preface to his Phono-Vocal Method book, acclaimed music critic and voice teacher, Hermann Klein wrote:

I have often been asked to write a book on singing. I have often refused, because of the extreme difficulty of offering effective instruction to would-be singers through the printed page alone, without the aid of the voice to illustrate my meaning. The missing link now being supplied, I have found real pleasure in formulating this Phono-Vocal Method for self-training and study.22

This pioneering teaching endeavor began in 1907 when Klein was approached by the famed dramatic soprano, Lillian Nordica, who wished to discuss an educational proposal she wanted him to consider. Nordica’s concept was to create a phonograph-based singing lesson course that would provide not only a lesson book, but also exercise records for the home student to study and imitate. She believed that good singing was learned, in large part, by the listening and emulating of good vocal models. Nordica offered to provide the singing for the records if Klein would write the exercises and vocal concepts.23 The missing aural model of the human voice for demonstration was a substantial deficiency in correspondence singing courses of the time, as mentioned with the Siegel-Myers method. If the Klein-Nordica approach were to succeed, it would tackle that issue and effectively change the future of correspondence singing lessons.

Klein agreed to the project, although he had two major stipulations. First, he asserted that if the method was to be successful and universally applicable to all voice types, there would have to be more than one exercise record. In fact, he believed there needed to be four exercise records and four method books to account for the four major voice types: soprano, contralto, tenor, bass.


The exercises could remain the same for all, but it would be necessary to produce three additional, transposed method books and three additional exercise records, sung by the respective voice types to truly provide for all students. Second, it was vital that the pair of them should not attempt to self-record the exercise records. Having attended an early workshop by the Edison Company, where he experimented with recording his own voice into the gramophone, Klein had experience with how many variables could change the quality of the voice throughout the recording process. Klein wrote about his own process of recording on such a machine stating:

I had to keep my mouth about six inches away from the horn and remember not to make my voice too loud if I wanted anything approximating to a clear reproduction. When it was played over to me and I heard my own voice for the first time, one or two friends who were present said that it sounded rather like mine; others declared that they would never have recognized it. I daresay both opinions were correct. 24

For this reason, he knew it was imperative to the success of the method that he and Nordica collaborate with the leading producers of the phonograph to produce a quality product to the masses. Subscribing to Klein’s two conditions, he and Nordica successfully presented their novel phono-vocal method to both the Edison Company and Columbia Records. The Edison Company agreed to record the exercise records and Columbia Records was to publish and distribute both the record and the accompanying method book. 25

From 1907-1908, Klein wrote exercises for the project as well as extensive preliminary instructions on both singing technique and how to use the system he so carefully created to best serve the long-distance singing student. 26 These instructions were to precede the exercise material in the method book and were filled with the knowledge Klein had gained from his years of study

25 Ibid.
with the grandfather of vocal science, Manuel Garcia II. Feeling indebted to his great teacher, Klein eventually dedicated and named the method after him: *The Hermann Klein Phono-Vocal Method: Based Upon the Famous School of Manuel Garcia*. Nordica was contracted with Columbia Records to record not only the Phono-Vocal Method exercises, but additionally she had agreed to record operatic aria records for the company as well.27 After listening back to her opera recordings made on the gramophone, Nordica was disappointed to learn that a voice of her size and color was replicated in a way that was hardly recognizable. She rerecorded several times, but to no avail. Each record sounded shrill and off-putting to her ear and she eventually became disheartened by the whole situation, noting that she could not, in good conscience, allow the company to produce such a depiction of her voice. She excused herself from both her operatic recording deal with Columbia as well as the phono-vocal method project.28 It then fell to Klein to find a new soprano to record the exercises. Klein employed not only a new soprano, but a contralto and bass to record their respective exercises: Jeanne Jomelli, soprano; Janet Spencer, contralto; Frederic Weld, baritone.29

The endeavor of recording the Phono-Vocal Method took much longer and the effort was much greater than anyone anticipated, taking eight years to complete. Klein admitted that as the process meticulously continued with take after retake, he did not anticipate at the outset that there would be as many variables and issues as there were.30 The gramophone required not only a quality vocal instrument, but one with flawless technical prowess, impeccable musical style, and

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27 Ibid. pp 301.
28 Ibid. pp 301.
absolute accuracy of each vocal articulation in each register of the voice. While all the voices struggled to record their work on the gramophone accurately, it was the soprano, Jeanne Jomelli, who had the most difficulty on the project. The gramophone was able to recreate the midrange voices with more accuracy and beauty than the higher voice due to the differences in frequencies. The soprano exercise records were completed and copyrighted in 1909 along with the contralto and bass records. Klein struggled for some time to find a suitable tenor for the method; searching for one whose voice could meet and sustain the standards he set for each of the other voices in the collection. In the end, Klein made the decision to split the work between two voices and employed two tenors for the job: Giuseppe Lenghi-Cellini, who sang the operatic and solfeggi exercises, and a man referred to as “Lancashire tenor” in Klein’s gramophone article, who sang the sustained tones, scales and divisions, and the oratorio selections. The tenor voice method book was finished and copyrighted six years after the soprano, contralto, and bass.

The Klein method offered students both Klein’s own extensive knowledge of singing and that of his eminent teacher, Manuel Garcia II, which would have made for a strong selling point to students globally. Garcia publicly endorsed Klein’s teaching fully, and in fact when he first moved to America to begin teaching, Klein published and circulated a letter of support written by Garcia in The Musical Courier in an effort to recruit students.

My Dear Mr. Klein,

I hear you are going to live in America and to establish yourself there as a teacher of singing. At the moment when the art of singing is in a condition of decadence, I am glad to be able to express my confidence in your ability to carry on those traditions, which I imparted to you during a period of four years. It is gratifying to me to know that the great

American people appreciate the sound theories of the old school and they will assuredly find you one among its few capable exponents.

Wishing you ever success, believe me.
Yours very sincerely,
M. Garcia

Klein filled the first twenty-eight pages of the method book with his inherited “old school” singing expertise and provided the student with lengthy descriptions of all that entails, including: breathing techniques, resonance, vocal register studies, enunciation, projection, phrasing and artistic interpretation. After the preliminary instructions, the book contained twenty extensive singing lessons with additional notes for study paired with each. The lessons found in Klein’s method book were sold as a complete set, not mailed in lesson increments as the correspondence program lesson books. In addition to the valuable method book was, of course, the exercise records. There were twenty gramophone recordings for each voice classification. All recordings were accompanied by further written suggestions and spoken commentary by Klein to make absolute clear the meanings of his desired approach to singing. All of these components, including an economical education, singing instruction provided by an elite teacher and music critic, and exercise records created by top opera singers, promised to be great advantages to the students studying singing through the Klein method. The greatest disadvantage, regretfully, was that the method never made it to the masses.

Even though at long last in 1915 the complete four-voice collection of the Hermann Klein Phono-Vocal Method was copyrighted, published, and ready for distribution, disaster struck, and the curriculum never left the distribution center. Unfortunately, the Columbia Records Factory in

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Bendon Valley, London, where all the Klein methods books and records were held, burned to the ground. Klein’s entire stock was destroyed.\textsuperscript{36} Thankfully, there were still wax copies of the records and the original manuscripts held in New York. In 1918, Klein paid to have the stocks of his method reprinted and recopied, however, almost unbelievably, a second fire destroyed the new copies of the method.\textsuperscript{37} Disenchanted by the entire arduous effort, Klein abandoned the project, Columbia Records disposed of the rights and entire available stock of books and records to a company called the Music Phone Method, and the first phonographic long-distance method was never made widely available to the masses.\textsuperscript{38} In fact, the general population did not even know Klein had attempted such a feat until 1930.\textsuperscript{39}

In August and September of 1930, \textit{The Gramophone} published a two-part article written by Klein that unfolds the story of his short-lived “Phono-Vocal” Method: “The Story of My ‘Phono-Vocal’ Adventure I and II.” Until this point, Klein had briefly mentioned the method in his writing, but never yet shared the whole story. He wrote, “The reason why I propose to do so now is that people are beginning to talk about learning how to sing with the aid of the gramophone as though the idea were something new – actually believing, for the first time perhaps, that the notion is a practicable one.”\textsuperscript{40} History revealed that although Klein was the first to suggest a distance singing method to the Edison Company, he was not the last do so.

Two years after Klein’s proposal, in 1911, the Edison Company took advantage of this

\textsuperscript{37} Ibid. pp 303.
\textsuperscript{38} Shigo, Daniel James. \textit{Hidden in Plain Sight: The Herman Klein Phono-Vocal Method Based Upon the Famous School of Manuel García}. VoiceTalkPublications, 2013: pp ix.
auspicious phono-educational enterprise and teamed up with an established and previously
discussed distance learning school, Siegel-Myers Correspondence School of Music and instructor,
George Crampton. The endeavor produced a series of fifteen phonograph record lessons that
would accompany their existing Course in Singing Lessons. The Siegel-Myers approach
differed from Klein’s method in two significant ways. First, unlike Klein who provided four voices
for the four major voice classifications, the Siegel-Myers phonograph lessons only provided one
voice to imitate, George Crampton’s. When Crampton felt it was necessary that further instruction
was required to guide the listening student of a different voice classification, he would provide
clarifying information. Second, the Siegel-Myers students were not only to imitate the records
provided, but they were also given a blank, recordable record paired with the following
instructions:

When the song and Record have been thoroughly [practiced] and rehearsed the student
sings back to Mr. Crampton on an Edison blank, which is forwarded to Chicago with
answers to questions which form part of the course. Upon the receipt of the Record it is
carefully reproduced and studied by Mr. Crampton, who [criticizes] the student’s work,
makes suggestions, etc., and writes a letter embracing them, which, in time, finds its way
to the student, who also gets back her Record that she may understand the comments
made by the teacher. When the first lesson is thoroughly mastered the second is taken up,
and so on.

The Siegel-Myers approach, therefore, not only used both the teaching tool of imitation, but it also
provided a platform for the student to make a record for critique and review by his instructor.
Many correspondence schools followed this innovative technological trail and produced
recordable records and tapes to accompany their correspondence singing courses.

42 Crampton, George. *Siegel-Myers Correspondence School of Music: A Course of Singing Lessons*. Phonograph
Record Lessons. Siegel-Myers Correspondence School of Music, 1911.
1.3 The Perfect Voice Institute (1918-2018)

Dr. Eugene Feuchtinger, voice scientist, prominent vocal coach, and voice culturist, was the founder of The Perfect Voice Institute in Chicago. Feuchtinger published several books on both the singing and speaking voice, as well as several editions of his voice method book, *A Manual for the Study of the Human Voice: Exercises and Practices for the Speaking and Singing Voice* (1918), which was intended for the correspondence learner. Feuchtinger was not the first to promote and produce a long-distance singing course, but his approach was unique in that it was marketed as a professional voice building tool that would not only help singers, but all who wished to better utilize their voice. He advertised in many popular household magazine circulations such as *Ladies’ Home Journal, Popular Mechanics,* and *Good Housekeeping* with claims such as:

> Ninety out of every hundred persons could profit by the use of my method, even though they may not wish to become professional singers or speakers. There are few positions or callings that could not be made more profitable through the addition of a better speaking or singing voice.  

Non-singer professionals who frequently used their voice in their vocations were a target audience for this method, and most popularly among them were telephone operators. In the early twentieth century, the phone operating occupation hit its peak and it was reported that the telephone company AT&T employed over 350,000 operators nationwide. Phone operators in the city of Chicago, where The Perfect Voice Institute was located, were estimated to be speaking an average of 45,000,000 words per day. Many operators found that this level of vocal athleticism lead to voice fatigue which interrupted their personal and professional lives. The Feuchtinger method claimed to help aid those suffering from such an ailment. The method was also advertised

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extensively for the betterment of people who were afflicted with speech impediments as well, especially children. Reportedly 200,000 school children in New York City and 2-5% of all children throughout the country suffered from speech problems such as: lisping, stuttering, or stammering. Feuchtinger was confident that his method could rectify these occupational and communication matters by conditioning voices to execute substantial workloads with ease and comfort. This specialized conditioning of the voice was referred to as “Voice Culture.”

Voice Culture, a term that was often used throughout the eighteenth and nineteenth centuries, referred to the targeted betterment of the vocal organ and its surrounding muscles. Its intention was to ensure that the voice was always performing in the healthiest and most efficient condition, whether the vocalist was speaking or singing. The conditioning consisted of a combination of the traditional Italian school of singing exercise principles and scientific methods to strengthen the muscles of the vocal instrument and improve the overall quality of the voice. There were four basic elements to training the voice in this manner: silent practice, laryngeal posture, breath control, and physical/mental fitness. Voice Culture considered the repetitious nature of other voice methods to be tiring to the voice. It maintained that singing the same exercises over and over, especially when the long-distance student is not in the presence of a trained instructor, often led to fatigue which trained poor physical habits into the muscles. Because of this, the priority in this training program was to utilize silent practice so that the mind and the larynx could work as one to learn the proper muscular function before sound was ever produced.

Laryngeal posture and breathing techniques were focused and prepared first in the mind, then in

47 Ibid.
the muscles, and always in a manner that was free from tension and force. Feuchtinger’s specific Voice Culture program, therefore, was not a traditional singing course, like Siegel-Myers or Klein, in which the student studies scales, exercises, and repertoire. Feuchtinger did not believe that these types of courses alone could truly build the vocal instrument to peak condition, so his program focused on the muscle conditioning of the voice, similar to how an athletic trainer might exercise the human body. Particular attention in his method is paid to the hyoglossus muscle, an extrinsic muscle of the tongue, which he believed to be the key to strengthening every area of vocal production. He contended that if proper hyoglossus muscle function was achieved, then the voice would be able to easily produce any variety of vocal gestures in speaking and singing. (See Fig. 1.2)

**Figure 1.2: Image from Feuchtinger manual illustrating the hyoglossus muscle**

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51 Ibid.
Upon enrollment, each student of The Perfect Voice Institute would receive the first two Feuchtinger lessons, which contained introductory materials for the course. These introductory materials began with a series of questions that encouraged the student to explore the physicality of their own voice. The questions requested information about any medical or vocal difficulties the student may be experiencing, including issues with speech impediments, shortness of breath, or facial muscle problems. It also asked the student to evaluate the tone of their speaking voice and to note any hindrances they may be experiencing, such as: vocal hoarseness, loss of voice, breathiness, or harshness. The correspondence portion of the procedure was similar to Siegel-Myers, as the student would receive a lesson to study, complete the end-of-lesson-examination, and return the exam for grading and critique. Students who received an 85% or higher on their exams, would be sent both a “Certificate of Competency” and the next lesson installment. Students could expect to accomplish an average of three lessons per month. The Feuchtinger method also adjusted to the advancements in technology and evolved from merely written correspondence to recordings. The Feuchtinger method survived through many advancements in technology, including the phonograph and eventually cassette tapes for imitation and recording purposes.
CHAPTER 2

THE VIRTUAL VOICE STUDIO

Over a span of more than six decades, The Perfect Voice Institute instructed over 70,000 distance learning students. After the death of Feuchtinger, the school eventually became defunct and its teachings were all but lost. Lost that is, until the school was reinstituted in 2010 by Reinette Boshoff Wildman, a second generation Feuchtinger student. Wildman has restored these historical teachings and now The Perfect Voice Institute offers services in three branch locations in South Africa and virtually to students worldwide, via Skype. The current recommended course of study with The Perfect Voice Institute is a minimum one year of vocal training. The exact amount of time an individual will need for vocal conditioning depends on the student’s availability and the health of the vocal organ upon enrollment. The institute offers three options for the student:

Option 1: Three to six months of training in the Perfect Voice Method for one hour per week. Only when students have successfully completed the foundation exercises, which can take anywhere between twelve and twenty-four weeks, will they be given the option to reduce their lessons to two hours per month if they so wish.

Option 2: Students can have forty-five minutes of training per week for a period of twelve months.

Option 3: An intensive three-week training course is offered to individuals in distant locations. During this period candidates will receive five hours per week of personalized and individual tuition.

It is also recommended that in-person students enroll in a minimum of thirty hours of Alexander Technique classes provided by the institute to further help the student free their voice from tension. These courses, however, are unavailable to the long-distance student as they require hands-on training.

Wildman is among the multitude of teachers who have reinvented the platform of long-

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distance singing lessons with the aid of modern technology. Communication “turnaround” time is one obstacle of long-distance teaching that has significantly improved over the last century. The previously mentioned recording methods, including phonograph records, recordable records, and cassette tapes, were the first advancements for feedback communication “turnaround,” but even that could take weeks to communicate between parties due to the speed of the postal service. Now, Voice over Internet Protocol (VoIP) and online telecommunication services like Skype, Zoom, FaceTime, and Facebook Messenger Video have closed that gap, creating almost real-time interaction between teacher and student. These technologies employ various forms of communication channel circuits and are differentiated by their ability to send and receive audio and video signals at either end of the communication route. According to the International Telecommunication Union there are three main types of telecommunication channel circuits: simplex, half-duplex, and full-duplex.\(^{54}\) The union defines these terms as such: A simplex circuit can transmit information from point A to point B, and sometimes there are multiple point B receivers like a television broadcast. Communication in a simplex circuit can only travel in one direction. In other words, a television broadcaster is always the transmitter and the consumers are always the receivers and these roles are not reversible. A half-duplex system is like a two-way radio and allows for both ends of communication to function as transmitters and receivers, however not simultaneously. Full-duplex systems are the most advanced and allow for simultaneous sending and receiving of signals on both ends.\(^{55}\) Most of the common telecommunication services, like those mentioned above, function on a half-duplex system. Due to the half-duplex’s inability


to simultaneously send and receive audio and video at the same time, many individuals experience a few seconds of internet lag in their communications on these services. Therefore, while "turnaround" time in long-distance singing lessons has dramatically improved, in most cases online lessons are still not in real time.

Mindy Pack is an award-winning singing teacher, vocal coach, vocologist, and voice training phone app creator. Her clients, current and past, include commercial music stars: Martina McBride (American country music), Anthony Evans Jr. (American gospel music), Justin Timberlake (American singer-songwriter, on his Man of the Woods Tour), and Pharrell Williams (rapper, on his N.E.R.D. Tour). She also teaches many others, from amateur to professional, who are currently pursuing careers in contemporary commercial music on international stadium world tours, Broadway stages, cruise line entertainment, and television shows such as The Voice and American Idol. I interviewed with Pack to better understand the successes and difficulties she experiences training voices from her remote studio and through her singing lesson phone app.

Pack maintains both a successful traditional in-person studio in Salt Lake City, Utah, and an equally prosperous virtual studio via telecommunication services. Her studio in Salt Lake City employs five additional instructors who meet with an average of 330-350 students per week through in-person and online virtual singing lessons. Pack, herself, teaches about 40-50 students per week. These client numbers simply cannot be matched with the strictly in-person traditional singing studio, making the virtual studio a lucrative addition to any singing teacher’s schedule.

Pack’s voice team in Salt Lake City, also includes a dynamic network of voice scientists and doctors: David Palmer (preeminent ears, nose, and throat doctor), Karin Titze Cox (speech-language pathologist and vocologist), and Dr. Ingo Titze (leading voice scientist and vocologist). Pack is a certified vocologist and is trained in Myofascial Release and Vocal Tract Reconditioning.
Vocal Tract Reconditioning is a form of voice habilitation that includes: voicing, touch, stretching, mobilization, and movement in the vocal tract. It is also known as a "Voice Massage." The vocal tract consists of the Jaw, Tongue, Sinus, Laryngeal area and Diaphragm. Vocal Tract Reconditioning has been known to help with: tension, loss of voice, vocal fatigue, laryngeal balance, throat, jaw, tongue and pain, increase of range, improve voice function, improving endurance and stamina, prevention of vocal pathologies, reducing vocal fold strain, increase flexibility, and vocal efficiency.56

Through her virtual studio she not only teaches and coaches singing, but she also provides rehabilitative services to her injured or at-risk long-distance students either with her own skills or she refers the student to another member of her team. In fact, Pack was famously part of the vocal rehabilitation team who restored the voice of American Gospel singer, Anthony Evans Jr. In 2017, Evans suffered from multiple vocal cord hemorrhages which endangered his singing career. He received laser vocal cord surgery from Dr. Reena Gupta at the Osborne Head and Neck Institute (OHNI) and his post-surgery rehab was provided by Mindy Pack.57 In the six months that followed, Pack helped Evans restore his instrument through careful, deliberate work all by way of her virtual studio. The first time she met Evans in person was at a panel discussion through the OHNI to discuss the surgical procedure and treatment plan with the public in 2018. To this day, Pack still works with Evans as a virtual vocal trainer.

In addition to her voice teaching and vocal tract conditioning, Pack and her partner RAab Stevenson, created a phone application designed for the long-distance singing student, called Voice Tutor. This app provides an economic opportunity for a student to warm up before an audition, build their voice muscles, craft their style, and cool down after their singing session. The app costs the student $4.99 to download the entire content, which is an inexpensive tuition for singing


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lessons, as the average professional voice instructor can charge anywhere between $50.00-$100.00 per hour. Once purchased, the app provides a simple diagnostic test to determine which vocal path the student should take. This test allows the student to first select their gender and agree to the terms and conditions of the program, which outline the risks of performing singing exercises without a teacher present. After this, the app provides audio samples of four voice types: breathy, tense, cracked, and connected. Pack further described these voice classifications to me, as an educated voice teacher, to mean “breathy” = Mode 2 heavy, “tense” = Mode 1 heavy, “cracked” = uneven register shifts, and “connected” = balanced voice in both Mode 1 and Mode 2 and smooth shifts between registers. The student listens to each voice type audio sample listed and determines which voice sounds most like their own. This diagnostic test then determines which predesigned exercise packet the student will utilize to best target the problem areas in their singing. They can then continue on to the following educational features: How to Sing, Focus on My Voice, Riff ‘n Run, Just Breathe, Give Me a Workout, and Cool Me Down.

Each of the app’s educational features tackles a different area of singing study and is introduced by either Pack or Stevenson with both the purpose of the exercise and instructions on how to correctly execute each. “How to Sing” provides the teaching team’s philosophy on singing, information on how the voice produces sound, and definitions of basic technical terms used throughout the app. It includes material on breathing, posture, pitch, feeling, and style, and how each of these should feel and sound in a healthy singing voice. “Focus on My Voice” is the most extensive feature and contains fifty-seven pre-made voice building exercises that target the

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Mode 1 and Mode 2 are terms used primarily in the voice research community to denote the laryngeal and vocal fold functions of chest and head voice registers, respectively. There are countless names for these terms and no universal nomenclature, therefore due to the nature of this document I found Mode 1 and Mode 2 were most appropriate.
problem areas of the user’s previously diagnosed voice type. The student can increase or decrease the speed of the exercise depending on their daily vocal needs. “Riff ‘n Run” is an advanced exercise program reserved for the experienced singer. It includes thirty-seven tracks that teaches contemporary commercial music singing style, including how to riff, how to extend an already solid vocal range, and how create a personal vocal identity. The student can increase their breath control with the interval exercise found in “Just Breathe.” This feature instructs the student to complete a breathing cycle that requires them to inhale for five seconds, hold their breath for five seconds and exhale for five seconds. The exercise increases incrementally up to twenty-five seconds at the discretion of the user. Following this, is “Give Me a Workout,” which is designed to exercise the voice through an entire warm-up routine and prepare the singer for any use of their voice. These warm-ups are not meant to replace the “Focus on My Voice” feature but provide a short vocal workout to the student who is about to go to a voice lesson, perform, sing an audition, or do a sound check. The final feature, “Cool Me Down” provides three exercises that relax the voice after performing at a high level to maintain healthy singing and prevent future injury. *Voice Tutor* provides the long-distance singer with many valuable educational tools to help build the stamina and flexibility of their vocal instrument and teach contemporary singing style. There are three major drawbacks to this style of long-distance education all revolving around communication issues: lack of instructor feedback, limited premade exercise programs, and the half-duplex communication channel technology.

In both a traditional in-person singing lesson and a virtual telecommunication-based lesson, the teacher is available to listen to a student with their trained ear, so he/she can provide feedback in the form of performance critique. *Voice Tutor* relies heavily on the student being able to hear and assess their own singing, a skill which is questionable in both amateur and professional singers.
due to the faulty nature of the auditory feedback loop. The auditory feedback loop is the neuromuscular reaction humans experience and react to after hearing a sound they create. The voice produces a sound, the ears hear it, and then the brain processes it and makes corrections. We hear our own voices predominantly through our body and therefore experience a distorted version of the sound. The difference between what the singer hears and what the teacher hears is a point of frustration in many singing lessons and rectifying that vocal/aural distortion is a necessary skill a voice teacher must impart to their student. A singer diagnosing their own vocal faults, as they are expected to with Voice Tutor, can be a dubious judge of what is truly happening in the singing voice. A traditional in-person or virtual singing lesson can also provide feedback in the form of spontaneous, personalized vocalises. After hearing how a student tackles a specific exercise, a physical voice teacher chooses what the course of action should be for that lesson. There are many factors that can change that course of action for a voice lesson: the student’s range, illness or allergies, specific demands of repertoire, etc. The teacher may use similar vocalises from student to student, but to truly account for each of a specific student’s needs, there must be an unlimited number of permutations for each vocalise. This type of feedback is an impossibility with the Voice Tutor app, as it only provides that which is already pre-made and stored in the digital database.

One helpful feedback feature of the app is the intonation monitor. A student singing any of the exercises provided in the “Focus on My Voice,” “Riff ’n Run,” “Give Me a Workout,” and Cool Me Down” features, can gauge their intonation by tapping the microphone on/off switch graphic in the app. Its defect, however, is that the app works on a half-duplex communication circuit. This means that the circuit allows a transmission of signals to be sent and received by both

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60 Ibid. McCoy
the singer and the app, but not simultaneously. This is troublesome to the user for two reasons. First, because the application cannot concurrently play and receive sound, this means that the intonation monitor will become unreliable if the singer attempts to sing the exercise while the app plays it. The intonation monitor works best if the user is singing a capella. This is not to say a student cannot sing the exercise as the app plays it, but rather that singing along with the recorded exercise may affect the accuracy of the intonation monitor. The second half-duplex communication issue is that loud ambient noise surrounding the singer can complicate the signal as well. Too many sounds being received by the app can also compromise the intonation monitor’s accuracy. Students combat this issue by either singing into it in a quiet area or by using headphones that have a separate microphone system than that of the app.61

The good news is that some of these shortcomings will be improved upon with an app update, set to release in February 2019. The most exciting new feature in the updated version will be the addition of voice input technology software. This software will effectively eliminate the student self-diagnosing element of the app, as the app itself will be able to perform the task of classifying the student’s voice. The student will sing into their device’s microphone and the app will be able to determine whether the voice is breathy, tense, cracked, or balanced. After diagnosis, the app will provide the appropriate exercise regimen. At any point a student may revisit the diagnostic feature and be reevaluated, allowing the student to receive some sort of feedback on their progress. By revisiting the diagnostics after training specific exercises for some time, the app should reflect changes heard in the voice and prescribe a new set of exercises or suggest that the

student spends more time on the previously assigned work. Because of this technological advancement, students and teachers alike are looking forward to this new update.

In all the interviews and research I have conducted on virtual singing lessons, communication problems, particularly those surrounding internet lag, was the top issue that frustrated or even deterred some teachers and students from teaching/learning in this manner. Mindy Pack informed me in our interview that throughout the course of one long-distance singing session she may have to use several different telecommunication programs before being forced to settle with providing the lesson over the telephone due to internet interruptions and delays. Even on the days when her services are not being disrupted, she cannot provide real time piano accompaniment for her students because the half-duplex audio in these programs do not allow for her playing and the student singing to occur simultaneously. Mike Elson, founder and CEO of voicelessons.com, has made it his mission to solve this very problem for virtual singing lessons. He and his team have created a first of its kind digital piano keyboard with patented Vocaloop™ technology, which runs on a full-duplex audio circuit, to eliminate internet lag and provide real-time sound for the virtual voice lesson.62 Using Elson’s platform, the teacher can remotely control the student’s digital keyboard, allowing both the teacher and student to create sound concurrently and without disruption. As mentioned previously, one disadvantage to online singing lessons and apps is the inability to generate personalized vocal exercises for students based on their individualized needs. Many online programs and apps, like Voice Tutor, store useful exercises that will cover broad vocal goals, but they are not personalized to the student. Voicelessons.com allows the teacher to generate dynamic personalized exercises for their students in real time.

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Furthermore, this technological platform also allows for dynamic exercise generation to be recorded via high definition video and stored directly to the student’s private library and to their mobile practice app. Elson believes that his next generation virtual singing lesson technology can provide useful services to even broader forms of virtual voice teaching than just the individual private teacher, including utilization at the university level. Elson’s Vocaloop™ piano keyboard technology could aid universities across the nation who are searching for innovative ways to reach a wider student body with their curriculums and online music degree programs. As the Mindy Pack Studio numbers suggested, not only can online singing education drastically exceed in person student enrollment numbers, but there is also evidence to show that the desire for such an education is clearly in high demand. Some universities, like Berklee College of Music are beginning to offer courses in voice to their online community through Berklee Online.
CHAPTER 3
UNIVERSITY-OFFERED ONLINE SINGING COURSE COMPONENTS

Berklee Online is an extension school of the college, which provides courses written and taught by Berklee’s first-rate faculty and offers students certificates in voice training, not unlike the previously mentioned historical correspondence schools who offered certificates of competency and completion. Singing courses at Berklee Online are among the most popular of choices for these online students. They are twelve weeks long, performance-based, and cover several topics, including: Voice Technique 101, Jazz Voice, Vocal Production, Pop and Rock Vocals, R&B Vocals, and Popular Singing Styles. All courses require the student to have a webcam, microphone, and backing tracks to be able to record themselves for vocal exam grading and evaluation by the instructor. Elson’s Vocaloop™ piano keyboard technology could improve a course like this immensely. With full-duplex audio capability, the teacher or pianist for the course could teach individualized lessons and accompany the student in real time for their vocal exams. Other possibilities for these programs include: vocal pedagogy courses, auditions, and long-distance voice lesson “patching.”

My first two suggestions of future use of this technology in the university setting are improvements which could build upon programs that already exist within most college voice programs. For example, many university vocal pedagogy courses require the student-teacher to train a singing student of their own throughout the semester for hands-on learning. Offering an online virtual lesson component to the teaching curriculum could effectively aid the pedagogy students in adjusting to a constantly evolving virtual educational platform. Lessons could be conducted in the same traditional manner as they would in-person (one teacher to one student) or

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63 “Voice Certificates and Courses - Berklee Online.” https://online.berklee.edu/voice#!courses-tab.
they could teach a community class voice course, like the Berklee Online courses. Many first-year professors will be asked to teach Class Voice upon employment, however, during their schooling, this responsibility may not be given to them. Providing this opportunity to students in a safe, supervised environment, would ensure that the community students receive university-quality instruction, and the teaching students be well-trained to take on a similar task in their future.

Secondly, auditions are another avenue for this technology. Skype and satellite auditions for prospective students are currently being utilized by voice departments across the United States and globally. Frustration with internet lag, bandwidth capabilities, and the inability to interact with the vocalist musically to test sight reading and pitch matching, however this could be assuaged by pairing both Elson’s Vocaloop™ piano keyboard technology and the new computer networking consortium, Internet2. Over 251 institutions of higher education utilize Internet2 services for their faculty and student research and educational purposes. This technology would be implausible for the home learner, due to cost and home internet capability, but both main and satellite university campuses could begin to utilize this platform which allows video telecommunication to occur as quickly as currently possible.

My third suggestion for future use would be to provide a voice lesson “patch” for the traveling teacher or student. I concede that completely replacing existing voice studios with online lesson teaching would be impractical, as too many elements of the university music studio would be noticeably absent with a strictly virtual studio. Student evaluations and end-of term juries, student retention rates, recital attendance, studio class, and bandwidth capabilities would all be

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problematic under this scenario. These issues prevent this method from being a worthy substitute to a traditional university voice studio. However, these current technologies would be most effective as a short-term “patch” for students and professors who must travel due to outside work. In these scenarios, if the teacher is traveling, the main campus studio can be equipped with both Vocaloop™ piano keyboard technology and Internet2 allowing the student to enter the studio at their normal lesson time, and study with their teacher over a video telecommunication service. The student may also need to travel or remain at a distance due to work, in which case, they might be able to utilize the same technology on satellite campuses of the university for distance lessons.

Long-distance singing education has been a viable educational endeavor for over a century. Studying its history reveals to us how enthusiastic the public was to receive such an education and how innovative and entrepreneurially minded the instructors of the time were to create, market, and instruct these courses. Pedagogical ideologies, methods of practice, and lesson materials varied greatly among Siegel Myers Correspondence School of Music, The Hermann Klein Phonovocal Method: Based Upon the Famous School of Manuel Garcia, and The Perfect Voice Institute, which offered the best practices of their time. However, two components remained the same to help long-distance singing education evolve into the next generation: the accommodation of student needs and the advancement of technology. When students needed speedier “turnaround” time, aural demonstration, or focused voice building, these schools adapted and evolved to incorporate those needs, using technology to guide and expedite that process. Knowing this information enlightens the current virtual voice studio teacher and student about how we arrived in our modern online educational platform. There were/are many advantages to both the historical and modern distance singing teaching practices such as flexibility of schedule, economical learning for the student, education with an elite teacher of your choosing regardless of location, and higher
student enrollment possibilities ultimately leading to more lucrative teaching opportunities for the instructor. Contrarily, there were/are disadvantages to these teaching practices as well. Communication, individualized lesson plans available in real time, and student retention are all areas in which long-distance singing teaching can still improve. Comparing the successes and shortcomings of long-distance singing lesson history, provides both the framework for understanding how we arrived at the virtual voice studio and it lays the appropriate groundwork for making predictions and projections for where this teaching may take us in the conceivable future of distance singing education. If instructors continue to use the past as a guide to the future and continually find ways to utilize available technology in creative ways, the long-distance singing enterprise will find new ways to exist and thrive for the betterment of future students of singing.
APPENDIX A

SAMPLE QUESTIONS FOR INTERVIEWS
1. Do you offer remote singing lessons to all students or only those whom you have previously taught in a more traditional, in-person manner?
   a. Do you ever require a remote student to take any number of traditional, in-person lessons?

2. With students who have transitioned from traditional, in-person singing lessons to remote lessons, have you noticed any changes in lesson efficiency, progress, communication, or otherwise?

3. What type/kind of technological components are required of your remote singing students? (software, internet tools, phone applications, video/audio capabilities, etc.)

4. Do you adjust your physical teaching space for remote lessons due to communication or any other issues? (audio/visual adjustments of cameras, microphones)
   a. Did you purchase any software, audio/video equipment to accommodate remote singing lessons?

5. What limitations, if any, have you experienced with the technological component the remote studio?

6. Are there any audio/visual difficulties you experience (either on your end or your student’s end) in the remote singing lessons as compared to your traditional, in-person lessons?

7. If you normally require a pianist for your traditional, in-person lessons, do you require one for your remote students as well?

8. A difficulty of remote voice studios is student retention. How do you combat this and how do your remote studio retention rates differ from your traditional, in-person lesson rates?
   a. In your experience, how long does an average remote singing student study with you in this manner? (weeks, months, years)

9. What changes have you made, if any, to the structure of your singing lessons?
   a. Are they set up in a traditional way? (i.e. first half is technical work, second half is repertoire)
   b. Do any of your remote students use these lessons for additional purposes? (i.e. for warming up before a show/concert/audition)

10. Do you offer any other vocal services via remote studio? Including, but not limited to: Alexander Technique, Feldenkrais Method, speech therapy, and voice therapy.
APPENDIX B

NIH CERTIFICATE
Certificate of Completion

The National Institutes of Health (NIH) Office of Extramural Research certifies that Samantha Wood successfully completed the NIH Web-based training course "Protecting Human Research Participants."

Date of Completion: 09/11/2018

Certification Number: 2918699

National Institutes of Health
Office of Extramural Research
COMPREHENSIVE REFERENCE LIST


Berklee Online. “Voice Certificates and Courses.” https://online.berklee.edu/voice#!courses-tab


*Catalogue of Copyright Entries: Pamphlets, Leaflets, Contributions to Newspapers or Periodicals, Etc.; Lectures, Sermons, Addresses for Oral Delivery; Dramatic Compositions; Maps; Motion Pictures*. U.S. Government Printing Office, 1913.


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