

Paul M. Patinka / Voice Educator

Biography

Paul M. Patinka (they/them/Mx.) is a PAVA-Recognized Vocologist who lives in beautiful Providence, RI, working as a voice pedagogue, independent researcher, and freelance musician. They are on the faculty of Dean College, Providence College, and Ensemble Performing Arts Studio, an Associate Editor of the “Diverse Voices” column in the *Journal of Singing* with Zipporah Peddle, and the New England Region Governor of the National Association of Teachers of Singing. See paulpatinka.com for more.

Paul is a part of the Barbara Doscher pedagogic lineage and studied with John Nix during their Master of Music in Vocal Pedagogy and Performance degree at the University of Texas at San Antonio. They earned a Master of Music in Vocal Performance from the University of Delaware and a Bachelor of Science in Music Education from Hartwick College. Paul completed additional studies at the Vocal Pedagogy Professional Workshop and is an alum of the NATS Intern Program mentored by Cindy Dewey. They have also finished their Certificate in Vocology and Certificate of Diversity, Equity, and Inclusion in the Workplace.

Paul is fortunate to maintain a robust academic, community, and private teaching studio representing diverse proportions of Contemporary Commercial, Musical Theatre, and Western Classical styles. Their teaching experience includes private lessons, class voice, choral ensemble direction, vocal coaching, and academic coursework. Paul’s teaching is grounded in critical music education philosophy, and they strive to hear each student’s definition of success, center their goals and aspirations in lessons, and foster sustainable individualized techniques and skills across genres. This philosophy seeks a balance between doing and knowing so that students integrate new experiences into immediate practice and replicate them through guided sensory awareness, critical listening skills, and successful practice frameworks.

Paul is an inquisitive researcher perpetually asking why regarding current teaching models, institutional structures, and ways of thinking about and listening to singing. Their research examines diverse pedagogies and repertoire in the intersection of critical theory, music education, musicology, and vocology. They are invested in rebuilding contemporary practice to include and celebrate diverse cultures and singing styles by understanding the past and present through data and community perceptions. Paul’s collaborative and independent publications appear in the *College Music Symposium*, *InterNos*, *Journal of Singing*, *Journal of Voice*, *Studies in Musical Theatre*. They are the first author of the “Developmental Selection of Vocal Music” chapter in the forthcoming *Oxford Handbook of Voice Pedagogy* and regularly present research at the National Association of Teachers of Singing National and Regional Conferences, Voice Foundation Symposium, Pan American Vocology Association Symposium, and others.

Paul sings throughout New England as a tenor soloist and is an avid recitalist who enjoys delving into under presented composers and works, and views singing as a social justice practice. A recent recital featured a complete performance of Stephen Mark Kohn’s American Folk Song Set with photography of minoritized social groups from American history. Additional recitals include A Celebration of Barbara Strozzi, American Women in Song, and Women’s Own Stories. A particularly enthusiastic lover of chamber works, Paul’s repertoire includes John Corigliano’s *Three Irish Folksong Settings*, Franz Schubert’s *Die schöne Müllerin*, *Auf dem Strom*, and *Der Hochzeitsbraten*, Ralph Vaughan Williams’s *Along the Field*, Barbara Strozzi’s *Hor che Apollo*, and other chamber works and song cycles.