

# Paul M. Patinka / Voice Educator

## Biography

Paul M. Patinka (they/them/Mx.), based in beautiful Chicago, IL, is a PhD student in Music Education at Northwestern University's Bienen School of Music. They are a PAVA-Recognized Vocologist, an Associate Editor of the "Diverse Voices" column in the *Journal of Singing* with Zipporah Peddle, and work as a voice educator, researcher, and freelance musician. They are a strong advocate for reimagining contemporary voice education pedagogies to include and celebrate diverse cultures and singing styles.

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 (Boston Conservatory at Berklee) and is an alum of the NATS Intern Program (2023, West Chester University) mentored by Cindy Dewey. They have also finished their Certificate in Vocology (National Center for Voice and Speech) and Certificate of Diversity, Equity, and Inclusion in the Workplace (University of South Florida) with additional studies at the CCM Vocal Pedagogy Institute (Shenandoah Conservatory).

Paul is fortunate to work with a robust academic, community, and private studio of Contemporary Commercial, Musical Theatre, and Western Classical students. Their teaching experience includes private lessons, class voice, choral ensemble direction, vocal coaching, and academic coursework with broad experience levels and communities. Paul's grounds their teaching in critical music education philosophy, strives to hear each student's definition of success, center their goals and aspirations in lessons, and foster sustainable individualized techniques and skills across genres. They seek a balance between doing and knowing in their work, so students integrate new experiences into immediate practice and replicate these ideas through guided sensory awareness, critical listening skills, and successful practice frameworks.

Paul is an inquisitive researcher perpetually asking why current teaching models, institutional structures, and ways of thinking about and listening to singing are the way they are. In their research, they examine diverse pedagogies and repertoire in the intersection of critical theory, music education, musicology, and vocology. Paul's collaborative and independent publications appear in the *College Music Symposium*, *InterNos*, *Journal of Singing*, *Journal of Voice*, and *Studies in Musical Theatre*, with original datasets available on Mendeley Data. 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 National and Regional Conferences.

Paul sings as a tenor 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. Other recitals include *A Celebration of Barbara Strozzi*, *American Women in Song*, *Women's Own Stories*, and *The Seasons*, a collaborative recital featuring music based on the four seasons in twelve languages. 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*, and Barbara Strozzi's *Hor che Apollo*.