

Brian Manternach, Associate Editor

Exploring Adjunct Teaching, Part 2



Brian Manternach

INTRODUCTION

IN THE PREVIOUS “THE INDEPENDENT TEACHER” column, I explored issues related to adjunct teaching at colleges and universities.¹ I examined how the reliance upon adjunct labor has impacted academia at large, as well as how it impacts instructors teaching studio voice lessons. In order to more accurately portray what adjunct teaching looks like on an individual, day to day level, Part 2 of this article relates the personal experiences of five teachers who currently work, or have previously worked, as adjunct voice teachers.

In collecting these perspectives, I reached out to teachers with different backgrounds who teach or have taught at colleges and universities across the United States. These institutions represent both public and private schools; some have graduate programs, while others exclusively offer undergraduate degrees. The size of the schools varies, as well, with large (30,000+), medium (10,000–25,000), and small (fewer than 5,000) student populations represented.

I asked the teachers a series of questions as prompts to discuss their experiences, with the promise that I would present their answers anonymously and that no institution would be mentioned by name. The responses that follow are in the teachers’ own words, with light editing for clarity, brevity, and to ensure their anonymity.

THE INTERVIEWS

Teacher #1

Age: Mid-40s

Highest degree: DMA

Adjunct teaching experience: 4 years (4 additional years teaching university-level courses as part of a graduate assistantship)

I have taught as an adjunct since fall 2016, so I am completing my fourth academic year. This is my third year of teaching at two schools. The two schools are about 50 miles apart. One is a 30 minute drive from home, the other is 70 minutes away.

At school A, I started with only a few students because the department needed someone to take a handful of overlap. My second semester, I was asked to teach one class plus my handful of students. That load has gradually increased over time, and now I have 12 music majors, 4 nonmajors, and up to three classes a semester. At school B, they basically ask me how many

hours (clock hours, not credit hours) I want to work per week, and they assign me voice students to fill those hours. I started at one day (6–7 hours) and have worked between 6 and 13 clock hours of teaching per semester since fall 2017.

My compensation has remained about the same. School A approved an increase this year, but it's a matter of a few dollars per credit hour. School A pays .4 hours per music-major student (even though full time faculty are weighted at .67 for the same level of student) and per credit for classes. School B pays .5 hours per student for lessons and a flat fee for classes. I am paid every other week. My first paycheck typically arrives six to eight weeks into the semester due to contract delays.

My nonteaching duties include student recital preparation and attendance, voice juries, recital committee participation, and master class presenting. No additional compensation is offered for any of these responsibilities. School B is far more respectful about asking for more of my time outside my normal teaching duties.

Neither teaching position is guaranteed from semester to semester; either school can choose not to schedule me for classes or lessons, with no notice. I have a good enough relationship with my direct reports that I would likely receive plenty of verbal notice, but there is no written requirement to give me notice if my services are not needed. My load varies from semester to semester, and I often don't know until the week school starts how many students I will have.

At school A, I am capped at 12 credit hours. Per my contract, if I go over 12 hours, I will be terminated. At school B, my hours are determined by the department head. I have never been asked to teach more than 12 students and one class in any given semester, so I assume I am capped at 12 semester hours.

Scheduling is sometimes tricky. At school A, I have to submit my proposed schedule early in the game to get a room big enough to teach large-sized voices. Several of the spaces are too small for those decibel levels! At school B, I am assigned (with input) a room and day of the week. The adjunct offices are poorly insulated, but at least they are of decent size.

I am not compensated for any work outside of teaching hours. It is assumed that any prep, office hours, grading, etc., will be completed on my own time. End of semester juries are also required but unpaid. At school A,

I am required to teach two master classes each semester and to attend a master class led by another teacher an additional three to four times per semester. Since I teach voice majors with recital assignments, all preparations, dress rehearsals, and performances are outside my paid teaching time. I am also frequently asked to be on committees for student recitals from other studios. It is also assumed that I will attend student performances (often without comp tickets available). School B asks for volunteers to teach master classes, but does not require it, and I am not asked to be on recital committees except for my own students. Dress rehearsals and performances for student recitals are on my own dime, as well.

It's hard to quantify the hours it takes to support a studio full of voice students. I did a quick calendar check for master classes, performances, recitals, etc., from the past fall semester, and I counted 60+ hours (between the two schools) over the course of the semester that I spent outside my normal responsibilities, either preparing for or attending recitals or performances, or teaching or attending master classes.

My position does not require me to perform, publish, engage in research, or recruit. I am also not required to serve on committees or attend faculty meetings. I am invited to attend all department performances, but typically I only attend those that include voice students or voice faculty. I am expected to attend voice juries, which takes up one full day at each school.

I do not receive any benefits like health insurance, life insurance, or employer contributions to 401k, or other retirement packages. School B covers my parking and gives me some travel reimbursement for my extra long commute. School A provides a discounted pass for public transportation.

I would love to find full time work teaching at a college or university, but I am not able to look outside my current locale because my husband's career is here. Between the two schools, I am teaching the equivalent of a full time position, so I would love to find something that compensates me more fairly for the work I am already doing.

I have definitely been given the impression that working as an adjunct is the only way to gain the necessary experience to eventually find full time work. This was definitely a factor in deciding to work at two schools,

since each had different types of assignments/teaching available that would add to my CV.

Both of my supervisors have expressed a wish to hire me in a more full time capacity, if only a job were to open or the funds were to become available. I get the strong impression that my full time colleagues and supervisors dislike having to continue to employ adjunct professors at their institutions. They see the hard work that is so poorly compensated and seem to feel bad that the system is the way it is.

I maintain a private studio outside my college teaching, as well. Some of my college students continue in my private studio postgraduation. Many have gone on to graduate school or moved out of the area, so that isn't a huge pull for me. I don't know that my teaching at a university has changed my private teaching roster much, but it also hasn't harmed my attraction as a teacher. I am usually allowed to retain a student from my private studio if they join a program where I am teaching, but there have been some who were reassigned to other studios.

Financially, my adjunct work isn't enough to do more than supplement my spouse's income. My work as a private voice teacher and musician helps some, but all in all, I still make far less than half of what my full time colleagues make in salary.

In all honesty, I love the work, I love the students, I love the energy of the classroom. I love so many things about being inside the bubble of academia. I hate the "other-ness" of being an adjunct professor. The students don't know the difference; they just know that they are hungry for information and you are the one in a position to help them gather that information. I think if most of them knew how large the gap is between their professors—that some are considered more valuable because of their tenure, that the salary gap is more confusing than in any other industry, that some of their professors are giving away their time for free because there is no room in their contract to support a recital or performance—they would be furious and frustrated. It costs me so much each semester to continue to do what I do—so much time, so much energy. It takes so long to get the resources and information I need to do my job well. I feel like I spend half my days working around a system that exerts so much energy to keep everyone separate. Adjuncts have no access to the library, no budget for continuing education or for purchasing needed

materials, a limit on copies I can make per class, and no name on the office door so a student knows where to come for a meeting. Everything takes extra time, extra emails, extra permissions. It's a tricky thing to not hate the system so much that it colors your ability to do your job with joy and passion. Fingers crossed that I can maintain that balance for a while longer.

Teacher #2

Age: Mid-40s

Highest degree: DMA

Adjunct teaching experience: 7 years

I started teaching as an adjunct in 2012, when I was still in grad school. I picked up a night class for a local university's continuing education program by good fortune (since I lacked teaching experience), which was passed along to me by a professor who was moving away. I was hired at a second college in 2016 to teach private voice. I later developed a general education music course for this same college, which I've been teaching since fall of 2018. I've been picking up additional courses at the first school for the last year, and my supervisor wants me to add more, if he can do it without having to give me benefits.

Both of the schools for which I teach are about 15 miles away. Last spring, I taught a class once a week at a third university that involved an 85-mile commute each way.

For voice lessons, I teach one music major and one music minor, and the rest are nonmusic majors. The classes I teach are all survey/general education. The job teaching the continuing education course has been pretty steady from year to year, but I never have any clue how many private voice students I'll have, and I don't find out until a week or more after the semester has begun. Generally, I get the same contracts if the classes fill, which they usually do. The compensation has not changed from year to year.

None of my teaching is guaranteed. Everything is based on things I can't really control. I had one class that did not make the required enrollment, and I found out the week before classes started. One university hired someone else to teach a class I had taught the previous spring, which I didn't find out about until midway through the fall semester.

For my continuing education class, I am paid per student. For my other classes, I am paid a flat rate for each 3 credit hour class. From one school, I receive checks twice a month, and from the second school I am paid once a month, but it takes a while to start. This past fall, I received my first payment from both schools in the second week of October, even though the semester started the third week of August.

My teaching load has never been specifically outlined at any of these institutions, except that my FTEs can't go over the line to a point at which I would earn benefits.

I teach voice lessons in spaces that are shared with other teachers. Fall semester was fine, since I was assigned a studio designated for voice lessons, but in the spring, I usually have to move from room to room and use classrooms, which is really annoying because someone else is often using the room I'm scheduled in or a class starts or ends right on top of the lesson I'm teaching. People get understandably salty about this sometimes, because they need to set up or talk to their students after class.

Technically, one of the classes I teach includes two hours of prep time, but I know that they just figured that into the lump sum because I negotiated higher than their first offer. For voice lessons, I am paid for 14 lessons and I am told to teach 13 and to give at least two master classes in lieu of a 14th lesson. I honestly have no idea how much time I spend outside teaching. I feel like I work almost constantly.

I'm not required to do things like performing, publishing, research, and recruiting. One of my employers tells us adjuncts about once a semester that we should recruit, offering \$100 to go do a master class or something at a high school. I have never done this, though, since I don't have time. However, I have been paid for a couple of outreach engagements where the students came to our campus. I do perform pretty frequently, and get paid by other sources for it. I did a faculty recital recently for one of my schools (they encourage us to do these things), but didn't get paid anything and couldn't charge admission or ask for donations. Hindsight tells me I should have asked up front about that.

Outside my teaching, I am required to sit in on vocal juries, and I try to attend a couple of student concerts per semester, but there is no compensation for the time I give to these activities.

I do not receive any employer provided benefits, although at one school I do receive a free parking pass, a reduced fee for access to the university gym, and I have access to a copy machine (the other school limits my copies).

Regarding whether or not I am interested in eventually working as a full time university/college instructor, I think I *do* work full time, just not at one place. It would be nice to have a modicum of security, but I have no interest in academic politics or having to prove myself constantly by doing things that are not the job I was hired to do. Honestly, I would have to move to a different state to be taken seriously. I'm not in a place in my life where starting over in a new location looks appealing.

In terms of negativity, this is probably the worst possible time for me to discuss my experience as an adjunct, but maybe also the most honest, since I've been working hard since mid-July and I can barely pay my bills! That said, I think the adjunct problem is part of a bigger issue with the gig economy. Lots of workers are going through the same kind of thing right now. I often feel like I should be treated better because I worked so hard to get here, but the thing is, everybody works hard, and it's really a class thing to believe that my privilege should give me something more. Anyway, the upshot is that I would like to be paid in a timely manner, and I wish I had some kind of contract that went beyond a year or a semester. But I do feel valued by my students, and I love being a teacher. This is probably why I stick with it; my contact hours are spent with them and not with the people who hired me.

Teacher #3

Age: Late 40s

Highest degree: DMA

Adjunct teaching experience: 4 years (has worked as a full time Artist in Residence since 2009)

I started teaching as an adjunct instructor when I was 33 years old and finishing my doctorate. I worked in that capacity for four years before I was offered an Artist in Residence position at the same school, a position I have held for the last ten years.

I think I'm the exception to the rule in that I was able to go from an adjunct position to a more secure, full time position without having to move across the coun-

try. As an Artist in Residence, I am paid by the contact hour (not unlike when I was an adjunct), but I have an unlimited load, can teach majors and courses, and most importantly, I receive the full university benefits package (health insurance, retirement, etc.).

I am under an annual contract, renewable (permanently, hopefully!). There are Artists in Residence at my school who have been here for more than three decades. For me, the secret to job security has been to try to make myself invaluable to the institution.

There are lots of additional duties that come with my job that I was not expected to do when I was an adjunct: master classes, studio classes, juries, meetings, committees, auditions, recruitment, at least one recital per year, office hours, etc. I am not given additional pay for most of these duties, like serving on university committees, attending faculty meetings, and holding office hours.

I am still hopeful that I may earn a tenure track position, and I am always on the lookout. But the financial security of my current position, in conjunction with holding a local church music job, allows me to be picky.

Teacher #4

Age: Early 50s

Highest degree: DMA

Adjunct teaching experience: 11 years (has worked in a full time, tenure track position since 2016)

I didn't take a direct path to academia. I was a school teacher for three years, worked as a singer, and didn't start grad school until I was 32. I started teaching as an adjunct in 2004, which I found I loved, so I went back for my doctorate. I continued teaching as an adjunct all through my degree studies and for five years after I graduated in 2011. I finally earned a full time, tenure track position in 2016. It was a long road.

I have taught as an adjunct at four different institutions. During my doctoral studies, I taught at two universities, but only one at a time. After I finished the degree, I gradually added other jobs so that I taught at three universities in three different cities that were maybe 75 to 90 minutes apart. I lived in a fourth city during most of that time. That was not all I did for a living at that time, though. I taught middle school music, I taught voice lessons at a middle/high school, I did all sorts of freelance work, and I substitute taught in the schools.

I had a variety of titles during that time, including Adjunct Professor of Voice, Adjunct Instructor of Voice, Lecturer II, and Instructor of Voice, and I usually taught both classes and voice lessons. One university needed me only for voice lessons, but at the other locations, I taught French Grammar (I'm a qualified French teacher) and Singer's Diction (both courses, all four languages). I also taught a beginning piano class, but I'm not a pianist. My students included voice majors of different degree paths (BA, BEd, BM, Music Industry, etc.), music majors with voice as a secondary instrument, and elective students who were not music majors.

One university eventually qualified me to teach grad students, and my title did change there, but I don't know if my pay increased, because they changed it from credit-based to hourly-based. The university that gave me the most work did have a music chair who fought for me to get a contract instead of adjunct pay. The pay increased in that case, and there was job security for the duration of the contract. But the university didn't want to pay that extra money, so that lasted only a semester. That same university did allow me gradually to teach more things, as long as there was a demand for it. They also allowed me to participate in nonteaching duties, including assessment planning, recruitment, and anything else I was willing to do. I was not compensated for those things, but I did them because I was looking for a full time job and wanted to get involved in everything I could. I also was allowed to organize visiting master class practitioners and performers. I was allowed to do as much as I could to help build the university, but I wasn't paid for it.

My positions were never guaranteed. They were always dependent on enrollment, and the studios of the full time teachers needed to fill up first. There was usually enough work for me to be busy, especially as I was there longer, but there were some lean semesters where I had only a few students, and there was one semester where they thought they had quite a bit of work for me before the semester began, but then as school started, enrollment was lower than expected, and suddenly, there was no work for me at all.

My teaching load was capped, but the caps were different before and after the Affordable Care Act took effect. Before that, one university allowed me to work 18 hours per week for voice lessons (or a maximum of

12 credits). After the ACA took effect, they capped me at nine credit hours of work because they didn't want to pay me full time benefits. Another school allowed me to work 21 hours per week, but after the ACA, they capped it at 13 hours. The result was that I needed to get more jobs. More adjuncts were needed as a result, and many of us worked between different universities, all so they wouldn't have to pay us benefits.

I did have to share studio space with others most of the time. Fortunately, it usually wasn't too hard to work this out. I was usually able to have the space for a full day. When possible, I went to one university in a day since they were in different cities, but at times I had to travel to two universities in one day. Most of the time, I just worked out with my office mates which days we would use the space, and if one of us needed to come in an extra day for make-up lessons or something like that, we taught in practice rooms. For a couple of years, at one university, I had my own studio space, which was very nice. Then, the next year, I was surprised with a studio mate without being told.

I was never compensated for extra duties like office hours, grading, master classes, etc. It made sense to just do all these things because it was part of the job. They weren't necessarily expected, but I felt they were required. Studio classes were never required, but I wanted students to gain performance practice. At one university, I did four studio classes per semester. At another, I did them weekly.

I was not required to do things like performing, research, and recruiting, but I felt it necessary in order to be a good colleague and make myself viable for a full time job. I have not gotten around to publishing, but I have presented lecture recitals and other lectures in conferences, including those organized by my colleagues. I performed regularly for free as a soloist with masterworks programs in the universities where I taught. Fortunately, due to the efforts of another adjunct who had much more seniority than me, we eventually got paid to do this performing at one of the universities. I also performed in faculty recitals and other special events with these universities. Most of the time, I was not paid. In one case, when I performed for a university's contemporary music festival, I paid for coachings and lessons to help me adequately prepare such difficult music.

I was required to participate in juries. At one university, it was an extra two to three days with no additional compensation. At another, it was usually only one afternoon. I was not required to attend department meetings, but I was welcome to attend, and I felt the need to go whenever I could in order to be a good team member and because I was searching for a full time job. I was not required to attend performances, but I did whenever possible for the same reasons. I did have to miss some because of my schedule. I was never compensated for these things.

My first year at one university, when I was teaching their full 12 credits (18 hours of voice lessons), I was allowed to opt in to vision insurance, but I did not get other insurance. I did have to pay for this insurance, but I ended up being too busy to take advantage of it. I did not get any 401k packages, and I did not get life insurance or health insurance.

At some universities, parking was free, but at others, it was not. I did have access to a copy machine, but I did not receive money toward professional memberships, continuing education, conferences, materials, or any other financial perks. One university, however, did pay me mileage for traveling to campus.

I believe that the experience I got through adjunct positions allowed me to get the full time position I have now. I suppose that they looked at everything I was doing and saw that if I could balance all of it, and do the extras I was doing, I could handle my full time position. Perhaps I could have gotten my current position straight out of my doctorate, but since I was job searching for five years after my doctorate, I would think that stepping out of academia would not have helped. I also think that being in my adjunct positions helped me to network into conference presentations and other performances that surely helped me get my current position, even if I was not paid for these things. At the time I finished my doctorate, I was told that many universities were opting for adjunct labor instead of paying for full time professors. At the places I worked, that was definitely the case. Some of my adjunct positions were to replace full time professors who had retired or were on leave.

I was never given the indication in any of my adjunct positions that my job could lead to full time employment, and it always seemed unlikely. I was told they might try to scrounge up money for my travel costs

at one university, but they never delivered. I did, as mentioned above, become approved to teach graduate students at one university, but I never actually got any.

The work I did as an adjunct did not earn me enough money to live on. It might have, if I didn't have to travel to multiple cities, and if I didn't have student loans. My adjunct pay was usually enough during the school year, but the summer months were very difficult. I am still working off the debt I accrued during those times. I was frugal, mainly paying for rent, car maintenance and repairs, travel expenses, and any living expenses I had. I did spend money for good food because, as a singer, I needed to keep my health in order to succeed at all of this.

I loved all the universities for which I worked. I would have loved to get a full time job at any of them. However, some things I really didn't like. Sometimes there was a distinct lack of communication. Sometimes, because of lack of a response, I had to make decisions, only to have them later overridden. It bothered me very much when I would have a student taken from me and arbitrarily given to another teacher without any communication. The pay at one university was almost half what I was making elsewhere, so I felt exploited by that school. Even so, we developed a real sense of family and belonging among the faculty and students. It felt like a safe environment to take creative risks, and I really appreciated the flexibility to go outside my job description and organize performances and workshops or teach private lessons, without having to pay to rent the space. I did enjoy teaching at multiple universities for the variety of students I got to teach. It pushed my professional limits and made me a better teacher. I do miss that aspect of what I used to do. Even so, as an adjunct, I really couldn't serve my students as well as the full time professors, because I just couldn't physically be there for them in the same way.

Teacher #5

Age: Mid-40s

Highest degree: MM

Adjunct teaching experience: 9 years

All of my adjunct teaching experience has been at one school. In that time, I have had the opportunity to teach students in many career fields, ranging from voice per-

formance majors to political science majors. My studio is made up mostly of music minors and nonmusic majors, since most of the music majors are assigned to full time faculty. Now, however, in my ninth year of teaching at this institution, I am finally assigned music majors. I have not yet been given the opportunity to teach academic courses.

Every semester, the number of students I am assigned varies. I don't know what my load will be until the second week of the semester. Stipulations are placed on the number of students I am able to teach, so I know it will never go over a specific number of teaching hours. I have been fortunate that my teaching load has remained relatively stable, due in part to students requesting me as their teacher. There have been a few years, however, when my teaching load has dropped below ten hours a week without notice, resulting in significantly lower annual income.

I am paid twice a semester, and my hourly rate has not changed over these nine years. I am paid only for contact hours (per 60 minutes of teaching), and I receive no additional compensation for prep time, grading, research, email communication, extra time with students, or office hours. However, I believe these duties are incredibly important and crucial components in the success of my students. Therefore, I spend anywhere from five hours to ten hours a week on these uncompensated tasks.

I do not receive any university benefits for teaching as an adjunct, and I share a studio with several other faculty members, which can make scheduling quite difficult.

There has never been talk about my position eventually becoming full time, since full time positions are expensive and increasingly rare. I do feel that my department appreciates and values what I bring to our program. I feel valued, and I know that they see how hard I work. However, I don't even think about the potential of my position becoming full time with benefits. Because of this, my work as an adjunct will never be sufficient to cover living expenses. With the rising costs of living for everything from gas to health care, I could never support myself on my adjunct salary alone. I do maintain a private voice studio, I perform regularly, and my spouse has a full time job, so our household is not dependent only on the income I earn.

For me, the hardest thing about being an adjunct is the academic hierarchy. If we were considered a more vital part of the academic process, things would be far more enjoyable. I often feel “less than,” and not really part of the fabric of the school. There is an unspoken (and sometimes spoken) dialogue that adjuncts are somehow less experienced and less important. That communicates very clearly to students. At my school, many students feel pressured to study with a full time faculty member because they fear they will otherwise not be considered for scholarships, casting, and other performance opportunities.

The number one reason I teach is because I absolutely love it. I can't imagine doing anything else with my life. However, working as an adjunct is difficult. Many of my peers, who were finishing degrees while I was teaching, reached out to me once they started teaching at the collegiate level. In every case, they were shocked about how hard it is to be an adjunct.

CONCLUSION

As stated at the beginning of this article, the teachers who share their perspectives above come from different backgrounds and work for different types of institutions across the United States. While it would be difficult to know how well their experiences represent those of the adjunct pool at large, a number of common themes do emerge.

First, the teachers state unequivocally that they love the work they do. They are all clearly dedicated to their students' success and are passionate about doing the absolute best job they can. Although these feelings help them see beyond the less fulfilling aspects of adjunct teaching, they are also keenly aware of the many negative elements of their jobs.

Second, all the teachers take on a significant amount of work that is unpaid. In some cases, they voluntarily do so to better serve their students. In other cases, the unpaid hours are viewed as an opportunity to gain experience that will make them more marketable for future jobs. However, in still other cases, the additional work is done because of an expectation or pressure (real or perceived) that compels them to add uncompensated duties to their workload. Therefore, when these teachers are paid an hourly rate that is based only on the hours

spent teaching, the true hourly wage would be much lower when factoring in the unpaid hours that are necessary to meet all the requirements of the job.

Third, every teacher indicates that more than one job is necessary to earn a sustainable income while working as an adjunct. Whether working in an independent studio, as a performer, as a church musician, as a substitute teacher, or as an adjunct teacher at multiple institutions, none of the teachers profiled were able to rely exclusively on adjunct work in order to sufficiently cover their living expenses.

Two of the teachers profiled above have earned full time university teaching positions, and they both believe that their adjunct work helped them gain the experience necessary to do that. Others believe their experience as adjunct teachers could potentially lead to full time work, but they are unwilling to uproot themselves and are thus limited to opportunities in their current locations.

It is worth noting that all the teachers profiled above are in their mid-40s or older, all but one have a terminal degree, and all of them have significant experience as teachers and performers. None would describe themselves as being in the early stages of their careers, and yet none feel secure in their current positions. They are all starkly aware of the tenuous nature of adjunct work and of how easily and frequently adjunct teachers are replaced. Therefore, each teacher agreed to provide their perspectives for this article only if they could do so anonymously, so not to risk professional retribution (including the teacher who is currently in a tenure track position).

The factors that have led to the proliferation of colleges and universities that rely on part time, adjunct labor are numerous and varied. In the same vein, any change to this part of the academic system would likely need to be equally multifaceted and be implemented over time.

As discussed in part one of this article, not every independent studio teacher has a desire to teach at the collegiate level. Some have specifically chosen to work outside of academia due to many of the frustrations mentioned above. Others are content to work in adjunct positions that are truly “adjunct” to their other work as independent studio teachers, enjoying the perks these jobs provide without being financially dependent on them.

Regardless, our field would benefit from open, honest discussions about the realities of adjunct work. Teachers considering accepting adjunct positions should know exactly what duties are required of them and which of those duties are expected to occur “off the clock.” Teachers should look out for employers who may undervalue or exploit their contributions through the trappings of “hope labor” (“un- or under-compensated work carried out in the present, often for experience or exposure, in the hope that future employment opportunities may follow”).² Students choosing which college to attend should be advised to inquire about the number of adjunct instructors in their major field to know how available those teachers may be as mentors on a week to

week and year to year basis. And students considering earning a graduate degree primarily to prepare themselves for a career in university-level teaching should do so with a thorough understanding of what jobs may or may not be available to them upon graduation, and what those jobs truly entail.

NOTES

1. Brian Manternach, “Exploring Adjunct Teaching, Part 1,” *Journal of Singing* 76, no. 4 (March/April 2020): 459-464.
2. Kathleen Kuehn and Thomas F. Corrigan, “Hope Labor: The Role of Employment Prospects in Online Social Production,” *The Political Economy of Communication* 1, no. 1 (2013); <http://www.polecom.org/index.php/polecom/article/view/9/64>.

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Here is a baker's dozen of the recipes you'll discover inside:

Deke Sharon, Founder, Contemporary A Cappella Society

Soup to Nuts: Using Your Voice as Many Different Sounds

Robert Edwin, Member, American Academy of Teachers of Singing

Vocal Animal Crackers

Marci Rosenberg, University of Michigan Vocal Health Center

Staple Pantry Ingredients: Applying Exercise Physiology

Principles When Training the Vocal Athlete

Matthew Edwards, Associate Professor, Shenandoah Conservatory

Icing the Song: Onsets and Releases in Rock Singing

Matthew Hoch, Associate Professor, Auburn University

Ingredients for Good Choral Singing (as opposed to Solo Singing)

Kathryn Green, Professor of Voice, Shenandoah Conservatory

Cross Training Ingredients for the Female Belt and Classical Voice

Craig Hella Johnson, Artist in Residence, Texas State University

Becoming a Master Chef: The Professional Choral Singer

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