

Lynn Holding | Biography

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Lynn Holding, Professor of Practice in Voice and Voice Pedagogy at the University of Southern California Thornton School of Music, is the author of the book [The Musician's Mind: Teaching, Learning & Performance in the Age of Brain Science](#), deemed “Essential” by CHOICE Magazine, and “ground-breaking ... an invaluable contribution to the field of music pedagogy” by Renée Fleming, as well as the chapter “Brain” in Scott McCoy’s *Your Voice: An Inside View* 3rd edition. A thought-leader in the movement toward science-informed voice pedagogy, she is a co-founder of the [NATS Science-Informed Voice Pedagogy Institute](#). She served for two years as editor-in-chief of the [Journal of Singing](#), the premiere peer-reviewed journal of the singing voice, from May 2023 to May 2025.

Holding is a devoted teacher, counting among her private clients members of the Los Angeles Opera and the Los Angeles Master Chorale. Her USC voice students have won fellowships to the Aspen and Tanglewood Music Festivals, among others. She was recognized as a “legendary figure in the field of voice pedagogy” by the Contemporary Commercial Music (CCM) Vocal Pedagogy Institute at Shenandoah University, receiving their 2020 [Lifetime Achievement Award](#) and was inducted into the prestigious American Academy of Teachers of Singing ([AATS](#)) in 2022. Holding created the “Mindful Voice” column in the *Journal of Singing*, authoring it from its debut in October 2009 to October 2017, in order to advance her proposition that cognitive science must be considered the [“Third Pillar of Voice Science.”](#) Holding’s extensive research in cognitive neuroscience, with an emphasis on motor learning and expertise studies, formed the foundation of both “Mindful Voice” and *The Musician’s Mind*.

Holding’s voice science honors include the 2005 [Van L. Lawrence Fellowship](#), jointly awarded by the Voice Foundation and the National Association of Teachers of Singing Foundation to singers who have “demonstrated excellence in their profession as singing teachers, and have shown knowledge of voice science,” and election to chair the founding of the first non-profit vocology association [PAVA](#), incorporated in 2014 as a 501(c)(6) non-profit association. She holds a non-clinical courtesy appointment as a team member at the [USC Voice Center](#), Keck Medicine of USC.

Holding’s stage credits include leading roles with Harrisburg Opera, Nashville Opera, and Ohio Light Opera. Her passion for contemporary American song inspired her to commission new works and to refashion the traditional recital into theatrical performance pieces presented throughout the United States, Australia, England, France, Germany, Italy, Spain, and Iceland where her performances were broadcast on Icelandic National Radio. Highlights in chamber music include Schoenberg’s *Pierrot Lunaire*, broadcast on Nashville Public Television, and [Good Night](#), written for her and the Baltic Philharmonic Chamber Orchestra by Icelandic composer Thorkell Sigurbjornnson.

Lynn Holding studied voice at the University of Montana with Esther England, in Vienna, Austria with Kammersänger Otto Edelmann, and at Indiana University with Dale Moore, where she was the first singer ever accepted to pursue the prestigious Artist Diploma. She earned her master’s degree in vocal pedagogy with distinction from Westminster Choir College of Rider University under the direction of Scott McCoy, and studied voice with Chris Arneson. She completed the Summer Vocology Institute ([SVI](#)) with esteemed voice scientists Ingo Titze and Katherine Verdolini Abbott in 2003 and now returns often to the University of Utah’s Center for Vocology as guest faculty. Previous to USC, she served twenty-two years as Associate Professor of Voice and Director of Performance Studies at Dickinson College. See

www.lynnholding.com.