



The Popular Voice Conference

POP VOX CON

Book of Abstracts

September 8 – 10, 2026

University of Music and Performing
Arts Vienna



FORWARD

Popular voice has never belonged to just one sound, one method or one way of knowing. What happens when we bring our voices into the same room?

Not only the sounds we make, but the questions we carry. The things we know. The things we are still trying to understand. The techniques we trust, the traditions we come from, the assumptions we are willing to challenge.

PopVoxCon grew out of a desire to create a space for exactly that.

Popular voice pedagogy is a field shaped by many different practices, genres, cultures, bodies, histories and ways of knowing. There is no single sound we are moving toward, and there should not be a single way of teaching, researching or understanding the voice. What we need are places where those differences can meet — where research can sit beside lived experience, where teachers can learn from singers, where artistic practice can ask questions that data cannot, and where we remain curious enough to change our minds.

This first PopVoxCon brings together singers, teachers, researchers, artists and students from different backgrounds and perspectives. Across these pages you will find work on vocal function, artistry, identity, health, technology, pedagogy, performance and much more. But behind every abstract is also a person who has spent time listening closely to something and has decided it is worth sharing.

My hope is that PopVoxCon becomes a conversation. One that continues in the hallways, over coffee, through music, through disagreement, through questions we did not arrive knowing we needed to ask.

I hope we listen generously. I hope we remain curious. I hope we make room for voices and perspectives that have not always been centered in conversations about what good singing, good teaching or meaningful research should look like.

And perhaps most of all, I hope we leave with more possibilities than we arrived with.

Welcome to PopVoxCon.

Chanda Rule Bernroider

University Professor of Popular Voice

Conference Co-Chair

ipop – Institute of Popular Music

mdw – University of Music and Performing Arts Vienna

Content

4

CONFERENCE CHAIRS

6

SCHEDULE

14

DISCOVER

15

WHERE TO EAT

16

MDW-MAP

18

ABSTRACTS

55

WITH THANKS

Conference Chairs

Chanda Rule Bernroider

Chanda Rule Bernroider is a singer, songwriter, researcher, and Professor of Popular Voice Studies at the Institute of Popular Music at mdw. Rooted in gospel, soul, and jazz, her work brings together performance, vocal pedagogy, storytelling, improvisation, and community singing.

With more than 25 years of international performance experience, she has appeared at venues including Jazz at Lincoln Center, the Vienna Konzerthaus, Brucknerhaus Linz, Tchaikovsky Hall Moscow, and Porgy & Bess Vienna, and has collaborated with artists including Kirk Lightsey, Donny McCaslin, David Murray, Ike Sturm, and Michael Mayo. Her recordings span jazz, gospel, soul, and contemporary cross-genre work. Chanda's research focuses on gospel music, community singing, embodiment, agency, and the transformative potential of collective vocal practice. She has presented her work internationally and published on these topics in academic and peer-reviewed contexts. Alongside her university teaching, she has led workshops in gospel, popular voice, community song, and performance for more than 20 years.

Philipp Sageder

Philipp Sageder is a versatile vocalist, composer, producer, vocal educator, and Senior Lecturer at iPOP/mdw. He is best known as a member of the vocal groove project Bauchklang, with whom he has performed more than 900 concerts in 90 countries, released five studio albums and two live DVDs, and received five Amadeus Awards. His work with the ensemble reflects a deep engagement with rhythm, voice, groove, and collective sound-making.

Philipp completed his training as a CVT Authorised Teacher at the Complete Vocal Institute in Copenhagen in 2014. He studied jazz voice at the Anton Bruckner University, graduating with distinction in 2004. Alongside his performance career, he has worked as a composer and workshop leader in a wide range of settings. Together with Johannes Berauer, he composed Herzfluss for the 2008 Klangwolke in Linz, and he has led musical workshops for participants in the Burgtheater Wien project Stadtrecherchen. His solo performances have taken him to venues including the Musikverein Wien and Theater Rampe Stuttgart.

As an educator, Philipp offers workshops for people of all ages, focusing on rhythm, ensemble work, choir and vocal techniques, solo singing, and Indian rhythm. As a producer, composer, musician, and studio and live singer, he contributes to projects across contemporary dance, crossover classical productions, film music, electronic music, soul, jazz, and beyond.

Patrik Thurner

Patrik Thurner is a singer, composer/arranger, vocal teacher, choir director, and Senior Lecturer at iPOP/mdw – the Institute of Popular Music at the University of Music and Performing Arts Vienna. Based in Graz, Austria, he also teaches jazz/pop voice at the Johann-Joseph-Fux Conservatory.

He studied jazz voice performance, instrumental and vocal pedagogy in jazz voice, and jazz composition at the University of Music and Performing Arts Graz. His vocal teaching is also shaped by extensive specialist training: he is an Estill Master Trainer and Estill Mentor & Course Instructor (EMCI) in Estill Voice Training, as well as a certified Vocal Health First Aider through Vocal Health Education.

Patrik is the founder of the acclaimed a cappella group E NINE O FOUR, with whom he has won numerous prizes at international a cappella competitions. His newest project, STYV – Styrian Voices, brings together four coaches to mentor and develop a youth pop choir in Styria. He is also the artistic director and organizer of vokal.total, the renowned international a cappella competition held annually in Graz.

Schedule

Tuesday, September 8

11:00 – 14:00

Check-in / arrival

-> Konzertsaal

14:00 – 14:15

PopVoxCon Welcome & framing

(Univ. Prof. Chanda Rule Bernroider, Conference Co-Chair)

-> Konzertsaal

14:15 – 15:15

Guided Opening Panel – *What Is Popular Voice Pedagogy Now?*

(Patrik Thurner, Conference Co-Chair)

-> Konzertsaal

15:30 – 16:30

Workshops

Dena DeRose – *Phrasing, Interpretation, and Vocal*

Musicianship in Jazz Singing

-> Konzertsaal

Sanne Stria – *Was tun, wenn die Stimme wegbleibt!?*

-> Arthouse-Kino

16:30 – 16:50

Coffee + Connect

-> Atrium

Schedule

Tuesday, September 8

16:50 – 17:50

Workshops

Sandra Amon-Kleissner / SAM live – *Belting für Anfänger:innen: Ein Estill-basierter Zugang zu kraftvollem Singen ohne Druck*

→ Konzertsaal

Bettina Krenosz & Lisi Hörbinger – *Explore Vocal Options in Pop, Rock, Jazz*

→ Arthouse-Kino

Annette Giesriegl – *Gaining Flexibility and Comfortability through Scale-Singing in Indian Music*

→ Klangtheater

18:00 – 19:00

Concert + Artist Talk

Efrat Alony – *Concert + Q&A*

→ Klangtheater

Schedule

Wednesday, September 9

8:30 – 8:50

Group singing (Miriam Steinkühler-Fuchsberger, ipop)

-> Konzertsaal

09:10 – 10:25

Keynote – Dr. Trineice Robinson-Martin – *Rhythm, Intention & Conviction: The Understanding and Application of Vocal Parameters for Soul Expression in Black American Music*

-> Konzertsaal

10:25 – 10:45

Coffee + Connect

-> Atrium

10:45 – 11:45

Parallel Open Classroom/Workshop

Patrik Thurner – *Too Much Information: An Introduction to the Basic Anatomy of the Voice*

-> Konzertsaal

Anna-Maria Niemand – *In-Sync: Coordination in Ensemble Singing*

-> Arthouse-Kino

11:55 – 12:55

Parallel Workshops

Ineke Vandoorn – *Putting the Voice First: Perspectives on Vocal Improvisation*

-> Konzertsaal

Schedule

Wednesday, September 9

Corinne Mager – *The Value of Visual Feedback in Voice Training*

-> Arthouse-Kino

12:55 – 14:25

Lunch

14:25 – 15:00

Research Presentations

Romana Stieger – *Up & Down!? Voice and Identity During Transition*

-> Konzertsaal

Kelly Hoppenjans – *AI Voice Clones, Embodied Knowledge, and the Future of Voice Work*

-> Arthouse-Kino

15:10 – 15:50

Concert + One Parallel Option

Chris Tonelli – *How to Sound the Multivocal, and What That Sounding Can Do*

-> Arthouse-Kino

Sabine Stieger – *Concert & Q&A*

-> Klangtheater

15:50 – 16:10

Coffee + Connect

-> Atrium

Schedule

Wednesday, September 9

16:10 – 17:10

Parallel Workshop / Concert Presentation

Louisa Gibbs – *Is There a Jazz Voice?*

→ Konzertsaal

Dr. Ankita Deole Damle – *Voice as Tradition, Technique, and Expression: Hindustani Classical Vocal Music Recital – Workshop/Concert + Q&A*

→ Klangtheater

17:20 – 18:20

Parallel Workshops

Eva Krammer – *Complete Vocal Technique: Stimmhygiene und Rehabilitation*

→ Konzertsaal

Birte Dalbauer-Stokkebæk – *Mindfulness for Musicians: A Singer's Story*

→ Arthouse-Kino

18:30 – 20:00

PopVoxCon After Hours – Drinks, savory bites & conversation

→ Future Art Lab & mdw Lawn

Schedule

Thursday, September 10

8:30 – 9:00

Group singing (Mario Mrazek, ipop)
-> Konzertsaal

09:10 – 10:25

Keynote Dr. Louise Traser – *Der Blick ins Innere: Neue Perspektiven auf moderne Stimmproduktion von Belting bis Growl mittels 3D-MRT*
-> Konzertsaal

10:25 – 10:45

Coffee + Connect
-> Atrium

10:45 – 11:45

Parallel Sessions

Sara Simionato – *Co-Creative AI as a Tool for Vocal Improvisation and Textural Exploration*
-> Konzertsaal

Anna Niemand & Kristen Murdaugh – *Building Your Vocal Toolbox: Breath as a Gateway to Timbre Variation in CCM*
-> Arthouse-Kino

Katja Reichert – *One Voice, Many Solutions: Universal Principles and Style-Specific Choices in Contemporary Vocal Training*
-> Klangtheater

Schedule

Thursday, September 10

11:55 – 12:55

Panel / Workshops

Mario Mrazek & Nina-Katharina Braith-Schall – *Do We All Mean the Same Thing? Terminology in Contemporary Commercial Music Voice Pedagogy*

→ Konzertsaal

Linda Kristengård – *Vocal Painting: A Way of Improvising with Vocal Music*

→ Klangtheater

12:55 – 14:25

Lunch

14:25 – 15:25

Parallel Workshops

Joanna Sear – *Closing the Gaps in Popular Music Singing Pedagogy: What Teacher Training Is Still Needed?*

→ Arthouse-Kino

Kaveri Sageder – *Rhythm in Motion: Indian Rhythm, Groove & Vocal Expression through the Perspective of Kathak Dance*

→ Klangtheater

Schedule

Thursday, September 10

15:35–16:20

Concert + Parallel Session

Fiona Stritt / Louisa Traser Research Group – *Vocal Tract Efficiency of Different Voice Qualities*

→ Arthouse-Kino

Ursi / Miss BunPun – *Concert & Q&A*

→ Klangtheater

16:20 – 16:40

Coffee + Connect

→ Atrium

16:40–17:45

Community Session – *What Does Popular Voice Pedagogy Need Now?*

→ Konzertsaal

17:45 – 18:00

Closing / Next Steps

→ Konzertsaal

Around the mdw – Discover Vienna's 3rd district!

PopVoxCon takes place in Vienna's 3rd district, just beyond the historic city center and within easy reach of some of the city's most beautiful green spaces, architecture, and cultural landmarks.

A short walk from the mdw campus brings you to Stadtpark, one of Vienna's best-known parks. Stroll beneath the trees, take a coffee break, or simply use the park as a green route toward the city center.

Continue toward the city and you'll quickly reach the Ringstraße, Vienna Konzerthaus, and the historic center. If you want a little Vienna pop culture along the way, you can also stop at FALCO's Restaurant-Bar-Club at Schwarzenbergplatz, inspired by one of Austria's most iconic pop artists.

In the other direction, the 3rd district reveals a different side of Vienna: elegant residential streets, small cafés, embassy buildings, and some of the city's most distinctive architecture.

Architecture lovers can walk toward the Hundertwasser House, with its colorful façade, irregular forms, and rooftop greenery, and then continue to Kunst Haus Wien, where Hundertwasser's work meets contemporary art, photography, architecture, and ecology.

Art lovers can head toward the Lower Belvedere and the Belvedere gardens. From there, it is easy to continue toward the Upper Belvedere, Karlsplatz, and Vienna's historic center.

And if you simply want to wander: leave yourself a little time. Vienna is a city of courtyards, cafés, unexpected churches, music, gardens, and beautiful streets — and many of its best moments happen somewhere between where you were going and where you end up.

The campus is a short walk from Wien Mitte and Stadtpark, with plenty of options for lunch, coffee, or dinner nearby.

Mensa at mdw

-> The easiest option is right on campus. The Mensa am mdw-Campus offers changing daily meals, snacks, and regional dishes, with an emphasis on seasonal and regional ingredients.

Where to eat

Sajado

-> Invalidenstraße 13, 1030 Vienna

Asian fusion and sushi near Wien Mitte. A good option for a relaxed sit-down lunch or dinner.

Pizzeria Grado

-> Beatrixgasse 26, 1030 Vienna

A neighborhood Italian restaurant and pizzeria with a long history in Vienna. A nice choice for a sit-down pizza or Italian meal.

Gmoakeller

-> Am Heumarkt 25, 1030 Vienna

A historic Viennese Wirtshaus near the Konzerthaus, serving traditional Austrian and Viennese dishes. A good choice for visitors who want a more classic local meal.

Sattva Vegan

-> Apostelgasse 29-31

A fully vegan restaurant in the 3rd district, especially useful for lunch, with changing plant-based dishes.

Rush Hour Chinese Eatery

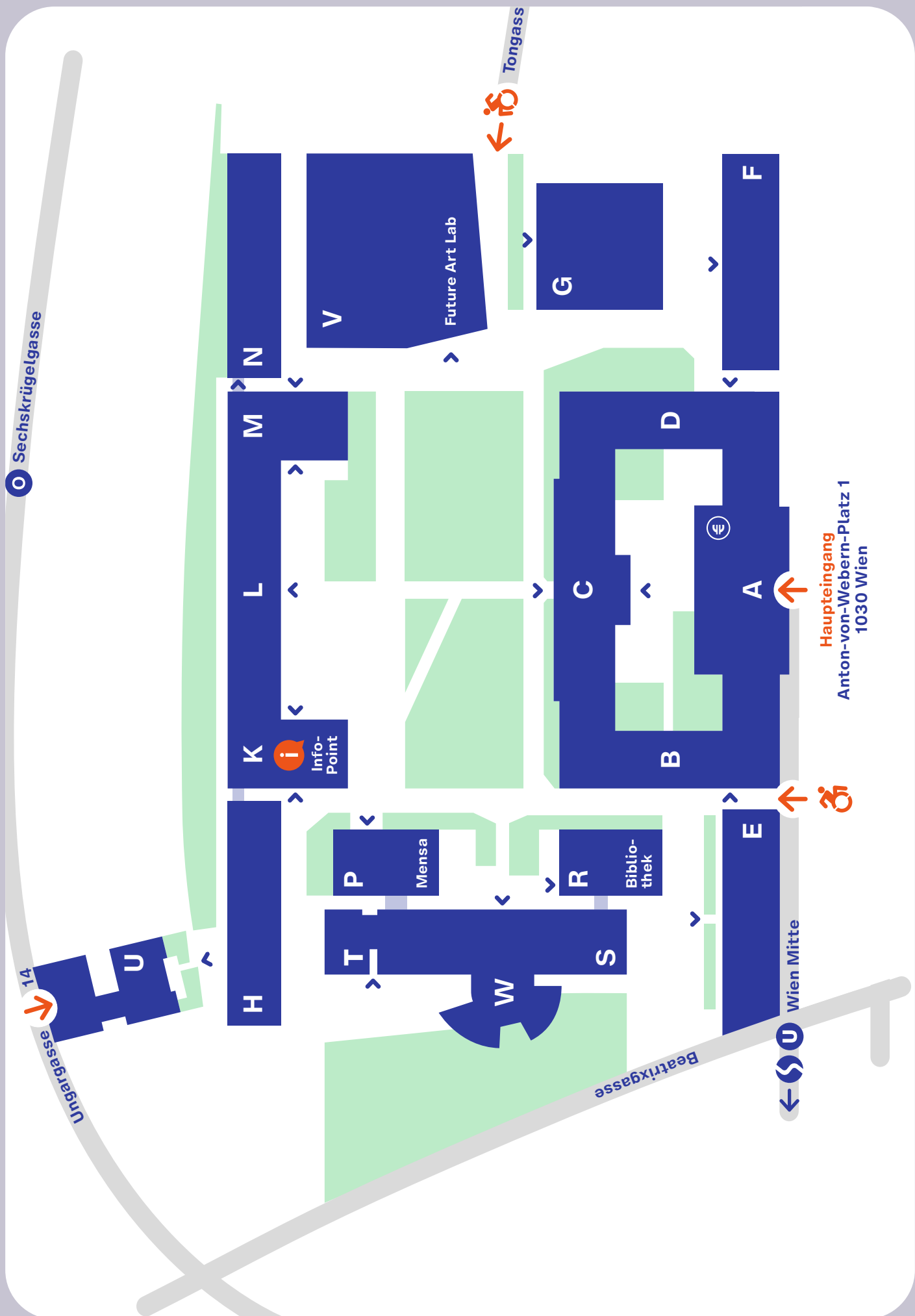
-> Invalidenstraße 17, 1030 Vienna

A casual Chinese eatery serving noodles, dumplings, and Chinese comfort food. Good for something quick and informal.

VAPIANO Wien Mitte

-> Landstraßer Hauptstraße 1B, 1030 Vienna

Pasta, pizza, salads, and other casual Italian dishes. Convenient for groups with different tastes and very close to Wien Mitte.



Abstracts in Chronological Order

Dena DeRose

***A Workshop exploring the importance of phrasing, interpretation,
and vocal musicianship in Jazz singing to help bring your
authentic self to ANY musical style***

Format:

- Lyric work for understanding, interpretation, pronunciation, and phrasing
- Jazz voice improvisation exercises (with or without music theory knowledge) to gain confidence, comfortability, and freedom in any style of music

Program Pillars:

Upgrading the quality of musicianship and deepening artistic vision

Abstract:

The practice of the Jazz language has proven to bring a high quality of musicianship to anyone who studies it. No matter if you want to be a Jazz musician or not, the quality and depth of the musical aspects of Jazz brings many dimensions of texture, rhythmic feeling, improvisation, and storytelling to anyone's performance, of any style of music.

Examples: Sting, James Taylor, Steely Dan, Beyonce!

About Dena DeRose:

It's no small accomplishment to be thought of as "The most creative and compelling singer-pianist since Shirley Horn", but that's exactly how Joel Siegel of the Washington City Paper described Dena DeRose. If she comes to your city and you want to catch the show, go early, because the room is going to be packed. She not only awes her audiences and music critics with her facility on the piano and her swinging, soothing vocal style but, as Richard Scheinin of the San Jose Mercury aptly put it, "... she exudes joy ... what soul!" DeRose always delivers "... vivid and often exciting demonstrations of how innovative her musical concepts are..." (Philip Elwood, San Francisco Examiner).

Jazz vocalist and pianist Dena DeRose has 25+ recordings to her credit in her 30+ year career and all have received superior accolades from many well-known Jazz publications. Through the years, each of her recordings received 4 stars in Downbeat Magazine. 'Ode To The Road', her previous release on HighNote, was in the HOT BOX of Downbeat Magazine with tremendous reviews (4+)!

Her newest, long awaited fourth release for HighNote Records- 'Mellow Tones' -features the incomparable rhythm section with Dena for over 20 years, Martin Wind and Matt Wilson, with special guest trombonist, Ed Neumeister.

DeRose has also honed her skills as a Jazz educator for the past 27+ years and has resided in Graz, Austria for the past 19 years as the Professor of Jazz Voice at the Jazz Institute of the University of Music and Performing Arts.

Dena frequently leads clinics and workshops around the world at such prestigious schools and jazz festivals/workshops such as the Stanford Jazz Workshop, Centrum-Port Townsend, the Dave Brubeck Institute, The Frost School of Music, Monterey Jazz Festival, The Red Sea Jazz Festival, Umbria Jazz, City College NYC, (Berkeley, CA) The Jazz School, The Litchfield Summer Jazz Camp, Jazz Camp West, and in Holland at The Prince Claus Conservatoire in Groningen and The Royal Conservatory of Music in Den Haag, among many others.

Sanne Stria

Was tun, wenn die Stimme wegbleibt!? ***Workshop zur Stimmgesundheit***

Abstract:

Ziel dieses Workshops ist es, alltagstaugliche Strategien zur Stimmgesundheit zu vermitteln, damit Stimmprobleme frühzeitig erkannt, möglichst verhindert oder im ersten Schritt selbst wirksam behandelt werden können. Der Workshop lebt vom Austausch mit den Teilnehmer:innen. Individuelle Fragen und konkrete Anliegen werden aufgegriffen und gemeinsam bearbeitet.

Die Teilnehmer:innen erhalten einen praxisnahen Einblick in die Anatomie und Physiologie der Stimme und lernen, wie sie ihre Stimme mithilfe von Körper- und Stimmübungen gesund und leistungsfähig erhalten können. Bewährte Aufwärmroutinen werden reflektiert und aus logopädisch-stimmtherapeutischer Sicht optimiert. Darüber hinaus werden hilfreiche Do's and Don'ts für den stimmlichen Alltag vermittelt.

Ein weiterer Schwerpunkt liegt auf der Prävention: Was hilft bei ersten Anzeichen von Stimmproblemen? Wann reichen Eigenmaßnahmen aus, und wann ist eine ärztliche Abklärung sinnvoll?

Die praxiserprobten Übungen und Strategien lassen sich unmittelbar in den stimmlichen Alltag übertragen. Wer LAX VOX besitzt kann es gerne zum Workshop mitbringen.

About Sanne Stria:

Sanne Stria ist freiberufliche Logopädin in Wien und hat sich bereits vor vielen Jahren auf das Thema Stimme und Stimmstörungen spezialisiert und damit viel Erfahrung mit Sänger:innen und Schauspieler:innen gesammelt. Sie arbeitet nach den Prinzipien der funktionellen Stimmtherapie, hat zahlreiche Fortbildungen absolviert, Stimmseminare entwickelt und ist Autorin des Arbeitsbuchs „*Ausgesprochen gut! – Das Buch für eine gute Sprechtechnik*“.

Sandra Amon-Kleissner, MSc

Belting für Anfänger – ein Estill-basierter Zugang zu kraftvollem Singen

Abstract:

Belting wird häufig mit Lautstärke, Kraft und hohen Tönen verbunden. Und ebenso häufig mit Druck und Anstrengung. Doch welche stimmlichen Einstellungen sind tatsächlich notwendig, um einen kraftvollen Belt-Sound zu erzeugen?

In diesem praxisorientierten Workshop nähern wir uns Belting auf Basis des Estill Voice Training. Wir betrachten ausgewählte stimmliche Strukturen und Funktionen, die für einen Belt-Sound relevant sind, und probieren diese Schritt für Schritt praktisch aus.

Dabei geht es nicht darum, einen bestimmten Klang zu imitieren, sondern zu verstehen und zu spüren, welche Veränderungen im Vokaltrakt und an der Stimmgebung den Klang beeinflussen.

Der Workshop richtet sich an SängerInnen und GesangspädagogInnen mit wenig oder keiner Erfahrung im Belting und bietet einen verständlichen, praktisch anwendbaren Einstieg in das Thema.

About Sandra Amon-Kleissner:

Sandra Amon-Kleissner, MSc, ist Sängerin, Vocal Coach und Estill Master Trainerin aus Graz. In ihrem Vocalletics Studio arbeitet sie mit SängerInnen mit Schwerpunkt auf Popgesang, Belting und einem gesunden, kontrollierten Einsatz der Stimme.

Durch ihren beruflichen Hintergrund in der Gesundheits- und Krankenpflege sowie Pflegepädagogik verbindet sie fundiertes Wissen über Anatomie und Physiologie mit ihrer langjährigen Erfahrung als Sängerin und Gesangspädagogin.

In ihrer Arbeit ist ihr besonders wichtig, komplexe Zusammenhänge rund um die Stimme verständlich und praktisch anwendbar zu vermitteln. Ihr Ansatz: Nicht einfach Übungen sammeln, sondern verstehen, was die Stimme macht und lernen, sie gezielt einzusetzen.

Bettina Krenosz, MA BA & Mag.a Elisabeth Hörbinger, BA***Explore Vocal Options in Pop, Rock, Jazz*****Abstract:**

In diesem Workshop erkunden wir die vielfältigen Klangmöglichkeiten der Stimme in Pop, Rock, Jazz und verwandten Genres. Anhand ausgewählter Beispiele hören wir charakteristische Sounds verschiedener Sänger*innen, probieren sie selbst aus und beschäftigen uns damit, wie diese stimmtechnisch entstehen. Als Grundlage dienen ausgewählte Prinzipien des Estill Voice Training®.

Im Mittelpunkt stehen das praktische Ausprobieren, Hörvergleiche und der gemeinsame Austausch. Fragen der Stimmgesundheit begleiten den Workshop dabei durchgehend und werden im jeweiligen Kontext mitgedacht. Darüber hinaus greifen wir häufige Fragen und verbreitete Missverständnisse rund um populäre Gesangsstile auf und ordnen sie gemeinsam ein.

Der Workshop richtet sich an Gesangspädagog*innen, Chorleiter*innen, Musiklehrer*innen, Sänger*innen sowie an alle Interessierten, die die klangliche Vielfalt der Populärmusik entdecken, verstehen und praktisch erfahren möchten.

About Bettina Krenosz:

Bettina Krenosz ist Sängerin und Gesangspädagogin mit Herz, Haltung und Hingabe. Bettina ist seit vielen Jahren fixer Bestandteil der österreichischen Jazzszene. Sie tritt regelmäßig in renommierten Clubs auf, ist gern gehörter Gast im Kultursender Ö1 und gilt national wie international als erfahrene Expertin rund um das Thema Stimme. Ihre große Liebe gehört dem Repertoire des Great American Songbooks. Getreu ihrem Motto „Ich mach, was mir gefällt“ wählt sie Songs, die sie persönlich berühren – und macht sie zu ihren eigenen Geschichten. Mit lyrischer Tiefe und zugleich kraftvoller Präsenz verleiht sie Klassikern neue Facetten, ohne deren Seele und Ursprünglichkeit zu verlieren. Swing, Scat und eine beeindruckende stimmliche Bandbreite von zarter Unschuld bis hin zu ausdrucksstarker Laszivität prägen ihre Interpretationen – getragen von Energie, Emotion und Authentizität. Geboren in Schwechat (Niederösterreich), widmete sie sich nach der Matura konsequent ihrer größten Leidenschaft: der Musik. Nach einem Diplomstudium an einem Privatkonservatorium absolvierte sie an der Musik und Kunst Privatuniversität der Stadt Wien (MUK) das Bachelorstudium Jazz-Gesang mit Auszeichnung sowie den Master of Arts Education im Hauptfach Jazz-Gesang. Darüber hinaus ist sie zertifizierte Estill Master Trainerin (Estill Voice Training®) und diplomierte Mentaltrainerin. Als Pädagogin war sie von 2009 bis 2022 im Fach Jazz- und Populargesang an der Regionalmusikschule Strasshof an der Nordbahn tätig. Seit 2014 ist sie Dozentin an der Hochschule Campus Wien (HCW) in der Abteilung Logopädie-Phoniatrie-Audiologie. Zudem ist sie seit 2019 Gesangslehrerin an den Musikschulen der Stadt Wien (derzeit Simmering und Donaustadt) und auch als Leiter-Stellvertreterin tätig. Aktuell ist sie mit mehreren Projekten künstlerisch aktiv: im Duo-Programm In the Mood for Duo mit Gitarrist Edi Köhldorfer, mit ihrer Formation Bettina Krenosz & The Favorite Band sowie mit dem Programm Sie ist ne' Diva, das dem weiblichen Jazz- und Entertainment-Repertoire gewidmet ist. Mit Kompetenz, Leidenschaft und Persönlichkeit verbindet Bettina Krenosz künstlerischen Ausdruck und fundierte Stimmarbeit – auf der Bühne wie im Unterricht.

About Elisabeth Hörbinger:

Elisabeth Hörbinger wurde in Wien geboren und verbrachte ihre Kindheit und Jugend in Königstetten bei Tulln (Nö). 2010 schloss sie das Lehramtsstudium in den Fächern Musikerziehung und Deutsch in Wien ab. 2008 erfolgte die Zulassung zum Studium der Gesangspädagogik für klassischen Gesang bei Martina Claussen mit Schwerpunkt Populargesang bei Patricia Simpson und Juci Janoska an der Universität für Musik und darstellende Kunst Wien. Ihr wachsendes Interesse an den Gesangsstilen der Populärmusik führte 2010 zum Wechsel an das Institut für Musik der Hochschule Osnabrück und 2012 zum Abschluss in Gesangspädagogik für Popgesang bei Prof. Sascha Wienhausen. Seit 2019 ist sie zusätzlich Estill Master Trainer. Ihre umfassende Ausbildung und ihre umfangreichen Unterrichtstätigkeiten in unterschiedlichen Settings führte sie 2019 als Gesangslehrerin für Popgesang an die POPAkademie Wien. Seit 2016 leitet sie die Gesangsklasse im Oberstufenrealgymnasium für Jazz, Pop und Weltmusik Donaustadt. Als Sängerin und Songwriter ist und war sie in unterschiedlichen Formationen mit Konzerttätigkeiten im In- und Ausland zu sehen.

Maga.art Annette Giesriegl

Gaining flexibility and comfortability in singing Western Music through the practice and approach to scale-singing in Indian Music

Program Pillar:

Enrichment of improvisational language, deep listening

Abstract:

One core element in Indian Music are scales. Through so called „motherscales“, melodies are created which are called Ragas.

The meaningfulness of each tone and it's relation to one another in a musical scale can bring consciousness into the practice of scales in western music.

In this workshop we will explore scale-singing through specially developed Improvisation tools.

About Annette Giesriegl:

Annette Giesriegl is vocalist, performer and educator whose work bridges contemporary improvisation, experimental vocal practices, and interdisciplinary performance. Rooted in the European free improvisation scene, she explores the expressive potential of the voice beyond conventional boundaries, integrating movement, presence, and collective creation.

A significant influence on her artistic approach is Indian music, particularly its deep connection between sound, embodiment, and spiritual practice. Elements such as microtonality, rhythmic cycles, and the meditative quality of raga inform her work, enriching her improvisational language with a sense of continuity, listening, and inner focus.

Alongside her performance practice, she is active as a teacher and workshop facilitator, creating spaces for collaborative exploration, embodied listening, and creative risk-taking across diverse artistic contexts.

Efrat Alony.

Die Wahlberlinerin und aus Haifa stammende Sängerin und Komponistin Efrat Alony gehört „schon längst zu eine der wichtigsten Stimmen des europäischen Jazz“ (Ulf Drechsel, RBB). Alony steht mit ihrem künstlerischen Profil für eigenwillige, eigenständige und hochqualitative Musik. Ihr letztes Album „Hollywood Isn't Calling“ ist vom Deutschen Jazzpreis 2022 als bestes Vokalalbum des Jahres ausgezeichnet worden und der Titel „My Shorthand Modes of Perception“ als beste Komposition nominiert. Ihr neues Album „Händel-Fast Forward“, veröffentlicht bei dem renommierten New Yorker Label Dot Time Records, ist mit dem „Opus Klassik Award“ 2024 in der Kategorie „Klassik Ohne Grenzen“ ausgezeichnet worden. Laut der Jury ist dieses Album „ein Beweis für Alony's einzigartige Vision und Kreativität“. Alony studierte Gesang und Komposition an renommierten Internationalen Musikhochschulen (Rimon School of Jazz and Contemporary Music (Israel), Berklee College of Music (Boston) und an der Hochschule für Musik Hanns Eisler (Berlin)). Mit „Alony“ wurde Efrat mit ihrer außerordentlichen Stimme gefeiert und vielfach preisgekrönt (u.a. Karl Hofer Prize, Internationaler Jazz Preis der Nürnberger Nachrichten, Preise des Berliner Senats, den Gema Autorenpreis im Bereich Jazz Komposition oder die Nominierung für den BMW International Jazz Award). Im Sommer 2019 erhielt Alony in Los Angeles den „Winner of Best Foreign Artist“-Award, im Rahmen des „Artemis Film Festival 2019“ im Bereich Komposition.

Als Solistin und Komponistin arbeitet sie unter anderem mit dem Star-Pianist Igor Levit, mit der „Hessischen Rundfunk Bigband“ (Frankfurt), dem „Zürich Jazz Orchestra“, dem „Jazz Orchestra Concertgebouw“ (Amsterdam), dem „Ed Partyka Jazz Orchestra“, dem „Helsinki UMO Jazz Orchestra“ (Finnland), dem „Christoph Cech Jazz Orchestra“ (Wien) sowie dem „Swiss Jazz Orchestra“ und „Martin Streule Jazz Orchestra“ (Bern). Von 2009 bis 2023 war Alony Prof.in für Jazzgesang an der HKB Bern in der Schweiz. Seit Oktober 2023 ist Alony Prof.in für Jazzgesang an der Bruckner Universität in Linz.

Beate Wiesinger.

Beate Wiesinger ist Bassistin und Musikschafterin und lebt in Wien. Sie studierte an der Universität für Musik und darstellende Kunst Wien, der Anton Bruckner Privatuniversität Linz sowie an der Höögskolan för Scen och Musik Göteborg.

Ihr künstlerisches Schaffen ist genreübergreifend und widmet sich unterschiedlichen Perspektiven auf das Thema Improvisation. Sie ist Gründerin der Band **E C H O BOOMER**, in der sie vielfältige Klangsprachen und Ausdrucksformen vereint. Mit dem Ensemble wurde sie 2024 mit dem Österreichischen Jazzpreis in der Kategorie „Best Album“ ausgezeichnet. Neben ihrer Bandleitung ist sie als Sidewoman in zahlreichen Ensembles tätig. Zu ihren musikalischen Weggefährten zählen unter anderem Anna Tsombanis, Mona Matbou Riahi, Jazzwerkstatt Wien, Nataša Mirković, Christian Reiner, Philipp Nykrin, Herbert Pirker, Fabian Rucker, Martin Siewert, Mira Lu Kovacs, FIVA und Hanne De Backer, uvm.

Seit 2024 unterrichtet sie an der Musik und Kunst Privatuniversität der Stadt Wien. 2024 erhielt sie zudem das Arbeitsstipendium für Komposition der Stadt Wien, 2023 den Förderungspreis für Musik der Stadt Wien.

KEYNOTE

Dr. Trineice Robinson–Martin

Rhythm, Intention & Conviction: The Understanding and Application of Vocal Parameters for Soul Expression in Black American Music

Abstract:

“Rhythm, Intention, & Conviction: The Understanding and Application of Vocal Parameters for Soul Expression in Black American Music” explores the fundamental principles that guide Black American Music Voice Pedagogy and Performance. The Black American music tradition, whether through work songs, field hollers, shouts, spirituals, ragtime, blues, gospel, jazz, soul, R&B, or hip hop, is a distinct reflection of the African American experience throughout America’s history. The performer’s emotional articulation of life experience, the individualized approach to storytelling, and conviction in emotional expression through musical choices are the epitome of what makes the performance of Black American music styles compelling, often duplicated, and greatly appreciated. This manner of expression, which I refer to as “Soul Expression,” is the unapologetic, passionate communication of who you are, what you believe, and how you feel about it. In the performance of Black American Music styles, soul expression is communicated through the intersection between rhythm, intention, and conviction. The execution of words and other melodic and rhythmic nuances that represent the execution of a melody is not simply emphasized for intention; it is emphasized with conviction, underscoring the essence and power of ‘Soul Expression’ in Black American music.

The distinct conceptual approach to the music-making of Black American music is not discussed in the context of voice pedagogy and performance practices. The lecture aims to provide teachers and ensemble directors with tools and exercises to incorporate these concepts into their voice instruction, classes, and ensembles. Approaches for teaching rhythm and syncopation, improvisation, and intention within the function of storytelling and its melodic and rhythmic execution. In addition, the lecture will explore how voice registration and vocal nuances contribute to the listener’s perception of conviction in Black American music styles, and their implication for voice training.

The lecture titled “Rhythm, Intention, & Conviction: The Understanding and Application of Vocal Parameters for Soul Expression in Black American Music” explores the fundamental principles that guide Black American Music Voice Pedagogy and Performance. It delves into the unique vocal techniques found in various genres such as work songs, field hollers, shouts, spirituals, ragtime, blues, gospel, jazz, soul, R&B, and hip hop, all of which reflect the African American experience throughout America’s history. The lecture emphasizes the unapologetic, passionate communication of one’s beliefs, feelings, and personal identity, termed as “Soul Expression.” This form of expression is communicated through the interplay of rhythm, intention, and conviction. The lecture aims to provide teachers with tools and exercises to incorporate these concepts into their voice instruction, including teaching rhythm, syncopation, improvisation, storytelling through melody and rhythm, and understanding how vocal nuances contribute to the listener’s perception of conviction in Black American music styles.

I call this “Soul Expression.”

A component for nurturing soul expression is the understanding and implementation of the five areas of improvisation used to communicate story and emotion: vocal nuances, rhythm and feel, melodic improvisation, textual improvisation, and dynamics. This workshop will guide participants in exploring these five areas of improvisation and provide methods for nurturing the execution of these elements through the skill of improvised storytelling and musical expression.

About Trineice Robinson-Martin:

Dr. Trineice Robinson-Martin is a multifaceted talent in the world of music, renowned for her contributions as a vocalist, arranger, scholar, clinician, and educator. The creator of the Soul Ingredients®, Dr. Trineice is dedicated to the performance and voice pedagogy of Black-American music styles. Dr. Trineice is the executive director of the African American Jazz-Caucus, board vice president for the Jazz Education Network, editorial board member for the Journal of Singing, and a member of the distinguished American Academy of Teachers of Singing.

Her career is marked by a commitment to both performing and developing innovative resources for vocal instruction. Her scholarly work includes the book "So You Want to Sing Gospel," and numerous contributions to textbooks, peer-reviewed journals, and trade magazines. She is a sought-after keynote speaker and master class instructor, having shared her knowledge at prestigious institutions globally.

As a performer, Dr. Trineice maintains a diverse schedule. She has been lauded by New York Music Daily as "an individualist who defies categorization: there's the immediacy of classic soul music here, coupled with jazz sophistication, gospel rapture, and fervor." Her debut album, "All Or Nothing," showcases her dedication to Black American music and culture and features acclaimed artists such as Cyrus Chestnut and Don Braden.

Recently named Chair of the Ensemble Dept at Berklee College of Music, Dr. Trineice has been a faculty member at Princeton University for over a decade, where she taught private voice lessons, directed the Jazz Vocal Collective Ensemble, and lectured on African American music and voice pedagogy. She also held an annual residency at Yale University's Institute for Sacred Music, teaching in the Music in the Black Church Program.

Patrik Thurner

Too Much Information: An Introduction to the Basic Anatomy of the Voice

Abstract:

“The voice is not an organ. It is an event.” – Roland Barthes, 1976

Taking a deep dive into human anatomy can quickly become overwhelming – but also deeply fascinating. When entering a new field of knowledge, it is easy to get lost in details before we have even found our way around the bigger picture.

The larynx naturally receives much of our attention: after all, it seems to be the obvious source of the voice. But the anatomy and physiology of singing reach far beyond the larynx. Breathing, posture, movement, resonance, and countless interactions throughout the body all contribute to the remarkably complex act of producing a voice. Some estimates suggest that more than 100 muscles may be involved in the coordination of singing.

So, I went digging through anatomy books – and discovered, unsurprisingly, that there is a lot to know.

Rather than attempting to cover everything, this presentation offers a roadmap through the basic anatomy of the voice. Together, we will explore the structures most relevant to singers, zoom in and out between different levels of detail, and gradually build a clearer picture of how the parts relate to the whole.

And yes: you will probably learn things you never asked to know. Some of them may never prove particularly useful in practice. But perhaps that is part of the fun. Understanding the voice means encountering one of the most intricate and fascinating forms of human coordination – and sometimes, simply knowing *what is going on* is fascinating in itself.

If you are curious about what lies beneath the sound, you are warmly invited to join me on this journey into the basic anatomy of the voice.

About Patrik Thurner:

Patrik Thurner is a singer, composer, and voice teacher based in Graz, Austria. He is a Senior Lecturer in Jazz/Pop Voice at the University of Music and Performing Arts Vienna (mdw), at the Institute for Popular Music.

He studied Vocal Jazz and Vocal Jazz Education at the University of Music and Performing Arts Graz (KUG), where he also pursued studies in Jazz Composition. As an Estill Mentor and Course Instructor, he teaches voice workshops and courses nationally and internationally, with a particular focus on developing a practical and informed understanding of the singing voice.

Patrik also brings extensive experience as a consultant for choir direction, specializing in Jazz, Pop, and Gospel. Over the years, he has led a wide range of workshops throughout Europe on topics including voice, choir directing, and singing with a microphone.

In 2011, he founded the internationally recognized a cappella group E NINE O FOUR. The group has won prizes at international a cappella competitions and performed extensively throughout Europe, as well as touring in Taiwan.

In Graz, Patrik founded STYV – Styrian Voices, together with three other coaches, creating a new platform for pop-oriented youth choral singing in Austria. He also served as Creative Director and Organizer of voka.total, an international a cappella competition held annually

in Graz. His approach to voice education is perhaps best captured by a quote attributed to William Vennard:

“You don’t have to take your watch apart in order to tell time. But if your watch is not keeping good time, you go to someone who can take it apart.”

For Patrik, anatomy and voice science are not about taking the singer apart. Rather, they are tools for understanding what happens when the voice works – and for finding a way forward when it doesn’t.

Anna-Maria Niemand, MA
In-Sync: Coordination in Ensemble Singing

Program Pillars:

Primary Program Pillar: Body, Breath and Embodiment in Popular Voice

Secondary Program Pillar: Creativity, Improvisation & Performance Teaching

Abstract:

Singing in an ensemble alongside other performers is both deeply rewarding and inherently challenging. As singers we are not only in need to synchronize our notes and to adjust the timbre in a timely manner, but additionally to develop a shared interpretation that conveys our collective understanding of the music, while taking into account the constraints and possibilities of our bodies being our instruments. In live performance, further complexities arise: audience presence, acoustics, and unforeseen disturbances can all add to the effort required for a successful coordination with our co-performers.

This workshop will explore the opportunities and challenges of inter-performer coordination in music-making. The goal is to strengthen participants' understanding of joint action and to highlight ways in which these processes can be actively shaped.

Participants will engage in structured, interactive tasks involving singing, movement, and rhythmic interaction, designed to make coordination processes perceptible and open to reflection.

We will connect different musical activities to insights from the rich body of research on interperformer coordination in music performance science while focusing on the literature on the singing voice (Keller, 2014; Glowinski et al., 2016). While scientific perspectives will provide valuable context, the emphasis of the workshop will be on active participation, allowing each participant to experience and reflect on the dynamics of joint performance firsthand.

About Anna-Maria Niemand:

Anna-Maria Niemand is a musicologist, singer and educator. Her research interests are situated at the intersection of performance science, music physiology, and historical musicology. Her research experience includes participation in national and international projects across the cultural and natural sciences. Niemand holds additional postgraduate degrees in music physiology and respiratory pedagogy and is a PhD candidate at the Department of Music Acoustics – Wiener Klangstil at the University of Music and Performing Arts Vienna. She currently teaches at the University of Vienna and the Hochschule Campus Wien.

References

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Ineke Vandoorn, MMUS***Putting the Voice First: Perspectives on Vocal Improvisation*****Abstract:**

The role model for improvising singers is still largely determined by the instrumental example. Both the way singers improvise and the way they are being taught improvisation follow the instrumental tradition and there is little attention to the vocal element in vocal improvisation. This vocal element translates into a familiarity with 'horizontal' melodic qualities, storytelling and sound and less attention to audiation, rhythm and harmony. This influences the outcome and motivation of singers wanting to improvise. In this workshop I will take the participants on an active journey, explaining and demonstrating my approach on teaching improvisation to singers. In the workshop we will work from a simple jazz standard. Topics that will be addressed are:

- Teaching concepts and psychological aspects
- How and where to start
- Exploring sound
- Exploring melodic concepts
- Harmonic development
- Timing and phrasing
- Build-up

About Ineke Vandoorn:

Ineke Van Doorn is a highly respected authority as a jazz singer, improviser and teacher. Her book 'Singing from the Inside Out' (2016 ArtEZ University Press) got international acclaim and is used worldwide. Labeled as 'the adventurer among the Dutch jazz vocalists' Ineke has been praised for her personal style, her expressive improvisations and her seemingly unlimited vocal capacities. Her 14 CD's, often co-lead by guitarist Marc van Vugt has line-ups ranging from a jazz trio to the Metropole Orchestra. Ineke performed in New York, Japan, Europe, South Asia and extensively in Canada, often combining performing with teaching masterclasses. She is a voice professor at the ArtEZ University, Arnhem (NL) and served 6 years on the board of the European Voice Teachers Association. Ineke lectured at the JEN Conference (USA), International Jazz Voice Conference (FI), ICVT Vienna and was keynote speaker at Eurovox Riga (LV), Eurovox The Hague (NL) and ICVT Stockholm (SE). She taught masterclasses at Jazz Institute Berlin, and conservatories in Toronto, Vancouver, Ottawa (CND), Helsinki (FI), Djakarta (IN), Gent (B), Amsterdam (NL). Her article on 'Breathing technique for jazz and pop singers' was published by the NATS Journal of Singing (USA). Ineke was recently appointed an honorary member of the Dutch Association of Vocal Teachers.

Corinne Mager, M.M.

The Value of Visual Feedback in Voice Training

Program Pillars:

Practical Tools for Teaching Popular Voice; How Singers Learn (Research-Informed)

Abstract:

Throughout the world, voice teachers and therapists are confronted daily with that burning, universal question: “Was that Right?” During our brief sessions in the studio and clinic, we are available to answer that question and help our students connect the sound of their voice with physical sensations in their bodies that are needed to achieve their vocal goals for the stage & life. But most of their practice occurs in our absence. Visual acoustic feedback can not only provide credibility to the voice teacher and therapist, but also guidance to students and patients as they practice.

The objective of this workshop is to demonstrate the value of acoustic feedback as a visual bridge to correlate physiologic adjustments with the intended auditory perceptual goals, i.e., a bridge that connects “feeling” the voice with “hearing” the voice. Through hands-on group practice, vocal exercises exploring Pitch, Loudness, Brightness and Clarity will be demonstrated with Estill Voiceprint™. This browser-based spectrogram program provides real-time visual and auditory feedback on smart phones, laptops, and tablets. The workshop will feature spectrogram displays and the fun, colorful, and intuitive widgets, including the Brightness Thermometer and Clarity Ball, to visualize the invisible voice. Participants will discover how the displays and instant statistics on key vocal measures, such as Frequency (F0), Intensity (dB SPL), Brightness (dB power ratio), and Clarity (CPP), can enable more effective practice. Participants will leave with tools to create structured exercises verified by visual acoustic feedback that will enhance motor learning and help answer that timeless question: “Was that right?”

Participants in attendance will receive a free 7-day trial of Estill Voiceprint™ to accompany their practice and exploration of visual feedback.

About Corinne Mager:

Corinne Mager is an internationally recognized vocal expert, educator, and performer, bringing over 25 years of experience to the global stage. Holding a Master of Music in Vocal Pedagogy from the New England Conservatory, she serves as Director of Certification & Courses for Estill Voice International, where she plays a key role in shaping the future of voice training worldwide.

Based in Vienna, Corinne is a dynamic and sought-after guest lecturer and presenter, regularly traveling to lead workshops and the full Estill Voice Training curriculum. Her recent appearances include the Singposium 2026, PEVOC (2022 & 2024), the Hochschule für Musik und Darstellende Kunst Frankfurt, multiple Estill World Voice Symposiums, and the Vokal.Total a cappella festival in Graz.

Corinne is recognized for her exceptional dedication to voice education and her commitment to empowering voices across all genres and levels. She is currently on the voice faculty at Webster University's Vienna campus and has previously taught at institutions in the United States and Austria, including the FH Wiener Neustadt, St. Mary's College of California and Youngstown State University.

Romana Stieger***Up & Down!? Voice and Identity During Transition*****Abstract:**

The voice – both speaking and singing voice – is a central aspect of human identity and plays a significant role in social perception and gender assignment. In the context of trans identity, a discrepancy between one's experienced gender identity and vocal expression can lead to considerable emotional distress.

From the perspective of a voice therapist (speech-language-therapist) this presentation explores the connection between voice and identity, as well as the role of hormonal influences on voice development during puberty and in the context of hormone replacement therapy. Additionally, it incorporates the experiences of gender diverse individuals in dealing with their own voices, in handling situations of misgendering and in the process of finding a voice they perceive as coherent and authentic. Therapeutic goals, challenges and the physiological and individual limits in the process of voice modification are discussed.

Voice transition is understood as a complex, biopsychosocial process in which the support of speech-language-therapy can contribute to improving quality of life, communicative participation and vocal self-perception. Students of vocal performance can benefit from the collaboration between singing voice pedagogy and voice therapy – not only when it comes to gender-affirming issues.

About Romana Stieger:

Romana Stieger is a speech and language therapist based in Linz, Austria. Qualified since 2003, she is also an active singer. After many years at the ENT clinic of the Kepler University Hospital, she now specializes in voice therapy in her private office (stimmzentrum.at), with a particular focus on voice transition and gender-affirming voice care. In 2025 she completed a M.A. in Speech Communication and Rhetoric at the University of Regensburg. Since 2021 she has been teaching in the bachelor programme in Speech and Language Therapy at the University of Applied Sciences for Health Professions Upper Austria (fh-gesundheitsberufe.at), where she serves as module coordinator for voice and voice disorders. She regularly leads workshops on vocal care for professional voice user.

Kelly Hoppenjans

AI Voice Clones, Embodied Knowledge, and the Future of Voice Work

Abstract:

Since their rapid rise in 2023, AI voice clones which can convincingly replicate human voices have sparked massive controversy in pop music. Using recordings of a vocalist's voice and programs like Eleven Labs, Lalals, and Suno, people can create virtual vocal performances without the need for a physical vocalist; furthermore, bad actors can easily do this without the original vocalist's consent or knowledge, much less compensation. This represents a growing existential threat to the professional voice community—exploitation of vocalists' labor to create clones that can continue to "work" for free—as well as a devaluation of the work of singing, of voice training and its embodied expression.

Through interviews with vocalists and experiments with AI cloning technology, I reveal how AI voice clones are built on the labor and embodied knowledge of vocalists. All voice cloning technology needs vast amounts of recordings to function, so human singers are fundamental to but obscured by their seemingly magical outputs. Further, because some clones work by transforming one voice into another, a capable performance from a human singer is necessary for transformation. The resultant voice is often a strange chimera of the performing vocalist and the one from the training data. I have found that many vocalists use their knowledge of bodily vocal production to understand the clones' outputs, ranging from sounds vocalists can reproduce like inhales, head and chest registers, and forward placement to the strange robotic glitches they can't replicate. As a vocalist and voice teacher, I argue that we should prepare our students for the realities of voice work in an AI world by giving them strong foundations in technique and self-expression through voice, encouraging them to learn about AI models through safe experimentation, and arming them with skills to recognize and reject exploitative AI voice work opportunities.

About Kelly Hoppenjans:

Kelly Hoppenjans is vocalist, voice teacher, and PhD candidate in Musicology at University of Michigan. Her research centers on voice transforming technology, or tools which make recorded voices sound fundamentally different from their sources, and how they confirm, confront, or alter long held notions about how voices make meaning in popular music. Her work has been published in *Ethnomusicology Forum* and is forthcoming in the *Journal for Popular Music Studies* and the *Oxford Handbook on Online Music Cultures*, and in 2024, she won the David Sanjek Student Paper Prize at the IASPM-US (International Association for the Study of Popular Music, US chapter) conference. Before pursuing her doctorate, she earned her MM in Commercial Voice Performance from Belmont University, where she subsequently joined the faculty and taught commercial voice lessons and classes. As a singer-songwriter, she has produced and released three EP's and one full-length album, which was featured on NPR, *The Alternative*, *Ghettoblaster*, and *American Songwriter*.

Dr. Chris Tonelli***How to Sound the Multivocal, and What That Sounding Can Do*****Program Pillar:**

Body, Breath & Embodiment in Popular Voice
(Or How Singers Learn (Research-Informed))

Abstract:

The question of how the timbres of singing voices come to signify meanings is complex. Different vocal sounds afford different meanings in different social spaces and the listener always plays as determinative a role in what those meanings end up being as the singer. A comprehensive history of the meanings popular singing voices have afforded is always impossible because that complexity is too broad and dynamic to ever pin down—certain listening perspectives would inevitably be privileged in such a history while others would be absent. Despite this, voice researchers have an obligation to attempt to understand the social effects of vocal timbres, even if that understanding is always partial.

In my research, I am developing what I feel is a productive path to understanding some of the most important social effects of popular vocal timbres by focusing on the perception or felt experience of a singer's voice or body of vocal work as multivocal. This is a term that has been most thoroughly discussed in the work of Katherine Meizel, whose *Multivocality: Singing on the Borders of Identity* is a book-length exploration of the concept. For Meizel, multivocality is a tool to highlight the ways voice participates in fostering intersubjective experience, multiplicity of self, or distributed self. In my work, I am interested in how moments where we hear popular singers singing in ways we register as multiple can help us adopt an "ironist" ontology of identity. "Ironism" is the term Richard Rorty used to discuss an ontology of identity based in awareness of the contingency of identities and a subsequent unwillingness to construct the Other as essentially different. In this talk, I will reflect on the history of vocal timbre in popular song and some of the bodies of vocal work that have helped foster this inclusive, empathetic ontology.

About Chris Tonelli:

Dr. Chris Tonelli teaches in the *Popular Music and Sonic Cultures* MA program at the University of Groningen, a program that focuses on critical and cultural musicology and collaborative research. He is an improvising soundsinger, leader of improvisational "Vocal Exploration" choirs, and the author of the book *Voices Found: Free Jazz and Singing*.

Sabine Stieger.

Sabine Stieger (*13 July 1982) is a singer, composer, lyricist and producer from Austria and first appeared on stage at the age of 5. After studying at the Anton Bruckner Private University in Linz, she went on concert tours to stages in Europe, Asia and America. For her musical work, she has been awarded the Amadeus Austrian Music Award, among others. Stylistically, as a solo artist, she moves between dialect chanson, pop, soul and Austropop and combines poetic lyrics with subtle humour, social observation and emotional depth. She has worked with Willi Resetarits, Raphael Wressnig, Günter Mokesch and Global Kryner, among others. With her distinctive voice, her versatility as a musician and producer as well as her unmistakable artistic signature, she is one of the most independent voices of the Austrian music scene.

Louise Gibbs***Up & Down!? Voice and Identity During Transition*****Program Pillars:**

- Practical Tools for Teaching Popular Voice
- Body, Breath & Embodiment in Popular Voice
- Creativity, Improvisation & Performance Teaching

Abstract:

This presentation-workshop explores “jazz” vocals in relation to two originating and cross-fertilizing cultural sources and voice use: the blues and popular song and, respectively, the ‘outdoor’ and the ‘indoor’ voice.

The objective of the workshop has two aspects: 1) to offer (teachers and singers of any style) a framework of jazz singing, vocal technique, and performance that identifies what makes a jazz voice stylistically and emotionally authentic; and 2) to invite participants to explore, locate, and extend their voice use in a way that encourages jazz vocal improvisation within a safe and functionally informed vocal technique.

About Louise Gibbs:

Louise Gibbs is a jazz singer, composer and educator, and graduate in both music and education from Columbia University, New York. She is Visiting Professor at the University of Chester and teaches jazz and popular voice and musicianship for the Universities of Leeds, and Sheffield. She has held academic positions at Leeds College of Music (Course Leader for the Postgraduate Programme and the Jazz Programmes), Goldsmiths, University of London, Guildhall School of Music and Drama, and Royal College of Music, and given workshops for major conservatoires and international institutions in the US and New Zealand. She maintains active research and writing interests in voice, improvisation, education and musical aesthetics. Louise is a Past President of the multidisciplinary British Voice Association 2021-22.

Louise continues to perform her own music, and the jazz repertory. Described in Jazzwise Magazine as “meeting all musical challenges with creativity and charisma” she has recorded with top UK and US artists and has five acclaimed albums as leader. Of her song suite, *Seven Deadly Sings* for voice and septet, was stated: “Both in its conception and execution... is an unqualified triumph”.

Voice as Tradition, Technique, and Expression: Hindustani Classical Vocal Music Recital

This recital presents the voice as the central medium of expression in the Hindustani classical music tradition of North India. Through live performances of selected rāgas and traditional compositions, it demonstrates how vocal technique, improvisation, and aesthetic expression are closely intertwined within this centuries-old oral tradition.

Within the musical context, the recital explores key aspects of Hindustani vocal practice, including breath management, tonal production, resonance, sustained vowel phonation, ornamentation, and rhythmic improvisation. Rather than presenting these elements as isolated exercises, they are demonstrated in performance, showing how they support precise intonation, vocal flexibility, expressive modulation, and the communication of musical emotion.

Rooted in the guru–shishya (teacher–disciple) tradition, Hindustani vocal music brings together technical discipline and creative spontaneity. The presentation highlights how the rāga system provides a framework for developing vocal agility, musical imagination, and artistic individuality while maintaining a rich lineage of performance practice.

Dr. Ankita Deole Damle

Dr. Ankita Deole Damle is an Indian classical vocalist, educator, and researcher based in Pune, India. A disciple of Vidushi Padma Talwalkar, she represents the Jaipur and Gwalior gharana traditions of Hindustani classical music. She is a graded artist of All India Radio and a recipient of prestigious scholarships from the Ministry of Culture, Government of India, including the CCRT Scholarship and the Young Talent Scholarship, National Centre for Performing Arts, India.

Dr. Damle has performed extensively across India and internationally through solo concerts, workshops, and lecture demonstrations in Germany, Austria, and the Netherlands. In addition to her classical concert career, she has contributed as a playback singer for short films, telefilms, dance productions, and interdisciplinary music projects. Deeply committed to preserving the traditional Talim (Training) imparted by her Gurus, she teaches students across the globe and regularly conducts workshops on Hindustani vocal music.

Alongside her performing career, Dr. Damle holds a Ph.D. in German Studies from Savitribai Phule Pune University. Through her performances, teaching, and research, she is dedicated to preserving, promoting, and sharing the rich traditions of Hindustani classical music with diverse audiences worldwide.

Eva Krammer

Complete Vocal Technique: Stimmhygiene und Rehabilitation

Abstract:

Die Complete Vocal Technique (CVT) ist eine Methode der Stimmbildung, die sowohl auf anatomisch-physiologischen Grundlagen als auch auf etablierten Prinzipien der Gesangspädagogik basiert. Sie stellt ein systematisches Trainingskonzept dar, das Sänger:innen ermöglicht, ihre Stimme bewusst zu steuern und klanglich flexibel einzusetzen. Die Methode gliedert sich in mehrere Ebenen. Die Basis bilden die sogenannten Three Overall Principles: Stütze (Atemstütze), Twang (anterior- posteriore Verengung) sowie die Vermeidung unnötiger Spannung von Lippen und Kiefer. Darauf aufbauend folgt die Arbeit mit den vier grundlegenden Vokaltraktstellungen (Modes): Neutral (nichtmetallisch), Curbing (halbmetallisch), Overdrive und Edge (beide voller metallisch).

Nach der Beherrschung dieser Grundlagen können Sängerinnen und Sänger ihre stimmliche Klangfarbe (Sound Colour) gezielt variieren – von hell bis dunkel – um unterschiedliche stilistische Anforderungen zu erfüllen. Ergänzend lassen sich unterschiedliche stimmliche Effekte einsetzen, um dem emotionalen und klanglichen Ausdruck zu vertiefen.

CVT kann somit als modulares System verstanden werden, bei dem einzelne Elemente schrittweise erarbeitet und kombiniert werden, um einen individuellen und kontrollierten Stimmklang zu entwickeln. Step by step erarbeitet man sich eine stabile Basis für die eigene Stimme, um das Klangbild zu erzeugen, das man möchte und das in dem gewünschten Genre Bestand hat.

Ein zentrales Anliegen der Complete Vocal Technique ist die Gesunderhaltung der Stimme. Daher umfasst das Konzept auch konkrete Empfehlungen zur Stimmhygiene sowie ein sogenanntes Emergency Aid Programme, das bei akuter stimmlicher Überlastung unterstützend eingesetzt werden kann.

Am Complete Vocal Institute in Kopenhagen wurde im Rahmen der Complete Vocal Technique auch zu Fragen der Stimmrehabilitation geforscht, wobei Systeme zur gezielten Wiederherstellung und Stabilisierung der Stimme bei funktionellen und systematischen Problemen entwickelt wurden.

Die vorliegende Präsentation gibt zunächst einen Überblick über die Complete Vocal Technique als Methode der Stimmbildung. Im Anschluss wird ein besonderer Fokus auf die Bereiche Stimmhygiene, das Emergency Aid Programme sowie Ansätze der Stimmrehabilitation gelegt.

About Eva Krammer:

Mag. Eva Krammer, geboren in Wien 1959, arbeitet als Jazzsängerin und Vocal Coach für Sänger:innen, Ensembles und Chöre. Sie hält Intensivworkshops für Complete Vocal Technique (CVT) und organisiert seit 22 Jahren das jährlich stattfindende Seminar JazzTulln in Zusammenarbeit mit der Musikschule und der Kunstwerkstatt Tulln. Darüber hinaus schult Eva Krammer auch Lehrer:innen aller Schultypen im Auftrag der Pädagogischen Hochschule und der ÖGK in der gesunden Verwendung von Stimme als pädagogischem Werkzeug. Im medizinischen Bereich arbeitet sie gemeinsam mit Ärzt:innen und Logopäd:innen an Stimmrehabilitation und Stimmprävention, um stimmtechnische Fähigkeiten zu verbessern, Stimmbeeinträchtigungen zu mildern oder zu heilen, und Vorsorge gegen Stimmüberlastung zu treffen, sei es im professionellen als auch im privaten Umfeld.

Birte Dalbauer-Stokkebæk***Mindfulness for Musicians / Upbeat! A Singer's Story*****Abstract:**

In this presentation, I will reflect on how adopting a “mindful” approach can support musicians in their everyday work. Mindfulness can serve as a helpful companion/accompanist assisting us in navigating the challenges in a musical life.

As a young, inexperienced singer at the start of my studies, I found myself in an environment that led me down an unhealthy path, in terms of both vocal technique and psychological well-being. I spent too long following unconscious and harmful working methods, unaware of their impact.

It was only later in my studies, when I encountered singing teachers who worked in what we now call “the mindful way,” that my perspective began to shift. This experience opened the door to a radically new approach to my musical life and inspired me to make the necessary changes to truly live as a musician.

Later, I trained as a Mindfulness Based Stress Reduction (MBSR) mindfulness instructor. After having taught a three-day Mindfulness Workshop for Musicians at the Music Academy, Vienna MDW, I was inspired to create a specialized Mindfulness-Based Intervention for Musicians. I call this approach Mindfulness-Based Musician Performance (MBMP). Here, “musician performance” refers not only to what happens on stage, but to every act connected to music, within us. In 2021, my book *Auftakt! Achtsamkeit für MusikerInnen* was published by the German publisher Arbor.

In March 2025, a revised and expanded edition, “Mindfulness for Musicians”: “Upbeat!” was released by the British publisher Routledge.

This presentation is an opportunity to look back on my earlier, unconscious and harmful working methods, which nearly cost me my life as a singer.

I will share with you some of the mindful changes, transformations I undertook, changes that allowed me to become a musician in the fullest sense.

About Birte Dalbauer-Stokkebæk:

Birte Dalbauer-Stokkebæk is a Danish/Austrian musician/singer living in the Austrian Wienerwald. She is trained as: A singer at the Royal Academy of Music in Copenhagen, a voice therapist at the University of Copenhagen, a Mindfulness Teacher (MBSR), DE In recent years, Birte has focused on composing music for her own voice only, under her last name Stokkebæk. This music can be described as a kind of world music, a crossover between folk, jazz, and classical. In the moment, she works on “Seven DogSongs”, “A Song Cycle”.

You can hear Birte sing, under her full name, in many different musical constellations and genres, with wonderful fellow musicians: Contemporary music, classical music, baroque music, early music, Pop music.

Birte is also an author and has written the books “Auftakt”, “Achtsamkeit für Musiker*innen”, Arbor, 2021, and “Upbeat”, “Mindfulness for Musicians”, Routledge, March 2025.

KEYNOTE

Dr. Louisa Traser

Der Blick ins Innere: Neue Perspektiven auf moderne Stimmproduktion von Belting bis Growl mittels 3D-MRT

Abstract:

Was geschieht im Inneren des Kehlkopfs und Vokaltrakts, wenn Sänger:innen belten, growlen oder gezielt unterschiedliche Stimmqualitäten erzeugen? Viele dieser Klänge sind unmittelbar hör- und spürbar – ihre physiologischen Grundlagen konnten bislang jedoch nur teilweise sichtbar gemacht werden.

Neue Verfahren der Magnetresonanztomographie (MRT) eröffnen erstmals einen dreidimensionalen Blick auf das gesamte System der Stimmerzeugung. Neben der räumlichen Konfiguration des Vokaltrakts kann mittels dynamischer 3D-MRT inzwischen auch die Schwingung der Stimmlippen dreidimensional erfasst werden. Dadurch lassen sich die Wechselwirkungen zwischen Stimmlippen, supraglottalen Strukturen und Vokaltrakt erstmals als funktionelle Einheit untersuchen.

Dabei zeigt sich eine beeindruckende und zugleich interindividuell hoch übereinstimmende Bandbreite an Vokaltraktkonfigurationen – von der ausgeprägten Megaphonform beim Belting bis hin zur charakteristischen Sanduhrform klassischer Stimmqualitäten. Auch auf Ebene des Kehlkopfs werden systematische Zusammenhänge sichtbar: Veränderungen der Stimmlippendicke und des Schwingungsverhaltens gehen mit charakteristischen Positionen supraglottischer Strukturen, insbesondere der Taschenfalten, einher. Die 3D-Bildgebung macht damit sichtbar, wie unterschiedlich – und zugleich erstaunlich reproduzierbar – Sänger:innen ihren gesamten Stimmapparat für verschiedene Klangqualitäten konfigurieren.

Bei rauen Stimmqualitäten wird das Zusammenspiel noch komplexer. Neben den Stimmlippen können Taschenfalten, aryepiglottische Strukturen und Kehldeckel als zusätzliche Oszillatoren beteiligt sein. Bei Growl und verwandten Effekten schwingen diese Strukturen in charakteristischen Frequenzverhältnissen miteinander und bilden ein überraschend geordnetes nichtlineares Schwingungssystem.

Die Kombination aus dynamischer 3D-MRT der Stimmlippen und hochauflösender 3D-Bildgebung des Vokaltrakts eröffnet neue Einblicke in die Mechanismen moderner Gesangsstile und schlägt eine Brücke zwischen aktueller Stimmforschung und der praktischen Arbeit von Sänger:innen, Gesangspädagog:innen und Stimmtherapeut:innen.

About Louisa Traser:

Associate Professor Dr. med. Louisa Traser is a senior physician at the Freiburg Institute for Musicians' Medicine. She is a specialist in ear, nose and throat medicine as well as in phoniatrics and pediatric audiology and cares for professional voice users with concerns from the fields of laryngology, musicians' medicine and laryngeal surgery.

Her scientific focus is on the study of voice physiology, especially the singing voice and modern singing styles. Together with the Department of Radiology and Medical Physics at the University Medical Center Freiburg, she developed innovative MRI procedures for the investigation of respiratory kinematics, 3D vocal tract imaging and dynamic 3D vocal fold oscillation.

tion during singing. Her research has been documented by numerous scientific publications and is funded by the German Research Foundation.

Since 2019, she has held the Venia Legendi for the subject of Otorhinolaryngology at the University of Freiburg. For her scientific work, she has been awarded the Xion Award of the Union of the European Phoniatics and the Science Prize of the German Society for Music Physiology and Musicians' Medicine, among others. She is a trained singer and has sung in the extra choir of the Deutsche and Komische Oper Berlin as well as in the Camerata Vocale Freiburg.

Sara Simionato

Co-Creative AI as a Tool for Vocal Improvisation and Textural Exploration

Program Pillars:

- Creativity, Improvisation & Performance Teaching
- How Singers Learn (Research-Informed)
- Practical Tools for Teaching Popular Voice

Abstract:

This workshop explores the use of co-creative AI as a pedagogical and artistic tool for developing vocal improvisation skills, focusing on textural and timbral aspects.

Participants will engage in guided improvisation experiments, where AI is introduced as a partner in the co-creative and exploratory process. For this purpose I will utilize Somax2, an open source tool developed at IRCAM, which allows real time improvisation with AI agents.

Singers will explore how AI can function as a collaborator in improvisation, offering prompts and unpredictable responses that challenge habitual vocal patterns.

The session will also emphasize embodied learning and collective music-making by linking vocal gestures to personal expression, and encouraging poliphonic improvisation. Participants will work with voice and movement to explore texture as a compositional parameter, discovering new vocal sounds among the endless possibilities of the voice. AI will be used to reframe improvisation as a co-creative process between human and machine, encouraging new ways of learning and experimenting.

This approach also opens questions around authorship, agency, and the role of technology in vocal pedagogy. By integrating artistic research and practical exercises, the workshop proposes co-creative AI as a tool to expand both creative practice and teaching methodologies in contemporary vocal education.

No prior experience with AI is required.

About Sara Simionato:

Sara Simionato is a Venice-born singer, composer, and vocal improviser working at the intersection of contemporary jazz, free improvisation, and artistic research. She is a teacher and researcher at the Royal Conservatory of Antwerp, where she explores vocal improvisation, embodiment, and co-creative processes, including the use of AI in musical practice. Her work focuses on improvisation, collective creation, and expanding vocal expression through interdisciplinary approaches.

Anna Niemand & Kristen Murdaugh
***Building Your Vocal Toolbox: Breath as a Gateway
to Timbre Variation in CCM***

Program Pillars:

- Primary Program Pillar: Body, Breath and Embodiment in Popular Voice
- Secondary Program Pillar(s): Practical Tools for Teaching Popular Voice; How Singers Learn (Research-Informed); Creativity, Improvisation and Performance Teaching

Abstract:

Breath and timbre have long been recognized as foundational components of singing, with extensive research exploring the relationship between respiration and vocalization. Yet in practice, these concepts have often been taught in abstract ways. This session offers a more concrete approach: respiratory variation as a gateway to timbral variation in CCM.

With timbre being a key part of vocal expression and identity, singers need clear physical pathways to achieve sustainable tonal shifts. Yet due to the novelty of the field and the on-going development of CCM pedagogy, singers and teachers are often navigating inconsistent terminology and methods (Bartlett & Naismith, 2020). This workshop bridges that gap by connecting respiratory exercises to practical changes in vocal color and coordination, helping singers access vocal qualities with greater intention, consistency, and sustainability.

Through guided exercises and practical demonstrations, participants will explore how shifts in air flow, pressure, resistance, and breath pacing influence vocal response and support a range of stylistic outcomes. Exercises may include paced exhalation, lip trills, straw phonation, consonant-based exercises, and movement-based breath tasks, encouraging participants to notice how subtle changes in breathing can shape and (de)stabilize vocal timbre and texture. Select spectrographic visuals will offer an acoustic window into some of the timbral shifts and movement-based variations under discussion, helping participants connect physical sensation, auditory feedback, and visual evidence. The exercises will then transfer into short CCM repertoire examples, allowing participants to connect sensation to sound and begin building vocal toolboxes with techniques authentic to their artistry.

Rather than treating breath as an abstract concept, this workshop positions it as an active, adaptable tool for artistic choice. By pairing embodied exploration with practical pedagogy and selective acoustic visualization, attendees will leave with strategies for using breath to expand expressive possibilities and support more intentional, sustainable timbre variation in CCM singing.

About Kristen Murdaugh:

Kristen Murdaugh (she/they) is a voice pedagogue, voice scientist, singer, and advocate. An evidence-based, identity-affirming, student-centered voice teacher, she believes in helping her students find their most authentic voices through the intersection of cutting-edge voice science and tried-and-true voice pedagogy. Her publications include: *Correlating Perceptual and Spectral Aspects of Chiaroscuro in Singing; In-Person or Virtual: Assessing the Impact of COVID-19 on the Teaching Habits of Voice Pedagogues; That's What He Said: Gender Bias in the Fundamental Models of Sound Perception; and Talking about Talking: The Science of the Voice* (TEDx). With a key-interest in the intersectionality of gender studies and voice science, she hopes to foster a more equitable, transparent, and diverse world of singing through her work. Kristen is a doctoral researcher and PhD candidate at the Department of Music Acoustics – Wiener Klangstil at the University for Music and Performing Arts Vienna, a

member of the service-oriented vocal ensemble *Servire*, and active in NATS, PAVA, and the Voice Foundation. Through her work with *Servire*, community organizations, and her own research and teaching, she aims to facilitate constructive dialogue and work alongside her community to foster social change.

About Anna-Maria Niemand:

Anna-Maria Niemand is a musicologist, singer and educator. Her research interests are situated at the intersection of performance science, music physiology, and historical musicology. Her research experience includes participation in national and international projects across the cultural and natural sciences. Niemand holds additional postgraduate degrees in music physiology and respiratory pedagogy and is a PhD candidate at the Department of Music Acoustics – Wiener Klangstil at the University of Music and Performing Arts Vienna. She currently teaches at the University of Vienna and the Hochschule Campus Wien.

Katja Reichert***One Voice, Many Solutions: Universal Principles and Style-Specific Choices in Contemporary Vocal Training*****Short description:**

This interactive Open Classroom explores what stays consistent in healthy, efficient singing—and what we can change to create different sounds and vocal expressions. Through live demonstrations and work with participants, we'll experiment with practical ways of influencing vocal colour and style, while also looking at what can happen when a new sound challenges a singer's learned habits—or even their sense of vocal identity.

Abstract:

What if good singing isn't about finding the right sound, but having the freedom to choose?

Many singers speak with an expressive, natural voice – and the moment they begin to sing, something changes. A learned "singing voice" takes over: technically functional perhaps, but sometimes disconnected from how they hear themselves and how they want to express themselves.

This raises an important question for contemporary singers and voice teachers: in a field where there is no single ideal sound, what are we actually trying to achieve?

This interactive Open Classroom explores the distinction between vocal function and vocal aesthetics. Singing places demands on the voice that everyday speech often does not, and efficient breath management, vocal function and an understanding of the vocal tract provide an essential foundation. But these principles do not dictate what a singer should sound like. Sound colour, twang, laryngeal position, tongue and palate shape, vowels, articulation and speech-related qualities can all become choices rather than rules.

Using contrasting examples from contemporary singers, practical demonstrations and group experimentation, we will explore how dramatically a voice can change when we give ourselves permission to imitate, exaggerate and temporarily let go of the need to sound "beautiful." We will also look at the inhibitions and learned habits that can prevent singers from accessing sounds that may already be technically available to them.

For teachers, this invites another question: How do we help singers expand their vocal possibilities without imposing our own aesthetic preferences? And for singers: How can technique become a source of freedom rather than a prescription for how the voice is supposed to sound?

About Katja Reichert:

Katja Reichert is a certified Complete Vocal Technique (CVT) teacher, vocal coach, and professional musical theatre performer. After completing an intensive dance program at the Alvin Ailey American Dance Center and earning her Musical Theatre Diploma at the American Musical and Dramatic Academy (AMDA) in New York, she went on to perform leading roles in musical theatre, operetta, and opera throughout Europe over a career spanning more than 30 years. Alongside her performing career, she has taught singers of various levels and backgrounds in private studios and educational institutions. Her teaching focuses on helping singers understand how they can influence their own sound, giving them the technical freedom and confidence to move beyond a single learned approach to singing.

Mario Mrazek & Nina-Katharina Braith-Schall

Do We All Mean the Same Thing?

Terminology in Contemporary Commercial Music Voice Pedagogy

Abstract:

Are We Really Talking About the Same Thing? – A Conversation on Terminology in Contemporary Voice Pedagogy

Mix, belt, support, twang – terms that come up constantly in singing lessons, yet rarely mean the same thing. Depending on training background, method, or school, the same word can point to entirely different vocal-physiological concepts, sound ideals, or teaching approaches.

This moderated panel brings together representatives of established contemporary voice concepts – including Estill Voice Training and Complete Vocal Technique – for a conversation. Together, we ask: how can we communicate more clearly across methods, teaching spaces, and institutions? Do we really mean the same thing when we use the same words – or are we talking past each other without realizing it?

About Mario Mrazek:

Mario Mrazek (he/him) is a queer singer and songwriter, voice teacher at the Institute for Popular Music (ipop) at the University of Music and Performing Arts Vienna (mdw), and founder and director of Popchor Wien. As a studio vocalist, he was, among other engagements, the voice of German radio station Bayern 3 for several years. With Mary Broadcast, ColorReflection, and his solo project AMIRO, he has released two studio albums and numerous singles, toured Austria, and performed on TV shows, at major festivals, and in clubs.

About Nina-Katharina Braith-Schall:

Nina Braith-Schall is a singer, composer, and performer whose work moves between voice, body, and artistic identity. She studied at the University of Music and Performing Arts Vienna (mdw), where she now teaches as Senior Lecturer. She performs with her women's a cappella band "Beat Poetry Club," for which she also composes and arranges, as well as with her musical alter egos INANA and Miss Clit. She is also co-founder of the FLINTA* label Beatzarilla, where she advocates for the visibility of FLINTA* individuals in the music industry.

Linda Kristengård

Vocal Painting – a way of improvising with vocal music

Abstract:

In this workshop I would like to present Vocal Painting (VOPA) as a tool to work with singers, ensembles and music students in general.

Vocal Painting (VOPA) is an educational and artistic tool that enables choir conductors and singers to shape and structure music in real time. Through VOPA, both conductors and singers can work with live arranging and composing. VOPA can also be integrated into work with traditional repertoire – both as a tool to clarify musical details during rehearsals and to create a more dynamic expression in concert settings. The VOPA system originally evolved from Sound painting and has been developed by Professor Jim Daus Hjernøe from the Royal Academy of Music in Aarhus, Denmark.

I have used VOPA as a tool working with ear training, group dynamics, co-creation, and during concert performances – to mention some.

During the session I will share my experiences with working with ensembles and students, and we will learn how to do some vocal painting together. We will work both with repertoire and loop-based improvisation.

The workshop is for everyone who is interested in vocal music and improvisation. It will be a practical session with singing. You don't have to have any experience with vocal painting to join the session.

About Linda Kristengård:

Linda Kristengård is a Norwegian singer, choir leader, and vocal coach with over 20 years of experience in leading vocal ensembles. She holds a Master's degree in Innovative Choir Leading from the Royal Academy of Music in Denmark, as well as a Master's degree in Musicology with a focus on vocal improvisation.

Her work combines high artistic ambition with a strong focus on musical communication, improvisation, and ensemble development. She draws on a broad methodological toolbox, including elements of Vocal Painting, and is committed to creating inclusive and inspiring spaces where singers feel safe to explore, grow, and reach new artistic heights—both individually and collectively.

Linda has collaborated with a wide range of artists across genres and is regularly engaged as a workshop leader in Norway and internationally. She also serves on the board of the Aarhus Vocal Festival.

She is currently based in Oslo, where she combines her role as Assistant Professor at NLA University College—leading the choir leading programme—with an active artistic practice.

Joanna Sear***Closing the gaps in Popular Music singing pedagogy:
What teacher training is still needed?*****Abstract:**

My presentation will discuss the results of two key surveys conducted in 2025/2026 as part of my PhD research, designed to investigate what type of training may still be needed for Popular Music (PM) singing teachers. The objective is to glean information on training that UK singing teachers have received (if any) on teaching PM styles and to assess their preparedness for teaching such styles at school and Higher Education (HE) levels. Preliminary literature review research revealed that, whilst there have been survey studies concerning readiness for teaching PM in the classroom (Sorenson, 2021) and for instrumental teaching post-conservatoire (Norton et al, 2019; Shaw, 2023), there has been no survey study yet that specifically researches UK-based peripatetic/studio singing teachers and their experiences with (and training for) teaching PM styles. Indeed, there is a dearth of research into the working lives and practices of all PM singing teachers (Keskinen & Juntunen, 2024; Sear, 2024). My study aims to fill that gap and help inform what is still needed in terms of teacher training for Popular Music styles.

The first survey collected data from 48 respondents in late 2025 and was directed at UK-based singing teachers of children aged 11-18. The semi-structured questions were centred on the type and content of any training received by those teachers in terms of both general and PM-specific pedagogy. Initial results report a shortage of institutional voice pedagogy training and a considerable percentage of respondents feeling a lack of preparedness for teaching PM styles. The second survey – containing similar questions but directed at UK-based teachers of singing within HE – was launched in March 2026 and data will be available in Summer 2026. The results should build a picture of the gaps that remain in PM voice pedagogy and how they might be addressed.

About Joanna Sear:

A professional singer of Popular Music (PM) genres for over 30 years, and a teacher of them for 20 years, Jo's research is driven by a desire to promote the value of PM voice training and elevate its educational status in the UK. Her PhD – supervised by RNCM Music Education specialists Prof. John Habron-James and Dr. Robbie Gardiner – aims to determine what is being asked of professional singers in this field by the industry, and how we should train singing teachers to pass this onto their students. Ultimately, her goal is to research and design an accredited programme for training teachers from a variety of backgrounds to teach PM styles safely, effectively and with respect for their origins. She has a special interest in cross-training singing teachers from Western Classical to Popular Music genres.

Kaveri Sageder

Rhythm in Motion: Indian Rhythm, Groove & Vocal Expression through the Perspective of Kathak Dance

Description:

Kathak Dance Workshop by Kaveri Sageder

Immerse yourself in the rich cultural heritage of Kathak, one of India's most captivating classical dance forms. This beginner-friendly workshop is perfect for both enthusiasts and those new to the art of Kathak.

Participants will be guided through the foundational techniques, including intricate footwork, graceful hand movements, rhythmic patterns through recitation, and expressive storytelling (abhinaya). Whether you're a seasoned dancer exploring a new style or simply curious about this mesmerising art form, this workshop offers a deeper appreciation for the history, rhythm, and emotional depth of Kathak. Experience how this timeless dance seamlessly combines music, rhythm, and storytelling to create a powerful expression of art.

Workshop Highlights:

Open to beginners, professional dancers, and musicians of all genders and age groups. Tailored workshops designed in consultation with organizers to meet specific needs.

Join us for this unique opportunity to explore the rhythm, grace, and storytelling magic of Kathak!

About Kaveri Sageder:

Kaveri Sageder is a Kathak dancer, choreographer, and teacher deeply committed to the promotion of Indian classical dance. She holds a Master's degree in Kathak from Pune University, where she trained under the esteemed Guru Shama Bhate. As a Fulbright Fellow, she explored collaborations with jazz and world musicians during her education at "The Jazz School in Berkeley"– San Francisco, expanding her creative horizons by blending traditional Indian dance with contemporary influences.

Kaveri has performed on prestigious international stages and at renowned festivals. Along with her regular Kathak Dance classes at her studio and in Embassy of India in Vienna, she also conducts workshops at prominent platforms such as Festspielhaus St. Pölten, Salam Orient Festival, Tanzquartier and ImPulsTanz in Vienna. Having lived in Vienna for over a decade, Kaveri strives to foster interdisciplinary connections between art, music, and culture through her organization, Verein Sadhana.

Fiona Stritt / Louisa Traser Research Group

Vocal Tract Efficiency of Different Voice Qualities

Fiona Stritt^{1,2}, Stefanie Rummel³, Johannes Fischer^{2,4}, Michael Bock^{2,4}, Bernhard Richter^{1,2}, Matthias Echternach⁵, Mario Fleischer⁶, Louisa Traser^{1,2*}

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³ Institut Rummel, Frankfurt

⁴ Klinik für Radiologie, Medizinphysik, Universitätsklinikum Freiburg

⁵ Abteilung für Phoniatrie und Pädaudiologie, Klinik für Hals-Nasen-Ohrenheilkunde LMU Klinikum, München

⁶ Klinik für Audiologie und Phoniatrie, Charité – Universitätsmedizin, Berlin

Abstract:

Singing is characterized by a wide dynamic range; high sound pressure levels are achieved, particularly in Western classical singing and belting. This requires economical voice production in order to generate high volumes with minimal energy expenditure and reduced biomechanical strain. Inefficient strategies can mechanically overload the vocal folds and cause undesirable secondary organic changes. The efficiency of the vocal tract (VT) can be described acoustically using transfer functions or inertance; however, a single numerical value would be methodologically advantageous. The present study uses sound intensity at the glottal level (Fleischer et al. 2022) to investigate whether differences in efficiency are primarily individual or due to singing school-specific trained VT configurations.

Four professionally trained singers (2 f, 2 m) with advanced qualifications in Estill Voice Training® phonated the vowel [a:] in six defined voice qualities at f 415 Hz and m 207 Hz during a 3D MRI scan of the vocal tract. The air volumes of the VTEs were segmented, and the volume velocity transfer function (VVTF) was calculated using finite element modeling. Efficiency was determined by comparing sound pressures at the mouth opening and at the glottis level, which were reconstructed using the VVTF.

Consistent, quality-specific patterns emerged in VT configurations with high interindividual agreement: Belting/Twang (megaphone shape with hypopharyngeal constriction), Opera/Sob (hourglass shape with expanded hypopharynx and low larynx), and Speech/Falsetto (neutral, greater variability). Acoustically, opera, belting, and twang showed amplification in the 2–4 kHz range; sob showed antiresonances in this frequency range. Efficiency calculations showed predominantly higher efficiencies for belting compared to twang and reduced efficiency for sob compared to opera. There were interindividual differences for speech and falsetto.

The results suggest that resonance strategies can be systematically trained. Variations appear to be related to personal preferences and training focuses. A standardized efficiency parameter could contribute to a differentiated assessment of vocal strain and be effective in prevention.

About Fiona Stritt:

Fiona Stritt arbeitet als Ärztin am Freiburger Institut für Musikermedizin. 2017 schloss sie ihr Medizinstudium an der Medizinischen Fakultät Mannheim der Ruprecht-Karls Universität Heidelberg erfolgreich ab. Im Anschluss daran studierte sie an der Akademie für Tonkunst Darmstadt in den Klassen von Prof. Yeree Suh und Prof. Thomas E. Bauer klassischen Gesang sowie Gesangspädagogik. Seit Beginn 2021 ist sie im Rahmen Ihrer Dissertation Teil der Arbeitsgruppe von Priv.-Doz. Dr. med. Louisa Traser am Freiburger Institut für Musikermedizin, widmet sich zudem im Forschungsprojekt „Stimmliche und mentale Gesundheit für Lehrkräfte“ (LEHGU) der Entwicklung und Evaluierung von präventiven Maßnahmen zur Gesundheit von Lehrkräften in einem multidisziplinären Team und absolviert Ihre Ausbildung zur Fachärztin für Phoniatrie und Pädaudiologie.

Miss BunPun.

Miss BunPun is the ‚cheeky girl‘ who mixes cheeky rap with buttery smooth R’n’B medley – and she not only makes heads nod, but also booties shake!

BEATS WITH BITE | GLITTERING HOOKS | STATEMENTS WITH ATTITUDE

She creates awareness for topics such as body positivity/neutrality, LGBTQIA+ or patriarchal structures and wants to use her music to call on people to stand up against any kind of discrimination. She loosens up these sometimes very serious topics with her positive energy and charisma. The result: dope songs with a pull according to content.

„These are (queer) feminist statements without all the ostentation and snot, but with no less self-confidence.“ – Lisa Schneider, Radio FM4

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POP VOX CON